



Una Europa Doctoral Programme
in Cultural Heritage
(Una-Her-Doc)

*Founding Theories Seminars
&
Methodology Seminars*

February 2024 - March 2025



All time references in program are in CET/CEST

Una-Her-Doc programme Cohort 3 kick-off

February 13, 2024 (online)

- 9:00 – 9:15: “Tour de table” of the Una-Her-Doc professors, first and second year doctoral candidates and supervisors
- 9:15 – 9:45: Una-Her-Doc Program Context & Contents, Professor Maria Gravari-Barbas, Chair of Una-Her-Doc Joint Doctoral Committee
- 09:00 - 11:00 9:45 – 10:00: Una-Her-Doc Study Program in Details, Isidora Stankovic, Coordinator of Una Europa Cultural Heritage Focus Area
- 10:00 – 10:10: Una-Her-Doc Program Practicalities, Julien Boucly, Una-Her-Doc Administrative Coordinator
- 10:10 – 11:00: Una-Her-Doc Cohort 3 Doctoral Candidates Presentations and Q&A

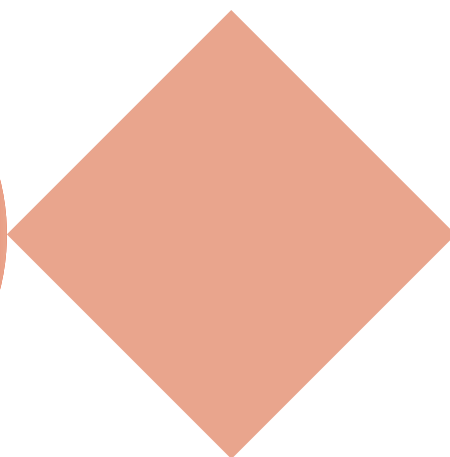
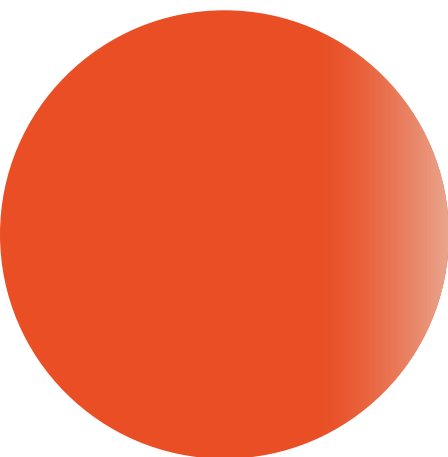
Founding Theories Seminars

February 13, 2024 (online)

- 11:15 - 12:45 **Cultural Heritage, Strategic Resource for Economic Development and Social Welfare**
Professor Ana Yáñez and Lecturer Juan Martín Fernández, Universidad Complutense de Madrid
- 13:45 - 15:15 **European Music as (In)tangible Cultural Heritage**
Professor Inga Mai Groote, Universität Zürich
- 15:30 - 17:00 **Theorising Digital Engagement with Cultural Heritage**
Senior Lecturer Jen Ross, University of Edinburgh

April 17, 2024 (physical, Edinburgh)

- 12:00 - 13:30 **The Anthropological Turn in the Heritage Field: Past, Present, and Future**
Professor Noel B. Salazar, KU Leuven
- 17:00 - 18:00 **Architectural Conservation Masterclass: World Heritage and Global Circulations. The Case of Angkor (Cambodia)**
Professor Maria Gravari Barbas, Université Paris 1 Panthéon-Sorbonne



Programme

June 17, 2024 (online)

- 09:00 - 10:30 ***Linguistic Landscapes: Preserving Language Diversity as Intangible Cultural Heritage***
Associate Professor Beatriz Lopez Medina, Universidad Complutense de Madrid
- 10:45 - 12:15 ***Integrating Digital Diaspora Studies into Cultural Heritage***
Senior Lecturer Linda Maeding, Universidad Complutense de Madrid
- 13:00 - 14:30 ***Intangible Cultural Heritage: the Challenge of Maintaining Linguistic Diversity in the Digital Age***
Junior Assistant Professor Francesca D'Angelo, Alma Mater Studiorum – Università di Bologna

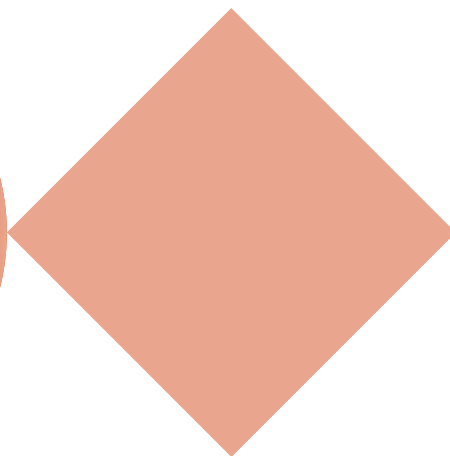
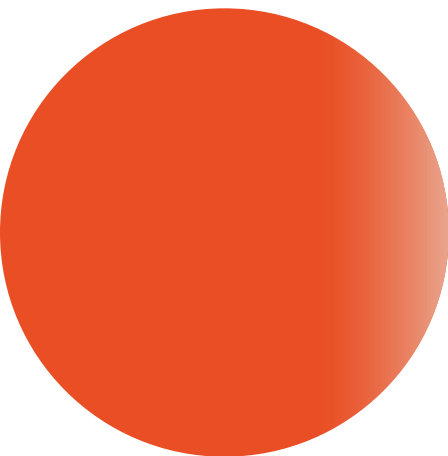
November 12, 2024 (online)

- 09:00 - 10:30 ***'Situational Analysis' in the Study of Social Construction of Heritage Narratives***
Professor Marta Kurkowska-Budzan, Uniwersytet Jagielloński w Krakowie
- 10:45 - 12:15 ***Provenance Research and the Use of Object Biographies in Museums***
University Lecturer Rick Bonnie, Helsingin Yliopisto

Methodology Seminars

April 17, 2024 (physical, Edinburgh)

- 10:00 - 11:30 ***Academic Writing in Humanities and Social Sciences: Reflective Analysis on Practical Principles for Emerging Researchers***
Associate Professor Juan Luis Fuentes, Universidad Complutense de Madrid
- 15:00 - 16:30 ***Typology and Particularity in Urban Conservation Research***
Lecturer Ruxandra-Iulia Stoica, University of Edinburgh



Programme

June 18, 2024 (online)

- 10:45 - 12:15 **Challenge-led Research in Marine Cultural Heritage. Cases Studies from The Rising from the Depths Network in East Africa**
Lecturer Arturo Rey de Silva, University of Edinburgh
- 13:00 - 14:30 **How to Put Forgeries on Display in Museums?**
Assistant Professor Delphine Morana Burlot, Université Paris 1 Panthéon-Sorbonne
- 14:45 - 16:15 **(Re)creating Heritage: Creative Methods for Research**
Professor Edward Hollis, University of Edinburgh

November 12, 2024 (online)

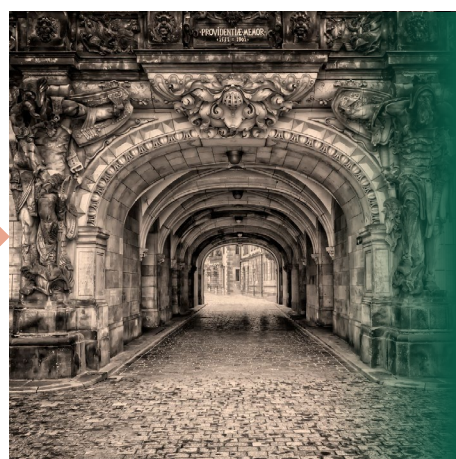
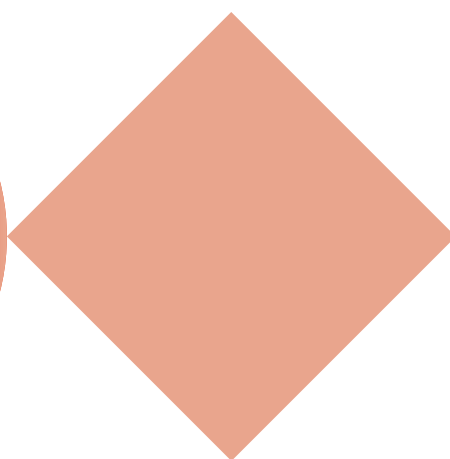
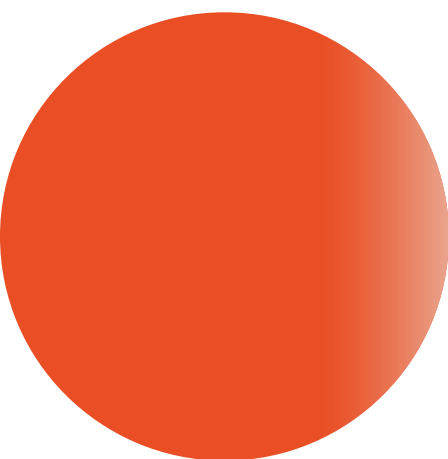
- 13:00 - 14:30 **Cultural Heritage, Accessibility, and Inclusion. Key Concepts, Issues, and Resources**
Junior Assistant Professor Beatrice Spallaccia and Junior Assistant Professor Valeria Illuminati, Alma Mater Studiorum – Università di Bologna
- 14:45 - 16:15 **New Narratives in Cultural Heritage: The PAR (Participation-action-research) Like Tool for Subverting the Axiom of Authorized Discourse**
Professor Alicia Castillo Mena, Universidad Complutense de Madrid

February 13, 2025 (online)

- 10:45 - 12:15 **Visual Methodologies: What, How and Why?**
Assistant Professor Karolina Nikielska-Sekuła, Uniwersytet Jagielloński w Krakowie
- 13:00 - 14:30 **Between Public History and Service Design: Participatory Methodologies for Heritage Enhancement**
Professor Patrizia Battilani, Alma Mater Studiorum – Università di Bologna
- 14:45 - 16:15 **Addressing Cultural Heritage from a Gender Perspective**
Associate Professor Susana Vázquez-Cupeiro, Universidad Complutense de Madrid

March 2025 (physical), tbd

- tbd Evaluation of Funding theories seminars
tbd Evaluation of Methodology seminars



Founding Theories Seminars

Cultural Heritage, Strategic Resource for Economic Development and Social Welfare

The role of Heritage is changing with the accelerated transformation of the global socio-economic scenario of the 21st century. Its traditional condition of elements that bear testimony to the past is still present, but other aspects that are also characteristic have come to the fore. Although the ability of Heritage, as cultural capital, to contribute to economic activity is widely recognized, some of its attributes make it strategic given the challenges of today's societies. This is the case of the non-offshoring nature of many of its elements and the consequent rooting of its consumption, that protects it from the growing voracity of digitization. Or of its links with creativity, talent attraction and innovation. Or with sustainability, both internal, due to the need for its preservation and enhancement, and external, for its decisive contribution to social cohesion, territorial rebalance and healthier lifestyles. These are just some examples of the many reasons for dealing in detail with the analysis of Heritage from an economic and social perspective.



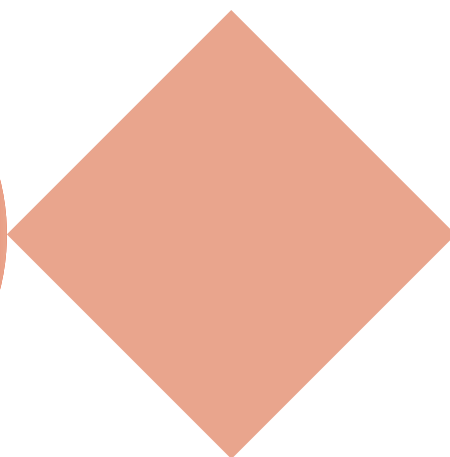
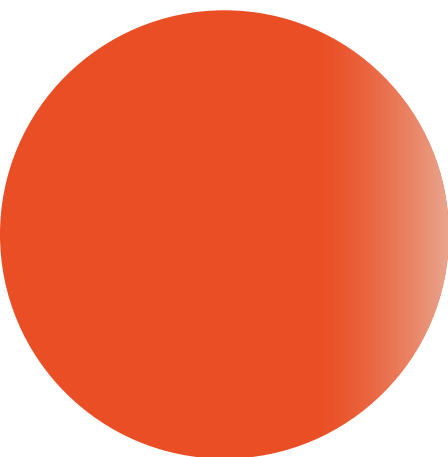
Ana Yáñez is a Doctor of Law and Professor of Administrative Law at the Faculty of Political and Social Science of the UCM since 2000. She has more than twenty years of experience in the management of historical goods, having directed the *Fundación de Casas Históricas y Singulares* [Foundation of Historic and Singular Houses] and others institutions. She is a specialist in Cultural Heritage Law and museums and in the legal regime of non-profit entities. Much of her research and interest focuses on the fight against plunder and illicit trafficking of archaeological assets, in the valuation of damages caused to heritage archaeological and procedural activities to prove illegal activities against these goods, having published numerous books and articles on these topics. She has participated and participates in national and international research projects and she gave lectures and teaching in numerous Spanish and foreign centers.

Since 2018 is the Secretary-General of ICOMOS Spain and Nemesis, *Asociación para la investigación y defensa del Patrimonio Cultural contra el expolio y el tráfico ilícito* [Association for the Investigation and defense of Cultural Heritage against plunder and illegal traffic].



Juan Martín Fernández, Department of Applied Economics, Public Economics and Political Economy

Lecturer at the Faculty of Political Science and Sociology, Complutense University of Madrid (UCM). PhD since 2002, he has worked in public and private universities and institutions. He has conducted pre and postdoctoral research stays (University of Manchester and Université de Toulouse). As a researcher, he has more than fifteen years of experience in the field of Economics of Cultural Heritage, being Principal Researcher and member of several teams. His work focuses on estimating the economic and social impacts of activities related to cultural heritage, the monetary valuation of the preservation efforts and its returns in terms of economic activity and social wellbeing. Currently he teaches in the UCM-UPM Master *Patrimonio Cultural en el Siglo XXI: Gestión e Investigación*.



European Music as (In)tangible Cultural Heritage

Musical practices constitute an important share of intangible cultural heritage registered by the UNESCO. How to document, preserve and valorise music poses challenges on several levels. In recent years in Europe, there have also been examples which are relatively closely related to 'classical' music life and institutions, from the German-speaking context, especially "organ building and organ music" (2018) and "choral singing" (2015). Furthermore, there are important initiatives involving heritage institutions and research communities, e.g. in creating infrastructures for research data.

In the session we will discuss some recent examples from a musicological background with regard to questions like: What are the ongoing initiatives, how do they implement the concepts? What are the cultural-political discourses, and the specific problems?

Readings

On methodological questions:

- Anthony Seeger, Huib Schippers, "Introduction: Approaching Music as Intangible Cultural Heritage", in Huib Schippers, Anthony Seeger (eds), *Music, Communities, Sustainability: Developing Policies and Practices*, New York, 2022, p. 1–18.
- Elsa Broclain, Benoit Haug, Pénélope Patric: "Introduction: Music: Intangible Heritage?", in: *Transposition. Musique et Sciences Sociales* 8 (2019).

Another recent and community-based case study:

- Teresa Mazepa, Liuba Kyianovska: „Ukrainian musical and cultural project ‚Ukrainian Live Classic‘: the historical and cultural context of the modern ‚Ukraine-world‘ relation“, in: *Musikgeschichte in Mittel- und Osteuropa: Mitteilungen der internationalen Arbeitsgemeinschaft an der Universität Leipzig in Zusammenarbeit mit den Mitgliedern der internationalen Arbeitsgemeinschaft für die Musikgeschichte in Mittel- und Osteuropa an der Universität Leipzig* 25 (2023), p. 237–249.

Inga Mai Groote is Professor of Musicology at the University of Zurich. She studied musicology, history, and Italian philology. Her research focuses on the socio-cultural history of music, especially in 16th/17th-century Italy and Germany (material culture, confessionalisation, vocal music) and France around 1900 (music and identity, cultural transfer, history of institutions). Her current book project is a history of knowledge of early-modern (European) music. She has been one of the Principal Investigators within the HERA research project *Sound Memories: The Musical Past in Late-Medieval and Early-Modern Europe* (www.soundme.eu, 2016–19); in 2018, she has received the Dent Medal of the Royal Musical Association. Publications: *Östliche Ouvertüren. Russische Musik in Paris 1870–1913*, Kassel etc.: Bärenreiter, 2014; edited (with I. Fenlon) *Heinrich Glarean's Books. The Intellectual World of a Sixteenth-Century Musical Humanist*, Cambridge: CUP, 2013.

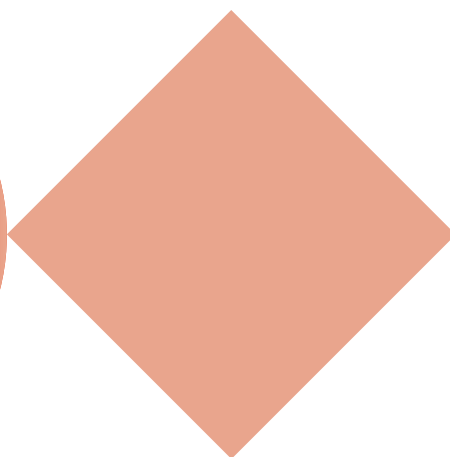
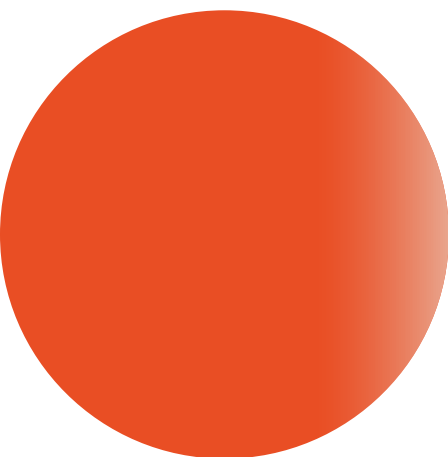


Theorising Digital Engagement with Cultural Heritage



Digital cultural heritage settings are rich sites of visitor engagement and interpretation, but they require imaginative ways of theorising how people make and express connections with digitised objects and collections. A narrow focus on engagement within the measurable, contained spaces of museum websites, collections, exhibitions or buildings is unsuited to the dominance of digital platforms, and the plethora of places and ways that people now encounter cultural heritage objects and collections online. As anticipated boundaries of engagement are exceeded or subverted, trajectories of engagement online coalesce around an object whose meanings are shifting in the process. The tensions and uncertainties of digital engagement can be understood in online contexts as a relationship between visitor and institution which is spatially and temporally “out of joint”: museums and visitors work co-operatively, but not always together, to create new encounters with objects. Encounters with digitised heritage online directly or indirectly make a connection to the museum, through the use of these objects, and trace a trajectory away from it, to express personal and collective memories, relationships, feelings, ideas and sensibilities. This creates new possibilities and tensions for museums and those studying them. This talk introduces work done by museum educators and scholars over several decades to develop crucial insights about the unpredictability of the visitor experience, interpretation and meaning; and it argues for some distinctive features that emerge from practices of digital co-production: the impact of multiple spaces and times, the “unknowable other”, the challenges to the stability of relationships of host and guest, and a rethinking of hospitality.

Jen Ross is a senior lecturer and co-director for the Centre for Research in Digital Education at the University of Edinburgh. She leads the University’s Digital Cultural Heritage cluster in the Centre for Data, Culture and Society, and the Digital Cultural Heritage Research Network, and is co-director of the MSc in Education Futures at the Edinburgh Futures Institute. Her research interests include digital cultural heritage engagement and interpretation, critical approaches to technology in education, and digital cultures and futures for learning and engagement. She has led on research projects including the AHRC’s Artcasting project which explored innovative mobile methods for evaluating engagement with art; developed an international network on the topic of surveillance in higher education; and is co-author of the *Manifesto for Teaching Online*. Her recent book, *Digital Futures for Learning* (Routledge 2023), examines speculative approaches for engaging with the futures for formal and informal education.



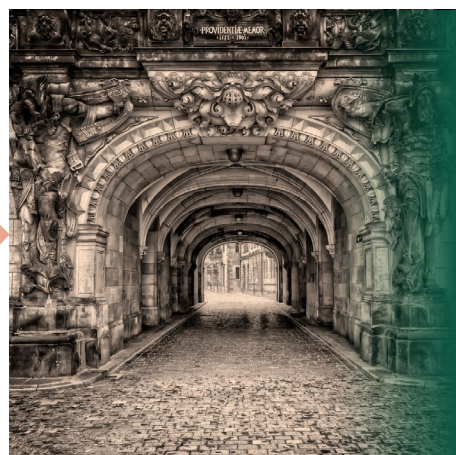
The Anthropological Turn in the Heritage Field: Past, Present, and Future

The anthropological turn in heritage refers to a shift that transformed the field, from traditional artifact-centric approaches to a more nuanced, critical and reflexive consideration of the diverse sociocultural meanings and values that people attach to heritage. Such a point of view puts emphasis on heritage as a dynamic and contested process, the role of communities and their participation in heritage management, and a recognition of the intangible facets of heritage. Important are the attention to power dynamics, imaginaries, and the local-to-global interplay. This focus has led critical heritage scholars, among other things, to challenge conventional notions of a universal heritage narrative, hereby encouraging innovative methods such as material-discursive and relational-ontological approaches to heritage. Sketching the history, assessing the present situation, and envisioning the future, this presentation will provide a comprehensive understanding of the anthropological turn in heritage.

Readings

- Astudillo Salazar, A. E., & Salazar, N. B. (2023). *Heritage imaginaries and imaginaries of heritage: An analytical lens to rethink heritage from 'alter-native' ontologies*. *International Journal of Heritage Studies*.
- Gfeller, A. E. (2015). Anthropologizing and indigenizing heritage: The origins of the UNESCO Global Strategy for a representative, balanced and credible World Heritage List. *Journal of Social Archaeology*, 15(3), 366-386.
- MacDonald, S. (2023). Heritage. In H. Callan (Ed.), *The international encyclopedia of anthropology* (pp. 1-12).

Noel B. Salazar is professor in social and cultural anthropology, steering committee member of the KU Leuven Institute for Cultural Heritage (HERKUL), and founder of the Cultural Mobilities Research (CuMoRe) cluster at KU Leuven, Belgium. He co-teaches the course Heritage and Sustainable Tourism Development and represents KU Leuven on the Una Europa Cultural Heritage self-steering committee. Salazar has conducted ethnographic fieldwork on heritage in Indonesia, Tanzania and Chile. He is currently co leading an interdisciplinary and intersectoral research project on the revalorization of traditional crafts in Belgium. Salazar is editor of the Berghahn Worlds in Motion book series, co-editor of eight edited volumes and ten special issues, and author of *Momentous Mobilities* (2018), *Envisioning Eden* (2010) and numerous peer-reviewed articles and book chapters on the relation between heritage and mobility (including a theme issue of the *International Journal of Heritage Studies* and participation in the UNWTO Study on Tourism and Intangible Cultural Heritage). He is on UNESCO's and UNWTO's official roster of consultants and an expert member of the ICOMOS International Cultural Tourism Committee and the UNESCO-UNITWIN Network 'Culture, Tourism and Development'. Salazar is also governing board member of the non-profit organization Intangible Heritage Workshop.



Architectural Conservation Masterclass: World Heritage and Global Circulations. The Case of Angkor (Cambodia)

World Heritage sites are caught in a permanent tension between the local and the global. Fully integrated into global systems (World Heritage institutions, international protection and conservation standards, international heritage experts, international tourists, etc.) they are, at the same time, invested by local communities living in their vicinity, often within the protected perimeter. The values attributed by some and others are not always the same. The “universality” of Outstanding Universal Value (OUV), the basis of World Heritage sites, is increasingly being challenged.

The tensions between the local and the global are not just technical and managerial; they are also symbolic and conceptual. In a context of international circulation (of concepts, experts, standards, images and imaginaries, etc.), heritage is not always the product of an endogenous recognition process. It is increasingly the result of circulating views, approaches, emotions and knowledge. As a result, far from the ideal scheme whereby heritage is a bottom-up process, emanating from local communities, heritage is often identified and recognised by these international elites (technical, intellectual, artistic, tourist, etc.). It is this process of heritage development through global circulation - this heritage globalisation - that this lecture will analyse.

It will focus in particular on the case of Angkor, a UNESCO World Heritage site whose conservation is overseen by an International Coordination Committee (ICC). The ICC coordinates scientific, restoration, conservation and tourism management projects between thirty countries and a group of international experts. The wide range of countries involved, each with its own approaches, doctrines and conservation and management tools, makes Angkor a unique laboratory for contemporary heritage globalisation.

Maria Gravari-Barbas is full time professor of cultural and social geography at IREST, Paris 1 Pantheon-Sorbonne University. She has a degree in Architecture and Urban Design (University of Athens) and a PhD in Geography and Planning (Paris IV – Sorbonne). She was Fellow at the Urban Program of Johns Hopkins University, Baltimore, USA. She is the Director of the EIREST, a multidisciplinary research team dedicated to tourism studies, with main focus on cultural heritage, development, and urban-tourism evolutions. Since 2009 she is the director of the UNESCO Chair of Paris 1 Panthéon-Sorbonne University and the coordinator of the UNITWIN network ‘Tourism, Culture, Development’. She is the Chair of the Self Steering Committee of Cultural Heritage of Una Europa and of the Joint Doctoral Committee of the PhD on Cultural Heritage of Una Europa.

Her published works include:

Tourism & Fashion. Parallel Stories, Emerald (2023), Tourism and architectural simulacra, Routledge, (2021); Tourism Dynamics in Everyday Places: Before and After Tourism, Routledge, 2021; A research Agenda for Heritage Tourism, Elgar (2020), Le patrimoine mondial, Mise en tourisme, mise en images, L’Harmattan (2020), Lieux ordinaires, avant et après le tourisme, PUCA (2018), Tourism and Gentrification in Contemporary Metropolises. International Perspectives, Routledge (2017), World Heritage Sites and Tourism. Global and Local Relations, Routledge (2017).



Linguistic landscapes: Preserving Language Diversity as Intangible Cultural Heritage

This seminar delves into how language shapes cultural heritage, highlighting its role in defining identity and preserving traditions. It first explores why languages are part of the intangible cultural heritage (ICH) that must be preserved, carrying historical narratives and societal values. Starting from the Cultural Transmission and the Linguistic Relativity Theories, linguistic practices included in the register of good safeguarding practices of ICH by UNESCO will be analysed. To this end, participants will reflect on the issue of endangered languages, on the impact of the loss of languages and on the consequent extinction of valuable cultural knowledge. Recognizing the importance of language diversity, the seminar emphasizes the need to protect all languages to maintain our rich cultural heritage for future generations.

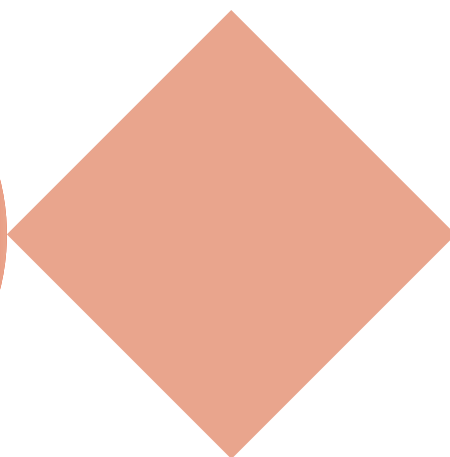
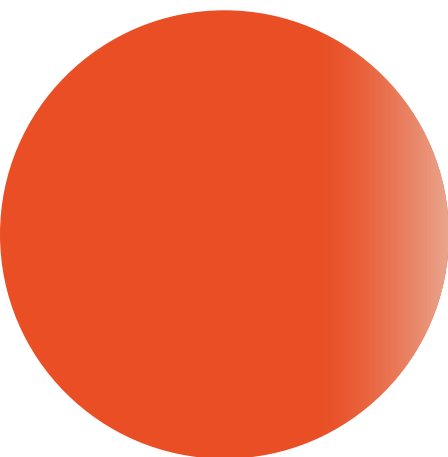
Readings

- Blake, J. (2008). The International Legal Framework for the Safeguarding and Promotion of Languages (p 14-25) *Museum International* 60.
- Uribe-Jongbloed, E. (2007). Endangered languages: Heritage of humanity in dire need of protection. Four approaches which support their preservation and maintenance *Folios*, 26, 65-70.
- Videsot, P. (2023). *Linguistic and cultural diversity – Minority and minoritised languages as part of European linguistic and cultural diversity. Study requested by the requested by the European Parliament's Committee on Petitions.* (chapters 1- 4,8).

Beatriz López Medina holds degrees in English and German Philologies, and a Ph.D. in English Linguistics (Universidad Complutense de Madrid, UCM).

Currently Associate Professor at the School of Education (UCM) she also coordinates the Internship Program (strand in English as a Foreign Language and Erasmus-Prácticas). She provides technical assistance on Quality Assurance of Higher Education for the regional agency Fundación para el Conocimiento Madrimasd. Previously (2012-2018), at Universidad Antonio de Nebrija, she directed the Master in Bilingual Education being also the Quality Coordinator at the Faculty of Arts and Humanities. Formerly, she was a civil servant (currently on leave) for the Ministry of Education (Escuelas Oficiales de Idiomas). She has obtained two awards: the 2nd National Award on Educative Research (team member) and the Sector ELE-Best Initiative for Corporate Social Responsibility, awarded by FEDELE (Federation of Schools of Spanish as a Foreign Language). Her main research interests are bilingual education and language learning and acquisition of additional languages. She has published one book, and authors articles in international refereed journals, and book chapters in Peter Lang, Routledge, Springer, Brill and IGI Global, among others.

She has also participated in different research and innovation projects at national and international levels.



Integrating Digital Diaspora Studies into Cultural Heritage

Digital Diaspora Studies is an emerging field of research that this seminar will explore by asking about its significance in the (re)negotiation of cultural heritage. Defined by deterritorialisation and dispersal, diaspora poses unique challenges to the archiving, exposure and narration of minority cultures within the framework of cultural heritage studies. The seminar aims to discuss the possibilities offered by digital media to integrate long-marginalised perspectives and voices from diasporic communities in order to broaden our vision of European cultural heritage (with a particular focus on case studies from Germany and Spain).

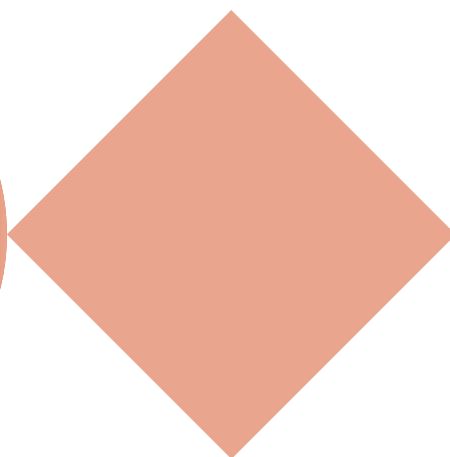
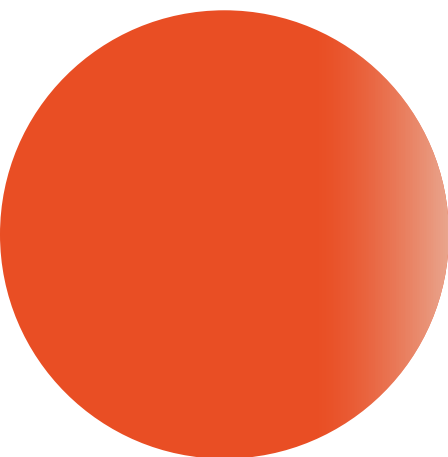
Given the vibrancy of diasporic communities in Europe, past and present, we will explore cultural and artistic self-representation by discussing foundational theoretical text excerpts and examining digital artefacts such as blogs and websites run by diasporic collectives.



Readings

- Leurs, Koen (2022), 'Commentary: Digital diaspora as a travelling concept', *Journal of Global Diaspora & Media*, 3:1, pp. 139–47.
- Ponzanesi, Sandra. 2020. "Digital Cosmopolitanism: Notes from the Underground." *Global Perspectives* 1 (1).
- Eugenia Siapera, "Review Essay Diasporas and new media: Connections, identities, politics and affect, *Crossings: Journal of Migration & Culture*, Volume 5 Number 1, © 2014 Intellect Ltd Review Essay. English language.

Dr. Linda Maeding is a Senior Lecturer in German Philology associated with the Faculty of Tourism and Commerce at the Complutense University of Madrid. There she coordinates the binational BA *German-Spanish Studies* and currently teaches Culture within the Una-Europa's Bachelor degree in *European Studies*. Her research focuses on Exile and Diaspora Literatures, Postcolonial Studies, German-Hispanic Cultural Relations, and Utopian Studies. Holding a Ph.D. in Comparative Literature and German Philology from the University of Barcelona and the University of Mainz, she has served as a research associate at the Institute for Cultural Studies of the Humboldt University Berlin, funded by the German Research Foundation, and as a postdoctoral researcher at the University of Bremen, where she co-founded the interdisciplinary research lab "Digital Diaspora: Imagined Communities in Cyberspace" that explores how marginalized groups design themselves in the internet. In this context, she co-edited a special issue on 'Textures of Diaspora and (Post-)Digitality: A Cultural Studies Approach' in the *Journal of Global Diaspora and Media*, 2022.



Intangible Cultural Heritage: the Challenge of Maintaining Linguistic Diversity in the Digital Age

The seminar aims to delve into the multifaceted and broadening realm of intangible cultural heritage, with a specific focus on the preservation of linguistic diversity in the age of digitalisation. Article 2(2) of the UNESCO Convention (2003) includes “oral traditions and expressions, including languages, as a vehicle of the intangible cultural heritage”. Hence, considering the crucial role of languages as one of the main domains in which cultural heritage is manifested, it is paramount to provide a comprehensive understanding of the theoretical foundations underpinning cultural studies and the implications for fostering multilingualism in the EU. In particular, the impact of mass digital technologies will be analysed as a source to convey and maintain, at the same time, multilingualism. Indeed, according to the Internet World Stats, only 10 out of the world’s estimated 7000 languages are used to access digital content. Participants will explore strategies for the documentation, revitalisation, and preservation of heritage languages to guarantee a wider accessibility to culture via digital platforms and to better understand the implications of linguistic accessibility for intangible cultural heritage in the digital era.



Readings

- de Witte, Bruno (2020). ‘Language as Cultural Heritage’, in Francesco Francioni, and Ana Filipa Vrdoljak (eds), *The Oxford Handbook of International Cultural Heritage Law*, Oxford Handbooks (2020; online edn, Oxford Academic, 8 Oct. 2020).
- Eichler, Jessika (2021). Intangible cultural heritage, inequalities and participation: who decides on heritage?, *The International Journal of Human Rights*, 25:5, 793-814.
- UNESCO (2003). “Convention for the Safeguarding of the Intangible Cultural Heritage”.
- UNESCO (2023). “Cutting Edge - Protecting and preserving cultural diversity in the digital era”.

Francesca D’Angelo is a Researcher in English Translation Studies at the Department of Interpretation and Translation, at the *Alma Mater Studiorum* University of Bologna (Forlì). Her current research project deals with museum communication and accessible communication in English. She conducted her Ph.D. study on bilingualism in co-tutorship between the University of Salerno and the University of Edinburgh at the research center *Bilingualism Matters*. She is specialised in Third Language Acquisition, translanguaging, cognitive translation, ESPs, and gender studies from a sociolinguistic perspective. She has been a consultant with expertise in gender-fair linguistic strategies and women’s rights in academia at the University of Salerno. She has gained experience teaching English Language and Linguistics, discourse analysis, and ESPs from Bachelor’s to Ph.D. level. She has published articles, book chapters and reviews in international journals. She is on the board of *Studi di Glottodidattica*, *Frontiers in Psychology*, and *Science Journal of Education*. Among her most recent works: *Teaching and Learning Third Languages*. Bristol: Multilingual Matters.



'Situational Analysis' in the Study of Social Construction of Heritage Narratives

This seminar explores the application of situational analysis, as proposed by Adele Clarke, in examining the social construction of historical narratives and heritage. It presents a perspective aligned with the constructivist paradigm, while acknowledging the scientific rigor inherent in its assumptions, making it compelling for researchers across paradigms.

The initial segment will elucidate the underpinnings of this methodological approach, anchored in grounded theory. The attributes of both grounded theory and situational analysis, concerning historical research focused on the presence and significance of the past in contemporary culture, will be presented. Emphasis will be placed on the challenges this perspective imposes on researchers.

Through an exposition of a completed research project, the presenter will delineate the sequential stages of the research procedure.

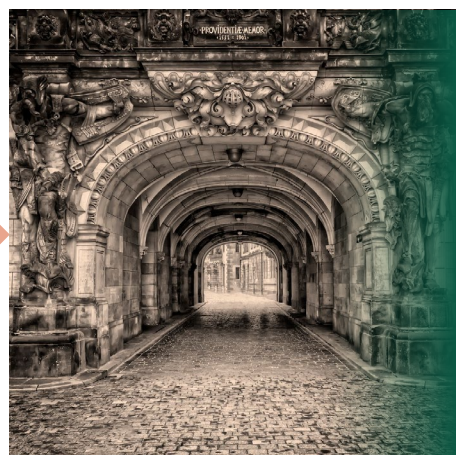
The case study to be presented entails research conducted in Poland on the social construction of public discourse surrounding the anti-communist armed underground that operated in Poland after 1945. The project employed various research techniques, including discourse analysis, analysis of visual materials, multi-site ethnography, to name just a few. Chosen research techniques will be expounded upon, including the presenter's proprietary oral history interview methodology. Additionally, analytical techniques such as mapping and graphical representations will be detailed.



Readings

- Adele E. Clarke, Introducing Situational Analysis, in: Adele E. Clarke, Carrie Friese, Rachel Washburn (eds.). *Situational Analysis in Practice. Mapping Research with Grounded Theory*, Routledge, 2015, p. 11-50.
- Marta Kurkowska-Budzan, Emilia Soroko, Marcin Stasiak, Structured interview in historical research: a description of research procedures, *HISTORYKA. Studies in Historical Methods*, V. 51, 2021 spec. iss., p. 299–323.
- Aeron Davis, Investigating Cultural Producers, in: Michael Pickering (ed) *Research Methods for Cultural Studies*, Edinburgh University Press, 2008, p. 53-67.

Dr. Marta Kurkowska-Budzan is a Professor at the Faculty of History at Jagiellonian University. She earned her doctoral degree and conducted postgraduate studies in history and sociology at Jagiellonian University and the University of Kent at Canterbury (UK), respectively. Dr. Kurkowska-Budzan has held postdoctoral positions at the Center for Advanced Holocaust Studies, United States Holocaust Memorial Museum in Washington, DC, and the E.M. Remarque Institute for European Studies at New York University, working under the supervision of Tony Judt. Her current research pursuits encompass diverse areas, including contemporary representations of the past in museology and popular culture, public history, historical research methodology with a specific focus on oral history, and the cultural history of labor in Eastern Europe during the 20th century. She is a leader of international research group Homo [Lab]orans at JU (<https://homolaboransgroup.project.uj.edu.pl>). Her recent book co-authored with Marcin Stasiak: "Sport and Polish Society in the Communist Era. Small Towns and History from Below" (Routledge, 2024).



Provenance Research and the Use of Object Biographies in Museums

Provenance research plays a pivotal role in museums and heritage institutions worldwide, ensuring the authenticity and ethical and legal acquisition of cultural and natural artifacts, archaeological objects, and artworks. At the same time, understanding an object's provenance is of high value to museums for exhibition purposes as it provides a full account of its life. The importance of these concepts is made clear by the fact that the International Council of Museums (ICOM) stresses the importance of provenance in its Code of Ethics (§2.2-3) to +45,000 members. This lecture will delve deeper into the concepts of "provenance research" and "object biography". How did these terms develop within heritage studies and what's their practical role within its institutions, most notably museums.

Readings

- Reed, Victoria S. 2023. "American Museums and Colonial-Era Provenance: A Proposal." *International Journal of Cultural Property* 30 (1): 1–21.
- Oswald, Margareta von. 2020. "Provenance Research and the Humboldt Forum." In *Across Anthropology*, edited by Margareta von Oswald and Jonas Tinius, 106–29. Troubling Colonial Legacies, Museums, and the Curatorial. Leuven University Press.
- Gosden, Chris, and Yvonne Marshall. 1999. "The Cultural Biography of Objects." *World Archaeology* 31: 169–78.

Rick Bonnie (PhD, KU Leuven) is a University Lecturer in Museology at the Department of Cultures, University of Helsinki. He is a vice-team leader in the Centre of Excellence in Ancient Near Eastern Empires, an interdisciplinary research centre focusing on the first millennium BCE in the Middle East combining Assyriology, Ancient History, Language technology, Sociology, Archaeology, and Heritage studies. He is also PI of a UH 3y project "Religious Responses to Climate Change in the Southern Levant", which studies the impact of past climatic changes on the rise and fall of Jewish ritual purification baths in Hasmonean-Roman Judaea. His main research interests are the archaeology of the Greco-Roman Middle East with a special focus on urbanism, identity construction, and religion. He also holds a research interest in community archaeology, heritage crime and illicit antiquities trafficking, as well as matters relating to open science (Photo by Lauri Laine).



Methodology Seminars

Academic Writing in Humanities and Social Sciences: Reflective Analysis on Practical Principles for Emerging Researchers

Objective

To analyse, from a theoretical and practical perspective, the main steps of academic writing in the field of study of 'cultural heritage': state of art and theoretical framework.

Contents

1. Sense and purpose of the state of art and the theoretical framework in academic research.
2. Describe a territory of research: authors, models and practices.
3. Establish a niche or a gap in the current knowledge.
4. Defining a problem: consequences of a lack of knowledge and advantages of a new research.
5. Occupying an space justifying the necessity of current research: the object of study.
6. Formulate research questions and aims.

Questions to debate

- Which is the purpose of academic research in current societies?
- Why should we review the state of art and make a theoretical framework?
- What does it mean to find a gap in the field of knowledge?
- Why is it necessary to formulate a problem in academic research?
- How to define research questions and aims? Which is the difference between them?
- How do we advance from the state of art and theoretical framework to the next sections in academic research?

Readings

- Burbules, N. C. (2020). Why Publish? *Journal of Philosophy of Education*, 54 (3), 655-665.
- Hamilton, D. & Weiner, G. (2011). Dancing at the Edge: Writing for the Academic Marketplace. *Education Inquiry*, 2 (2), 251-262.

Associate Professor Doctor **Juan Luis Fuentes** is a PhD in Education (Complutense University of Madrid - Extraordinary Award). Graduated in Pedagogy (National and Extraordinary Award). Associate Professor in Theory and History of Education (Faculty of Education – Teacher Training Center, Complutense University of Madrid), where he is also member of the Research Group “Civic Culture and Education Policy” and Vice-Dean for International Relations. Visiting Researcher and Scholar at Eastern Washington University (USA), Roehampton University (United Kingdom), Freie Universität Berlin (Germany) and University of Birmingham (United Kingdom). He has been awarded with the “Antonio Millán-Puelles Prize” for his research and the “Youth Researcher Prize” of the National Conference on Pedagogy. He has been director of the master’s degree in Advances Studies in Social Education and the Research Group “Educación”. He has published more than 100 articles, chapters, books, etc., and has participated in more than 80 conferences. Editor of *Revista Española de Pedagogía (JCR)* and, between 2014 and 2021, associate editor of *Educación XX1 (JCR)*. Dr. Fuentes has taught seminars and workshops on academic writing in different universities in Europe and Latin-America in multidisciplinary contexts and, during six years (2019-2024), has given the lecture “Academic Writing for Research in Social Sciences” at the Doctorate School of Complutense University of Madrid.



Typology and Particularity in Urban Conservation Research

The form, structure, and modus operandi of historic urban areas are inextricably linked between them, reflecting the essence and dynamics of society. A continuous development of methodologies is key to the success of an urban conservation approach which has proved challenging so far due to both scale and degree of complexity of urban heritage. Whilst typological and morphological analyses of the historic urban fabric were developed in human geography and urbanism, the cultural values of historic urban areas and their theoretical construction can be determined in the light of what linguists and anthropologists call the etic and emic dimensions of systems of meaning. This lecture will present an overview of these and will argue that a complementary analysis of particularity is essential in achieving an integrated urban conservation.

Readings

- Thomas N. Headland, Kenneth L. Pike, Marvin Harris (ed.). *Emics and etics: the insider/outsider debate*. Newbury Park; London: Sage Publications, 1990.
- Tuan, Yi-Fu. *Space and place: the perspective of experience*. Minneapolis: University of Minnesota Press, 2003.
- Zancheti, Silvio Mendes and Jukka Jokilehto. "Values and urban conservation planning: Some reflections on Principles and definitions." *Journal of Architectural Conservation* 3 (January 1997): 37-51.



Doctor **Ruxandra-Iulia Stoica** is an architect and urbanist specialising in the historic environment, educated at Ion Mincu University of Architecture and Urbanism, Central European University, and the University of Edinburgh. Her professional experience includes roles as inspector of historical monuments, Romanian Ministry of Culture; consultant to Integrated Territorial and Urban Conservation programme, Heritage Settlements Unit, ICCROM; editor of Edinburgh Architecture Research journal; and coordinator of £1mil. Edinburgh Cast Collection project. Ruxandra is currently Lecturer in Architectural Conservation, Director PhD/MPhil in Architecture by Research, and Depute Director of the Scottish Centre for Conservation Studies, where her teaching, research, and consultancy work focus on the evolving field of theory and methodology of conservation approaches. She explores theory, philosophy, and methodologies for evaluating urban fabric as a dynamic system of both physical (man-made & natural) and social elements, their implications for assessing cultural significance, and the construct of heritage designations. She has extensive experience of collaboration with stakeholders and communities in urban conservation academic projects and professional consultancies. Ruxandra is an expert member of the International Scientific Committee for Theory and Philosophy of ICOMOS, Forum UNESCO – University and Heritage, and co-founder of the Schools of Architecture + World Heritage research network.



Challenge-led Research in Marine Cultural Heritage. Cases Studies from The Rising from the Depths Network in East Africa

Interdisciplinary research that is driven by challenges is a relatively recent approach to uniting expertise from different disciplines to address intricate societal and environmental issues. Marine cultural heritage, both through its underwater or coastal material remains and through its intangible expressions, is an inseparable element of the environment that surrounds it and the communities with which it is connected. The rapid economic and demographic growth happening in coastal areas, together with changes in climate patterns and their impact to coastal eco-systems are presenting pressing challenges to coastal communities all around the globe. Maritime archaeology, along with policies aimed at safeguarding cultural heritage, look at studying and preserving tangible or intangible traces of our past without necessarily aiming to respond to the concerns and interests of contemporary societies through their heritage manifestations. This lecture addresses the relevance of challenge-led research in cultural heritage studies, analysing some case studies from the Rising from the Depth Network. This Network provides solid foundations to understand how marine cultural heritage can contribute to the global challenges faced by coastal communities and countries in East Africa, including challenges related to ethical, inclusive, and sustainable economic and social development.

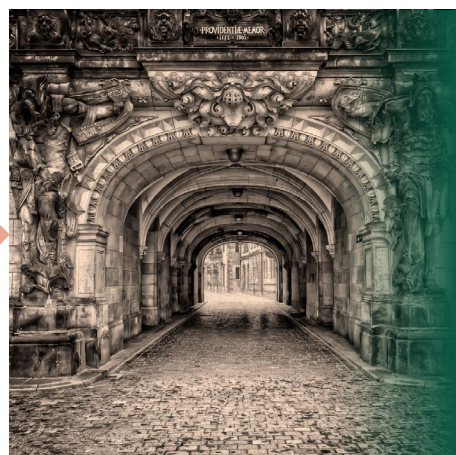
Readings

- Henderson, J. (2019). Oceans without history? Marine cultural heritage and the sustainable development agenda. *Sustainability*, 11, 5080.
- Henderson, J., Breen, C., Esteves, L., La Chimia, A., Lane, P., Macamo, S., Marvin, G., & Wynne-Jones, S. (2021). Rising from the Depths Network: A Challenge-Led Research Agenda for Marine Heritage and Sustainable Development in Eastern Africa. *Heritage 2021*, Vol. 4, Pages 1026-1048, 4(3), 1026–1048.
- Giliberto, F., & Labadi, S. (2021). Harnessing cultural heritage for sustainable development: an analysis of three internationally funded projects in MENA Countries. *International Journal of Heritage Studies*, 28(2), 133–146.

Dr **Arturo Rey da Silva** is a maritime archaeologist and heritage researcher, with large experience in the field of international cooperation, capacity-building, and heritage diplomacy. Between 2011 and 2021 he worked at UNESCO giving technical assistance to advance research and capacities in maritime archaeology and heritage protection, as well as guiding heritage policy development, notably in Africa, the Arab Region, Central Asia, and Latin America. He got his Ph.D. in January 2021 from the University of Paris I Panthéon-Sorbonne, after undertaking a research fellowship at the Spanish School of History and Archaeology in Rome, with a thesis that looked into the institutionalization of underwater archaeology within international cooperation schemes, and its contribution to sustainable development.

He is a visiting lecturer in Heritage at several universities (i.e. The University of Alexandria in Egypt, the American University of Beirut in Lebanon, The University of Cadiz in Spain, or the University Externado in Colombia) and is a Member of the ICOMOS International Committee for Underwater Cultural Heritage (ICUCH), the ICOMOS Spanish National Commission, and the UNESCO Ocean Literacy Global Expert Group.

Dr Rey da Silva joined the University of Edinburgh in 2021 as an Honor Frost Scholar in Marine Cultural Heritage researching the contribution of marine heritage research and management to the sustainability of coastal communities, notably in East Africa and the Eastern Mediterranean. Since January 2024 he is Lecturer in Heritage at the University of Edinburgh and Co-Director of the MSc programme on Cultural Heritage Futures, at the Edinburgh Futures Institute.



How to Put Forgeries on Display in Museums?

Forgeries in public collections have long been put aside and hidden in storage. Because a forgery is often seen as a mistake, it is shameful. Nevertheless, since the last two decades, forgeries are put on display in temporary exhibitions as evidence of an outdated vision of the past. These objects are chimeras made from imitation of authentic ancient artefacts and from an ideal image of Antiquity. Their display requires mediation: the viewer cannot understand the object in all its complexity at first sight and a short explicative text is necessary.

In this conference, we will see, through the study of few examples, how museum people deal today with these complex objects and why forgeries need to be replaced into Art History and into the History of Taste.

Curators and Conservators have to deal with the ambiguity of objects forged or heavily restored. For instance, objects from the Campana Collection (now in the Louvre) result often from a mix of diverse fragments put together to create a new antique, that meets expectations of a modern public. What is the frontier between conservation and forgery? How can we apprehend these artefacts today? How can we conserve them? What explanations can we give to the public?

On the other hand, museums keep objects known as total forgeries, often in storage. Their story is rich and sheds light on the level of knowledge on the past at a certain period. As forgeries are made to deceive a particular person (curator, archaeologist, collector), they tend to be the perfect antiquity, the one that everybody was waiting to discover. The study of forgery leads to think about the construction of an idea of the past in modern and contemporary times. These objects can teach us a lot about our own history, that is why their display in permanent exhibition room can be of a great use.



Readings

- La Niece, Susan. 2009. « Forgeries and Public Collections ». *ArcheoSciences. Revue d'archéométrie*, no 33 (décembre): 329-33.
- Otto Kurz. 1948. *Fakes, A Handbook For Collectors And Students*. Faber & Faber Ltd. (Introduction to read)

Delphine Morana Burlot, assistant professor in History of Art at Université Paris 1 Panthéon Sorbonne. She defended an habilitation thesis in 2023 (Paris 1) on the invention of Wax Painting in 18th c. and 19th c. Europe; she took a PhD in Archaeology in 2007 (Paris IV) and a diploma in Painting Conservation at the Institut National du Patrimoine in 2007. Delphine Morana Burlot was a Fellow at Villa Medici in Rome (2005-06) and Postdoctoral Fellow at the Getty Villa (2009-10). She is part of the DIM PAMIR committee.



(Re)creating Heritage: Creative Methods for Research

If heritage is understood as not just the conservation or the re-production, but the production of the past in the present, then how might its practices intersect with those of the “creative” arts? The question might be read in reverse: if the “creative” is concerned with the new, how does it build upon and work with what already exists?

These questions might be well understood in some fields, such as the performance of music or theatre, which often involve the contemporisation (in the act of performance itself) of existing things (scripts or scores). In recent years, these discourses have informed other disciplines classically understood as “conservative” (for example museum curation) or “creative” (contemporary art gallery curation).

This lecture will explore this point of coincidence, and at the same time, its possibilities to ask a further question – how might the methodologies of creative practice research inform heritage research: at what point does, or can, it become research “about” or “for” and become, instead, research “through” heritage practice?

Edward Hollis studied Architecture at Cambridge and Edinburgh Universities; and practiced as an architect for six years, first in Sri Lanka, then in the practice of Richard Murphy, well known for his radical alterations to ancient and historic buildings in and around Edinburgh. He has, since 1999, lectured in Interior Architecture at Edinburgh Napier University, Edinburgh, and at Edinburgh College of Art. In 2012, Hollis became Deputy Director of Research across Edinburgh College of Art, Director of Research ECA 2015-18, and between 2019-21 deputy dean of research across the college of Arts, Humanities and Social sciences.

Working with follies and ruins in Sri Lanka, with modern interventions to historic buildings in Scotland, and in the slippery discipline of Interiors, has focussed Hollis' research and theoretical thinking on building stories and narrative structures connecting time, folk tale, and the built environment. His first book, “The Secret Lives of Buildings”: a collection of folk tales stories about mythical buildings was published in 2009; and his second “The Memory Palace: a book of lost Interiors” was published in 2013. His work also engages with heritage activism. Between 2012-18 Ed was involved with experimental plans to re-occupy the ruins of Gillespie Kidd and Coia's modernist seminary at Cardross in Argyll. He is a member of the educational advisory board of the Scottish Historic Buildings Trust. Since 2018 he has been working with the inhabitants of Asansol, a coal-mining town in West Bengal, India, to find innovative ways to celebrate their industrial heritage through storytelling and study.



Cultural Heritage, Accessibility, and Inclusion. Key Concepts, Issues, and Resources

Accessibility and inclusion have become key priorities internationally in many sectors (cf. UNCRPD, European Disability Strategy), including culture. Focusing on cultural heritage and democratic participation, article 12 of the Faro Convention encourages institutions “to improve access to the heritage, especially among young people and the disadvantaged, to raise awareness about its value.” This methodology seminar aims at introducing key concepts and issues of accessibility and inclusion in cultural heritage focusing on museums and adopting a linguistic and translation approach. After providing an overview of barriers to museums and ways of assessing museum accessibility, we will present resources and services to make a museum accessible for disabled people (e.g., tactile visit, audio descriptive services and tactile for blind and visually impaired patrons). Finally, some projects and specific case studies will be analysed and discussed.

Readings

- Greco, Gian Maria (2018), “The nature of accessibility studies,” *Journal of Audiovisual Translation* 1(1): 205-232.
- Muscarà, Marinella, Chiara Sani (2019), “Accessibility to Cultural Heritage, some project outcomes,” *Education Sciences & Society - Open Access*, 10(1): 244-280.
- Neves, Joselia (2018), “Cultures of accessibility. Translation making cultural heritage in museums accessible to people of all abilities,” in *Routledge handbooks in translation and interpreting studies. The Routledge handbook of translation and culture*, Sue-Ann Harding, Ovidi Carbonell Cortés (eds.), New York: Routledge, 415-430.

Valeria Illuminati is junior assistant professor (RTDa) in French Language and Translation at the Department of Interpreting and Translation of the University of Bologna (Forlì Campus) and holds a Dual Award International PhD in Translation Studies (University of Bologna and Durham University, UK). Her research combines her interests in translation, gender studies, and children’s literature, and as a member of the MeTRa Centre (<https://metra.dipintra.it>) she participated in the European projects G-BOOK1 and 2 (<http://www.g-book.eu>). She is also interested in the field of audio-visual translation and accessibility and between 2021 and 2022, she was research fellow for the project “Traduzione e accessibilità: l’audiodescrizione museale e per lo spettacolo dal vivo in Italia.” She has been working as an audio describer since 2014 and has audio described more than 50 theatre performances, films, and museum exhibitions, taking part in several training courses, as well as in some European projects dedicated to accessibility and inclusion (Theatres4All, Castle, Inclusive Theatre(s)).

Beatrice Spallaccia is junior assistant professor (RTDa) in English Language and Translation at the Department of Interpreting and Translation of the University of Bologna (UNIBO). She holds a degree in Innovation and Organization of Culture and the Arts (UNIBO), and a Dual Award International PhD in Translation and Intercultural Studies, between Italy and Australia (UNIBO and Monash University, Melbourne). She is a member of the MeTRa Centre (<https://metra.dipintra.it>), and she took part in the European projects G-BOOK1 and 2 (<http://www.g-book.eu>). She has held courses on gender, language, media, and communication, as well as seminars on translation, diversity, and inclusion. She is also interested in the field of audio-visual translation and accessibility. She has been working as an audio describer since 2014 and has audio described theatre performances, as well as museum exhibitions. She has participated in several training courses and two European projects dedicated to accessibility and inclusion: Theatres4All and Castle.



New Narratives in Cultural Heritage: The PAR (Participation-action-research) Like Tool for Subverting the Axiom of Authorized Discourse

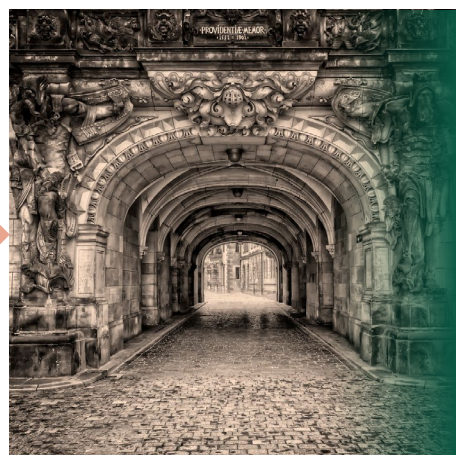
TOPICS:

- *Introduction to PAR methodologies to change the “official perception” of the cultural heritage sites.*
- *Practicing PAR in our class: Using an imaginary classical colonial case: from analysis to the revision of the project in relation to our own community (professors and students).*
- *Building our PAR project in relation to decolonizing methodologies of Heritage Studies applied to the specific research interest in cultural heritage of the participants.*

Methodology of teaching: gamification and workshops with presentation of stereotyped case studies of interest of students involved. The students will build together a specific project based in PAR which helps us to change the interpretation and decolonizes the discourses. They will use an invented example based on intangible or tangible heritage inscribed in one of the conventions of UNESCO: World Heritage, Intangible Heritage or Reserve of Biosphere. Finally, the students will make a presentation in the classroom to debate together concerning a specific PAR methodology in the research of each student interested in the course and the topic of Decolonizing methodologies of Heritage Studies.

Alicia Castillo Mena

University professor, archaeologist specializing in Cultural Heritage Management. Advisor to the Vice-Rectorate for Culture, Sports and University Extension of the UCM. Director of the Cultural Heritage Management Research Group (GPC in Spanish), UCM coordinator of the Interuniversity Master's Degree in Cultural Heritage in the 21st Century: Management and Research, Complutense University of Madrid and Polytechnic University of Madrid. Her main works have focused on the relationship between urban planning and archaeology up to World Heritage issues (check e.g. Documentary). Her projects include work on participatory processes, social perception studies and conflict resolution in heritage management, as well as teaching innovation (check e.g. <https://www.patrimoniocultural.eu/en-GB/>).



Visual Methodologies: What, How and Why?

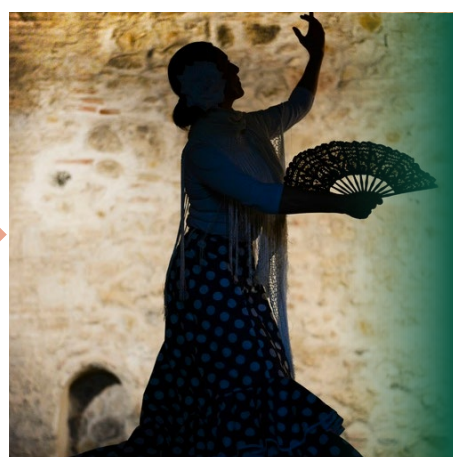
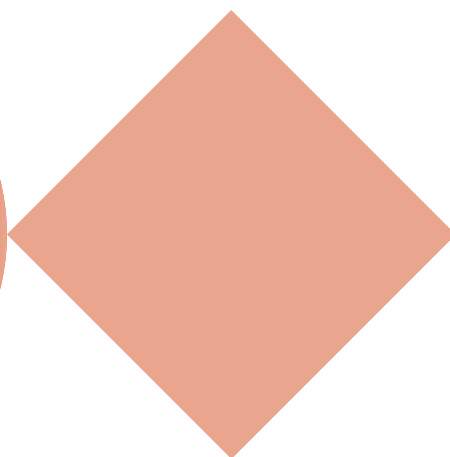
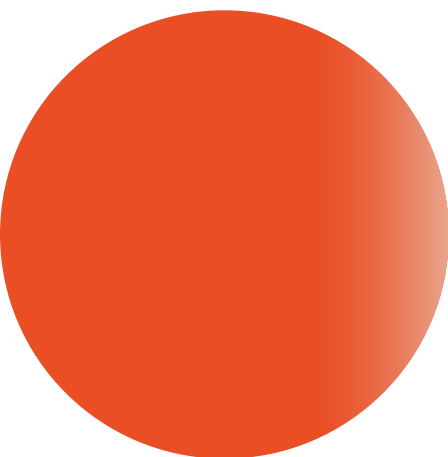
This seminar conveys knowledge and practical skills regarding the use of visual methods in social research, especially those conducted in a multicultural context. Technics of visual methodologies such as photography, film, drawing, and mental maps, will be introduced along with practical examples of research conducted with their employment. The seminar foresees in-class activities oriented on acquainting the participants with the discussed techniques of data collection. Additionally, during the seminar, the methods of visual data analyses will be briefly introduced along with a reflection on visual data display as part of the research findings presentation. In this regard, the ethical dilemmas of using visuals in research will be discussed. Last but not least, the seminar activities will be designed in a way that allows for the creation of ontological and methodological connections between visuality and other senses.

Readings

- Pink, S. (2015). *Doing sensory ethnography*. Sage.
- Margolis, E., & Pauwels, L. (Eds.). (2011). *The SAGE handbook of visual research methods*. Sage.
- Nikielska-Sekuła, K., & Desille, A. (2021). *Visual methodology in migration studies: New possibilities, theoretical implications, and ethical questions* (p. 343). Springer Nature.

Karolina Nikielska-Sekuła is Marie Curie Postdoctoral Fellow at the Center of Migration Research, University of Warsaw and Assistant Professor at the Institute of Intercultural Studies, Jagiellonian University, Kraków.

Her current scholarly research focuses on migration (Central and Western Europe, and Turkey), visual and sensory sociology, and cultural heritage in the multicultural context. Nikielska-Sekuła received her MA degree in Sociology from AGH University of Science and Technology in Kraków, and her PhD in interdisciplinary Culture Studies from the University of South-Eastern Norway. Her previous posts include Associate Professor in Human Geography at the University of South-Eastern Norway, and Marie Curie Early Career Researcher jointly at the Migration Research Center (MiReKoc) at Koç University in Istanbul and the Pedro Arrupe Human Rights Institute at the University of Deusto, Bilbao. Nikielska-Sekuła coedited a book *Visual Methodology in Migration: New Possibilities, Theoretical Implications, and Ethical Questions* (with A. Desille), awarded by IMISCOE. She is a member of the INTEGRIM Lab, International Sociological Association, International Visual Sociology Association, IMISCOE-DIVCULT standing committee, and the Nordic Migration Research Network.



Between Public History and Service Design: Participatory Methodologies for Heritage Enhancement

Social sustainability is a broad concept fostering both participatory approaches and cultural diversity promotion in designing heritage enhancement. Its impact on many disciplines has been strong, such as some of the new research approaches can be considered a way to implement sustainable social processes. Public history and service design are a case in point. Public history pursues the collaboration between historians and the local community to make history a vivid knowledge supporting civic engagement and the peaceful coexistence of different (sometimes contrasting) communities. Service design is a new approach in planning and implementing new services and products based on the co-creation between users and producers. Their use in heritage management paves the ways to a stronger involvement of local communities, but of course opens also new challenges and issues, which deserves to be discussed.



Patrizia Battilani is a UNIBO Economic Historian. Her research focuses on cultural heritage valorisation, public history and economic history. She has been visiting scholar at the University of Sidney (2013) and Glasgow (2018 e 2019). She served as director of the Bachelor degree in Tourism Economics (2012-2016). She has experience on participating and managing national and international projects as Head of CAST, the UNIBO Center for tourism study. She is responsible for the UNIBO Unit of the Interreg Italy-Croatia project Recolor (Reviving and Enhancing artworks and Landscapes Of the Adriatic). Between 2018 and 2019 she coordinated a transnational research on dissonant heritage focusing on the European cultural route ATRIUM. Her last publications include *How to cope with dissonant heritage: a way towards sustainable tourism development* in *Journal of Sustainable tourism* (2018) with A. Mariotti and C. Bernini.



Addressing Cultural Heritage from a Gender Perspective

This seminar aims to provide a framework for exploring cultural heritage from a gender perspective. The gender approach will allow us to review heritage spaces and hegemonic discourses. First, the limited participation of women in the cultural sector will be discussed in relation to the (re) production of gender stereotypes and professional segregation. Second, women's contribution in the creation, configuration and preservation of world cultural heritage will be also outlined to explore their potential to transform the foundations of the discipline. Finally, inspiring examples to interpret heritage from a gender perspective will be provided, both informing those responsible for heritage policies, and contributing to promote gender equality by ensuring that women and men take equal part to access and produce cultural heritage.

Readings

- UNESCO (2007), Gender perspectives on cultural heritage and museums, *Museum International*, no. 236 (vol. 59, no. 4), pp.1-87.
- European Institute for Gender Equality (2016). *Gender in culture*. Luxembourg: Publications Office of the European Union.
- Apraiz Sahagún, Amaia and Martínez Matía, Ainara (coord.). *Women's Legacy. Patrimonio Cultural y Perspectiva de Género. Libro Blanco* (Cultural Heritage and Gender Perspective. White book). Diputación Foral de Bizkaia.

Susana Vázquez-Cupeiro is Associate Professor in the Department of Applied Sociology, University Complutense of Madrid. She is internship coordinator of the [Master's Degree in Gender Studies](#), Erasmus coordinator at the Faculty of Education and co-director of the Research Group in Sociology of Education (GRISE). She has teaching experience in national and international master's degrees, both in Spanish and English. She has trained public servants as responsible for the module "Integration of the gender dimension in the contents of projects of science and innovation" of the Advance Course of Gender equality in science and innovation (Ministry of Science and Innovation, Spain). Her research focuses on the sociology of education and the sociology of gender. Since 2021 is the PI UCM of the European project [Pioneering policies and practices against educational inequalities in Europe](#) (H2020-SC6-TRANSFORMACIONES-2021/2024). Some of her work on this topic: [Meta-analysis of scientific and gender research](#) (2012); [Science, stereotypes and gender: a review of explanatory frameworks](#) (2015); [Management with a gender focus in Spanish universities: Functional segregation between vice-rectors](#) (2019) and, among others, [Resistance and counter resistance to gender equality policies in Spanish universities](#) (2023).

