# HERITAGE HYBRIDISATIONS: CONCEPTS, SCALES AND SPACES

## 1.    WORKSHOP ORGANIZED IN THE FRAMEWORK OF UNA EUROPA

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

It is UNA EUROPA's goal to form a truly European university environment, where excellence in interdisciplinary research is closely connected to transnational learning as well as innovative problem-solving. UNA Europa has defined 4 focus areas, including Cultural Heritage (CH), for the development of international mobility, educational and research projects.

This Cultural Heritage PhD Workshop is one of the "Joint Innovative Formats" planned within the area of "Cultural Heritage". Its goal is to experiment with innovative approaches to doctoral education and contribute to a future Joint PhD on Cultural Heritage offered by UNA Europa Universities.

This PhD Workshop aims to bring together existing PhD students and researchers from all UNA Europa universities, offering PhD students insights from different schools of thought, contributing to their education through a deliberately transdisciplinary approach and creating synergies with the industry and the private sector.

Documentation of the Workshop will be accessible to other PhD students of UNA Europa universities on a special website, either through video/audio capture, or ppt/blogs.

## 2.    THEME AND RATIONALE

Traditional conceptions of heritage are often associated with a single cultural period (e.g. the Baroque period) or a defined political or cultural entity (e.g. a national monument). But, at the same time, heritage is also the result of accumulated layers of different temporalities and socio-cultural interventions. In this sense "*the concept of cultural heritage itself is historically constructed as a hybrid social product*" (Hernandez I Marti 2006, 91).

Hybridisation enables us to focus on the interconnection of different domains, temporalities and actors at different levels, overcoming and rejecting hierarchies, and grand narratives (Lyotard 1979). The emergence of the "trans", the plural and the augmented enables us to frame critical perspectives on heritage constructs (Gwiazdzinksi 2016).

Originating from the language of biology, the term "hybridisation" refers to the natural or artificial crossbreeding of two different species, breeds or varieties of plants or animals (see e.g. Schwenk, Brede and Streit 2008). It has been used figuratively by researchers in different fields to express the state of something that has a disparate and surprising composition. In the social sciences literature, for example, "hybridisation" is commonly associated with a reflection on modern or postmodern conditions and expressions (Hernandez I Marti 2006;

Boutinet 2016; Gwiazdzinksi 2016) and is used to shed light on new forms of culture and identity (Canclini 1990; Pieterse 1994; Rubdy and Alsagoff 2013; Appadurai 2014).

In the field of geography, Claval (2016) referred to the term to describe epistemic changes in science of territory since the 1990s; and Vanier (2016) used the term in the sense of an innovative process that helps individuals overcome traditional rules and critical situations. Hybridization becomes part of a territory's characteristic, contributing to its own particular identity.

Heritage hybridisation can be understood in this sense. From an ethical perspective, it can be associated with the emergent conditions of new heritage governance regimes (Paquette 2012), such as the opening up of the expertise process to local know-how.

Moreover, heritage's specific position at the intersection of an imaginary past and a reinvented present generates the conditions required for hybridisation. Heritage hybridisation is thus linked to social and cultural practices, knowledge exchanges and the functions, values and meanings that heritage conveys.

Heritage hybridisation has often been associated with postcolonial perspectives and the works of postcolonialist theorists, such as Saïd (2004) and Bhabha (1997). Further, hybridity has been perceived by several schools of thought as one of the main weapons against colonialism (Andrade 2013).


Five themes are suggested:

### (i) Political, transnational and community negotiations and heritage hybridisation

Classical Heritage process preserves the past by preserving its material traces: valorising rather than criticizing. Its ideal is the sharing of common values, contributing to community continuity and posterity. Heritage status confirms a judgement of value.

More recently, sustained by classic frames (monuments, museums or archives) but also by contemporary media, it plays a role of unprecedented importance in the public sphere, fuelled by new memorial obligations. Communities or nation-states are asked to deal with multiple demands for recognition in relation to the representation of minorities, traumas, or difficult pasts.

How does hybrid heritage result from these negotiations for institutional and political recognition on a specific territory or in a transnational context? Who are the actors and what are their processes of negotiation?


### (ii) Hybridisations of heritage narratives

Cultural heritage has always been caught in a tension between the display of a positive collective self-presentation, and the embarrassment of collective failure. Heritage may represent images of shame as well as glory, provoking various emotions, and exposing them to a contestation of values.

David Lowenthal (2015) has described heritage conscience as the representation of a past appropriated by a community for exclusively instrumental ends, dedicated to promoting local or identity-driven stories that are more devoted to the glorification of mythicized than "authenticity" or "truth". Historians or curators have often been instrumental in this (re) invention of tradition or "authorized discourse" (Smith, 2006).

However, as Jay Winter argues, *"the ways that sites of memory and the public commemorations surrounding them have the potential for dominated groups to contest*

*their subordinate status in public*".

Can heritage hybridisation be also understood as a means of, and a challenge to, social appropriation?

### (iii)    Heritage(s) between high and popular culture

Over the past two decades, the recognition and rise of material culture and consumption studies, the anthropology of the material world and the material history of art have focused on the ways in which objects mediate social relationships.

Aleida Assmann (2010) uses a classical division between two separate functions of cultural heritage: "*the presentation of a narrow selection of sacred texts, artistic masterpieces, or historic key events in a timeless framework; and the storing of documents and artefacts of the past*". According to her, there is no strict separation between passive cultural memory and the construction/curation of memorial places or spaces.

What are the processes of (hybrid) heritage production as a "contact zone" between high and popular culture?

### (iv)    Heritage rescaling and hybridisations

In Europe and elsewhere, the ownership of heritage is increasingly subject to publicly debated restitution claims. The passage of property between different owners and through different types of collections offers fertile ground for analysis, in terms of both the different conception of private and public property in different countries, and also in terms of antagonistic values or representations of identity. Judicial cases concerning contested objects can relate to contexts of colonial appropriation and post-colonial claims, to processes of secularisation, to situations of war and plunder, to archaeological findings in territories where national frontiers have changed or are disputed.

How do international debates, diplomacy and NGO movements tackle heritage rescaling and hybridisation?

### (v)    Hybridisation of heritage concepts and doctrines

Western conceptions of heritage have been globally dominant for two centuries. Material-based authenticity has dominated approaches to conservation, restoration and display. However, those approaches are increasingly challenged by a "Southern" turn. The circulation of norms, doctrines, practices and *savoirs-faire*, due to mobility, the work of NGOs such as UNESCO, or the creation of international conservation and restoration bodies (such as the ICC – International Conservation Committee in Angkor bringing together international experts and many governments) tends to blur existing doctrines. Contemporary conservation and restoration projects are the result of intercultural negotiated approaches, tending to relativize the supremacy of material authenticity, and encouraging, for example in architecture, monumental restorations or anastyloses about which Western experts are often squeamish.

What new hybridisations are emerging within global conceptions of heritage conservation and display?

This call is open to all geographical and cultural areas of study, and to all fields or specialties of cultural heritage. Proposals should address one of the 5 above subthemes. Candidates are expected to present the context, the main hypothesis and the expected results. Special attention should be given to the methodological approach.

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3

## 3. ORGANISATIONAL DETAILS

### ORGANISATION

The PhD Workshop on Cultural Heritage will last for 3 full days. There will be parallel and plenary sessions, visits, fieldwork, and small workshops, as well as meetings with museums, archives, heritage societies, philanthropists and charities, ministries, NGOs, enterprises, specialized media, stakeholders in public history, archaeology, intangible heritage and heritage businesses.

The main language of the workshop is English. Multilingual approaches are however encouraged for the presentations (i.e. presentations made in more than one language, multilingual discussions of concepts, etc.).

The PhD Workshop has an <u>interactive format</u> in order to facilitate interactions and debates between PhD students. Selected PhD students will be required to engage in active participation before, during and after the Workshop.

*Before* the WS (*once selected*): PhD students will be expected to send an extended abstract to all the other participants (PhD fellows), and to respond to their texts. Discussion will be mediated through an online portal dedicated to the Workshop.

*During* the WS: PhD students will be expected to present their research. On a voluntary basis, and in relation with senior researchers, some of them will lead the discussion or moderate the debate during a session of presentation, a round table or a poster session.

*After* the WS: PhD students will be asked to write a brief report stating individual results of the Workshop and the ways they may use the Workshop exchanges and debates in their own research. These reports will be put on the website of the PhD Workshop, along with recordings of the plenary talks, to make the results available to other UNA Europa students.

The Workshop will also include plenary lectures by researchers from participating universities about methodology, but always linked to specific cases of successful PhDs. Rather than being classic keynotes, these lectures will use theoretical and methodological material to enable students to react to and to appropriate the schemas or the processes of others.

### REQUIREMENTS FOR APPLICANTS

- To be enrolled at one of the 8 partner universities, in the 2nd year of doctoral studies or higher.

- Doctoral studies should be thematically related to CH and to the Workshop's theme.

### GRANTS OFFERED

There will be up to 4 grants offered by each participating university. Each university will be responsible for the travel, living and accommodation expenses of its students. The organizing university will take care of the logistics (WS rooms, WS material, local travels).

### ECTS

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

### EVALUATION CRITERIA

Applications will be assessed by the Scientific committee according to the following criteria:

- Quality of abstract and relevance for the Workshop's theme

- Letter of recommendation of the thesis supervisor and/or the director of the research laboratory

The Workshop coordination will communicate the Scientific committee's decision to each PhD candidate.

## SCIENTIFIC COMMITTEE

Magdalena Banaszkiewicz, Uniwersytet Jagielloński w Krakowie
Giulia Crippa, Alma Mater Studiorum – Università di Bologna
Jutta Eming, Freie Universität Berlin
María García-Hernández, Universidad Complutense de Madrid
Edward Hollis, University of Edinburgh
Dominique Poulot, Université Paris 1 Panthéon-Sorbonne
Suzie Thomas, Helsingin Yliopisto
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## ORGANIZATION COMMITTEE

Aurélie Condevaux, Université Paris 1 Panthéon-Sorbonne
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Dominique Poulot, Université Paris 1 Panthéon-Sorbonne
Isidora Stanković, Université Paris 1 Panthéon-Sorbonne

## DOCUMENTS THAT DOCTORAL STUDENTS MUST PRESENT

Participants are invited to send the following documents:

1. Synopsis of doctoral thesis (3 pages)

2. Abstract of the proposal for an oral presentation, a session, a methodological workshop, a poster, a round table, a film, a photo exhibition (a maximum of 15 abstracts will be selected for oral presentation, 10 for the poster session and 10 for the round tables). For the sessions, methodological workshops, photo exhibitions and films, the number of selected proposals will be decided in accordance to the general program.

3. Curriculum Vitae (maximum 3 pages)

4. Letter of recommendation from the thesis supervisor and/or the director of the research laboratory

Applications should be made on the web page of the Workshop: https://heritage-hybrid.sciencesconf.org/. All the documents should be combined in one PDF document and uploaded.

For any additional question, contact: cultural.heritage.workshop@univ-paris1.fr.

## TENTATIVE TIMING

**Deadline for applications**: May 10th, 2020
**Selection of the proposals**: June 2020
**Preparation of the online support** to share abstracts, programs, discussions and other preparation material for the PhD Workshop. Online "team building" of the selected PhD students before the Workshop, support of the participation and exchanges of the PhD students: between June and September
**Publication of the final program**: September 2020
**Organization of the Workshop**: October 2020

*We understand many of you may have concerns about the coronavirus (COVID-19) and how that may affect the Workshop.*

*The Workshop team is monitoring the COVID-19 situation, which is changing very rapidly at present. As this is a rapidly-evolving situation, it is not possible to provide advice about travel in October, nor to speculate about the prospect that the Workshop may be amended,*

*deferred or canceled.*

*We will at all times place the health and safety of Workshop participants and organizers at the forefront of our decision making. We will also follow the advice of the World Health Organisation and will comply with the requirements of the French Government.*

*We may therefore issue revised information about the Workshop when informing selected participants in June 2020.*

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* Background photo: *Tour du Monde* at the 1900 Paris World Fair, representing a sample of the world's architectural styles. Designed by a French painter Louis Dumoulin. Brown University Library Collection.