

**CENTERING PEOPLE AND PARTICIPATION
IN MIGRATORY HERITAGE AND SOCIALLY ENGAGED ART**

by

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ABSTRACT

Since the so-called “Migration Crisis” of 2015, a dominant discourse in heritage studies has been a focus on the lost, destroyed, and at-risk immovable heritage of Syria and Iraq. This dissertation provides an alternative discourse to this narrative of “loss” and centers people and participation in a dialogue between migratory heritage and a recent genre of contemporary art called socially engaged art. The first part of the thesis defines many terms that are used to refer to people and participatory practices in migration-related and culture-based research, e.g.: public, community, migrants, asylum seekers, refugees, participation, collaboration, engagement, outreach, capacity-building, and skills-based. Subsequently, a history of the development of heritage policy which forefronts people and participatory practices is provided. ICOMOS’s rights-based and ICCROM’s people-centered approaches are the most recent developments in this chronology and are used in this dissertation to establish the connection between cultural diversity, cultural rights, and migratory heritage. Three examples of art and culture-based initiatives in Europe are examined using participatory research and interviews with the initiators and participants: *bi’bak*, an artists-run space that initiates mobility-related programming in Berlin, *Making Waves*, a boat-making workshop for newcomers also based in Berlin, and *Pages*, an Arabic-language book store and café in Amsterdam. Using Sherry Arnstein’s *Ladder of Citizen Participation* each project is

evaluated for its participatory processes, degree of agency, power, and the production of community-based migratory heritage. In the conclusion the concept of personal heritages is proposed as an alternative to, or possibly complementary framework for, the discourses and policies which constitute the ethnic, national, and world heritage that are propagated by international organizations like UNESCO. Finally, this dissertation proposes a new approach – “socially engaged heritage” – as a way to respond to the urgent social issue of migration.

Keywords: Heritage, Migration, Socially Engaged Art, Participation, Community Engagement, Critical Heritage, *Arte Útil*, Human Rights, Living Heritage, Rights-based Approach, People-centered Approach, Socially Engaged Heritage, Personal Heritage, *Ladder of Citizen Participation*, Participatory Research, Interviews

ÖZET

2015 yılındaki “Göçmen Krizi” olarak adlandırılan süreçten bu yana kültürel miras çalışmalarında baskın söylem, Suriye ve Irak’ın kaybolmak üzere, tahrip edilmiş ve risk altındaki taşınmaz mirasına odaklanmıştır. Bu tez, bu “yitik” kurguya alternatif bir anlatım sunar. Göç mirası ve yeni bir modern sanat türü olan toplumsal içerikli sanat arasında bir diyalog içinde katılımı ve insanları merkez alır. Bu tezin ilk bölümü göçle ilgili ve kültür merkezli araştırmalardaki insanlarla ve katılımcı uygulamalarla alakalı birçok terimi tanımlar, örneğin; halk, topluluk, göçmen, sığınmacı, mülteci, katılım, işbirliği, sorumluluk, sosyal yardım, kapasite oluşturma ve, beceri merkezli. Daha sonra, insanları ve katılımcı uygulamaları ön plana alan miras politikası gelişiminin bir tarihini sunar.

ICOMOS’un hakka dayalı ve ICCROM’un insan merkezli yaklaşımları bu kronolojide en yeni gelişmelerdir ve bu tezde kültürel çeşitlilik, kültürel haklar ve göç mirası arasındaki bağlantıyı kurmak için kullanılmışlardır. Avrupa’da sanat ve kültüre dayalı üç inisiyatif örneği, hem katılımcı araştırma hem de girişimci ve katılımcılarla yapılan mülakatlar aracılığıyla incelenmiştir: bi’bak, Berlin’de hareketlilikle alakalı programlar sunan sanatçıların işlettiği bir mekan, Making Waves, Berlin’de yeni gelenler için bir tekne inşa etme atölyesi ve Pages, Amsterdam’da Arapça kitaplar satan bir kitapevi ve

kafe. Sherry Arnstein'in Vatandaş Katılım Merdiveni'ni kullanarak her proje katılım süreci, aracılık derecesi, güç ve topluluğa dayalı göç mirası üretimi açısından değerlendirilmiştir.

Son olarak, kişisel miras kavramı UNESCO gibi uluslararası örgütler tarafından üretilen etnik, milli ve dünya mirasını oluşturan söylem ve politikalara bir alternatif ya da imkân dahilinde tamamlayıcı bir çerçeve olarak önerilir. Bu tez ivedi bir sosyal mesele haline gelen göçe yanıt olarak yeni bir yaklaşımı – “toplumsal içerikli mirası” – ortaya koyar.

Anahtar Kelimeler: Miras, Göç, Toplumsal İçerikli Sanat, Katılım, Toplumsal Katılım, Hassas Miras, Arte Útil, İnsan Hakları, Yaşayan Miras, Hakka Dayalı Yaklaşım, İnsan Merkezli Yaklaşım, Toplumsal İçerikli Miras, Kişisel Miras, Vatandaş Katılım Merdiveni, Katılımcı Araştırma, Mülakat

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LIST OF ABBREVIATIONS

ACHS	Association of Critical Heritage Studies
AHD	“Authorised Heritage Discourse” ¹
AIA	Archaeological Institute of America
ANAMED	Koç University Research Center for Anatolian Civilizations
BIAA	British Institute at Ankara
CoE	Council of Europe
EAA	European Association of Archaeologists
EU	European Union
GCI	Getty Conservation Institute
ICCPR	International Covenant on Civil and Political Rights
ICCROM	International Centre for the Study of the Preservation and Restoration of Cultural Property
ICESCR	International Covenant on Economic, Social and Cultural Rights
ICOMOS	International Council on Monuments and Sites
IGO	Intergovernmental organization
IJHS	International Journal of Heritage Studies

¹ Laurajane Smith, *Uses of Heritage* (London: Routledge, 2006).

IKSV	Istanbul Culture and Art Foundation
INGO	International nongovernmental organization
IOM	International Organization for Migration
IUCN	International Union for Conservation of Nature
KUOHMA	Koç University Oral History & Memory Archive
NGO	Nongovernmental organization
PCA	People-centered approach
RBA	Rights-based approach
SE	Socially Engaged [art]
UN	United Nations
UDHR	Universal Declaration of Human Rights
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNHCR	United Nations High Commissioner for Refugees
WH	World Heritage
WMF	World Monuments Fund

I. INTRODUCTION

A. The Beginning

The origins of this research lay in Turkey, specifically in the southern province of Hatay, where I worked for three summers at an archaeological site in the Amuq Valley, situated along the road between Reyhanlı and Antakya near the border with Syria.² Stemming from my experience there, before and during the initial years of the war in Syria, from 2010 until 2012, along with my observations of the agency (or lack thereof) of the local residents in the hegemonic processes of cultural heritage management, I shifted my focus from UNESCO and World Heritage policies on site management to more people-led approaches to identifying heritage.

This shift initially moved my PhD research to Istanbul. While working within various contested spaces of Istanbul, including Tophane and the Küçükyalı Arkeopark,³

² Emily C. Arauz, “Alalakh and the Amuq Settlements Archaeological Park: A Preliminary Study towards a Site Management Plan” (Masters Thesis, Koç University, 2012); Emily C. Arauz, “The Arkeo-Park Project and Community Engagement at Tell Atchana, Alalakh,” in *The Forgotten Kingdom, Archaeology and Photography at Ancient Alalakh* (Istanbul, Turkey: Koç University Press, 2014), 98–113; Emily C. Arauz, “Negotiating Cultural Heritage Practices at an Archaeological Site” (Session Paper, September 2014); Emily C. Arauz, “Alalah’ta Uygulanan Kültürel Miras Yöntemleri,” in *Arkeolojik Alanlarda Koruma ve Alan Yönetimi*, ed. Ege Uluca Tümer (Turkey: Arkeoloji ve Sanat Yayınları, In Press).

³ Netherlands Institute in Turkey [NIT], “Tophane Heritage Project,” Project Website, Netherlands Institute in Turkey [NIT], 2019, <http://www.nit-istanbul.org/projects/tophane-heritage-project>; Karin Schuitema, “Negotiation of the Past and Identities in a Changing Urban Landscape: A Multivocal History of Tophane,” in *History Takes Place: Istanbul. Dynamics of Urban Change*, ed. A. Hofmann and A. Öncü (Berlin: Jovis Verlag, 2015), 134–47; Küçükyalı Arkeopark, “Küçükyalı Arkeopark,” Project Website, Küçükyalı Arkeopark [KYAP], 2019, <https://kyap.ku.edu.tr/>; A. Ricci and A. Yılmaz, “Urban Archaeology and Community Engagement: The Küçükyalı ArkeoPark in Istanbul.,” ed. M. D. Alvarez et al., *Heritage Tourism Destinations: Preservation, Communication and Development*. CAB

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the urgency of facilitating more grassroots and bottom-up approaches to heritage practices was revealed to me through conversations and personal observation. Instigated further by the papers I heard at conferences on public archaeology that highlighted the problems, the frustrations, and the limitations of working with local communities and applying international heritage policies at local heritage sites, I began this doctoral research as a way to explore alternative, constructive approaches to how heritage is created and preserved on a grassroots level by people and communities.

Returning to my prior background and experiences as an artist with participatory and public art practices, I looked to the emerging field of socially engaged art, also referred to as social practice [art], as a potential model for creative and sustainable forms of community engagement.⁴ This specific genre of contemporary art provides examples of long-term projects initiated by artists and integrated into communities such as *Project Row Houses* (Houston, TX; 1994– ongoing), *Homebaked* (Liverpool, UK; 2010– ongoing), and *Immigrant Movement International* (Corona, Queens, NY; 2011 – ongoing).⁵ These participatory works of art have facilitated spaces of exchange and expression while also serving urgent social needs in the community,

International., 2016, 41–62; Emily C. Arauz, “Engaging Communities and Negotiating Cultural Heritage Practices in Turkey: A Look at Urban Heritage and Rural Archaeological Case Studies” (Conference presentation, April 10, 2015); Emily C. Arauz, “From Küçükyalı to Tophane: Engaging Communities and Negotiating Cultural Heritage Practices in Istanbul & Turkey” (Conference presentation, August 21, 2015); Karin Schuitema and Emily C. Arauz, “Who Owns Tophane’s Past? Reproducing, Molding and Erasing the Past of a Gentrifying Neighborhood in Istanbul” (Conference presentation, October 12, 2016); Emily C. Arauz, “Communities and Cultural Heritage: Two Case Studies of Engagement and Negotiation in Turkey” (Conference presentation, October 30, 2016).

⁴ I will use both socially engaged art, abbreviated as SE art, and social practice interchangeably in this dissertation, reflecting the current lack of distinction in the field.

⁵ Rick Lowe et al., *Project Row Houses*, ongoing 1994, ongoing 1994, Nr. 018, Arte Útil, <http://www.arte-util.org>; Jeanne van Heeswijk, “Homebaked,” Archive, Arte Útil Archive, Ongoing 2010, <http://www.arte-util.org>; Tania Bruguera, “About the Project,” Artistic Project Website, *Immigrant Movement International* (blog), 2011, <http://immigrant-movement.us/wordpress/about/>.

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such as affordable housing development, food services, employment, training, and immigrant rights. Moving away from an object-based focus that produced large-scale sculpture and monuments in public parks, this new genre of contemporary art, originally conceived as “new genre public art” and “new community art” in the mid-nineties,⁶ affected more intangible products and process-based results such as dialogues, relationships, and interactions. Using this practice of socially engaged art as a model for creative and process-based community engagement, I sought to devise an alternative to the dominant heritage discourse, which focused on place-based, built, tangible, and immovable forms of heritage.⁷

The main questions I had going into the initial phase of planning my doctoral research were how precisely, where exactly, and with whom specifically to conduct this research. As the role of the researcher is usually located on the outside, as attested to during our fieldwork in 2013 for the Netherlands Institute in Turkey’s [NIT] Tophane

⁶ Suzanne Lacy, “Mapping the Terrain: The New Public Art (Part 1),” *Public Art Review* 4, no. 2 (Spring/Summer 1993): 14–17; Suzanne Lacy, “Mapping the Terrain: The New Public Art (Part 2),” *Public Art Review* 5, no. 1 (Fall/Winter 1993); Suzanne Lacy, ed., *Mapping the Terrain: New Genre Public Art* (Seattle, Wash: Bay Press, 1995); Grant H. Kester, “Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art,” *Afterimage* 22 (January 1995); Suzanne Lacy, “Time in Place: New Genre Public Art a Decade Later,” in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis, 1 edition (New York: Routledge, 2008).

⁷ Museum für Islamische Kunst, “Cultural Landscape Syria - Preservation and Archiving in Times of War,” Institutional Website, Staatliche Museen zu Berlin, February 28, 2019, <http://www.smb.museum/en/museums-institutions/museum-fuer-islamische-kunst/exhibitions/detail/cultural-landscape-syria.html>; British Council, “Preserving Syrian Heritage,” Institutional Website, British Council, 2019, <https://www.britishcouncil.org/arts/culture-development/cultural-protection-fund/projects/preserving-syrian-heritage>; The Institute for Digital Archaeology, “Home,” Organization Website, The Institute for Digital Archaeology, 2019, <http://digitalarchaeology.org.uk/our-purpose>; United Nations Educational, Scientific and Cultural Organization [UNESCO], “Heritage in Danger: Emergency Safeguarding of the Syrian Cultural Heritage,” Organization Website, United Nations Educational, Scientific and Cultural Organization, 2019, http://www.unesco.org/new/en/brussels/about-this-office/single-view/news/heritage_in_danger_emergency_safeguarding_of_the_syrian_cul.

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Heritage Project,⁸ I was doubly sensitive to my second designation in the research process as a foreigner in Turkey. In order to minimize the gap between my source community and myself, I needed to identify a community with whom I could relate, participate, and engage.

As I was in the process of planning my doctoral research and considering where to embed and conduct my project, it was 2015 and the reality of the so-called “migration crisis”⁹ had reached a tipping point. At this point, the humanitarian crisis that I had first witnessed intimately, albeit from a safe distance of 3km from the Syrian border in Hatay, had now moved into Istanbul and threatened the fortress of Europe, resulting in global reactionary politics and calls for action, both for and against the incoming foreign persons. By 2015, the volume on the anti-foreigner rhetoric had increased within the zone of the European Union, across the border from Turkey.

Confronting this new reality, I considered how my original research topic on community-led practice could adapt to and illuminate this critical moment and events, recognizing the immediacy of the discussions related to forced migration and, in turn, contribute to the trajectory of heritage practices. Particularly since the commencement of the war in Syria in 2011, the seizure of key cities in Iraq and Syria by the Islamic State in 2014, and the subsequent, “migration crisis” of 2015, the dominant discourse

⁸ I addressed the role of the researcher in this project in a paper presented in 2016. See: Schuitema and Arauz, “Who Owns Tophane’s Past? Reproducing, Molding and Erasing the Past of a Gentrifying Neighborhood in Istanbul”; Netherlands Institute in Turkey [NIT], “Tophane Heritage Project.”

⁹ Publications Office of the European Union, “The EU and the Migration Crisis.,” Website, October 11, 2017, <https://publications.europa.eu/en/publication-detail/-/publication/e9465e4f-b2e4-11e7-837e-01aa75ed71a1/language-en>; “The Migration Crisis,” *The Economist*, 2015, <https://www.economist.com/migrationcrisis>; United Nations High Commissioner for Refugees, “2015: The Year of Europe’s Refugee Crisis,” UNHCR, 2015, <https://www.unhcr.org/news/stories/2015/12/56ec1ebde/2015-year-europes-refugee-crisis.html>; Jeanne Park, “Europe’s Migration Crisis,” Council on Foreign Relations, September 23, 2015, <https://www.cfr.org/backgrounder/europes-migration-crisis>.

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within heritage practices has focused on the preservation and documentation of the at-risk and destroyed built heritage of Syria and Iraq, along with neighboring regions.¹⁰

In response to such projects and persisting with my initial aim of synthesizing the genre of socially engaged art with community-based heritage practices, I came to understand how the topic of migration, in fact, provided the ideal context in which to shape an alternative to the popular understanding of heritage as built, tangible, and intransient. Based on my initial research, I focused my thesis question on querying how heritage is created, facilitated, and preserved by people – including communities and individuals; and, by concentrating on “people on the move,”¹¹ a category of persons which includes all forms of migration, place and buildings became less central to this conversation. Shifting the focus to migratory heritage rather than tangible heritage presented a way to highlight how people, divested of place and, in many cases, of material objects, would emphasize the intangible, the transient, the contemporary, and the abstract, claiming these concepts as forms of new heritage.

¹⁰ Such international projects have included: Deutsches Archäologisches Institut’s *Stunde Null* project initiated in 2012; the *Mapping Mesopotamian Monuments* project sponsored by Columbia University, also initiated in 2012; and Oxford’s Institute for Digital Archaeology’s replication of the Arch of Triumph from Palmyra, which was unveiled in Trafalgar Square in London in 2016. See: Deutsches Archäologisches Institut, “Stunde Null: A Future for the Time after the Crisis,” Project Website, Deutsches Archäologisches Institut, 2016 2012, <https://www.dainst.org/en/projekt/-/project-display/1869856>; Zainab Bahrani et al., “Mapping Mesopotamian Monuments | Art Atlas,” Project Website, Columbia University, Department of Art History and Archaeology, Media Center for Art History, 2012, <https://mcid.mcah.columbia.edu/art-atlas/mapping-mesopotamian-monuments>; Mark Brown, “Palmyra’s Arch of Triumph Recreated in Trafalgar Square,” *The Guardian*, April 19, 2016, sec. Art and design, <https://www.theguardian.com/culture/2016/apr/19/palmyras-triumphal-arch-recreated-in-trafalgar-square>.

¹¹ “Person on the move” is a term adopted from a representative of *Médecins Sans Frontières* and preferred by the author as a more fully encompassing term than “migrant,” “im/e/migrant,” “expatriate,” “asylum seeker,” or “refugee;” the latter two of which denote a recognized legal status. These terms will be more fully explored and defined in Chapter 1. Apostolos Veizis MD, “Displacement, Healthcare and Humanitarian Action - Workshop Presentation” (Workshop Presentation, July 15, 2016); United Nations High Commissioner for Refugees and The UN Refugee Agency, *Convention and Protocol Relating to the Status of Refugees* (Geneva, Switzerland: UNHCR, 2010).

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Following the path of migration from Turkey into Europe, I also moved my focus from urban sites in Istanbul to migration-related social and cultural projects in Berlin and Amsterdam. Based on the fieldwork and interviews I conducted between June and December 2017, this dissertation presents three contemporary case studies which address the potential of heritage and art in playing “useful”¹² roles in current socio-political contexts. The three case studies I chose to work on are: *bi'bak*, an artists-run space in Berlin which coordinates programming and artistic work around the theme of mobility; *Making Waves*, a boat-making workshop for newcomers in Berlin; and *Pages*, an Arabic language book store and café in Amsterdam. These three projects highlight how a community can be formed and facilitated through cultural exchange, artistic production, sharing, and dialogue and are presented in this dissertation as dynamic forms of preservation for new, living, and migratory heritage. Fundamentally, the projects do not define themselves as socially engaged art nor do they all purport to be “art” projects. My aim in inserting them into this narrative is not to redefine them, but to expand the forms defined as art, heritage, and cultural practices, employing socially engaged art as a model for alternative creative practices.

The following pages in this Introduction introduce the concept of migratory heritage, followed by an overview of the fields in which this research is embedded, including heritage studies and socially engaged art. Concluding this introductory chapter, is a discussion on the methodology I used, including the observational and participatory

¹² “Useful” art is a term used within Arte Útil, a subgenre of socially engaged art. This is discussed further in Section I.C.3 of this Introduction. See also: Asociación de Arte Útil, “Arte Útil / About,” accessed June 27, 2018, <http://www.arte-util.org/about/colophon/>.

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research I conducted on site, the semi-structured interviews I conducted with the participants of each case study, and the framework provided by Sherry Arnstein's *Ladder of Citizen Participation*, a schematic originating from the context of urban planning in the United States from 1969.¹³

Part II of this dissertation presents the theoretical framework for the terms, concepts, and approaches used throughout this research. The first chapter is an in-depth analysis of the specific terms used regarding people and processes, including: public, community, "people on the move," refugee, asylum seeker, migrant, immigrant, participation, outreach, engagement, collaboration, cooperation, empowerment, capacity-building, enabling, and skills-based.¹⁴ Building on this foundation, Chapter 2 traces the inclusion of people and communities in heritage policies over the twentieth and into the twenty-first century. The final section of Chapter 2 then delves into the most recent approaches in heritage that support the conceptualization of migratory heritage: the International Council on Monuments and Sites [ICOMOS]'s rights-based approach, the International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM]'s living heritage and people-centered approaches, and the earlier values-based approach, developed by the early 2000s and advocated for by heritage organizations such as the Getty Cultural Institute [GCI] and English Heritage.

In Part III, Chapters 3 – 5 present the results of my fieldwork and interviews conducted for the three cases studies on migratory heritage: *bi'bak*, *Making Waves*, and *Pages Book Store and Café*. Employing Arnstein's *Ladder of Citizen Participation*, I

¹³ Sherry R. Arnstein, "A Ladder of Citizen Participation," *Journal of the American Institute of Planners* 35, no. 4 (July 1969): 216–24, <https://doi.org/10.1080/01944366908977225>.

¹⁴ These terms, and more, are also listed and defined in short in the Glossary provided at the end of the dissertation.

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have made a careful analysis of the processes of participation in each of these cases, highlighting the structures of agency and the dynamics of power embedded in their approaches to civic and grassroots cultural production.

In the conclusion of the dissertation, I assess the qualitative data collected from the interviews which illustrate the existence of unique, dynamic, and contemporary heritages¹⁵ belonging to each individual, alongside that of the collective, national and ethnic heritage. Lastly, using the theoretical and practical framework provided by this in-depth analysis of heritage theory and social practice art, I present a proposal for a “socially engaged heritage.” These proposed criteria may then be used to develop projects related to the production and preservation of migratory heritage.

¹⁵ The word and concept, “heritage,” is inherently plural. However, at times in this thesis, I prefer to pluralize it further as “heritages” to denote the cases of diverse heritage being produced by individuals at the same time, in the same place, and within a shared community.

B. Migratory Heritage

1. Introducing Migratory Heritage¹⁶

Throughout history there have been countless instances of migration; it is a phenomenon which exists today and will continue into the foreseeable future. Since prehistory there have been nomadic groups of people roaming the earth, and along this extensive timeline, languages and religions were created, borders were drawn and trespassed, and national identities were created, severing ties between the world's populations, and creating new ones. Specific periods of migration are caused by a variety of issues, from civil and international wars to environmental disasters, which in turn may cause droughts, famines, and loss of homes. Other instances of migration are triggered by economic disasters or the pursuit of more and/or better opportunities for labor, education, employment, and living standards. As the world's population increases, people are moving internally from rural peripheries to urban centers. Internationally, people move across borders, by sea or by land, with planes, trains, automobiles, or on foot. They move individually and in groups, with families or strangers. In sum, these are "people on the move," a phrase used by a representative of *Médecins Sans Frontières*¹⁷ to incorporate all categories of migratory persons, including migrants, immigrants, emigrants, expatriates, refugees, and asylum seekers. These last two categories of "people on the move" signify a particular, internationally recognized legal status.

¹⁶ See: Emily C. Arauz, "Humanizing Migratory Heritage: Activating New Heritages through People-Centered, Creative Practices," in *Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders*, ed. Eureka Henrich and Alexandra Dellios, Key Issues in Cultural Heritage (Routledge, forthcoming).

¹⁷ Veizis MD, "Displacement, Healthcare and Humanitarian Action - Workshop Presentation."

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More recently, global migration has become a critical topic in international politics. When I began writing this thesis in 2017,¹⁸ Rohingya refugees were fleeing ethnic cleansing in Myanmar to ill-equipped camps in neighboring Bangladesh;¹⁹ U.S. President Trump had imposed new sanctions on immigration into the United States;²⁰ and migration had become a defining topic in the German elections for Prime Minister Merkel.²¹ Additional tensions were created by the Turkish government concerning racism against Turkish-German dual citizens and Turkish tourists in Germany.²²

By 2017, there were 257.7 million international migrants in the world; the majority – 49.8 million – were residing in the United States. The second highest number of migrants resided in Germany, which is home to 12.2 million. Of the 4.9 million migrants living in Turkey, 3.1 million were registered as refugees.²³ When I began this dissertation research in 2015, migration became a particularly pertinent topic in academia and many media forums. Sheller and Urry had already identified a “mobility

¹⁸ This introductory text was first drafted in September 2017 and signifying the global context in which this research was embedded, a strikingly similar introduction appeared in: Cornelius Holtorf, Andreas Pantazatos, and Geoffrey Scarre, eds., *Cultural Heritage, Ethics and Contemporary Migrations*, 1st ed. (Abingdon, Oxon ; New York, NY: Routledge, 2019), 1–3.

¹⁹ BBC, “Ethnic Cleansing in Myanmar, Says UN,” *BBC News*, September 11, 2017, sec. Asia, <http://www.bbc.com/news/world-asia-41224108>.

²⁰ Emily Shugerman, “Supreme Court Lifts Restriction on Trump ‘Muslim Ban’, barring 24,000 People from Entering US,” *Independent*, September 11, 2017, sec. US politics, <http://www.independent.co.uk/news/world/americas/us-politics/muslim-ban-trump-supreme-court-restrictions-refugees-lifted-scotus-blocked-a7941551.html>.

²¹ Millie Tran, “Need to Catch Up on the German Election? Here’s a Guide,” *The New York Times*, September 10, 2017, sec. Europe, <https://www.nytimes.com/2017/09/10/world/europe/german-election-primer.html>.

²² Reuters, “Turks Safe in Germany, Merkel Says, Dismissing Ankara’s Warning,” *Hürriyet Daily News*, September 11, 2017, sec. World/Europe, <http://www.hurriyetdailynews.com/turks-safe-in-germany-merkel-says-dismissing-ankaras-warning.aspx?pageID=238&nID=117811&NewsCatID=351>.

²³ IOM’s Global Migration Data Analysis Centre [GMDAC], “Migration Data Portal,” Migration data portal, 2019, <https://migrationdataportal.org/data>.

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turn” in academia in 2006, but this topic was of increasing interest to scholars in the following decade.²⁴

Migration studies had become a formal area of research in the nineteenth century, with the majority of academic journals and reports first published in the second half of the twentieth century.²⁵ Similar to heritage studies, migration studies embraces a mix of disciplines, including political science, geography, anthropology, economics, demography, and sociology. One of the main, introductory books on the subject is *The Age of Migration: International Population Movements in the Modern World*, first published in 1993 by Stephen Castles, with multiple updated versions, the latest in 2014.²⁶

One of the themes emerging from the literature on migration studies relevant for this dissertation is the concept of globalization. As Castles *et al.* notes, theories about globalization mainly emerged in the 1990s; he proposes Held *et al.*'s definition for globalization: “To characterize globalization as ‘the widening, deepening and speeding up of worldwide interconnectedness in all aspects of contemporary social life.’”²⁷ Socio-cultural anthropologist, Arjun Appadurai’s text, *Modernity at Large*, was also published in the mid-1990s and focuses on the effects of globalization on culture and related societal issues including ethnic violence and popular consumerism.²⁸ Benedict

²⁴ Mimi Sheller and John Urry, “The New Mobilities Paradigm,” *Environment and Planning A* 38, no. 2 (February 2006): 208, <https://doi.org/10.1068/a37268>.

²⁵ Stephen Castles, Hein de Haas, and Mark J. Miller, *The Age of Migration: International Population Movements in the Modern World*, Fifth edition (Basingstoke: Palgrave Macmillan, 2014), 5; 23; 26.

²⁶ Castles, Haas, and Miller, *The Age of Migration*.

²⁷ David Held et al., eds., *Global Transformations: Politics, Economics and Culture*, 1st ed. (Stanford, Calif: Stanford Univ. Press, 1999), 2. cited in Castles, Haas, and Miller, *The Age of Migration*, 33.

²⁸ Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization*, vol. 1 (U of Minnesota Press, 1996). Appadurai’s text is cited often by heritage scholars. See: Andrea Witcomb, “Thinking about Others through Museums and Heritage,” in *The Palgrave Handbook of Contemporary Heritage Research*, ed. Emma Waterton and Steve Watson (Palgrave Macmillan, 2015), 132;134; Rodney

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Anderson's *Imagined Communities*, first published in the early 1980s, also addresses migration studies in the context of globalization.²⁹ This often cited text provides an important perspective on the growth of nationalism along with the creation and manipulation of individual and communal identity-making as well as the effects of globalization. As the concept of migration is closely tied to globalization, nationalism, and identity, these works are important for my research on migratory heritage and socially engaged art. However, recognizing the political consequences of globalization, Castles *et al.* notes that criticism of globalization sees it as a result of “the capitalist world economy” which may be “seen as a new form of imperialism, designed to reinforce the power of core Northern states.”³⁰

These consequences of globalization are also addressed in heritage studies. In Sinding-Larsen's *Introduction* to ICOMOS's rights-based approach, he poses that, “Globalization as ‘supporting’ a ‘global monoculture’ is often recognized as culturally destructive by negatively affecting cultural diversity.”³¹ In an effort to correct this dominance of one culture over another, or the creation of a monoculture, Baban and Rygiel propose “radical cosmopolitanism” in their 2018 report for the Istanbul Culture and Art Foundation [IKSV] on *Fostering Cultural Pluralism through the Arts*. This approach “rejects the idea of privileging one set of cultural experiences over

Harrison, “Heritage and Globalization,” in *The Palgrave Handbook of Contemporary Heritage Research*, ed. Emma Waterton and Steve Watson (Palgrave Macmillan, 2015), 298; Perla Innocenti, ed., *Migrating Heritage: Experiences of Cultural Networks and Cultural Dialogue in Europe* (Ashgate Publishing, Ltd., 2014), 9.

²⁹ *Imagined Communities* was first published in 1983. See: Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (Verso Books, 2006).

³⁰ Castles, Haas, and Miller, *The Age of Migration*, 33.

³¹ Amund Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective” (Oslo: International Council on Monuments and Sites [ICOMOS], May 14, 2014), 2.

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another.”³² In arguing *for* cultural pluralism, they cite Papastergiadis’s suggestion for “‘imaginative engagement’ with the other” and, ultimately, claim “the potential of culture and the arts to engage transformative ways of living together, informed by a spirit of radical cosmopolitanism that can produce inclusive societies.”³³ Baban and Rygiel argue that cultural plurality and diversity may be understood as a generally, positive consequence of globalization when proffered through the lens of “radical cosmopolitanism.”

Yet, the question or, rather, the immediate assumption of the cultural benefit of migration and, consequently, globalization is still problematized by theoreticians. The migratory heritages that are investigated in this dissertation have diverse ethnic, religious, and national origins and differ in their route and root cause for migration, including work, war, and education. The perspective taken here supports culturally pluralistic societies, mirroring Baban and Rygiel’s approach, yet maintains a sensitivity for recognizing how and by whom cultural diversity is cultivated.

Thus, based on the framework provided within migration studies and by theories of globalization, this research recognizes the urgency of connecting migration, cultural heritage, creative practice,³⁴ and communities. As these are all inherently political topics requiring proper management,³⁵ this research specifically emphasizes the human

³² Feyzi Baban and Kim Rygiel, “Living Together: Fostering Cultural Pluralism through the Arts,” *Cultural Policy Studies* (Istanbul, Turkey: Istanbul Foundation for Culture and Arts [IKSV], July 2018), 20, <http://www.iksv.org/en/reports/living-together-fostering-cultural-pluralism-through-the-arts>.

³³ Baban and Rygiel, 20; 24.

³⁴ The term and concept, “creative practice” is used in this thesis to allude to a more general category of praxis that includes both art (visual art, performative art, photography, design, etc.) and cultural practices (cooking, traditions, clothing, dance, literature, etc.). Importantly, this term also incorporates the creative process that is required for artistic and cultural production.

³⁵ An interesting perspective that was put forth by Veizis of the *Médecins Sans Frontières* organization in 2016, was that the “Migration Crisis,” or “Refugee Crisis,” was in fact a “Management Crisis.” Veizis MD, “Displacement, Healthcare and Humanitarian Action - Workshop Presentation.”

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element within the processes of heritage and migration and interrogates the top-down processes employed frequently by governmental and intergovernmental organizations to deal with migratory populations.³⁶

Migratory heritage, in particular, proposes alternative models that challenge the theories and discourses used to assess place-based heritage. As people move, so does their heritage. Heritage should, therefore, have the potential to be understood as mobile, attached as much to the people as to the buildings, cities, and landscapes left behind. Furthermore, over the past few years, cultural heritage that has been formed by members of the new communities of asylum-seekers has come under attack by right-wing, populist political agendas in Europe, the U.S., and elsewhere. Thus, to effectively recognize the human right “To participate in the cultural life of the community,” as stated in the 1948 *Universal Declaration of Human Rights*,³⁷ the application of more human-centered approaches to heritage practice is critical. By undertaking these alternative, rights-based approaches to heritage, and proposing more ethical methodologies to facilitate self-representation, heritage practitioners may help to counter the more restrictive policies of immigration, integration, and assimilation used by various governments and conservative institutions.

In order to promote an alternative approach to migratory heritage that is both personal and dynamic, this research builds on the heritage theory developed in the past

³⁶ The definition and protection of heritage is just one field in which national identities have been fortified. See: Lynn Meskell, *Archaeology Under Fire: Nationalism, Politics and Heritage in the Eastern Mediterranean and Middle East* (Routledge, 2002); Christina Luke and Morag Kersel, *US Cultural Diplomacy and Archaeology: Soft Power, Hard Heritage* (New York, NY: Routledge, 2012); Smith, *Uses of Heritage*; Yannis Hamilakis, *The Nation and Its Ruins: Antiquity, Archaeology, and National Imagination in Greece*, Classical Presences (Oxford: Oxford Univ. Press, 2009).

³⁷ United Nations General Assembly, “Universal Declaration of Human Rights,” December 10, 1948, Paragraph 1 of Article 27, <http://www.un.org/en/universal-declaration-human-rights/>.

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decade and employs Laurajane Smith's notion that heritage is a process.³⁸ In the context of this research, the "heritage process" is specifically understood to encompass the contemporary, dynamic process of *creating* heritages, to be enjoyed by contemporary communities and inherited by future generations. In the case studies, it is the acquisition of skills, experiences, relationships, languages, and artistic production by individuals that constitutes the dynamic process of heritage-making, as opposed to the subsequent processes of labeling something as heritage and managing it accordingly. The goal of this research, then, is to introduce newly produced, grassroots-level forms of heritage and to make a more adamant case for recognizing the people who create, identify, and manage these new forms of heritage using socially engaged art as a model.

Two of the cases of the migratory heritage discussed in this dissertation are new communities, predominantly of Syrian origin and formed since 2015 in Berlin and Amsterdam. The experiences they have faced since leaving their homes in Syria — journeys that brought them to new countries, introduced them to new people, and facilitated new relationships. The experiences they have lived in their current countries of residency have also contributed to the creation of both a new diasporic and transitory form of Syrian heritage. This new heritage is representative of a national/ethnic culture *and* a personal culture that is unique to each individual and to his/her own experiences, relationships, and knowledge. The existence and importance of individualized heritages became clearer over the course of this research project. As one interviewee commented, "Heritage for every person is like a fingerprint – it is different for every person."³⁹

³⁸ Smith, *Uses of Heritage*.

³⁹ G.K., Pages Interview: Part 1 and 2, interview by Emily C. Arauz, M4A - Audio, December 17, 2017, 01:17:00, Activating Migratory Heritages Collection, KUOHMA.

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To advance these new forms of collective and individual migratory heritage the state of the heritage field is briefly summarized in the following section, followed by the most recent trajectories in the field. Chapter 2 of this dissertation, “Tracing People & Participation in Heritage Policies,” expands on this present introduction with a more detailed discussion about the heritage field and specifically the role of people and participation in heritage policies.

2. State of the Field: Heritage Studies

Steve Watson and Emma Waterton, writing about the development of heritage as a field, traced society’s preoccupation with “protecting the past” first to the ancient Greeks and later to the late 19th and early 20th century, citing documents such as the Ancient Monuments Protection Act of 1882 in England and the Federal Antiquities Law of 1906 in America.⁴⁰ In addition to a focus on tangible heritage, another point which Watson and Waterton point out is that the initial efforts towards the management of heritage “emerged in tandem with the rise of nationalism.”⁴¹ This point is especially critical, as this dissertation and its emphasis on migratory heritage endeavors to cross national borders and connect heritage to both the individual and communities; importantly, it purports to sever or at least loosen the ties connecting heritage to national identity.

The majority of heritage research over the twentieth century was dominated and shaped by European perspectives and experts. Alternative perspectives were later

⁴⁰ Emma Waterton and Steve Watson, eds., “Heritage as a Focus of Research: Past, Present and New Directions,” in *The Palgrave Handbook of Contemporary Heritage Research* (London: Palgrave Macmillan UK, 2015), 3–17, <https://doi.org/10.1057/9781137293565>.

⁴¹ Waterton and Watson, 3.

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proposed by experts with cases, declarations, policies, and laws from North America and Australia. Yet, apart from the non-European cases, for the most part heritage policies were shaped in the twentieth century and based on concepts of monument, place, and tangibility, as defined mainly by experts and articulated by, what Laurajane Smith has named, the “Authorised Heritage Discourse [AHD].”⁴²

Among the extensive collection of documents that provide the framework for discussions of heritage in this dissertation are: The Australia ICOMOS Charter for Places of Cultural Significance, known also as the Burra Charter (1999), the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003), The Council of Europe Framework Convention on the Value of Cultural Heritage for Society, referred to as the Faro Convention (2005), ICOMOS’s rights-based approach (2012), and ICCROM’s people-centered approach, which was influenced by their Living Heritage program (2012).⁴³ While some of these documents persist in the affirmation of heritage attached to place, they also promote the values embedded in heritage sites and the people who define the values and meanings attached to heritage.

⁴² David Lowenthal, *Possessed by the Past: The Heritage Crusade and the Spoils of History* (New York, NY: The Free Press, 1996), 5; Smith, *Uses of Heritage*. This discussion continues in Chapter 2.

⁴³ These policies and approaches are further discussed in depth in Chapter 2 *Tracing People & Participation in Heritage Policies*. See: International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*. (Burwood, Vic.: Australia ICOMOS, 1999), http://australia.icomos.org/wp-content/uploads/BURRA_CHARTER.pdf; United Nations Educational, Scientific and Cultural Organization [UNESCO], “Convention for the Safeguarding of the Intangible Cultural Heritage” (Paris: UNESCO, 2003), <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>; Council of Europe, “Council of Europe Framework Convention on the Value of Cultural Heritage for Society,” Council of Europe Treaty Series (Faro, Portugal: Council of Europe, October 27, 2005); Stener Ekern et al., “Human Rights and World Heritage: Preserving Our Common Dignity through Rights-Based Approaches to Site Management,” *International Journal of Heritage Studies* 18, no. 3 (May 1, 2012): 213–25, <https://doi.org/10.1080/13527258.2012.656253>; Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective”; International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Promoting People-Centered Approaches to Conservation: Living Heritage,” (February 29, 2012), http://www.iccrom.org/ifrcdn/eng/prog_en/4people-centered-appr_en.shtml.

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The topic of migratory heritage takes these developments one step further by asking: what happens when people leave a place or a heritage site? The argument presented here is that heritage is attached to people as much, or more, than it is attached to place; it cannot be completely destroyed but can move and adapt with the individual.

In this process of transgressing manmade national borders, experiencing changes in culture, language, food, etiquette, religion, habits, landscape, and environment, “people on the move” are creating new heritages, situated in ever-evolving, contemporary contexts. As Robert Palmer articulated in his Preface to the Council of Europe’s publication of the Faro Convention, “Heritage is not simply about the past; it is vitally about the present and future. [...] Heritage involves continual creation and transformation. We can make heritage by adding new ideas to old ideas.”⁴⁴ This statement echoes Smith’s prior qualification of heritage “as a social and cultural process,” which was reiterated in Watson and Waterton’s *Handbook of Contemporary Heritage Research*.⁴⁵ Waterton and Watson’s publication notwithstanding, contemporary heritage is still an ambiguous concept and does not yet seem to be commonly utilized for the understanding of heritage created in the present moment. In the context of this research, this concept of contemporary heritage is utilized to emphasize the current and continuous nature of migratory heritage or, what Colomer calls “heritage on the move.”⁴⁶

⁴⁴ Robert Palmer, “Preface,” in *Heritage and Beyond*, by Council of Europe Publishing (Strasbourg: Council of Europe Publishing, 2009), 8.

⁴⁵ Smith, *Uses of Heritage*; Waterton and Watson, “Heritage as a Focus of Research: Past, Present and New Directions.”

⁴⁶ Laia Colomer, “Heritage on the Move. Cross-Cultural Heritage as a Response to Globalisation, Mobilities and Multiple Migrations,” *International Journal of Heritage Studies* 23, no. 10 (November 26, 2017): 913–27, <https://doi.org/10.1080/13527258.2017.1347890>.

3. A New Trajectory: Critical Heritage

Supporting the growing attention to the intangible and contemporary forms of heritage, the most recent trajectory of the heritage field has been defined by the emergence of “Critical Heritage Studies.” This approach to heritage studies was inaugurated by the establishment of the Association of Critical Heritage Studies “in the early 2010s via conversations and meetings between academics based in Australia, Sweden and the UK.”⁴⁷ According to the website, the founding of this association stemmed from an understanding that, “There is now enough sustained dissatisfaction with this way of thinking about heritage that its critics can feel confident in coming together to form an international organisation to promote a new way of thinking about and doing heritage.”⁴⁸ The Association’s biannual conference was subsequently inaugurated in 2012 in Sweden and an accompanying manifesto was drafted, thus certifying this emerging subfield.⁴⁹ The conclusion of the Manifesto includes a bulleted list which addresses (**emphasis mine**):

“What does this require?”

- An opening up to a wider range of intellectual traditions. The social sciences – sociology, anthropology, political science amongst others – need to be drawn on to provide theoretical insights and techniques to study ‘heritage’.
- Accordingly to explore new methods of enquiry that challenge the established conventions of positivism and quantitative analysis by including and encouraging the collection of ‘data’ from a wider range of sources in novel and imaginative ways,
- The integration of heritage and museum studies with studies of memory, public history, community, tourism, planning and development.
- The development of international multidisciplinary networks and dialogues to work towards the development of collaborative research and policy projects.

⁴⁷ Association of Critical Heritage Studies [ACHS], “History,” Organization Website, Association of Critical Heritage Studies, accessed May 9, 2018, <http://www.criticalheritagestudies.org/history/>.

⁴⁸ Association of Critical Heritage Studies [ACHS].

⁴⁹ Association of Critical Heritage Studies [ACHS].

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- **Democratising heritage by consciously rejecting elite cultural narratives and embracing the heritage insights of people, communities and cultures that have traditionally been marginalised in formulating heritage policy.**
- Making critical heritage studies truly international through the synergy of taking seriously diverse non-Western cultural heritage traditions.
- **Increasing dialogue and debate between researchers, practitioners and communities.**
- The creation of new international heritage networks that draw on the emerging and eclectic critique of heritage that has given rise to Critical Heritage Studies.⁵⁰

The highlighted points are the most relevant for this dissertation as they specifically address the “embracing of heritage insights by people” and “increasing dialogue [...] between researchers, practitioners and communities.” These perspectives, in combination with the full list, signify the increasing attention to, and demand for, diverse and more flexible methods of engaging with heritage and with people.

Furthermore, this collective also recognized that, “The old way of looking at heritage – the Authorised Heritage Discourse – privileges old, grand, prestigious, expert approved sites, buildings and artefacts that sustain Western narratives of nation, class and science.”⁵¹ While the fact that the Association was founded by researchers based in Sweden, Australia, and the UK signifies a continuous geographical bias in this field, the recognition of the Western narratives in its statement and the diverse locations of the biannual conference⁵² reveal an effort to move the discussion into different contexts.

As Tim Winter notes by questioning the “critical” in “Critical Heritage,” the important point about critical heritage is that it should not just be about providing an institutional critique, but should also respond to the “critical issues that face the world

⁵⁰ Association of Critical Heritage Studies [ACHS].

⁵¹ Association of Critical Heritage Studies [ACHS].

⁵² Sweden [2012], Australia [2014], Canada [2016], China [2018], London [2020], and Chile [2022]. Association of Critical Heritage Studies [ACHS], “Past/Future Conferences,” Organization Website, Association of Critical Heritage Studies, accessed March 13, 2019, <https://www.criticalheritagestudies.org/past-conferences>.

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today.”⁵³ Related to my earlier discussion on globalization, Winter also notes in his conclusion that, “More significantly here, and to paraphrase Dirlik (2010), I believe critical heritage studies needs to account for its relationship to today’s regional and global transformations, in ways that validate its conceptual development and respond to the new ideologies of globalisation.”⁵⁴ Winter’s article highlights the need for heritage practices to become more socially and politically relevant. Thus, Winter, along with the Association for Critical Heritage, are providing a platform from which heritage studies continues to grow, geographically, intellectually, politically, socially, and critically.

4. Migration in Heritage

Within this growing field of critical heritage, migratory heritage is an emerging concept in which the boundaries of what constitutes heritage are also expanding in novel ways. Specifically, the question of “What is heritage?” is being brought into more stark light as migratory heritage becomes more intangible, conceptual, and defined separately from place-based heritage.

The concept of personal and migratory heritage, as presented in this dissertation, builds on recent approaches in heritage discourses and policies. Waterton and Watson’s 2015 publication, *The Palgrave Handbook of Contemporary Heritage Research*, touch on the subject of mobile heritage as the authors refer to relevant topics, such as

⁵³ This point is analogous to criteria number (3) in Arte Útil’s manifesto, to “Respond to current urgencies,” discussed in more depth in section I.C.3 of this introduction. Tim Winter, “Clarifying the Critical in Critical Heritage Studies,” *International Journal of Heritage Studies* 19, no. 6 (September 2013): 533, <https://doi.org/10.1080/13527258.2012.720997>. Asociación de Arte Útil, “Arte Útil / About.”

⁵⁴ Winter, “Clarifying the Critical in Critical Heritage Studies,” 542.

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globalization, identity, memory, multiculturalism, diasporas, participation, and nationalism.⁵⁵ Critical heritage theory has also addressed both migratory and people-centered approaches directly, such as Byrne's studies on counterheritage and migrant corridors.⁵⁶ Other examples of these approaches are: Dellios' article on grassroots practices of migrant heritage;⁵⁷ Henrich, Hutchinson, and Witcomb's studies on migrant and cultural identity within museum studies;⁵⁸ Colomer's article on "heritage on the move;"⁵⁹ Holtorf, Pantazatos, and Scarre's new book, *Cultural Heritage, Ethics*

⁵⁵ Emma Waterton and Steve Watson, eds., *The Palgrave Handbook of Contemporary Heritage Research* (London: Palgrave Macmillan UK, 2015), <https://doi.org/10.1057/9781137293565>. See also: Lourdes Arizpe, "Cultural Heritage and Globalization," in *Values and Heritage Conservation*, ed. Erica C. Avrami, Randall Mason, and Marta de la Torre, Research Report (Los Angeles, CA: Getty Conservation Institute, 2000), 32–43; Sophia Labadi and Colin Long, *Heritage and Globalisation, Key Issues in Cultural Heritage* (England: Routledge, 2010); Peter F. Biehl and Christopher Prescott, *Heritage in the Context of Globalization*, SpringerBriefs in Archaeology 8 (Springer New York, 2013); Gregory John Ashworth, Brian J. Graham, and John E. Tunbridge, *Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies* (Pluto Pr, 2007); Charles E. Orser Jr, "Transnational Diaspora and Rights of Heritage," in *Cultural Heritage and Human Rights*, ed. Helaine Silverman and D. Fairchild Ruggles (New York, NY: Springer, 2007), 92–105, https://doi.org/10.1007/978-0-387-71313-7_5; Chiara De Cesari and Rozita Dimova, "Heritage, Gentrification, Participation: Remaking Urban Landscapes in the Name of Culture and Historic Preservation," *International Journal of Heritage Studies* 0, no. 0 (September 14, 2018): 1–7, <https://doi.org/10.1080/13527258.2018.1512515>; Chiara De Cesari, "Cultural Heritage beyond the 'State': Palestinian Heritage between Nationalism and Transnationalism" (Ph.D., Stanford University, 2009).

⁵⁶ Denis Byrne, "Heritage as Social Action," in *The Heritage Reader*, ed. Graham Fairclough et al. (Oxon: Routledge, 2008), 149–73; Denis Byrne, "Counter-Mapping and Migrancy on the Georges River," in *Who Needs Experts?: Counter-Mapping Cultural Heritage*, ed. John Schofield, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014), 77–91; Denis Byrne, *Counterheritage: Critical Perspectives on Heritage Conservation in Asia* (Routledge, 2014); John Schofield, review of *Counterheritage: Critical Perspectives on Heritage Conservation in Asia*, by Denis Byrne, *Archaeology in Oceania*, January 1, 2016, <https://doi.org/10.1002/arco.5083>.

⁵⁷ Alexandra Dellios, "Marginal or Mainstream? Migrant Centres as Grassroots and Official Heritage," *International Journal of Heritage Studies* 21, no. 10 (November 26, 2015): 1068–83, <https://doi.org/10.1080/13527258.2015.1066410>.

⁵⁸ Eureka Henrich, "Suitcases and Stories: Objects of Migration in Museum Exhibitions.," *International Journal of the Inclusive Museum* 3, no. 4 (2011); Mary Hutchinson and Andrea Witcomb, "Migration Exhibitions and the Question of Identity," *Museums and Migration: History, Memory and Politics*, 2014, 228; Andrea Witcomb, "Migration, Social Cohesion and Cultural Diversity: Can Museums Move beyond Pluralism?," *Humanities Research* XV, no. 2 (September 1, 2009): 49–66, <https://doi.org/10.22459/HR.XV.02.2009.05>; Innocenti, *Migrating Heritage*; "The MeLa* Project - MeLa Research Project," European Museums in an Age of Migrations, February 2015, <http://www.mela-project.polimi.it/>.

⁵⁹ Colomer, "Heritage on the Move. Cross-Cultural Heritage as a Response to Globalisation, Mobilities and Multiple Migrations."

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and Contemporary Migrations;⁶⁰ and a forthcoming volume specifically addressing *Migrant, Multicultural and Diasporic Heritage* in the Routledge “Key Issues in Cultural Heritage” Series.⁶¹

Much of the migration-related literature from heritage studies addresses the concept of “indigenous heritage.” These sources, mainly based in Australia and New Zealand, are exemplary case studies of alternative perspectives on mobile, intangible and more critical forms of place-based heritage.⁶² Among these examples, Byrne’s work on “counter-heritage” may be the most influential. Based in Australia, he provides an alternative perspective about what heritage can be and how it is defined and valued by people, including migrant communities.⁶³

The concept of cultural landscapes is also an important component of cultural heritage that is relevant to migratory heritages.⁶⁴ Specifically, this addresses an understanding of how people and communities relate to, change, or adapt [to] the landscape around them. One instance of how this topic has been approached is represented in an article by Gunnar Haaland.⁶⁵ Here Haaland focuses on a case study

⁶⁰ Holtorf, Pantazatos, and Scarre, *Cultural Heritage, Ethics and Contemporary Migrations*.

⁶¹ Eureka Henrich and Alexandra Dellios, eds., *Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders*, Key Issues in Cultural Heritage (Routledge, forthcoming).

⁶² Felicity Morel-EdnieBrown, “Community Engagement, Heritage, and Rediscovering a Sense of Place in Northbridge, Perth, Australia,” *IJAPS* 7, no. 1 (2011); Marilyn Truscott, “Indigenous Cultural Heritage Protection Program,” *Australian Archaeology*, no. 39 (December 1, 1994): 127–29.

⁶³ Byrne, *Counterheritage*, 2014; Schofield, “Counterheritage”; Byrne, “Heritage as Social Action.”

⁶⁴ Oscar Aldred and Graham Fairclough, “Historic Landscape Characterisation: Taking Stock of the Method,” *English Heritage/Somerset County Council, London*, 2003, <https://www.english-heritage.org.uk/publications/hlc-taking-stock-of-the-method/hlc2titlepagecontents.pdf>; Jane Lennon, “Values as the Basis for Management of World Heritage Cultural Landscapes,” *Cultural Landscapes: The Challenges of Conservation*, 2003, 120–127; International Council on Monuments and Sites [ICOMOS], “The Florence Declaration on Heritage and Landscape as Human Values: Declaration of the Principles and Recommendations on the Value of Cultural Heritage and Landscapes for Promoting Peaceful and Democratic Societies” (Florence, Italy, 2014).

⁶⁵ Gunnar Haaland, “Cultural Landscape and Migration,” *Dhauagiri Journal of Sociology and Anthropology* 4, no. 0 (April 12, 2011), <https://doi.org/10.3126/dsaj.v4i0.4515>.

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of Nepalese migrants in Myanmar and an example of a popular Nepalese musician who recalls the landscape of their homeland in his artistic production. Haaland discusses “how Nepalese popular song writer, Rocky Thapa, by using imagery of landscape features from Nepal contributed to forging an idea of belonging to an imagined Nepalese community different from other ethnic groups in Northern Myanmar.”⁶⁶ This article and case study integrates the concepts of migration, place, cultural heritage, and artistic production by a member from within the community. Interdisciplinary examples such as this study also enrich the research on migratory heritage by providing a connection between topics across disparate geographies. Alongside Haaland’s research, Annedith Schneider’s book on Turkish-migrant cultural production in France, including poetry and rap, also illuminates the practices and themes found among diasporic cultural production and migratory heritage in Europe.⁶⁷

Some of the research related to heritage and migration focuses on the establishment of networks and the role of institutions, specifically museums, in the management of migratory heritage. For example, the EU funded project, MeLa Project, led by Perla Innocenti in the UK, from 2011-2015, focused on European museums in an age of migration and on the institutional role of preserving and presenting migration heritage.⁶⁸ Among the many products of this project, *Migrating Heritage*, an edited collection of articles based on projects, many of which were funded by the project, was

⁶⁶ Haaland, 102.

⁶⁷ Annedith Marie Schneider, *Turkish Immigration, Art and Narratives of Home in France* (Manchester, [UK]: Manchester University Press, 2016).

⁶⁸ “The MeLa* Project - MeLa Research Project.” Luca Basso Peressut and Clelia Pozzi, *Museums in an Age of Migrations* (Milan: Politecnico di Milano, 2012); Christopher Whitehead et al., *Museums, Migration and Identity in Europe: Peoples, Places and Identities* (Ashgate Publishing, Ltd., 2015); Perla Innocenti, *European Crossroads: Museums, Cultural Dialogue and Interdisciplinary Networks in a Transnational Perspective*, vol. 4 (Politecnico di Milano, 2012), <http://eprints.gla.ac.uk/69435/>.

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published at the end of the four-year project.⁶⁹ Included in this collection are case studies about collecting, exhibiting, and interpreting migration histories in museums, such as Ianniciello's chapter on "Re-collecting and Connecting: Public Art, Migrating Heritage and the Relocation of Cultural Memory."⁷⁰ Additionally, Amy K. Levin has edited a volume which addresses the MeLa project and provides a further study on how museums are addressing migration.⁷¹

Finally, international policies have less directly addressed the concept of migrant heritage. However, since the turn of the 21st century, a growing number of policies have addressed cultural diversity, cultural rights, intangible heritage, and community perspectives including UNESCO's 2003 Universal Declaration on Cultural Diversity and 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions.⁷²

Adding to these different components and disciplines that inform migratory heritage, socially engaged art (also known as social practice) requires a brief introduction here.

⁶⁹ Innocenti, *Migrating Heritage*.

⁷⁰ Innocenti, chap. 24.

⁷¹ Amy K. Levin, ed., *Global Mobilities: Refugees, Exiles, and Immigrants in Museums and Archives* (London New York: Routledge, Taylor & Francis Group, 2017); Amy K. Levin, "European Museums, Migration, and Social Inclusion," *Museum and Society* 13, no. 4 (November 1, 2015): 545–48, <https://doi.org/10.29311/mas.v13i4.353>.

⁷² United Nations Educational, Scientific and Cultural Organization [UNESCO], "Universal Declaration on Cultural Diversity," 2001, <http://unesdoc.unesco.org/images/0012/001246/124687e.pdf#page=67>; United Nations Educational, Scientific and Cultural Organization [UNESCO], "Convention on the Protection and Promotion of the Diversity of Cultural Expressions," 2005, <http://en.unesco.org/creativity/convention/about/text>.

C. Socially Engaged Art



Figure 1 Pablo Helguera, *Artoons*, 2009. Source: <http://pablohelguera.net/wp-content/uploads/2009/02/the-real-tom-sawyer.jpg>

1. Introducing the Genre

Socially engaged [SE] art, also called social practice (art), is a genre of contemporary art that is both participatory and responsive to social issues. At times, SE art is a category of contemporary art that is divisive, controversial, cathartic, euphemistic, or trendy to the point of misuse. Yet, while the terminology and the critical literature have only come into being since the advent of the twenty-first century, artists have arguably been making SE work throughout the twentieth century. The field is still contested, however, as it is now facing the question of institutionalization and clear ideological divisions remain between critics, academics, curators, artists, practitioners, and organizers. These contestations notwithstanding, SE art is defined here as a model for creative engagement practices.

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In this introductory section, I begin with a brief overview of the literature that has defined the boundaries of the field of SE art. Subsequently, I turn to the subgenre of social practice, *Arte Útil*, to understand art as a social tool, referring to Stephen Wright's *Lexicon* and Tania Bruguera's proposal for the concept.⁷³ In the conclusion of this section, I briefly introduce different artistic approaches to the socially relevant issue of migration which contributes to building a comparative framework for the discussion on migratory and cultural practices presented in Chapters 3-5 of this dissertation.

2. State of the Field: Socially Engaged Art

According to Suzanne Lacy and Pablo Helguera, two established artists and scholars, “socially engaged art” is still considered a relatively new concept which has developed as a defined art historical field only in the past two decades.⁷⁴ However, despite this very recent formulation of the terminology, the label, and the field, most critics and art historians agree that artists have been creating art which is “socially engaged” on some level since at least the mid-twentieth century, if not earlier. Different critics have chosen diverse sources for the origins and influences that have shaped SE art, citing Joseph Beuys's concept of “Social Sculpture,” Situationist International, Constructivists in Russia, Fluxus, Dada, and Feminist art as well as the parallel practices within the more

⁷³ Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven, The Netherlands: Van Abbemuseum, 2013), <http://www.arte-util.org/tools/lexicon/>; Tania Bruguera, *Arte Útil*, 2010, Urinal, paint, plumbing, 2010, Queens Museum, NY; Tania Bruguera and Van Abbemuseum, “Museum of Arte Útil,” Exhibition Web Site, Van Abbemuseum, Eindhoven, NL, July 12, 2013, <https://vanabbemuseum.nl/en/programme/programme/museum-of-arte-util/>.

⁷⁴ As attested to in a conversation which took place in February 2018 in New York. “The Schoolhouse and the Bus: Mobility, Pedagogy, and Engagement - Conversation with Pablo Helguera, Suzanne Lacy, and Pilar Riaño-Alcalá” (Exhibition Talk, February 10, 2018), <http://the8thfloor.org/the-schoolhouse-and-the-bus-a-conversation-with-pablo-helguera-suzanne-lacy-and-pilar-riano-alcala/>.

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populist realm of Community Arts.⁷⁵ But by the nineties, work by artists such as Rick Lowe, Suzanne Lacy, Wochenklasur, and Jeanne van Heeswijk, that specifically engaged with communities and societal issues began to gain more recognition in established art world circles. By the beginning of the early twenty-first century, both artists and critics were actively aware of this new field and direction in which art was moving. However, what is now being labelled as “socially engaged art,” “social practice (art),” or in some cases as “Arte Útil /useful art,” discussed below, still incites debate and negotiations among artists, critics, institutions, academics, students, and social practitioners.

The majority of scholarship included within the main framework of SE art has been published since the beginning of the twenty-first century. Except for Suzanne Lacy’s early publications on the topic of *New Genre Public Art* in 1993 and 1995, and a response from Kester on “new community art” in 1995, the field has been dominated, first, by the French curator, Nicolas Bourriaud’s *Relational Aesthetics* (1998; the English edition was released in 2002); followed by Tom Finkelpearl’s *Dialogues in Public Art* (2001); Grant Kester’s perspective on dialogic art in *Conversation Pieces* (2004); Miwon Kwon’s book on site specific art, *One Place After Another* (2004); and Claire Bishop’s critical response to Bourriaud’s proposition in her article “Antagonism

⁷⁵ Excepting Constructivism and Dadaism, all of these influences came to prominence around the 1960s. Grant H. Kester, *Conversation Pieces: Community and Communication in Modern Art*, Ahmanson Murphy Fine Arts Imprint (Berkeley, Calif.: University of California Press, 2004), chap. 2; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*, Original edition (London ; New York: Verso, 2012), chap. 2; Tom Finkelpearl, *What We Made: Conversations on Art and Social Cooperation* (Durham ; London: Duke University Press, 2013), chap. 1; Pelin Tan, “Locality as a Discursive Concept in Recent Socially Engaged Art Practices” (Dissertation, Istanbul Technical University, 2010).

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and Relational Aesthetics” published in 2004.⁷⁶ After this initial wave of scholarship, came a second surge of publications, many by the same authors revisiting their own perspectives. Lacy revisited her perspective in “Time in Place: New Genre Public Art a Decade Later” (2008). Kester revisited concepts related to collaborative art in a global context in *The One and the Many* (2011). Bishop published her well-known discourse on participatory art in *Artificial Hells* (2012). Finkelppearl printed another collection of interviews with artists focused on the concept of social cooperation (in answer to Bishop’s proposal of “social collaboration”) in *What We Made* (2012). And Nato Thompson joined the conversation with his catalogue of SE artists in *Living as Form* (2012) which included essays by Bishop, Jackson, Lind, and Cruz, along with others.⁷⁷ Most recently, Kester, in collaboration with colleagues, started a new, online journal, *Field*, in 2015, specifically to address the topic of “socially-engaged art criticism.”⁷⁸

⁷⁶ Lacy, “Mapping the Terrain: The New Public Art (Part 1)””; Lacy, “Mapping the Terrain: The New Public Art (Part 2)””; Lacy, *Mapping the Terrain*; Kester, “Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art””; Nicolas Bourriaud, *Esthétique Relationnelle*, French Edition (Dijon: Les Presse Du Reel, Franc, 1998); Nicolas Bourriaud et al., *Relational Aesthetics* (Les presses du reel Paris, 2002); Tom Finkelppearl, *Dialogues in Public Art* (Cambridge, MA: MIT Press, 2001); Kester, *Conversation Pieces*; Miwon Kwon, *One Place After Another: Site-Specific Art and Locational Identity* (MIT Press, 2004); Claire Bishop, “Antagonism and Relational Aesthetics,” *October*, Fall 2004.

⁷⁷ Suzanne Lacy, “Time in Place: New Genre Public Art a Decade Later,” in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis, 1 edition (New York: Routledge, 2008), 18–32, <http://emc.elte.hu/seregit/PracticeofPublicArt.pdf>; Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context* (Durham: Duke University Press, 2011); Bishop, *Artificial Hells*, 2012; Tom Finkelppearl, *What We Made: Conversations on Art and Social Cooperation* (Duke University Press, 2012); Nato Thompson, *Living as Form: Socially Engaged Art from 1991-2011* (MIT Press, 2012). Thompson had previously curated a show at MASS MoCA in collaboration with Gregory Sholette in 2005 that could also be considered as contributing to the trajectory of this genre: Massachusetts Museum of Contemporary Art, *The Interventionists: Users’ Manual for the Creative Disruption of Everyday Life*, ed. Nato Thompson et al. (North Adams, Mass: MASS MoCA, 2005).

⁷⁸ Grant H. Kester, “Editorial,” *Field: A Journal of Socially-Engaged Art Criticism*, no. 1 (Spring 2015), <http://field-journal.com/issue-1/kester>.

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Additionally, Claire Doherty and her colleagues in Europe have published a new study about where public art stands now in *Out of Time, Out of Place* (2015).⁷⁹ Other authors who have contributed to the literature on SE art, include Ted Purves who wrote on themes of generosity and exchange in the context of art production (2005) and Gregory Sholette who published on *Dark Matter* (2011) and *Delirium and the Resistance* (2017).⁸⁰ Extending the discussion beyond the Western European and American focus, Izabel Galliera published a volume on *Art and Civil Society in Central and Eastern Europe* in 2017.⁸¹ Volumes related to the making and teaching of SE art have also been produced by artists and educators, including Pablo Helguera, the current Director of Adult and Education Programs at the Museum of Modern Art in New York [MoMA] (2011), and Sholette with Chloe Bass and the Social Practice Queens program at Queens College, City University of New York (2018).⁸²

Within Turkey, studies on SE art include Nancy Atakan's 2008 overview of "alternative approaches" in contemporary art history in Turkish, which included a chapter on Bourriaud's *Relational Aesthetics*.⁸³ In 2010 Pelin Tan produced a doctoral

⁷⁹ Claire Doherty et al., eds., *Out of Time, out of Place: Public Art (Now)* (London: Art Books Publishing Ltd, in association with Situations, Public Art Agency Sweden and the European Network of Public Art Producers, 2015).

⁸⁰ Ted Purves, ed., *What We Want Is Free: Generosity and Exchange in Recent Art*, The SUNY Series in Postmodern Culture (Albany, NY: State University of New York Press, 2005); Gregory Sholette, *Dark Matter: Art and Politics in the Age of Enterprise Culture*, Marxism and Culture (London ; New York: Pluto Press, 2011); Gregory Sholette, *Delirium and Resistance: Activist Art and the Crisis of Capitalism*, ed. Kim Charnley (London: Pluto Press, 2017).

⁸¹ Izabel Anca Galliera, *Socially Engaged Art after Socialism: Art and Civil Society in Central and Eastern Europe* (London; New York: I.B. Tauris, 2017).

⁸² Pablo Helguera, *Education for Socially Engaged Art: A Materials and Techniques Handbook* (New York, NY: Pinto, 2011); Gregory Sholette, Chloe Bass, and Social Practice Queens, eds., *Art as Social Action: An Introduction to the Principles and Practices of Teaching Social Practice Art* (New York, New York: Allworth Press, An Imprint of Skyhorse Publishing, Inc, 2018).

⁸³ Nancy Atakan, "Sanatta Alternatif Arayışlar," *Karakalem Kitabevi, İzmir*, 2008.

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dissertation that analyzed the concept of “locality” within SE art.⁸⁴ Tan’s research is particularly relevant as it addressed the emerging genre of SE art along with themes of mobility and globalization. Finally, the most recent development in the Turkish context was the opening of an “Office of Useful Art” in 2017 at the SALT Galata research center in Istanbul, which was developed in coordination with the *Asociación de Arte Útil*. This Istanbul-based office has been contributing to the *Arte Útil*’s archive by sponsoring research on projects in Turkey and nearby regions, as well as through relevant programming including talks, workshops, and meetings on the topic of *Arte Útil*, discussed in more depth in the section I.C.3.

In all these art historical publications and projects, scholars are trying to find an appropriate critical discourse in which to present and discuss this new form of SE art practice. Similar to the moment when Marcel Duchamp placed a signed and dated urinal upside down on a pedestal in an art gallery in 1917, critics are again confounded with how exactly to classify and dissect art that is now “putting the urinal back into the bathroom,” as the artist, Tania Bruguera, did in the Queens Museum in 2013.⁸⁵ Cooking Thai food,⁸⁶ organizing dialogues on beaches and front stoops,⁸⁷ organizing social systems for immigrants,⁸⁸ regenerating rundown neighborhoods,⁸⁹ and creating

⁸⁴ Tan, “Locality as a Discursive Concept in Recent Socially Engaged Art Practices”; Atakan, “Sanatta Alternatif Arayışlar.”

⁸⁵ Bruguera, *Arte Útil*; Queens Museum, “Queens Museum of Art Announces Arte Útil Lab, Investigating the Parameters of Useful Art - Press Release” (Queens Museum, 2013), https://www.artforum.com/uploads/guide.002/id07566/press_release.pdf; Nato Thompson, “Living as Form,” in *Living as Form: Socially Engaged Art from 1991-2011* (Cambridge, MA: MIT Press, 2012), 16–33.

⁸⁶ Rirkrit Tiravanija, *Pad Thai*, 1990.

⁸⁷ Suzanne Lacy and Sharon Allen, *Whisper, the Waves, the Wind*, 1984 1983, La Jolla, California, 1984 1983; Suzanne Lacy, *Between the Door and the Street*, 2013, 2013.

⁸⁸ Tania Bruguera, *Immigrant Movement International*, 2015 2010, New York, 2015 2010.

⁸⁹ Rick Lowe, *Project Row Houses*, Present 1993, Houston, Texas, Present 1993; Theaster Gates, *Dorchester Projects*, 2011 2009, Chicago, IL, 2011 2009.

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community-led coops⁹⁰ are some of the current forms of art that SE artists are producing. In order to discuss this work, some critics have focused on the medium used, such as dialogues,⁹¹ relationships,⁹² or living,⁹³ while others have focused on the aesthetic values,⁹⁴ suggesting that practice which purports itself as art must follow the aesthetic standards of art.

This latter perspective may be one of the most debated and more complex aspects of SE art, and is primarily promoted by the art historian, Claire Bishop. In Bishop's 2004 response to Bourriaud's *Relational Aesthetics* and in her 2012 book, *Artificial Hells*, she urged art historians to judge work more consistently by the aesthetic elements dictated by the field of visual and performative fine art.⁹⁵ She insisted that just because a project uses participation and engagement does not necessarily make the work a successful example of art, socially engaged or otherwise. Rather, she advises that collaborative and participatory practices in contemporary art should be more deeply assessed within an art historical context and with reference to how it engages critical debate and fosters a critical audience. In contrast to Bishop, other scholars have presented more flexible views on how to evaluate SE art. For instance, Finkelpearl and Thompson take a more open perspective, letting the work and the artists speak for themselves through interviews and descriptive texts.⁹⁶

⁹⁰ Jeanne van Heeswijk, *Project Freehouse*, Present 1998, Rotterdam, Netherlands, Present 1998.

⁹¹ Kester, *Conversation Pieces*.

⁹² Bourriaud, *Esthétique Relationnelle*; Bourriaud et al., *Relational Aesthetics*.

⁹³ Thompson, *Living as Form*, 2012.

⁹⁴ Bishop, *Artificial Hells*, 2012.

⁹⁵ Bishop, "Antagonism and Relational Aesthetics"; Bishop, *Artificial Hells*, 2012.

⁹⁶ Finkelpearl, *What We Made*, 2012; Thompson, *Living as Form*, 2012.

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Based on her approach, one of the questions that Bishop raised, which continues to be a contentious issue in scholarship and practice, was whether to consider SE artwork as separate from a discussion on ethics. In her response to Bishop's proposition, Bruguera, as a SE artist, incorporates ethics alongside aesthetics in her proposition of "aesth-ethics,"⁹⁷ a way of blending ethics into the practice of art, through a reconsideration of the very notion of aesthetics.⁹⁸

Another way of addressing ethics in SE art practices is to assess the levels of ethical participation using Sherry Arnstein's *Ladder of Citizen Participation*, published in 1969 [see Appendix A].⁹⁹ This schematic can serve as a starting point for understanding how artists can or should ethically approach working with an audience or a community. In SE art criticism, Finkelpearl and Bishop have referenced Arnstein's *Ladder* in their analyses on how participatory art work may be judged or how the participation is designed.¹⁰⁰ In May 2018, Bullet Space/292 Gallery in New York City hosted an exhibit by ABC No Rio in Exile centered around Arnstein's *Ladder*, entitled, "Citizen Participation: Directives and Diagrams." The *Ladder* was included on the cover of the exhibit brochure, directly illustrating the application of the mid-century schematic to current SE art practices.¹⁰¹ While Arnstein's *Ladder* was originally developed within the context of urban planning in the mid-twentieth century in the

⁹⁷ Tania Bruguera, "'Aesth-Ethics': Artist Tania Bruguera on Art with Consequences" (Artist Talk, 2015), <https://frieze.com/fair-programme/listen-aesth-ethics>.

⁹⁸ This discussion on the inclusion of ethics alongside participatory practices in the context of heritage and art will be further addressed in Chapter 1 on *Definitions* and the subsection on *Participation, Collaboration, Outreach, & Engagement*.

⁹⁹ Arnstein, "A Ladder of Citizen Participation."

¹⁰⁰ Finkelpearl, *What We Made*, 2012, 11–12; Bishop, *Artificial Hells*, 2012, 279–80.

¹⁰¹ Finkelpearl, *What We Made*, 2012; Bishop, *Artificial Hells*, 2012; Peter Vidani, "ABC No Rio," Gallery Website, ABC No Rio, 2019, <http://abcnorio.tumblr.com/post/160991534203/andrew-castrucci-nadia-coen-your-house-is-mine>.

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United States, nevertheless, it provides a useful paradigm for conceptualizing different levels of participatory practice, such as Outreach, Consultation, Negotiation, Collaboration, and Citizen Control, discussed in Chapter 1 “Drawing Borders & Defining Terms.”

Although Bishop’s argument on the role of ethics and participation continues to be referenced in discussions of SE art, her own position and the definition of social practice has significantly advanced since she first stated her concerns in her 2004 and 2012 publications. Similarly, the field itself is still developing with new forms of institutionalization molding the field through funding, such as the support provided by the organization, A Blade of Grass, and the Guggenheim’s new Social Practice Initiative.¹⁰² Recognizing the early debates, the still ambiguous nature, and the current trajectory of this field, this dissertation proposes ethical methods of participation, based on Arnstein’s *Ladder*, and uses the current field of SE art as a model for collaborative forms of engagement within heritage practices. More specifically, the research conducted here supports the idea that many forms of social practice can breach the boundaries that define “art” and move into more social and “useful” forms of creative practice. Through these socially useful practices, projects that may appear as community development projects or social work can transcend standard definitions used in certain disciplines and produce beneficial results for communities. This approach is based one of the most recent developments within the genre of SE art: *Arte Útil*.

¹⁰² A Blade of Grass [ABOG], “What’s Happening,” Organization Website, A Blade of Grass, 2019, <http://www.abladeofgrass.org/>; Guggenheim, “Guggenheim Social Practice,” Institutional Website, *Guggenheim* (blog), October 13, 2016, <https://www.guggenheim.org/guggenheim-social-practice>.

3. Arte Útil

Within the genre of SE art, Arte Útil has emerged as a subgenre, meaning both “useful art” and “art as a tool” in Spanish. This practice was initiated by the American-based, Cuban artist, Tania Bruguera in 2013 and was developed in collaboration with *Asociación de Arte Útil* (Association of Useful Art); Van Abbemuseum, Eindhoven; Queens Museum, New York; the Office of Useful Art, Grizedale Arts, Coniston; Liverpool John Moores University; and Granby, Liverpool.¹⁰³ The concept was originally exhibited as a “Lab” at the Queens Museum in New York, at the time directed by Tom Finkelpearl, in February – June 2013, and as a “Museum” at the Van Abbemuseum in Eindhoven, directed by Charles Esche, from December 2013 – March 2014.¹⁰⁴ Since its inauguration, an archive has been established¹⁰⁵ and Offices of Useful Art have been founded in Liverpool and in Istanbul.¹⁰⁶

This newly defined genre of contemporary art fits into a subset of SE art and includes certain criteria, which were “formulated by Tania Bruguera and curators at the Queens Museum, New York, Van Abbemuseum, Eindhoven and Grizedale Art, Coniston.”¹⁰⁷ Listed on the archive website, the criteria dictate that:

Arte Útil projects should:

- 1) Propose new uses for art within society
- 2) Use artistic thinking to challenge the field within which it operates
- 3) Respond to current urgencies

¹⁰³ MoMA, “Arte Útil: Art as a Social Tool,” The Museum of Modern Art, 2018, <https://www.moma.org/calendar/events/4082>.

¹⁰⁴ Queens Museum, “Queens Museum of Art Announces Arte Útil Lab”; Bruguera and Van Abbemuseum, “Museum of Arte Útil.”

¹⁰⁵ “Arte Útil / Projects,” accessed December 11, 2017, <http://www.arte-util.org>.

¹⁰⁶ Granby 4 Streets Community Land Trust, “Granby 4 Streets Community Land Trust,” accessed February 11, 2019, <https://www.granby4streetsclt.co.uk/>; SALT, “Office of Useful Art,” Organization Website, SALT, accessed February 11, 2019, <https://saltonline.org/en/1667/office-of-useful-art?home>.

¹⁰⁷ Asociación de Arte Útil, “Arte Útil / About.”

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- 4) Operate on a 1:1 scale
- 5) Replace authors with initiators and spectators with users
- 6) Have practical, beneficial outcomes for its users
- 7) Pursue sustainability
- 8) Re-establish aesthetics as a system of transformation¹⁰⁸

While these criteria are still being questioned by scholars and practitioners, as a recent discussion with Miguel Amado in the Istanbul Office of Useful Art illustrated,¹⁰⁹ they establish a starting point from which to categorize and classify work that goes beyond the blurry boundaries of SE art to achieve more tangible, useful outcomes. In particular, criteria numbers (1) and (5) articulate how qualifying work should renew art's role within socio-political contexts and give more agency to participants by renaming them as "users." Furthermore, as mentioned previously, Bruguera's claim to reconsider how aesthetics are understood and applied are included in criteria (8), while maintaining a strict connection to the continued utilization of art (1) and artistic thinking (2).

While the projects presented within this dissertation range from clearly defined art practices to more general application of cultural practices, the criteria suggested in the Arte Útil manifesto articulate points that are equally applicable to this argument for more creative and people-centered approaches to migratory heritage, particularly criteria (3) – (7):

- 3) Respond to current urgencies
- 4) Operate on a 1:1 scale
- 5) Replace authors with initiators and spectators with users
- 6) Have practical, beneficial outcomes for its users
- 7) Pursue sustainability

The omitted criteria (1), (2), and (8), consequently, provide the creative, artistic, and aesthetic layers for work that is also socially relevant. This layering of meaning, or

¹⁰⁸ Asociación de Arte Útil.

¹⁰⁹ Miguel Amado, "Curating as a Civic Practice" (Workshop Presentation, February 1, 2019), <https://saltonline.org/en/1943/atolye-curating-as-a-civic-practice?tag=67>.

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ontology, as Wright suggests below, provides an adaptable framework in which to practice and to interpret “useful” work.

Literature that has contributed to this subgenre of “useful” social practice includes *Art and Social Change* (2007) and the publication *What’s the Use* (2016).¹¹⁰ In addition to the scholars who have written in these publications, one of the predominant theorists on the topic of the social value of art has been the France-based philosopher Stephen Wright.¹¹¹ Drawing on his previous research and contribution to the development of the field, he was asked to collaborate on the exhibition project mentioned above, the “Museum of Arte Útil,” with Charles Esche, Tania Bruguera, and the Arte Útil team at the Van Abbemuseum in Eindhoven. The resulting publication that was produced was a dictionary of the terms used within this “useful art” context: *Toward a Lexicon of Usership* (2013).¹¹²

In this text, Wright elaborates on how the artist has become initiator and the audience has moved from spectator to “user,” through a discussion of “usership.” Listed as (5) in the criteria above, the term “user” has been adopted in this dissertation as it indicates a stronger sense of agency in comparison to terms such as spectator or audience.¹¹³ In Wright’s *Lexicon*, he notes that, “Usership represents a radical challenge to at least three stalwart conceptual institutions in contemporary culture: spectatorship,

¹¹⁰ Will Bradley and Charles Esche, eds., *Art and Social Change: A Critical Reader* (London: New York: Tate Publishing in association with Afterall, 2007); Nick Aikens et al., eds., *What’s the Use? Constellations of Art, History, and Knowledge: A Critical Reader* (Amsterdam: Valiz, 2016); Bruguera and Van Abbemuseum, “Museum of Arte Útil.”

¹¹¹ John Roberts and Stephen Wright, “Art and Collaboration,” *Third Text* 18, no. 6 (November 1, 2004): 531–32, <https://doi.org/10.1080/0952882042000284934>; Roberts and Wright.

¹¹² Wright, *Toward a Lexicon of Usership*.

¹¹³ I use the term “user” in cases where I want to accentuate a more active role than audience, spectator, or customer, or in some cases more active than participant. I use it mainly in reference to Pages Book Store, discussed in Chapter 5 “Turning Pages.”

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expert culture, and ownership.”¹¹⁴ As seen in the heritage field as well, these three “institutions” are prevalent across practice and scholarship. While some headway has been made in terms of questioning the primacy of the expert, the agency of a passive audience, or the ownership of a heritage site,¹¹⁵ the majority of practitioners in the heritage field have yet to refer to “stakeholders” as “users,” as defined by Wright. Using Wright and Bruguera’s terminology, I define “users” of the art, heritage, and creative practices presented in this dissertation as fully engaged, active members of each project, whose role is equal in importance with that of the initiators, the artists, the owners, the founders, and the experts.

Within this concept of usership, Wright also proposes a deeper analysis of criteria (4): “Operate on a 1:1 scale.” In his *Lexicon*, Wright defines three terms related to these criteria of Arte Útil projects: the “1:1 scale,” the “coefficient of art,” and “double ontology.” The main idea behind all these concepts is to define how the work can exist *both* as a work of art *and* as a project that exists, fully formed and usable, within a socio-political context. As Wright explains, “They are not scaled-down models – or artworld-assisted prototypes – of potentially useful things or services [...] Though 1:1 scale initiatives make use of representation in any number of ways, they are not themselves representations of anything.”¹¹⁶ Furthermore, Wright says that such projects

Seem to be seeking to escape performative and ontological capture as art altogether. It is certainly possible to describe them as having a double ontology; but it may be more closely in keeping with their self-understanding to argue that this is not an ontological issue at all, but rather a question of the extent to which

¹¹⁴ Wright, *Toward a Lexicon of Usership*, 66.

¹¹⁵ These concepts are discussed in Chapter 2 Tracing People & Participation in Heritage Policies.

¹¹⁶ Wright, *Toward a Lexicon of Usership*, 3.

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they are informed by a certain coefficient of art. Informed by artistic self-understanding, not framed as art.¹¹⁷

While these ideas are still in the process of being considered more deeply by Wright as well as by other practitioners working within the field,¹¹⁸ the main argument which Wright proposes identifies a few key ideas that help flesh out these practices and contribute to some of the fundamental tenets of this dissertation. Of central importance is that these projects are not seeking to *represent* something else. The projects should be understood foremost by their “self-understanding.” Moreover, regarding to the second point, it is better to articulate the “coefficient of art” of the work. In other words, projects may be defined by the existence of an extraneous ontology of the projects that can be articulated as art or by the artistic thinking that motivated the work. In sum, *Arte Útil*, bolstered by Wright’s *Lexicon*, provides a dynamic model of SE art which encourages reconsideration of more “useful” and creative modes of engagement within heritage practices.

Following upon *Arte Útil* criteria number 3, to “Respond to current urgencies,” the final discussion presented in this section on SE art is how artists have responded to issues of migration. Some of the projects and artists mentioned below are not categorized as SE, but they illustrate the range of responses and approaches, from working with/for local immigrant populations to raising awareness of global migrant and refugee issues; and they also include a wide range of actions from visual interventions in public spaces, exhibitions in museums, activist protests, and facilitating bureaucratic processes.

¹¹⁷ Wright, 5.

¹¹⁸ Stephen Wright, Personal Conversation (2018); Amado, “Curating as a Civic Practice”; Gregory Sholette, “Delirium and Resistance after the Social Turn,” *Field | A Journal of Socially Engaged Art Criticism*, no. 1 (Spring 2015), <http://field-journal.com/issue-1/sholette>.

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4. Migration & Art

Considering contemporary art and themes of migration, there have been a number of relevant discussions and works of art produced by scholars and artists who have addressed the topic of migration in a variety of ways, in different contexts, and in collaboration with disparate ethnic communities. Among these projects, is Khaled Jarrar's symbolic placement of a ladder in front of the border fence along the Mexico and United States border (Figure 2).¹¹⁹ Another project was produced by Ana Teresa Fernández in collaboration with a group of volunteers who painted a section of the U.S. – Mexico border fence to blend in with the sky, rendering the fence invisible (Figure 3).¹²⁰ Finally, inSite's public program between Tijuana and San Diego in 2005 culminated in shooting David Smith, a professional human cannonball, out of a cannon and over the border fence (with his passport).¹²¹ All these projects have been led and organized by specific artists or artistic organizations, some who interacted and engaged with the local community. Responding to contemporary social issues related to mobility, these artists found different ways to comment on the political situation through various forms of visual and physical intervention along the border spaces.

¹¹⁹ Gareth Harris, "Palestinian Artist Khaled Jarrar Faces down Donald Trump over Immigration," *The Art Newspaper*, February 23, 2016, sec. News, <http://theartnewspaper.com/news/news/palestinian-artist-khaled-jarrar-faces-down-donald-trump-over-immigration/>; Khaled Jarrar, "Crossing Borders, Looking Over Walls," *Creative Time Reports*, March 14, 2016, <http://creativetime.org/reports/2016/03/14/khaled-jarrar-looking-walls/>; "Khaled's Ladder," accessed March 13, 2019, <http://culturrunners.com/dispatches/borderland#>.

¹²⁰ Henri Neuendorf, "Artist Paints Mexico-US Border Fence Sky Blue," *Artnet News* (blog), October 16, 2015, <https://news.artnet.com/art-world/artist-paints-us-mexico-border-fence-339990>; Chris McGonigal, "These Artists Tried 'Erasing' Parts Of The U.S.-Mexico Border Fence," *The Huffington Post*, April 11, 2016, http://www.huffingtonpost.com/entry/border-wall-painted-sky-blue_us_570bd1e3e4b0836057a1c27a; "Borrando La Frontera," *Border Arte*, accessed May 2, 2016, <http://www.borderarte.com/borrando-la-frontera.html>.

¹²¹ "Cannonball Man Flies over Border," *BBC*, August 28, 2005, sec. Americas, <http://news.bbc.co.uk/2/hi/americas/4192448.stm>.

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Figure 2 Khaled's Ladder, Source: <http://culturunners.com/dispatches/borderland#>.



Figure 3 Ana Teresa Fernandez and Volunteers paint the border fence between USA and Mexico¹²²

¹²² McGonigal, "These Artists Tried 'Erasing' Parts Of The U.S.-Mexico Border Fence."

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Also responding to social urgencies, the artist, Tania Bruguera, has initiated projects that engage with activist and awareness notions of migration. One project she produced in collaboration with the Queen's Museum, *Immigrant Movement International*, was established in 2011 and functioned as a services center for the local community while supporting activism events related to immigrant rights.¹²³ More recently Bruguera was commissioned to produce work for the Turbine Hall in the Tate Modern, entitled *Tania Bruguera: 10,148,451*. As one of her interventions in the museum she consulted with residents of Tate's local community and created a heat-activated image of Yousef, who migrated to London from Syria (Figure 4).¹²⁴ This project was meant to raise awareness, as "the work's title is an ever-increasing figure: the number of people who migrated from one country to another last year added to the number of migrant deaths recorded so far this year – to indicate the sheer scale of mass migration and the risks involved."¹²⁵

Bruguera's project at the Tate is responding to the current migration crisis and trying to raise awareness. Raising awareness is a common goal proclaimed by prominent contemporary artists, including Frances Alÿs and Ai Weiwei, who have used their cultural capital to make work related to and with refugees in the Middle East. By disseminating their work through media coverage and exhibitions, these artists are broadcasting the social issue of migration to the international art world audiences.¹²⁶

¹²³ Bruguera, *Immigrant Movement International*.

¹²⁴ Tate, "Hyundai Commission: Tania Bruguera: 10,148,451 – Exhibition at Tate Modern," Tate, accessed March 13, 2019, <https://www.tate.org.uk/whats-on/tate-modern/exhibition/hyundai-commission-tania-bruguera>.

¹²⁵ Tate.

¹²⁶ Anny Shaw, "Ai Weiwei's First Feature-Length Film to Focus on Refugees: Chinese Artist Documents Humanitarian Crisis from Lesbos to Lebanon," *The Art Newspaper*, May 1, 2016, sec. News, <http://theartnewspaper.com/news/news/ai-weiwei-film-to-focus-on-refugees/>; Javier Pes,

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Video of Tania Bruguera at the Tate Modern

Tania Bruguera | Hyundai Commission | Tate

<https://youtu.be/7reNkai8HOI>



Figure 4 “Tania Bruguera (centre) stands on the heat-sensitive floor of her Turbine Hall commission at Tate Modern. Photograph: Guy Bell/Rex/Shutterstock”¹²⁷

Other creative practices have provided more direct services to immigrants, such as Bruguera’s aforementioned *Immigrant Movement International*, Wochenklausur’s *Immigrant Labor Issues*,¹²⁸ or Núria Güell’s *Humanitarian Aid*;¹²⁹ the latter two are included in the Arte Útil archive.

“Francis Alÿs to Work with Refugees in Iraq and Meet Isil’s Victims,” *The Art Newspaper*, December 16, 2015, <http://theartnewspaper.com/news/francis-al-s-to-work-with-refugees-in-iraq-and-meet-isil-s-victims/>; Amah-Rose Abrams, “Francis Alÿs To Hold Refugee Workshops in Iraq,” *Artnet News* (blog), December 16, 2015, <https://news.artnet.com/art-world/francis-aly-s-refugee-workshops-iraq-393579>.

¹²⁷ Adrian Searle, “Tania Bruguera at Turbine Hall Review – ‘It Didn’t Make Me Cry but It Cleared the Tubes,’” *The Guardian*, October 1, 2018, sec. Art and design, <https://www.theguardian.com/artanddesign/2018/oct/01/tania-bruguera-turbine-hall-review-tate-modern>.

¹²⁸ “.:. Wochenklausur - Immigrant Labor Issues:.” accessed March 13, 2019, <http://www.wochenklausur.at/projekt.php?lang=en&id=6>; “Arte Útil / Projects.”

¹²⁹ In this project, Güell, a Spanish citizen, offered to marry a Cuban national for the purposes of gaining EU citizenship. More detailed information about the work can be found in the Arte Útil online archive: “Arte Útil / Projects.”

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In addition to these world-renown artists and projects, there is work being done in more localized situations, with and by migrant and refugee artists. One example of how art and creative practice are used by local communities to negotiate these situations and identities to build long-term, sustainable structures is *Terrestrial Journeys*, “a 6 week theatre project that consists of daily practical workshops with Syrian & Palestinian refugee women,” located in Beirut.¹³⁰ Other examples include organizations such as *CAMP [Center for Art on Migration Politics]*, in Copenhagen, and the collective, *We Are Here*, and *Lampedusa Cruises*, both based in Amsterdam.¹³¹ These projects have varying levels of participation and collaboration and different goals – including increasing awareness of migration issues, such as residency, housing, and labor rights, sharing personal stories of migratory experiences, or the expression of migrants’ personal issues through creative practice.

The projects mentioned here are only a brief sample of many others that address various themes and ideas pertaining to mobility and migration. Some are led by migrants themselves while others are initiated or fully authored by an artist. The genre of SE art and particularly *Arte Útil*, enables us now to push art practices closer to Wright’s “1:1 scale” and to narrow our scope to projects that provide actual services to

¹³⁰ “Terrestrial Journeys: Theatre to Empower Women,” *Terrestrial Journeys*, accessed January 7, 2016, <https://terrestrialjourneys.wordpress.com/>.

¹³¹ Center for Art on Migration Politics, “Home,” *CAMP / Center for Art on Migration Politics*, accessed May 27, 2018, <http://campcph.org/>; *We Are Here*, “Over Ons / About Us,” *We Are Here*, November 17, 2012, <http://wijzijnhier.org/who-we-are/>; “Rederij Lampedusa,” accessed June 28, 2018, <http://rederijlampedusa.nl/en>. These projects are discussed in more depth in relation to Case Study 3, Pages Book Store and Café in a forthcoming, co-authored paper: Emily C. Arauz and Lucienne Thys-Şenocak, “New Migratory Heritages in Europe through Cultural Exchange: Pages Amsterdam as a Case for Participatory & Socially Engaged Creative Practices,” in *Art, Identity, & Cultural Diplomacy: (Re) Inventing Eastern and Western Europe*, ed. Cassandra Sciortino (The Netherlands: Leuven University Press, forthcoming).

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migrants, either designed and implemented in collaboration *with* migrants or led *by* migrants themselves.

However, this “useful” approach to creative practice still necessitates a critical reading of the role of art in times of crises. Durrant and Lord’s introduction to an edited volume, *Migratory Aesthetics*, illustrates the precarity of art in the context of forced migration.

Aesthetic freedom is linked to human agency, to the power to create the (multi-)cultural habitats in which we live. But what role does aesthetics play in a world in which goods, labour and capital are seemingly becoming ever more moveable and movement itself becomes a sign not only of individual agency but also of powerlessness, where there is no choice but to move? How does aesthetic production reflect and contest the unequal power relations that underpin the myriad movements occasioned by globalisation?¹³²

In this text, Durrant and Lord respond to the critical state of global migration, noting that, “aesthetic freedom is linked to human agency” and that mobility is a signifier of this agency. However, they emphasize that mobility also signifies “powerlessness” in cases of forced migration. These statements highlight how art is intricately dependent on an unobstructed ability to exercise agency and, thus, indicate the instability of aesthetic processes in cases where movement and agency are challenged. Related to the final question Durrant and Lord pose, this dissertation brings a critical perspective on processes of agency and recalibrates how aesthetics can be defined to fit migratory experiences by employing the model of SE art.

The following section introduces the methods I used in this research to conduct and interpret my field work: observation, participatory research, interviews, and Arnstein’s *Ladder of Citizen Participation*.¹³³

¹³² Sam Durrant and Catherine M. Lord, eds., *Essays in Migratory Aesthetics: Cultural Practices between Migration and Art-Making*, Thamyras, Intersecting 17 (Amsterdam: Rodopi, 2007), 11.

¹³³ Arnstein, “A Ladder of Citizen Participation.”

D. Methods

The field of heritage studies has been developed by scholars and practitioners from a diverse array of fields, ranging from art history, architecture, anthropology, archaeology, conservation, history, sociology, to political science. While this depth of expertise and crossover between disciplines has undoubtedly enriched the field, it has also made the connections between theory and practice challenging. From the diverse array of methodologies used in heritage studies, my research uses three main methodologies which allowed me to bring together heritage, SE art, and migratory studies, they included: observation and participatory research,¹³⁴ semi-structured interviews, and Arnstein's *Ladder of Citizen Participation*.¹³⁵

1. Observation and Participatory Research

After conducting the initial research and selecting case studies, the first method I undertook was to engage with each case study as much as possible through observation and participation. Observing each project on site and participating in these projects was critical to my research because I was able to understand their dynamics from different points of view: initiators and participants. In participating alongside the team members, I was also able to use an ethnographic approach and develop a personal relationship

¹³⁴ Although there may be certain similarities, I did not undertake the established methodology of "Participatory Action Research," an approach employed across different social contexts, including health, environment, education, and urban studies. Specifically, my research did not entail any "action" nor was my research driven by participants, although it is working towards both future research and publications. See: Rachel Pain, Geo Whitman, and David Milledge, *Participatory Action Research Toolkit: An Introduction to Using PAR as an Approach to Learning, Research and Action* (United Kingdom: Durham University & Lune Rivers Trust, 2017); Sara Kindon, ed., *Participatory Action Research Approaches and Methods: Connecting People, Participation and Place*, Reprinted, Routledge Studies in Human Geography 22 (London: Routledge, 2009).

¹³⁵ Arnstein, "A Ladder of Citizen Participation."

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with some of the participants. The development of these relationships provided a sympathetic space in which to conduct interviews and to undertake the observational and participatory aspects of my research. My observations and experiences also informed my interviews so that I could adjust my questions accordingly and respond with informed follow-up questions.

My participatory methodology was further influenced by Sheller and Urry's "New Mobilities Paradigm."¹³⁶ This paradigm advocates a "mobile ethnography."¹³⁷ According to Sheller and Urry, this method "Could involve 'participation-while-interviewing,' in which the ethnographer first participates in patterns of movement, and then interviews people [...] as to how their diverse mobilities constitute their patterning of everyday life."¹³⁸ Using this approach to fieldwork, I conducted the interviews while observing and participating in each project on site, in Berlin and Amsterdam. Ultimately, my participation in each project shaped how I presented the research in this dissertation, including the interview data and the larger theoretical context.

2. Semi-structured Interviews

Following a period of participatory research at each site, I conducted a series of semi-structured interviews with initiators and project members. Drawing from approaches including oral history, quantitative surveys, and participatory artistic practice,¹³⁹ I

¹³⁶ Sheller and Urry, "The New Mobilities Paradigm," February 2006.

¹³⁷ Sheller and Urry, 217–18.

¹³⁸ Sheller and Urry, 218.

¹³⁹ My experience in these methods derived from my own artistic practice between 2000 – 2007; my research at Alalakh (Arauz, "The Arkeo-Park Project and Community Engagement at Tell Atchana, Alalakh."); my participation in the 2012 Workshop "Smellscapes of Eminönü," a part of the "Urban Cultural Heritage and Creative Practice" international research collaborative supported by Brown University in Rhode Island and Koç University in Istanbul (UCHCP (Urban Cultural Heritage and

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designed the list of interview questions with a set of goals in mind: to gather basic information, to assess team members' and participants' experiences in the projects, to facilitate open-ended interpretations of migratory experiences, to activate a new understanding of heritage, and to engage with the interviewees in a dialogue.¹⁴⁰

The list of questions was conceived in two parts; the full list of the questions asked during the interviews is included in Appendix B. The first section related to the personal identity and background of the individual, their migratory experience, current living situation, and understanding of heritage. The second set of questions related to the individual's specific experience of working and participating in the case study. I divided the interview questions in two parts because I wanted to interview the participants and artists as individuals, understand their own experiences, engage with them regarding what they understood as "their heritage," and provide a platform through which established notions of migratory heritage could be challenged by "users." Overall, I was interested in how the participants engaged with each project and how their personal backgrounds and experiences led them to become participants in cultural projects in Amsterdam and Berlin. I have incorporated most of the qualitative data from the first part of the interviews in the conclusion of this dissertation and the data collected from the second part of the interviews form the core of the case studies in Chapters 3-5.

Creative Practice), "About," accessed May 4, 2019, <https://urbanheritages.wordpress.com/about/>; Lauren Davis and Lucienne Thys-Şenocak, "Heritage and Scent: Research and Exhibition of Istanbul's Changing Smellscapes," *International Journal of Heritage Studies* 23, no. 8 (September 14, 2017): 723–41, <https://doi.org/10.1080/13527258.2017.1317646>.) and in the 2013 season of fieldwork for the NIT's Tophane Heritage Project (Netherlands Institute in Turkey [NIT], "Tophane Heritage Project.").¹⁴⁰ My interview questions were approved by the Ethics Committee for Social Sciences at Koç University on 19.01.2017 (Protocol No: 2016:243.IRB3.155).

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Within the scope of this research, I conducted fifteen semi-structured interviews with artists, cultural producers, project initiators, participants of the case studies or “users,”¹⁴¹ as labeled in *Arte Útil*, and individuals with migratory backgrounds. The interviewees spoke English, Arabic, German, and Turkish. All interviews were conducted in English, with one exception.¹⁴²

For the initial questions of each interview I asked basic bibliographic information of the interviewee, including their nationality, citizenship, immigration status, and current location of any family members. Following these introductory questions, I phrased the first series of questions to reflect the process of migration, from the past to the present, and into the future, by asking the questions in an order that reflected this temporal experience and future-oriented perspective. I asked: “Did you leave anything behind?,” “Have you brought anything with you?,” “Have you found anything new on your way?,” “Have you found anything new here (in your current place of residence)?,” “What will you pass on?,” and “What are you looking forward to finding at your final destination?” These questions were intended to be freely interpreted, so I often expanded on the question by suggesting to the interviewees that their response could be “anything,” material or immaterial, such as a person, place, object, experience, skill, or relationship.

¹⁴¹ Here I am employing the language proffered by the practice of *Arte Útil*. See: Wright, *Toward a Lexicon of Usership*; Asociación de Arte Útil, “Arte Útil,” Project Archive, *Arte Útil*, 2019, <http://www.arte-util.org>.

¹⁴² In my interview with Imad Halloum, a team member of Pages Book Store in Amsterdam in December 2017, I asked the first set of open-ended questions regarding home and heritage in English and Halloum gave his responses in Arabic; the interview was later translated by a third party into English. Halloum chose to respond in Arabic because he felt he could better articulate his more interpretive and poetic responses to the open-ended questions in his native language. Imad Halloum, Pages Interview, interview by Emily C. Arauz, M4A - Audio, December 15, 2017, Activating Migratory Heritages Collection, KUOHMA; Imad Halloum, Pages Interview: Part 1 [with translation], interview by Emily C. Arauz, M4A - Audio, trans. Nermin El-Sherif, December 15, 2017, Activating Migratory Heritages Collection, KUOHMA.

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This first series of questions was designed to lead into the next set of questions related to heritage. After introducing the term “heritage” and asking how they would define heritage, I used the same sequential and temporal framework when questioning their understanding of heritage. I asked: “What is the past of your heritage?,” “What is the current state of your heritage?,” and “What is the future of your heritage?” These questions were intended to prompt the interviewees to reflect on how they defined heritage and how they conceived of it within the reality of their own experience on the move.

The second part of the interview was directly related to each case study. I asked the interviewees about (1) their involvement in the specific cultural project, (2) their views on if, why, or how the project worked, and (3) their thoughts on the impact of creative practice on the design, implementation, and reception of the project. Drawing from my own observations, I asked the interviewees to elaborate on issues and events related to participation and implementation that I had noted in my observations of the project.

As mentioned, the first set of questions was worded in a way that was intended to be open-ended and freely interpreted by the interviewee. For example, in asking “Where is your ‘home’?” I was not looking for an address; rather, I encouraged the interviewees to define home in whatever manner they preferred, e.g. a country, a city, a room, a person, or a feeling.

This approach to phrasing open-ended questions was based on my prior artistic practice in which I would ask colleagues, friends, teachers, or members of my local community questions such as: “What is your favorite thing?” (Figure 5), “What

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question do you want the answer to?” (Figure 6), and “What do you want to last forever?” (Figure 7 and Figure 8). Using the collected responses, I created public installations, exhibiting the responses in ways with which the public could engage. By asking these questions and creating public installations, I intended to facilitate participatory experiences in which the audience became integral to the work, both in the initial stage of collecting material as well as in the secondary stage of interacting and receiving the work. Foremost, the wording of my questions engendered a flexible space in which the participants could respond according to their own interpretations of the questions and concepts.

Based on my own experience as an artist who used interviews as part of creative practice, I constructed the first set of interview questions for my dissertation research in a similar manner. With this approach I hoped to create a framework in which the interviewees became full participants in our dialogue and were prompted to provide creative answers reflecting a wide range of experiences.

In this dissertation project, all interviewees, regardless of their position within the project, were asked the same first set of questions regarding their personal background and migratory experiences. Instead of approaching the artists as the “experts” and the participants as the “subjects,” this approach elicited everyone’s experiences and responses in a more equitable way. While this approach was initially surprising to some of the interviewees, once the discussion started it was clear that everyone had meaningful responses, experiences of migration, and comparable understandings of “home,” whether they experienced a short, internal migration from their parents’ house in a village to the city for university or had crossed multiple borders by boat and on foot to claim refugee status in Europe. Asking all interviewees to reflect

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Figure 5 *The Hesperides*, “What is your favorite thing?” Reading, PA (2003). Installation views (above and top right) and detail (bottom right).



Figure 6 *The Materialization of Socrates*, “What question do you want the answer to?” Wellesley, MA (2005). Installation view with participants.

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Figure 7 Vol. III: From Ithaca - Solon, "What do you want to last forever?" Wellesley, MA (2007). Partial installation view.



Figure 8 Vol. III: From Ithaca – Solon, "What do you want to last forever?" Wellesley, MA (2007). Detail.

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on their experiences brought to light the similarities all humans experience in life and provided a shared platform on which to exchange stories and to present a more inclusive and comprehensive approach to articulating migratory heritages.

Additionally, in the interviews it was critical to talk with both participants and initiators to discover how projects were implemented after the design phase and to adequately reflect all perspectives. This is important because in the field of SE art history, scholars often fail to explore beyond the artists' intentions when undertaking analyses of collaborative projects.¹⁴³ This oversight seriously undervalues the contribution of the full range of participants and provides a skewed interpretation of the production of participatory art work which prioritized "the artist" or expert.

One exception to this is a 2011 article by Claire Bishop. Prompted by her students' constant inquiry "what about the participants?," Bishop sought to add these absent voices to the discourse of participatory and SE art projects.¹⁴⁴ When she was asked to contribute to a forthcoming publication on the artist Thomas Hirschhorn, she took the opportunity to reevaluate one of his previous projects, *The Bijlmer Spinoza-Festival*, a participatory, short-term installation which took place in Amsterdam between April and July, 2009.¹⁴⁵ For her contribution to Hirschhorn's publication, Bishop returned to the Bijlmer area in Amsterdam and found participants of the original project to interview. However, she noted that she had trouble finding participants to interview within the short timeframe she was visiting and, subsequently, she

¹⁴³ Bishop, *Artificial Hells*, 2012; Finkelppearl, *What We Made*, 2013; Thompson, *Living as Form*, 2012.

¹⁴⁴ Bishop discussed the reasoning behind these interviews and the publication of the transcripts in this publication during a SPQ – Queens College MFA class meeting with her at the Graduate Center – CUNY, New York City, in 2018.

¹⁴⁵ Thomas Hirschhorn, "The Bijlmer Spinoza-Festival," Artist's Website, *Thomas Hirschhorn* (blog), 2009, <http://www.thomashirschhornwebsite.com/the-bijlmer-spinoza-festival/>.

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acknowledged the challenge of critically analyzing the opinions and personal experiences expressed in the interviews. Therefore, Bishop primarily leaves the interview transcripts to stand on their own, commenting on her role as an art historian of SE art and the difficulty of assessing participatory art through the lens of participants' experiences.¹⁴⁶

In response to Bishop's attempt, and to fill this critical gap in the discourse about participatory artistic and heritage practices, I am seeking here to incorporate these often absent voices into my research. In doing so I advocate for a more democratic approach to research practices by providing a balanced platform for critical interpretation based on interviews with team members and users. Throughout these chapters on case studies and in forthcoming publications, the interviews in my thesis provide in-depth qualitative data through which to explore themes of cultural exchange, living preservation, and people-led, creative heritage practices.

3. The Ladder of Citizen Participation

The third methodology that I use throughout this dissertation is Sherry Arnstein's *Ladder of Citizen Participation* [Appendix A], a theoretical schematic originating from the field of urban planning and published in 1969.¹⁴⁷ I use this *Ladder* in each case study to explore the forms of participation enacted in each project and, ultimately, to compare the varying practices using a common method of assessment.

¹⁴⁶ Claire Bishop, "And That Is What Happened There' Six Participants of The Bijlmer Spinoza-Festival," in *Thomas Hirschhorn: Establishing a Critical Corpus*, ed. Thomas Hirschhorn et al. (Zurich: JRP Ringier, 2011), 6–51.

¹⁴⁷ Arnstein, "A Ladder of Citizen Participation."

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Arnstein's *Ladder* provides increasing rungs of participation within the three levels of "Nonparticipation," at the bottom, "Tokenism," in the middle, and "Citizen Power," at the top. These escalating levels of participation thereby elaborate on the diverse forms of participation (and non-participation) enacted in community-based projects. This ladder will be discussed in more depth in Chapter 1 "Drawing Borders & Defining Terms" within the discussion defining "participation" and the full image of the ladder is included in Appendix A. Building on the original framework, as new forms of participation are revealed in each projects and in each chapter, I expand on the ladder adding rungs of collaboration, sharing, and exchange to its original structure.

All of the different methodologies I used to conduct and interpret my field work for this thesis, including Arnstein's *Ladder*, interviews, and my observation and participation in the case studies, have enabled me to go beyond the perspectives I would have gathered had I used only secondary sources and second-hand accounts. I built a model-boat, I attended musical presentations, and I drank tea and perused books in Berlin and Amsterdam. Moreover, I engaged in dialogues with initiators, "users," and "people on the move" in order to capture the practices, stories, heritages, and experiences I am presenting in this dissertation.

E. Conclusion

The president of ICOMOS, Gustavo Araoz's proposal for a "new paradigm" in heritage practices¹⁴⁸ is a catalyst for the research presented in this dissertation and intends to answer Waterton and Watson's open invitation to address the contemporary dilemma of heritage: "There are many loose ends and knotty problems, and students and researchers will find a great deal left to explore and challenge within them as a result."¹⁴⁹ The following chapters of this dissertation address these "loose ends and knotty problems" by: (1) defining clearly the terms used in this field, including public, community, "people on the move," refugee, asylum seeker, migrant, immigrant, participation, outreach, engagement, collaboration, cooperation, empowerment, capacity-building, enabling, and skills-based; (2) tracing the inclusion of people and participation in heritage policies; and (3–5) providing descriptive analyses of three mobility-themed, cultural projects based in Berlin and Amsterdam: an artists-run space, a boat-building workshop, and an Arabic-language book store and café. Using case studies of migratory heritage, the conclusion of this dissertation introduces a concept of "personal heritages" that emerged during the interviews and suggests a framework for a "socially engaged" approach to heritage.

¹⁴⁸ Gustavo F. Araoz, "Preserving Heritage Places under a New Paradigm," *Journal of Cultural Heritage Management and Sustainable Development* 1, no. 1 (May 27, 2011): 55–60, <https://doi.org/10.1108/2044126111129933>.

¹⁴⁹ Waterton and Watson, *The Palgrave Handbook of Contemporary Heritage Research*, 11.

II. THE THEORETICAL FRAMEWORK

CHAPTER 1

DRAWING BORDERS & DEFINING TERMS

1.1. Defining Public & Community

This research employs many concepts and terminology that are used in the various fields and by scholars of different disciplines. While a brief introduction to some of these terms has been provided in the previous chapter, an in-depth discussion is needed here because of both the novelty and diverse usage of terms in this field. This first chapter, therefore, unpacks the terms that I use throughout this dissertation, including: public, community, “people on the move,” refugees, asylum seeker, migrants, participation, outreach, engagement, collaboration, empowerment, capacity-building, enabling, and skills-based. It is important to clarify these terms so I can situate my research in the contexts of heritage, socially engaged art, and migration studies. This chapter defines in detail the terminology I am using and discusses some of the theoretical and philosophical developments that have contributed to these terms. Many of these terms are currently used in a variety of contexts. A close analysis with case-

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studies reveals that there is little consensus among heritage practitioners as to the meanings and usage of these different terms. The following discussion intends to grapple with some of the ambiguity and confusion caused by the different usage of these terms.

1.1.1 *Public*

1.1.1.1 General Definition

First, perhaps the most complex but undoubtedly an essential term to explore when researching and working with people is the term: *public*. Public can be used to refer both to a set group of people (*the public*) and as an adjective describing a place (e.g. *in public* [space]). Already, this duality of meaning complicates the understanding of this term. Chantal Mouffe highlights this difference in German between the public sphere, “*Öffentlichkeit*,”¹⁵⁰ and public as audience, *Publikum*”¹⁵¹ in a lecture on political theory and art published in 2005. This dichotomy is also noted by James Van Horn Melton in *The Rise of the Public in Enlightenment Europe*, published in 2001, in which he revisited many of the concepts put forth by Habermas in German in 1962.¹⁵²

The term *public* as suggested by Mouffe meant: *public space, realm, or sphere*.

In 1958 the German political theorist Hannah Arendt wrote *The Human Condition* and

¹⁵⁰ Habermas also uses this term and it is translated by Lennox and Lennox as the “public sphere.” Jürgen Habermas, Sara Lennox, and Frank Lennox, “The Public Sphere: An Encyclopedia Article (1964),” *New German Critique*, no. 3 (1974): 49–55.

¹⁵¹ Chantal Mouffe, “Which Public Space for Critical Artistic Practices?,” *Lecture at the Institute for Contemporary Dance, Firkin Crane Centre, Cork*, 2005, 152.

¹⁵² James Van Horn Melton, *The Rise of the Public in Enlightenment Europe*, *New Approaches to European History 22* (Cambridge, UK: Cambridge University Press, 2001); Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society* (MIT press, 1991).

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provided a historical background as well as a contemporary context for understanding what the public sphere is and how it is used.¹⁵³ Her study on the development of the concept of the public sphere in Ancient Greece, followed by Rome, was revisited in 1962 by the German sociologist and philosopher Habermas in his volume *The Structural Transformation of the Public Sphere*. These theorists, writing in the mid-twentieth century, traced the root of the word “public” to the Latin *publicus*, placed in opposition to *privatus*. These Latin terms can be traced further back to Ancient Greece and Athens and the differentiation made at that time between the *polis* and the *oikos*.¹⁵⁴ In both cases, the private realm is placed in opposition to the public sphere. Furthermore, Habermas defines the limits of the public sphere in Athens as the *agora* and states that the visibility of the public occurs not only in a tangible space, but is also realized through word (*lexis*) and practice (*praxis*), which can be shared in a public realm.¹⁵⁵

As governments and power systems developed during the Middle Ages and into the Modern Era, the concept and definition of the *public* and *the public sphere* evolved into fully developed concepts in the eighteenth century.¹⁵⁶ According to

¹⁵³ Hannah Arendt, *The Human Condition*, 2nd ed (Chicago: University of Chicago Press, 1998). Section II, pages 22-78, deals specifically with “The Public and the Private Realm.” Arendt’s book was first published in 1958, prior to Habermas’s publication four years later.

¹⁵⁴ Habermas, *The Structural Transformation of the Public Sphere*. 3-5. These terms translate as city/state and home. These terms are also mentioned but less explored in Arendt, *The Human Condition*, 25.

¹⁵⁵ Habermas, *The Structural Transformation of the Public Sphere*. 3. It should also be noted here that both Arendt and Habermas were writing in German and therefore, some of the subtlety in meaning and language may be lost in the translation. It is also interesting to note that Habermas, while considered such a seminal source on the topic, was not translated into English until 1989, twenty-seven years after his original publication. This delay suggests that a diverse and thorough discussion on the theme of the public and public sphere is fairly recent in the realm of Anglo-American academics and across other related fields.

¹⁵⁶ Habermas, Lennox, and Lennox, “The Public Sphere.” 50.

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Habermas this transition was linked to the intellectual developments of humanism in the fifteenth century and the end of the feudal system.¹⁵⁷ Specifically, as rulers and courtiers were beginning to prioritize the agency of humans over religion, and as landowners lost power and land to their serfs and peasants, private space acquired a new form in relation to the demarcated public sphere.

In Melton's revisiting of Habermas, he identifies the Middle Ages and capitalism as two periods which affected the modern concept of the *public sphere*¹⁵⁸ but overall, Melton finds fault with much of Habermas's theory. Combined with publications by Mouffe and Arendt, along with other scholars, these discussions are important for understanding the etymology and meaning of "public" and to determine how its modern usage and application has changed.

In this thesis I use both meanings of the term "public;" to denote audiences and spaces. The following discussions in this Section 1.1.1 explores how this duality and multivalence of the term "public" has also been employed in related practices of heritage, art, and archaeology. Archaeology is included in this context as this research was initially instigated by an experience working at an archaeological site. Moreover, archaeological practice and archaeologists have contributed significantly to the development of the heritage field since its commencement in the late twentieth century. Finally, the practice of "public art" is defined as it serves as one of, if not the main

¹⁵⁷ Habermas, *The Structural Transformation of the Public Sphere*. 5 and 9.

¹⁵⁸ James Van Horn Melton, *The Rise of the Public in Enlightenment Europe*, New Approaches to European History 22 (Cambridge, UK; New York: Cambridge University Press, 2001), <http://search.ebscohost.com/login.aspx?direct=true&scope=site&db=nlebk&db=nlabk&AN=78026>. 4-7.

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foundation of socially engaged art, as illustrated by Lacy's seminal text *New Genre Public Art* from 1995.¹⁵⁹

1.1.1.2 Public Archaeology

Merriman, an archaeologist, who cites Melton and Habermas in his introduction on *Public Archaeology*, identifies the two meanings of *public* as they relate to the topic of archaeology, reflecting Mouffe and Melton's second definition of public as audience:

There are two more specific meanings of the term, both of which are central to any discussion of public archaeology. The first is the association of the word 'public' with the state and its institutions (public bodies, public buildings, public office, the public interest) [...] The second is the concept of 'the public' as a group of individuals who debate issues and consume cultural products, and whose reactions inform 'public opinion' [(Melton 2001: 1)].¹⁶⁰

Based on Merriman's interpretation, the first concept of public is the "state," which is acting *on behalf* of the public. His second concept, as further elucidated in his text, are people residing outside of the state system, who are defined as critical and "inherently unpredictable and conflictual."¹⁶¹

Another perspective from within this field, published nearly twenty-five years ago, is presented in McManamon's article on the "Many Publics for Archaeology." In this article the "publics" the author identifies are mainly comprised of government representatives, including "the congress and the executive branch," "government attorneys, managers and archaeologists." The other publics are listed as: "the general public," "students and teachers" (who are inherently part of an institution and benefitting from a public institution), and "Native Americans." In this case, the publics

¹⁵⁹ Lacy, *Mapping the Terrain*.

¹⁶⁰ Nick Merriman, ed., *Public Archaeology* (Routledge, 2004). 1.

¹⁶¹ Merriman. 2.

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that can be identified as being outside of the state system are “Native Americans” and the “general public.” The former is a group identity based on ethnicity and self- (or state-) imposed identification, while the latter seems a rather ambiguous, catchall phrase to use in an academic discourse and thereby, underscores the problematic uncertainty of this term and its application in the field of archaeology.

Similarly, in the context of cultural heritage, the term “public” is often used to denote institutions that operate on behalf of the general population but which are controlled, through direct ownership or subsidies, by the government, such as public museums, which are financed by the state. However, in addition to public archaeology, there are a variety of instances in which “public” is also used as an adjective to denote a group of people who can be connected through mechanisms external to the state system, such as: public outreach, public engagement,¹⁶² public education,¹⁶³ public value,¹⁶⁴ public benefits,¹⁶⁵ public interpretation,¹⁶⁶ and public history and humanities.¹⁶⁷

Building on this problematic usage of the term “public,” is the application of this word to a subfield and practice mentioned above: *public archaeology*. This term as

¹⁶² Brown University, “John Nicholas Brown Center for Public Humanities and Cultural Heritage,” Home | Public Humanities, 2015, <http://www.brown.edu/academics/public-humanities/>.

¹⁶³ Jordan E. Kerber, *Cultural Resource Management: Archaeological Research, Preservation Planning, and Public Education in the Northeastern United States* (Praeger, 1994).

¹⁶⁴ Gavin Kelly and Stephen Muers, “Creating Public Value,” *An Analytical Framework for Public Service Reform*, 2002.

¹⁶⁵ Barbara J. Little, *Public Benefits of Archaeology* (University Press of Florida, 2002).

¹⁶⁶ Carol McDavid, “Archaeologies That Hurt; Descendants That Matter: A Pragmatic Approach to Collaboration in the Public Interpretation of African-American Archaeology,” *World Archaeology* 34, no. 2 (September 1, 2002): 303–14, <https://doi.org/10.1080/0043824022000007116>; Cameron Jean Walker, *Heritage Or Heresy: The Public Interpretation of Archaeology and Culture in the Maya Riviera* (University of Alabama Press, 2009).

¹⁶⁷ Brown University, “John Nicholas Brown Center for Public Humanities and Cultural Heritage.”

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applied to archaeology was in part conceived by Charles McGimsey in 1972,¹⁶⁸ in the context of the United States and at a time during which there was “an explosion of public concern, public law, and public policy concerning the management of archaeological resources.”¹⁶⁹ As King explains in his 1976 review of the book, a consequence of this movement and increased interest was “the birth of a new profession, or sub-profession, called ‘cultural resource management’ or, within narrower boundaries, ‘conservation archaeology’ or ‘public archaeology.’”¹⁷⁰ However, the almost fifty-year life of the practice has not satisfactorily furthered the understanding of the field, as acknowledged by the Society for American Archaeologists, as they note on their website, under the heading of “What is Public Archaeology?” that:

Recent conversation about public archaeology shows some uncertainty about the term’s meaning. When archaeologists first started using the term, it referred to archaeological projects funded by the public. Later, it took on meanings that included activities that engage the public in archaeology through lectures, interpretive signs, or tours of sites and excavations. Today, the term, and how archaeologists engage in public archaeology, goes far beyond this. Public archaeologists investigate the outcomes of the various innovative ways we can engage the public in archaeological research, both within archaeology and in terms of public awareness.¹⁷¹

They go on to note, that, “As the goals and methods of these projects change, so does the language,” meaning the terms applied – from public archaeology to community archaeology, civic engagement, applied heritage research, etc..¹⁷² Thus, the public

¹⁶⁸ Charles R. McGimsey III, *Public Archaeology* (New York and London: New York: Seminar Press, 1972).

¹⁶⁹ Thomas F. King, review of *Public Archeology*, by Charles R. III McGimsey, *American Antiquity* 41, no. 2 (1976): 236, <https://doi.org/10.2307/279176>.

¹⁷⁰ King, 236.

¹⁷¹ Society for American Archaeology, “What Is Public Archaeology?,” Association Website, Society for American Archaeology, 2019, <https://www.saa.org/education-outreach/public-outreach/what-is-public-archaeology>.

¹⁷² Society for American Archaeology.

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archeology in the 1970s that managed archaeological resources *on behalf* of a public audience of taxpayers, has since evolved into a much more complex, and still slightly undefinable process of working *with* and *for* a public audience. In Moshenska's 2017 book, he introduces public archaeology by a substantial list of quotes defining the topic.¹⁷³ As he notes, this field still is beset by a number of different interpretations, "with the greatest variation being the transatlantic one between the UK and US."¹⁷⁴

This difference between the interpretation and subsequent application of the term "public archaeology" was also noted by the director of the Archaeological Institute of America [AIA], Ben Thomas, in a presentation at the meeting of European Association of Archaeologists [EAA] in Istanbul in September, 2014.¹⁷⁵ In the Q&A section of the session he recognized that there were differing understandings between the European or British application of "public archaeology" and its usage in the United States. In North America the term was still mostly understood and used to refer to archaeology done *on behalf* of the public, while in the United Kingdom public archaeology is often considered as archaeology done *with* the public. However, it may be noted, that while there are many publications and programs in the UK under the title "public archaeology," in some circles "community archaeology" is used in the UK in lieu of "public archaeology."¹⁷⁶

¹⁷³ Gabriel Moshenska, *Key Concepts in Public Archaeology* (London: UCL Press, 2017), 1–2, www.ucl.ac.uk/ucl-press. This publication was produced from a context fostered by the program in Public Archaeology at the University College of London, taught by scholars including Tim Schadla-Hall and Nick Merriman. The author acknowledges this context directly in his first chapter, partly to recognize the geographic influence on the topic that is presented in the volume. Moshenska, 4–5.

¹⁷⁴ Moshenska, *Key Concepts in Public Archaeology*, 4.

¹⁷⁵ Ben Thomas, "Facilitating Archaeological Outreach and Education on a Grassroots Level Diverse Array of Activities" (Conference presentation, September 10, 2014), <https://www.eaa2014istanbul.org/site>.

¹⁷⁶ K. Kris Hirst, "Public Archaeology: What Is Public Archaeology?," About.com Education, November 5, 2013, <http://archaeology.about.com/od/pterms/qt/Public-Archaeology.htm>.

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One example of the use of “community archaeology”¹⁷⁷ is stated in Chidester and Gadsby: “Community archaeology is a domain of archaeological practice that combines the communicative orientation of public archaeology with the activist, critical praxis of postmodern archaeological theory and ethnographic practice.”¹⁷⁸ This definition suggests that using the term “community,” as oppose to “public,” denotes a goal of activism as it builds on public archaeology and more recent ethnographic trends in archaeology. This alternative perspective may be tied to the root and usage of the term “public” as denoting a controlled space, governed by state. In contrast to this is a “community,” discussed below, which is self-governing and created outside of a governmental structure.

Illustrating the differentiation in regional usage and in “community archaeology” versus “public archaeology” were three presentations during that same session of EAA, two based in the U.K.; one on the Thames Discovery Programme and another on an archaeological project at an urban park in Manchester. Both relied on the full participation and volunteer service of local community members to work with the

¹⁷⁷ Yvonne Marshall, “What Is Community Archaeology?,” *World Archaeology*, Community Archaeology, 34, no. 2 (October 2002): 211–19; Y. M. Marshall, “Defining Community Archaeology,” in *Working with Communities: The Archaeology of Contemporary Heritage*, ed. S. McIntyre-Tamwoy, vol. 1 (Australian Association of Consulting Archaeologists, 2008), 50–54, <http://eprints.soton.ac.uk/345438/>; Shelley Greer, Rodney Harrison, and Susan McIntyre-Tamwoy, “Community-Based Archaeology in Australia,” *World Archaeology* 34, no. 2 (September 1, 2002): 265–87, <https://doi.org/10.1080/0043824022000007099>; Robert C. Chidester and David A. Gadsby, “One Neighborhood, Two Communities: The Public Archaeology of Class in a Gentrifying Urban Neighborhood,” *International Labor and Working-Class History*, no. 76 (October 1, 2009): 127–46; Stephanie Moser et al., “Transforming Archaeology through Practice: Strategies for Collaborative Archaeology and the Community Archaeology Project at Quseir, Egypt,” *World Archaeology* 34, no. 2 (September 1, 2002): 220–48, <https://doi.org/10.1080/0043824022000007071>; Faye Sayer, “Politics and the Development of Community Archaeology in the UK,” *The Historic Environment: Policy & Practice* 5, no. 1 (2014): 55–73; Laurajane Smith and Emma Waterton, *Heritage, Communities and Archaeology* (London, UK: Gerald Duckworth & Co. Ltd., 2009).

¹⁷⁸ Chidester and Gadsby, “One Neighborhood, Two Communities,” 128.

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archaeologists on-site.¹⁷⁹ Both of these projects were labeled as “community archaeology” projects. In contrast to these participatory projects, many of the activities cited by Thomas, which were implemented by the AIA on behalf of the public, were designed to create awareness and to increase interest among the public in archaeology. They included a lecture series and a newly designated Archaeology Day, neither of which were fully participatory nor collaborative¹⁸⁰ on-site archaeology projects.

These examples clearly elucidated the problematic usage of the term in different contexts, revealing that there is no current consensus among global practitioners of “public (or community) archaeology.” Moreover, the use of “public” is problematic, as it continues to be used to denote both the state/national government bodies and an audience of citizen/taxpayers – highlighting the twofold and ambiguous use of the term “public” in archaeological projects.

1.1.1.3 Public (&) Art¹⁸¹

In the field of art, the term, “public,” is again used diversely and connotes both public art, art that is situated in the public sphere and the public *for* art, in other words, the audience, with a further layer of meaning that refers more specifically to public space, public government, and a public audience. This multivalent application of the term was

¹⁷⁹ Elliot Wragg and Courtney Nimura, “Volunteer-Led Archaeology on the Thames Foreshore...and Further Afield?” (Conference presentation, September 10, 2014), <https://www.eaa2014istanbul.org/site>; MOLA, “Thames Discovery Programme,” Thames Discovery Program | MOLA, ongoing 2008, <http://www.mola.org.uk/projects/thames-discovery-programme>; Sian Jones, “‘Parks for the People’: Using Archaeology to Engage with Urban Heritage and Its Future.” (Conference presentation, September 10, 2014), <https://www.eaa2014istanbul.org/site>. Interestingly and perhaps a telling sign, reflecting Hirst’s distinction, as previously footnoted above, both of these projects are in fact labeled as “community archaeology” projects.

¹⁸⁰ The distinction between these two terms will be touched upon later in this chapter.

¹⁸¹ One of the origins of SE art, as defined by scholars, is Public Art. See: Lacy, *Mapping the Terrain*; Lacy, “Time in Place: New Genre Public Art a Decade Later,” 2008.

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articulated in a volume edited by Cameron Cartiere and Shelly Willis, scholars and practitioners of public art, which attempted to deal with the complexities and developments of the term “public art” since it was first used fifty years ago.¹⁸² In the first chapter Cartiere includes the working definition of the field that she and Willis devised to cover all the possible angles and interpretations.

Public art is art outside of museums and galleries and must fit within at least one of the following categories:

1. in a place accessible or visible to the public: *in public*
2. concerned with or affecting the community or individuals: *public interest*
3. maintained for or used by the community or individuals: *public place*
4. paid for by the public: *publicly funded*¹⁸³

Thus, through this definition of “public art” we are left with the notion of art that is placed in public places, funded through public money (taxpayer money funneled through the local and national government bodies), and art that is *about, for*, and may be *used by* an audience – defined as a public of “the community or individuals,” i.e. not a government body.

Similar to the aforementioned conundrum of defining “public archaeology,” the definition in Cartiere and Willis’s volume also reflects the terminology and concepts as developed within the United States and the United Kingdom. In these geographies the “public” projects are funded through public sources, as is the case with these two nations, to varying extents, and both have substantial histories of providing public

¹⁸² Cameron Cartiere and Shelly Willis, eds., *The Practice of Public Art (Paperback)* - Routledge, Routledge Research in Cultural and Media Studies (Routledge, 2008), <https://www.routledge.com/products/9780415878395>.

¹⁸³ Cameron Cartiere, “Coming in from the Cold: A Public Art History,” in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis, Routledge Research in Cultural and Media Studies 14 (New York: Routledge, 2008), 15.

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funding for cultural programs.¹⁸⁴ The interpretation of the term is therefore culturally bound and may be more complex or, rather, completely inapplicable when applied outside of these contexts, in southern Mediterranean countries like Turkey or Greece, or further afield in Africa or South America, where a different dynamic of public support for cultural programming exists. This points to a need for further studies and a more nuanced understanding and application of the term “public” when applied to art.¹⁸⁵

Recognizing this complexity in meaning, application, and cultural specificity, a further example of how the term “public” has been utilized in an artistic context and its inherent multivalence is illustrated by the use of the term “public” to denote the audience. During a presentation about the 2013 Istanbul Biennial, Andrea Phillips, the co-curator of the Public Program for the Biennial, provided a useful viewpoint regarding the relationship between cultural practitioners and the public. She stated that, when considering an audience for a cultural project presented in the public sphere, it

¹⁸⁴ This includes programs like the Works Progress Administration [WPA] (1935), the Percent for Art program (1959), and The National Endowment for the Arts’ Art in Public Places (1967) in the United States and programs in the UK including English Heritage (1983) which grew out of the Office/Ministry of Works (1882/1913), the Arts Council (1946), and the Public Art Development Trust (1984). Cartiere, 8; Faye Carey, “A Fine Public Art & Design Education: Learning and Teaching Public Art,” in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis, Routledge Research in Cultural and Media Studies 14 (New York: Routledge, 2008), 109; English Heritage, “A History of the Charity,” Charity Trust website, English Heritage, 2019, <https://www.english-heritage.org.uk/about-us/our-history/>; Arts Council England, “Our History,” Organization Website, Arts Council England, 2019, <https://www.artscouncil.org.uk/our-organisation/our-history>.

¹⁸⁵ A discussion on this statement is beyond the scope of this chapter but is nevertheless included to provoke further discussions and to suggest a connection to contexts beyond the landscape covered in the cited, English-language and western-centric scholarship. This conflict in contextual specificity was also clearly reflected in the discussions held at the NEARCHing Factory meeting as part of the NEARCH project, a European-wide cooperation network of 16 partners from 10 countries, conducted by the French National Institute for Preventive Archaeological Research (Inrap), supported by the European Commission for 5 years (2013-2018). (<http://www.nearch.eu>). At this meeting, a number of disagreements arose between practitioners working in countries like Greece, Turkey, and Spain with those working in France, the United Kingdom, Sweden, or Germany. (Personal Observation, January 30 – February 1, 2017 in Santiago de Compostela, Spain.)

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becomes evident that there are in fact multiple publics and, more importantly, they will identify and present themselves to the project.¹⁸⁶ Most project managers assume that they have correctly identified the public with whom they would be engaging and who would constitute their audience. However, when the Public Program section of the Biennial began to be implemented it quickly became clear that there were other publics that the curators had not anticipated and with whom they were not capable of developing a beneficial relationship during the course of the biennial programming. Thus, this example exemplifies the complex nature of identifying a public as a more singular concept and further complicates the way this term is used to denote space, people, or the state.

1.1.1.4 Public & Heritage

As present in the work of Arendt, Habermas, and Melton as well as in Merriman, the concept of “public” is necessarily variant and contested. Therefore, the application of the term must be done reflexively and critically. In my research I have used the term public to mean the general audience of a project, excluding experts, state officials, museum representatives, and practitioners. My usage of “public space” denotes a general, open space accessible to everyone, such as interstitial spaces like streets and lawns; they exist in opposition to spaces that are officially considered as “public spaces.” These may be free and open to the “public” but are in fact governed by the state. Examples of these types of public spaces are museums and state buildings. My definition of a public place also excludes any place that requires an extra effort or a

¹⁸⁶ Andrea Phillips, “Making the Public” (Seminar, March 21, 2014), koes.dk.

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conscious intention to traverse a barrier (real or imaginary – such as money, class, or education) to enter.

While scholarly sources both elucidate and complicate the concept of “public,” opening this discussion up to further critical thinking provides a framework in which to navigate the processes of working *with* the public *in* the public sphere. With the development of new approaches and perspectives, publications are emerging on this topic which provide new and altered language – such as Labrador and Silberman’s edited volume on *Public Heritage*.¹⁸⁷ As the authors state, due to the decreasing emphasis on conserving material culture, the “objectives [of heritage protection] have become explicitly social with methods foregrounding public engagement, diverse values, and community-based action. Thus, we introduce the term ‘public heritage’ as a way of bringing together these emerging practices.”¹⁸⁸ Posing yet another usage of the term “public,” diversified through the various texts included in the volume, Labrador and Silberman highlight the social implications of the term in the context of cultural heritage. This dissertation considers the “social turn” of the term “public” and its application in archaeology, socially engaged art, and heritage practices¹⁸⁹ and leads us to the next term to be defined: “community.”

¹⁸⁷ Angela M. Labrador and Neil A. Silberman, eds., *The Oxford Handbook of Public Heritage Theory and Practice* (Oxford University Press, 2018), <https://doi.org/10.1093/oxfordhb/9780190676315.001.0001>.

¹⁸⁸ Labrador and Silberman. Quote used from abstract of the introduction “Public Heritage as Social Practice” which is included on publisher’s website: <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780190676315.001.0001/oxfordhb-9780190676315-e-32>

¹⁸⁹ Byrne, “Heritage as Social Action”; Rodney Harrison, “Heritage as Social Action,” in *Understanding Heritage in Practice*, ed. Susie West, 1st ed. (Manchester: Manchester University Press, 2010); Jeanne van Heeswijk, “A Call for Sociality,” in *What We Want Is Free: Generosity and Exchange in Recent Art*, ed. Ted Purves, The SUNY Series in Postmodern Culture (Albany, NY: State University of New York Press, 2005), 85–98; Claire Bishop, “The Social Turn: Collaboration and Its

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1.1.2 Community

1.1.2.1 General Definition

Community is also a problematic term as it is used most frequently in a generic way. The etymology of “community” can be traced to a Latin root: *communi* and *communitas*, the latter which has the meaning of “fellowship.”¹⁹⁰ English derivatives, such as *commune*, *communal*, *common*, *community*, etc., illustrate how this ancient concept has developed and been applied. These terms often infer a sense of togetherness, agreement or presence in a shared space, whether in a tangible space of a neighborhood or a digital space of an online forum.¹⁹¹ Alternatively, community may also be interpreted as a group of individuals who share a culture, religion, ethnicity, or other mutual identity. The place where these shared identities are visible may not necessarily be located within the state-controlled public sphere, but can also be different types of spaces, including any interstitial space, such as the sphere of the *social*, as defined by Arendt.¹⁹²

In comparison to the plethora of political, theoretical, and philosophical work on the public/public sphere discussed earlier, most of the discussions about how to define community occur in the fields of sociology and anthropology. Some of the most cited theorists on the concept of “community” include the German sociologist

Discontents,” *Artforum* 44, no. 6 (February 2006): 178; Sholette, “Delirium and Resistance after the Social Turn.”

¹⁹⁰ “Communitas,” in *Collins Latin Dictionary & Grammar* (New York: HarperCollins, 2003), 41.

¹⁹¹ Brian Alleyne, “An Idea of Community and Its Discontents: Towards a More Reflexive Sense of Belonging in Multicultural Britain,” *Ethnic and Racial Studies* 25, no. 4 (January 1, 2002): 607–27, <https://doi.org/10.1080/01419870220136655>. 617–618.

¹⁹² Arendt mentions the “sphere of the social” – although, how this differs from “community” could be challenged. She presents it as the sphere between the public and the private. (Arendt, *The Human Condition*, 38–49.)

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Ferdinand Tönnies and his *Community and Association*, originally published in German in 1887 and then in English in 1955;¹⁹³ Benedict Anderson's *Imagined Communities*, first published in 1983; and Anthony Cohen's *The Symbolic Construction of Community*, published in 1985. These sociological and ethnographic sources explore the different understandings and discussions related to the concept and usage of community. For instance, Anderson's volume explores the concept of "imagined communities" as constructed by nationalism and by modern borders. Tönnies' publication presents a dichotomy between two types of social organization: community [*Gemeinschaft*] and society [*Gesellschaft*]. In *The Symbolic Construction of Community*, instead of defining the term anew, Cohen explores the use of the term "community" and takes an interpretive approach through his ethnographic research. He comes to a conclusion that, "The word [...] expresses a relational idea: the opposition of one community to others or to other social entities."¹⁹⁴ According to Cohen, therefore, a community is dependent on the presumed existence of and the defining composition of another community. Overall, these theoretical approaches provide space for an elastic, conceptual understanding of the term and a framework in which to apply the term to groups across disparate geographies, ethnicities, and social classes.

Thus, the term "community" is as difficult to define as "public" but because it is used often in this dissertation, a critical and reflexive approach is necessary. As the archaeologist Jeffrey L. Hantman states, "The term *community*, of course, is fluid and subject to many meanings. Sometimes it refers to all who shared a self-identified or

¹⁹³ Alleyne, "An Idea of Community and Its Discontents," 610.

¹⁹⁴ Anthony P. Cohen, *The Symbolic Construction of Community*, Key Ideas (London; New York: Routledge, 1985), 12.

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state-identified ethnic or racial identity but with variable spatial boundaries. Sometimes it refers to a place.”¹⁹⁵ The difficulty in defining the term is also referenced by Alleyne, a Britain-based social anthropologist.

Community is so fundamental a concept, encompassing as it does myriad ways of thinking and talking about human collectivities, that it quite unsurprisingly is a term which is impossible to define with any precision. Indeed, there are good reasons why such definition should be avoided, chief among them being the large body of comparative ethnographic evidence which shows communities to be imagined, constructed and reconstructed in ongoing human relations, sometimes consensual, sometimes contentious (Cohen 1989).¹⁹⁶

Therefore, as these scholars illustrate, the term “community” is an inherently polemical term – at once both antagonistic in its misuse and positivistic in its wide-ranging nature.

As illustrated by some of the examples referenced in the theoretical and interpretive chapters of this research, “community” is employed to denote a group of people who inhabit a shared, geographical space, whether an urban neighborhood, a village, a city or a country.¹⁹⁷ However, in the examples related to migratory and diasporic identities, this geographic limitation on the formation of communities becomes displaced; instead, communal identities are formed around common experiences (past and present), shared interests, mutual ethnic identity, and participation in or usage of the same space. As the focus of this dissertation is migratory

¹⁹⁵ Jeffrey L. Hantman, “Monacan Mediation: Regional and Individual Archaeologies in the Contemporary Politics of Indian Heritage,” in *Places in Mind: Public Archaeology as Applied Anthropology*, ed. Paul A. Shackel and Erve Chambers, *Critical Perspectives in Identity, Memory, and the Built Environment* (New York: Routledge, 2004), 23.

¹⁹⁶ Alleyne, “An Idea of Community and Its Discontents,” 608.

¹⁹⁷ For some examples see: Chidester and Gadsby, “One Neighborhood, Two Communities”; Mike Parker Pearson and Ramilisonina, “Public Archaeology and Indigenous Communities,” in *Public Archaeology*, ed. Nick Merriman (Routledge, 2004); David Byrne, “Counter-Mapping and Migrancy on the Georges River,” in *Who Needs Experts?: Counter-Mapping Cultural Heritage*, ed. John Schofield, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014), 77–91; David Byrne, “Archaeology in Reverse: The Flow of Aboriginal People and Their Remains through the Space of New South Wales,” in *Public Archaeology*, ed. Nick Merriman (Routledge, 2004); Murat Taş, Nilufer Taş, and Arzu Cahantimur, “A Participatory Governance Model for the Sustainable Development of Cumalıkızık, a Heritage Site in Turkey,” *Environment and Urbanization* 21, no. 1 (2009): 161–184.

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communities, in the majority of the case studies presented in this dissertation, “community” is used to denote a group of individuals who have formed around particular cultural projects through which they have shared experiences and developed relationships.

1.1.2.2 Community in Heritage

In the case of heritage, the relevant communities are often identified as the groups of persons living with a heritage site, at times in conflict, or are the embodiment of the heritage themselves, as in the case of ICCROM’s “living heritage.”¹⁹⁸ In the first case, some projects exemplify how these communities exist in conflict with the historical heritage¹⁹⁹ while in other cases, communities take it upon themselves to preserve the cultural heritage.²⁰⁰ Article 2b of the Council of Europe’s 2005 Faro Convention on the Value of Cultural Heritage for Society frames these groups as “heritage communities.”

2. Definitions

b. a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.²⁰¹

¹⁹⁸ Gamini Wijesuriya, “Living Heritage: A Summary” (International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], 2015).

¹⁹⁹ Arauz, “Alalakh and the Amuq Settlements Archaeological Park: A Preliminary Study towards a Site Management Plan”; Arauz, “The Arkeo-Park Project and Community Engagement at Tell Atchana, Alalakh”; Emily Arauz, “Engaging Communities and Negotiating Cultural Heritage Practices in Turkey: A Look at Urban Heritage and Rural Archaeological Case Studies” (April 10, 2015); Arauz, “From Küçükalyalı to Tophane: Engaging Communities and Negotiating Cultural Heritage Practices in Istanbul & Turkey”; Schuitema and Arauz, “Who Owns Tophane’s Past? Reproducing, Molding and Erasing the Past of a Gentrifying Neighborhood in Istanbul”; Arauz, “Communities and Cultural Heritage: Two Case Studies of Engagement and Negotiation in Turkey.”

²⁰⁰ Harry Allen et al., “Wāhi Ngāro (the Lost Portion): Strengthening Relationships between People and Wetlands in North Taranaki, New Zealand,” *World Archaeology* 34, no. 2 (September 1, 2002): 315–29, <https://doi.org/10.1080/0043824022000007125>; Peter J. Birt, “‘The Burra’: Archaeology in a Small Community in South Australia,” in *Places in Mind: Public Archaeology as Applied Anthropology*, ed. Paul A. Shackel and Erve Chambers, Critical Perspectives in Identity, Memory, and the Built Environment (New York: Routledge, 2004), 153–69.

²⁰¹ Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society,” 2005, Article 2 b.

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This brief definition of “heritage communities” from the Faro, provides a heritage-specific category for the stakeholders being addressed; however, the application of this label and the wording of the definition continues to perpetrate the concern of “who” owns/defines/identifies heritage. In this case, the label should only be applied once the community has formed and identified itself as a collective group of individuals with a shared interest in a specified heritage. In this dissertation, the term “heritage community” is not employed, as the term implies a self-imposed category. Rather, as will be elaborated, the more all-purpose term “community” is utilized to encompass a more general subset of persons who are connected through some type of shared experiences in a shared context.

Brian Alleyne in “An Idea of Community and Its Discontents: Towards a More Reflexive Sense of Belonging in Multicultural Britain” focuses on communities formed by ethnic identities. He looks at the conceptualization of ethnicity and race as it is demonstrated in Britain and includes a useful and brief history of the theoretical development of the term “community” in which he cites Tönnies and Cohen. Similarly, Smith and Waterton provide an additional discussion for the usage of the term “community” in the context of archaeology and heritage practices, providing a wide-ranging and in-depth discussion of relevant theory and practice. Rodney Harrison in “Heritage as Social Action” in *Understanding Heritage in Practice* includes a section specifically addressing “what is a community?” where he cites Anderson, Cohen, and Appadurai.²⁰² Harrison notes that, “While the term ‘community’ has a warm and fuzzy feel, we should think critically about what community means as a way of identifying

²⁰² Harrison, “Heritage as Social Action,” 246–48.

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with one group in opposition to another.”²⁰³ Corresponding to this provocation, in their article, Waterton and Smith cite Cohen’s statement that, “Community exists in the minds of its members, and should not be confused with geographic or sociographic assertions of ‘fact’.”²⁰⁴ By citing Cohen, Waterton and Smith are highlighting the “*sociality*” of the term community, its usage, and the process.

As these scholars note, the term is often employed uncritically in positivistic notions “warm and fuzzy” feeling projects and moreover, has been used to masquerade notions of multiculturalism and contested forms of heritage. While acknowledging these concerns, community is used in this dissertation as a way to denote groups of people, self-formed and identified through participation in a shared cultural project, i.e. through the “*sociality*” of community as a process, and second, as a way to recognize the activist characteristics of the term in relation to public, due to its grassroots and non-state-affiliated existence.

The common approach taken in all this scholarly research cited above, is that a community is a constructed entity and is not naturally occurring. A community must be created and identified either by the individuals themselves or by an outside entity. During this process power is embedded in the authority applying the label.²⁰⁵ Moreover, during the processes of engagement, discussed below, Smith and Waterton also recognize that power is an essential component and may be unequally distributed

²⁰³ Harrison, 247.

²⁰⁴ Cohen, *The Symbolic Construction of Community*, 98. Cited in Emma Waterton and Laurajane Smith, “The Recognition and Misrecognition of Community Heritage,” *International Journal of Heritage Studies* 16, no. 1–2 (January 2010): 4–15, <https://doi.org/10.1080/13527250903441671>.

²⁰⁵ Alleyne, “An Idea of Community and Its Discontents.” 615.

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between the participating groups.²⁰⁶ Thus, a reflexive approach to identifying and engaging communities must also recognize the existing power relations.

In summation, a community, can become self-governing and self-created; however, as ideals and beliefs are shared they also become susceptible to control, not by the state but rather by peers in the community now inhabiting the public space. The application of the term and the concept, “community,” is necessarily complex and fraught with issues of identity, power and generalizing assumptions. The examples presented below introduce cases in which the term “community” is applied in several different contexts.

1.1.2.3 Community & Art

Community, as it is conceived of in art, can be defined in a number of ways: as a group of people formed and identified by shared geography or social identity; an audience defined by the artist for his/her own purposes; or a group defined by a curator or sponsor in order to commission an artist for a socially engaged work of art.²⁰⁷

One of the most direct applications of “community” in the art field is “community-based” or “community art” practices. This practice may be defined as art created for, by, or with an already existing community. The community arts movement is considered to have begun in the UK and United States in the 1960s and 70s, growing

²⁰⁶ Smith and Waterton, *Heritage, Communities and Archaeology*, 19.

²⁰⁷ See the relevant, critical discussion on Mary Jane Jacobs’s site specific, commissioned public art exhibitions, *Culture in Action* and *Places with a Past* in Kwon, *One Place After Another*, 100–155; Mary Jane Jacob, Michael Brenson, and Eva M. Olson, *Culture in Action: A Public Art Program of Sculpture Chicago*, 1st edition (Seattle: Bay Pr, 1995); Mary Jane Jacob and Christian Boltanski, *Places with a Past: New Site-Specific Art at Charleston’s Spoleto Festival* (Rizzoli Intl Pubns, 1991).

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over the 1980s and into the 1990s.²⁰⁸ While artists and educators like Suzanne Lacy in collaboration with Judith F. Baca have been credited with merging community art practices with “seemingly disparate disciplines from the academic world: studio art, art history, critical theory, and multicultural education,”²⁰⁹ moving community arts into the realm of what is now called “social practice,” the genre continues to persist as a parallel entity.²¹⁰ As this field was shifting towards a more academic approach, in a seminal article by Kester written in 1995 he proposed to rename Lacy’s proposition of New Genre Public Art as new community art.²¹¹ In his article he differentiates between public art and community art by specifying that,

The terms “public” and “community” imply two very different relationships between the artist and the administrative apparatus of the city. The public artist most commonly interacts with urban planners, architects, and city agencies concerned with the administration of public buildings and spaces, while the community based public artist more commonly interacts with social service agencies and social workers (women’s shelters, homeless advocates, neighborhood groups, etc.). In each case the interaction between the artist and the “public” or community is mediated through a discursive network of professional institutions and ideologies that the artist collaborates with and, in some cases, seeks to radicalize or challenge.²¹²

Reflecting the earlier discussion on the definition of public referring to state entities and Chidester and Gadsby’s note on the activist component of community archaeology,

²⁰⁸ Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context* (Durham: Duke University Press, 2011), 197; Arlene Goldbard, “Postscript to the Past: Notes Toward a History of Community Arts,” *High Performance* 64 (Winter 1993).

²⁰⁹ Stephanie Anne Johnson, “Toward a Celebratory and Liberating System of Teaching Public Art,” in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis, Routledge Research in Cultural and Media Studies 14 (New York: Routledge, 2008), 92.

²¹⁰ The practice of community art has been co-opted to a degree by socially-engaged art, as evident in the Wikipedia page for community art which overlooks the deep history of the practice as it developed outside of the established art world. “Community Arts,” in *Wikipedia*, February 13, 2019, https://en.wikipedia.org/w/index.php?title=Community_arts&oldid=883113078.

²¹¹ Kester, “Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art”; Lacy, “Mapping the Terrain: The New Public Art (Part 1)”; Lacy, “Mapping the Terrain: The New Public Art (Part 2).”

²¹² Kester, “Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art.”

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Kester's explanation likewise highlights the grassroots element of community arts in comparison to public art. These perspectives combine to suggest the usage of "community" to imply and signify practices lying outside of administrative and public offices, that respond to social urgencies.

In terms of community arts in practice, while the genre became associated with "bad murals with kids,"²¹³ Knight and Schwarzman's *Beginner's Guide to Community-based Art*, published in 2009, provides an initial overview of the types of projects that are currently categorized as "community-based art." In the case of many of the examples illustrated in Knight and Schwarzman's publication, most of the stories detail how an artist was first affected by a community or social issue, was inspired to find a way to affect change, and by becoming embedded in the community they were able to begin implementing change through their art practice. One example detailed the story of a female Chinese artist, Lily Yeh, who first received a grant to renovate an empty lot into an outdoor garden. Initially she started on her own without any larger goals of affecting change or inspiring community development and then, simply through having daily interactions with locals and the eventual development of relationships with the community, her project led to the creation of a long-term, collaboratively-led, community arts program.²¹⁴

Some aspects of projects, such as personal relationships and sustainable community programming cannot always be planned or expected; room must be left for

²¹³ Shelly Willis, "Teaching Public Art in the Twenty-First Century: An Interview with Harrell Fletcher," in *The Practice of Public Art*, ed. Cameron Cartiere and Shelly Willis, Routledge Research in Cultural and Media Studies 14 (New York: Routledge, 2008), 123.

²¹⁴ Keith Knight and Mat Schwarzman, eds., *Beginner's Guide to Community-Based Arts*, Third printing (California: New Village Press, 2009), 74–86.

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fortuitous interactions and new perspectives. Furthermore, these projects often fall in line with concepts of community development and thus, are easily placed on Arnstein's *Ladder of Citizen Participation* [Appendix A] at levels of Citizen Power.²¹⁵ As Bruguera suggests in her interview with Kershaw, trust between artist and community is achieved when the artist considers themselves as working *for* the community, as oppose to working *with* the community.²¹⁶ This may seem counter-intuitive to what is suggested in terms of collaborative practices, discussed below, where artists and participants are considered on equal footing, but what Bruguera's comment highlights is how the artist needs to consider him/herself and be considered by others as in the position of subjugation, letting the community members shape and lead the project. This perspective thereby highlights the dynamics of agency and participation that this dissertation is particularly concerned with in terms of community-based cultural practices. Moreover, these practical and scholarly examples of contexts in which the term "community" is employed illustrate the grassroots, activist, and not-state affiliated characteristics of the term and the practice. Furthermore, the sociality of these practices indicates the contribution of community arts to the development of social practice as well as the continued application of the term "community" within the genre of SE art.

1.1.3 The People in Migration

The final term that needs to be explained is a term that will be used to indicate the individual participants of this research project. As the focus of this research is on migratory heritages, the participants will primarily be people who have moved or are

²¹⁵ Arnstein, "A Ladder of Citizen Participation."

²¹⁶ Alex Kershaw, "An Interview with Tania Bruguera | Immigrant Movement International: Five Years and Counting," *Field: A Journal of Socially Engaged Art Criticism*, no. 1 (Spring 2015).

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in the process of moving from one place to another. Therefore, the individuals addressed in the course of this research may be classified as immigrants, migrants, voluntary migrants, forced migrants, economic migrants, guest workers (particularly in the case of Germany), expatriates,²¹⁷ displaced persons, asylum seekers, refugees, environmental refugees and, finally, “people on the move.” However, the differences between these terms necessitate further unpacking prior to their application.

1.1.3.1 Refugees & Asylum Seekers

First, the term “refugee,” while used frequently in popular media, nevertheless, indicates a legal status bestowed by the United Nations High Commissioner for Refugees [UNHCR]. The essential definition of a “refugee,” contributing to how and when a person may qualify, originates from the 1951 *Convention Relating to the Status of Refugees*:

Article 1

Definition of the Term “Refugee”

For the purposes of the present Convention, the term “refugee” shall apply to any person who:

Has been considered a refugee under the Arrangements of 12 May 1926 and 30 June 1928 or under the Conventions of 28 October 1933 and 10 February 1938, the Protocol of 14 September 1939 or the Constitution of the International Refugee Organization; Decisions of non-eligibility taken by the International Refugee Organization during the period of its activities shall not prevent the status of refugee being accorded to persons who fulfil the conditions of paragraph 2 of this section;

²¹⁷ The problematic term “expatriate” and its selective application to elite, white and Western social classes will not be discussed in this research. For further discussion refer to the various debates which were popular across the media in 2015: Mawuna Remarque Koutonin, “Why Are White People Expats When the Rest of Us Are Immigrants?,” *The Guardian*, March 13, 2015, sec. Global Development Professionals Network, <https://www.theguardian.com/global-development-professionals-network/2015/mar/13/white-people-expats-immigrants-migration>; Margherita Orsini, “What Is the Difference between Expatriates and Immigrants?,” *Quora* (blog), April 9, 2015, <https://www.quora.com/What-is-the-difference-between-expatriates-and-immigrants>.

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As a result of events occurring before 1 January 1951 and owing to wellfounded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group or political opinion, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it. In the case of a person who has more than one nationality, the term “the country of his nationality” shall mean each of the countries of which he is a national, and a person shall not be deemed to be lacking the protection of the country of his nationality if, without any valid reason based on well-founded fear, he has not availed himself of the protection of one of the countries of which he is a national.²¹⁸

According to this article, to claim refugee status the individual must be fleeing their country of origin due to the events “occurring before 1 January 1951,” more explicitly, World War II. As Castles and Miller note, World War II and the Cold War have shaped the current processes of accepting and establishing refugee status for forced migrants.²¹⁹ This has caused problems in Turkey for asylum seekers originating from Syria since 2012, as Turkey is constrained by a “geographic limitation” on identifying only persons coming from Europe as “refugees.”²²⁰ Instead of forcing changes in the established, international policy, Turkey has set up a new “temporary refugee” status that can be applied to forced migrants and asylum seekers from Syria.²²¹ On the other hand, asylum seekers are, as Castles and Miller state, “People who move across international borders in search of protection, but whose claims for refugee status have not been decided.”²²²

²¹⁸ United Nations High Commissioner for Refugees, “Convention Relating to the Status of Refugees” (1951).

²¹⁹ Stephen Castles and Mark J. Miller, *The Age of Migration: International Population Movements in the Modern World*, Third edition (Basingstoke: Palgrave Macmillan, 2003), 105.

²²⁰ Human Rights Watch, “TURKEY” (Human Rights Watch, 2000), https://www.hrw.org/reports/2000/turkey2/Turk009-10.htm#P470_114616; Refugee Solidarity Network, “Refugees & Asylum in Turkey,” accessed December 17, 2016, <http://www.refugeesolidaritynetwork.org/learn-more/turkey-asylum-basics/>.

²²¹ Refugee Solidarity Network, “Refugees & Asylum in Turkey”; Republic of Turkey Prime Ministry, Disaster and Emergency Management Presidency, *Syrian Refugees in Turkey, 2013: Field Survey Results*, n.d.; Prof. Dr. Ahmet İçduygu, “Syrian Refugees in Turkey: Will It Result in a Permanent Settlement?” (July 19, 2016).

²²² Castles and Miller, *The Age of Migration*, 103.

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Therefore, due to this proliferation of terms, in combination with the restrictions on becoming and processing asylum seekers, in this dissertation I am using the term “refugee” solely in contexts where the legal status has been applied and is mentioned by the interviewee. Instead, I prefer to use the term asylum seeker as a term that denotes persons who felt forced to migrate and are currently in the process of seeking asylum in a country other than the country of their nationality. This general status does not infringe on the legal procedures set solely by UNHCR and avoids the political, sometimes negative, connotations of the term “refugee.” Instead, “asylum-seeker” allows more room for self-representation while still denoting a citizenship and residential status.

1.1.3.2 Environmental Refugees

Among the category of forced migrants, another group of persons that have more recently been included in the discourse on migration are environmental refugees. This is a new and still debated category.²²³ According to Castles and Miller, environmental disasters that cause such migrations “are always closely linked to social and ethnic conflict, weak states and abuse of human rights.”²²⁴ Examples would include the migration due to the flood around New Orleans in 2005 along with the subsequent mismanagement of the situation prior to and after the flooding. In May of 2016, both

²²³ Carolyn Van Houten, “The First Official Climate Refugees in the U.S. Race Against Time,” *National Geographic News*, May 25, 2016, <http://news.nationalgeographic.com/2016/05/160525-isle-de-jean-charles-louisiana-sinking-climate-change-refugees/>; Aksakal, Mustafa and Kerstin Schmidt, *Migration and Social Protection as Adaptation in Response to Climate-Related Stressors: The Case of Zacatecas in Mexico*, n.d.; Piguet, Etienne, Antoine Pécoud, and Paul de Guchteneire, *Migration and Climate Change: An Overview*, n.d.

²²⁴ Castles and Miller, *The Age of Migration*, 104.

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the New York Times and National Geographic pronounced the residents who were forced to leave their homes in Louisiana as the “first American climate refugees.”²²⁵ This incident was not solely related to a natural disaster nor a man-made disaster, *per se*, however, but was also affected by the rising water level around the globe.

In Castles and Miller’s earlier editions of their textbook on migration, they state that experts in 1995 predicted that the number of environmental refugees would double by 2010.²²⁶ The current estimate, given by United Nations University: Institute for Environment and Human Security and the International Organization for Migration, is that the number of displaced persons due to climate change may be between 50 million and 200 billion people by 2050; a significant increase from the 25 million people in 1995.²²⁷

1.1.3.3 Voluntary Migrants

In contrast to the categories of forced migrants, the category of voluntary migrants includes: economic migrants, guest workers, education migrants, and expatriates. This group is differentiated in their legal rights from those of asylum seekers. Additionally, in some cases, voluntary migrants may be categorized as permanent residents, as they seek employment and put down roots. Thus, within discourses on migration, self-identification, compiled with the legal residence status, are critical aspects. In this dissertation, how these communities of both voluntary and forced migrants identify

²²⁵ Coral Davenport and Campbell Robertson, “Resettling the First American ‘Climate Refugees,’” *The New York Times*, May 2, 2016, <http://www.nytimes.com/2016/05/03/us/resettling-the-first-american-climate-refugees.html>; Van Houten, “The First Official Climate Refugees in the U.S. Race Against Time.”

²²⁶ Castles and Miller, *The Age of Migration*, 104.

²²⁷ Davenport and Robertson, “Resettling the First American ‘Climate Refugees’”; Castles and Miller, *The Age of Migration*, 104.

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themselves and establish heritages in their new environments will be elucidated through interviews at projects in Berlin and Amsterdam in Chapters 3 “Taking a Look,” 4 “Making Waves,” and 5 “Turning Pages.”

1.1.3.4 “People on the move”

I first heard the phrase “people on the move” when it was used by Apostolos Veizis during a summer course on forced migration.²²⁸ As “refugee” is a term legally applied by the UNHCR, “person on the move” has since become my preferred term for displaced persons who may not yet have established a permanent life in their new countries of residency nor gone through the process of seeking official asylum. Likewise, this catchall term overrides any legal or political meaning. Throughout interviews with participants, how they label themselves and discuss their situations may provide a more individualized and sensitive basis for contextualizing their experiences.

1.1.4 Conclusion

In summary, the diverse use and applications of these terms is widespread across practice and scholarship, often with limited critical and reflexive understanding. Furthermore, terms are often chosen based on current trends in media and scholarship, suggesting that the differences in terms may also be considered somewhat fluid and ambiguous. For instance, in Shelly Willis’s interview with Harrell Fletcher about the program he started at Portland State University, Willis asks, “Is a public art practice

²²⁸ Veizis MD, “Displacement, Healthcare and Humanitarian Action - Workshop Presentation.”

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different from social art practice?” Fletcher response then highlights a rather resigned approach toward the differences in meanings.

HF: No, we could call the program “public art practice.” The reason social art practice is slightly preferable to me is because the word *public* has been used so much it is stigmatized to a certain extent. People don’t really know what a social artist is, so it is pretty open-ended. [...] Why not community art instead of social practice art? *Community art* is a great term, but unfortunately it was used in the 1980s to describe making bad murals with kids. The term got overused, so it is difficult to use the term any more without people automatically assuming that’s what you mean. So it is nice to have a semiclean slate with this other term. Ultimately, it doesn’t really matter, it’s just words—they will all probably get stigmatized, eventually.²²⁹

Thus, in the end, innovative practices may simply choose the newest, uncharted and thereby unburdened term. This may be an easy answer to a complicated discussion, yet it speaks to the necessity for a more critical and reflexive assessment of our discourses and how they shape and reflect our practices, the topic of the following section.

1.2 Defining Participation, Collaboration, Outreach, Engagement, & Other Terms

Having explored the concepts and terms used to discuss the space and the people engaged in heritage projects, it is important to consider the dynamics of involvement. In other words, how do cultural heritage managers or socially engaged artists involve people with the heritage present in diverse spaces? The terms frequently used to describe this process and relationship are: participation, collaboration, cooperation, outreach, and engagement. Here I am grouping all of these terms and actions into the category of “participatory methodologies.” Due to the inclusivity of the term,

²²⁹ Shelly Willis Interview with Harrell Fletcher about program at Portland State University. Willis, “Teaching Public Art in the Twenty-First Century: An Interview with Harrell Fletcher,” 123.

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“participation,” I define it here and then discuss how involvement happens in different ways in cultural and artistic practices.

1.2.1 Participation

The recent trend in heritage and SE art towards more participatory processes can be traced across numerous disciplines. This is reflected in recent conference themes,²³⁰ new funding sources,²³¹ as well as new inter-governmental agreements and charters,²³² the latter of which will be discussed at greater length in the discussion of heritage policies and emerging trends in Chapter 2 “Tracing People & Participation in Heritage Policies.” Thus, within these evolving forms of participatory practices, parsing the different terms and analyzing the relevant discussions equip us to articulate the differences and similarities in practices across disciplines and geographies.

According to the Oxford English Dictionary, Participation is defined as: “1. The action or fact of having or forming part of something; the sharing of something” and “3. The process or fact of sharing in an action, sentiment, etc.; (now esp.) active involvement in a matter or event, esp. one in which the outcome directly affects those taking part.”²³³ Simply, “participation” is the act of taking part *in* something or *being*

²³⁰ British Institute of Ankara, “Public Archaeology: Theoretical Considerations and Current Practice in Turkey - Workshop” (October 30, 2014), <http://biaa.ac.uk/event/public-archaeology-theoretical-considerations-and-current-practice-in-turkey-workshop>; Deutsches Archäologisches Institut, *Heritage in Context: Konservierung Und Site Management Imnatürlichen, Urbanen Und Sozialen Raum = Conservation Andsite Management within Natural Urban and Social Frameworks: Doğal, Kentsel ve Sosyal Çerçevde Koruma ve Alan Yönetimi*, ed. Martin Bachmann et al., Miras (Series) 2 (İstanbul: Ege Yayınları, 2014).

²³¹ JM Kaplan Fund, “The J.M.K. Innovation Prize,” *JM Kaplan Fund* (blog), accessed March 10, 2015, <http://www.jmkfund.org/the-jmk-innovation-prize>.

²³² Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society.”; ICOMOS Canada International Council on Monuments and Sites [ICOMOS], *The Quebec Declaration on the Preservation of the Spirit of Place* (Quebec, 2008).

²³³ “Participation, n.,” in *OED Online* (Oxford University Press), accessed March 19, 2019, <http://0-www.oed.com/view/Entry/138245>.

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part of something. Pushing the definition of “participation” further, this research explores what is and is *not* considered participation by using Sherry Arnstein’s *Ladder of Citizen Participation* (Figure 9) [see also Appendix A].²³⁴ The schematic Arnstein provides in her 1969 article was published fifty years ago in the context of urban

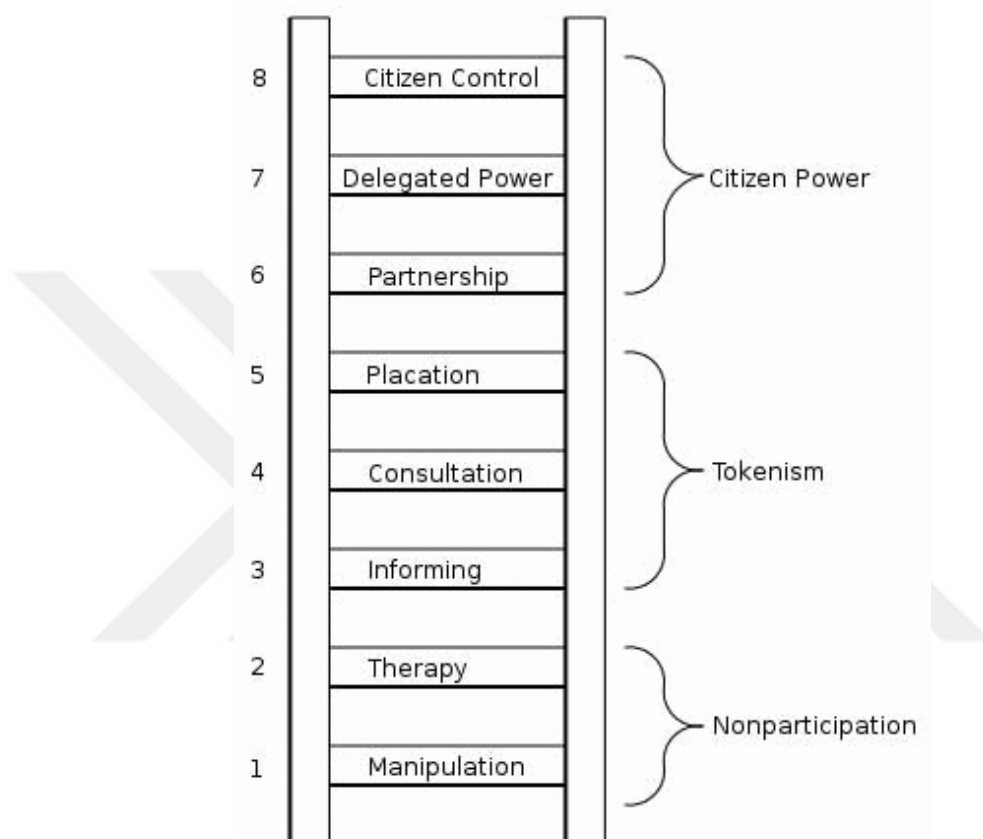


Figure 9 Sherry Arnstein’s *Ladder of Citizen Participation* (1969)²³⁵

planning, but has been cited recently by scholars in heritage and socially engaged art.²³⁶

The levels of participation and nonparticipation included on this ladder present a

²³⁴ Arnstein, “A Ladder of Citizen Participation.”

²³⁵ Arnstein, 217.

²³⁶ Claire Bishop, “Participation and Spectacle: Where Are We Now?,” in *Living as Form: Socially Engaged Art from 1991-2011*, ed. Nato Thompson, n edition (The MIT Press, 2012), 41–42; Finkelppearl, *What We Made*, 2012, 11; Jamesha Gibson, Marccus D. Hendricks, and Jeremy C. Wells, “From Engagement to Empowerment: How Heritage Professionals Can Incorporate Participatory Methods in Disaster Recovery to Better Serve Socially Vulnerable Groups,” *International Journal of Heritage Studies*, October 8, 2018, 1–15, <https://doi.org/10.1080/13527258.2018.1530291>; Christopher Whitehead and Gönül Bozoğlu, *Toolkit 2: Working with Communities to Revalorise Heritage*, Plural Heritages of Istanbul: The Case of the Land Walls Toolkits (UK and TR: Newcastle University and İstanbul Bilgi University, 2018), 5.

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simplified schema from which to start interpretation and to expand what is and is not participation.

Arnstein begins from the bottom with forms of Nonparticipation which includes Manipulation and Therapy. This is followed by Tokenism, consisting of Informing, Consultation, and Placation. Finally, the highest rungs of the ladder are defined by Citizen Power: Partnership, Delegated Power, and, the ultimate goal, Citizen Control. While Arnstein's *Ladder* is used as a basic framework for analysis it is adapted by adding more rungs in an effort to highlight related practices such as sharing and cultural exchange.

Building on Arnstein's schematic using recent discussions from the field of heritage, the following slide (Figure 10) was included in a presentation in Dublin in 2012 on "the role of local communities in World Heritage and sustainable

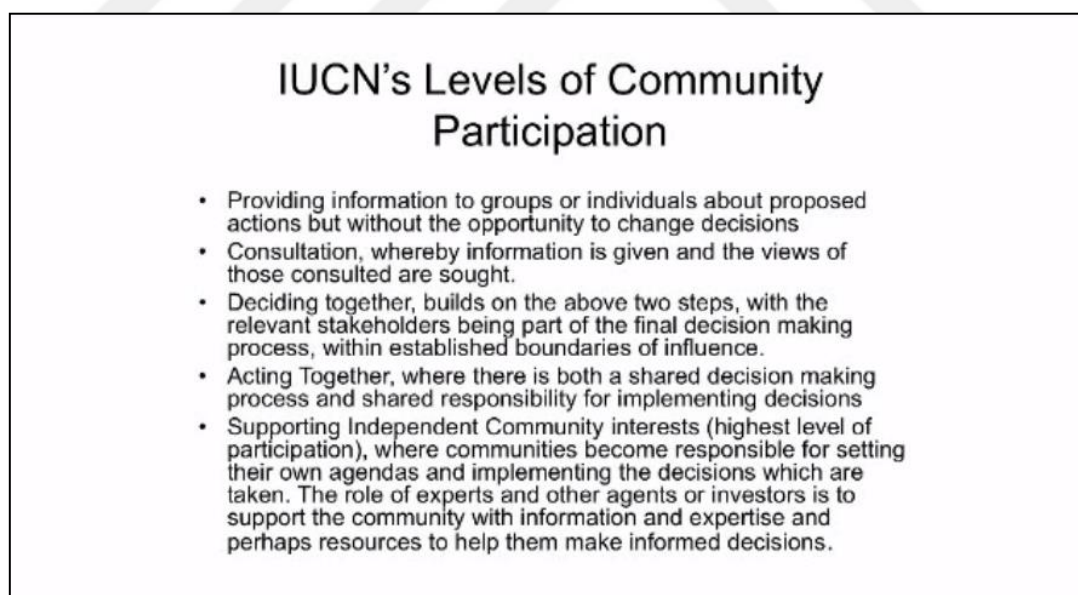


Figure 10 Screenshot of a slide listing the IUCN's Levels of Participation by Gustavo Araoz²³⁷

²³⁷ The Heritage Council, Gustavo Araoz, *President of ICOMOS International, on World Heritage & Sustainable Development at the "Your Place or Mine: New Initiatives Engaging Communities in Interpreting & Presenting Heritage in Ireland" Conference*, YouTube Video (Royal Irish Academy, Dublin, Ireland, 2012), sec. 00:20:40, <https://www.youtube.com/watch?v=r-KJVOX3agM>.

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development” by Gustavo Araoz, the former president of ICOMOS. It lists the levels of participation as stated by the International Union for Conservation of Nature [IUCN], an environmental network and partner organization for the protection of natural World Heritage. The main actions in the IUCN list include (1) Providing Information, (2) Consultation, (3) Deciding Together, (4) Acting Together, and (5) Supporting Independent Community Interests.

Placed alongside Arnstein’s *Ladder*, the following chart (Table 1) compares the suggested, increasing levels of participation. According to this comparison, it is clear that the IUCN does not include a level of Nonparticipation, as defined by Arnstein, and starts their levels at Providing Information followed by Consultation, both of which line


		Levels of Participation	Arnstein	IUCN / Araoz	
<p><i>highest</i></p>  <p><i>lowest</i></p>	Degrees of Citizen Power		Citizen Control		
					Supporting Independent Community Interests
			Delegated Power		
			Partnership	Acting Together	
				Deciding Together	
	Degrees of Tokenism		Placation		
			Consultation	Consultation	
			Informing	Providing Information	
	Nonparticipation		Therapy		
		Manipulation			

Table 1 Comparative Levels of Participation between Arnstein and IUCN

up exactly with Arnstein’s first two levels of Tokenism. In the presentation, Araoz notes that the lowest level, Providing Information, is still one of the most popular forms of

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participation within heritage practices. The remaining level of Tokenism, Placation, which does not have a corresponding practice on the IUCN's list, is defined by Arnstein as "simply a higher level tokenism because the groundrules allow have-nots to advise, but retain for the powerholders the continued right to decide."²³⁸ Thus, the "have-nots" are only involved to the point of advisement, only a slight step above Consultation, as Placation suggests that the decision-makers will heed the advice of those consulted.

Finally, in the highest section of Citizen Power, the IUCN first includes Deciding Together, followed by Acting Together. The element of togetherness in both categories signifies a correspondence to Arnstein's level of Partnership, but differentiates between the processes of decision and action, with action denoting a higher level of participation as it breeches the stage of implementation. Arnstein's next level, Delegated Power, signifies the continued superiority of the "powerholders" to *bestow* the power on the "have-nots," *allowing* them to decide and act as they see fit, similar to Placation. In some examples, the process of deciding and/or acting together may in fact surpass examples of Delegated Power, if the two sides of the action maintain fully equality in the process.

Likewise, the final levels listed at the highest rungs of Participation, Supporting Community Interests and Citizen Control, may, in some cases, be considered as equivalent forms of practice. Araoz, on the one hand, points out that experts should use their knowledge and expertise to support the community in achieving their goals while Arnstein defines Citizen Control as when the "have-not citizens obtain the majority of decision-making seats, or full managerial power."²³⁹ In both cases, the

²³⁸ Arnstein, "A Ladder of Citizen Participation," 217.

²³⁹ Arnstein, 217.

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community/citizens are in control while the experts/powerholders are in a supportive position. This level reflects the aforementioned position taken by Bruguera, “that trust between artist and community is achieved when the artist considers themselves as working *for* the community, as oppose to working *with* the community.”²⁴⁰ Therefore, both lists are recognizing that the highest level of participation is when the process acknowledges the right of the have-nots/citizens/ community members to follow their own interests, make their own decisions, and take their own actions – with the support of experts and specialists, if necessary and if requested.

To this basic stratigraphy of participation additional terms which are gaining ground in heritage and socially engaged art can be added: collaboration, cooperation, outreach, engagement, capacity-building, skills-based, and enabling.

1.2.2 Participatory Practices in Heritage

1.2.2.1 Outreach & Engagement

Outreach was among the most commonly used term prior to the beginning of this dissertation research in 2012.²⁴¹ However, a transformation has since occurred in some academic circles, suggesting that this particular term and concept is being phased out in favor of “engagement.” The reason for an unfavorable reading of “outreach” may be because of the combination of the words *out* and *reach* denotes a physical action of

²⁴⁰ This is discussed in section 1.1 in the context of defining “community.” Kershaw, “An Interview with Tania Bruguera.”

²⁴¹ As will be discussed in Chapter 2 “Tracing People & Participation in Heritage Policies,” before Outreach, communities were (and still are by many institutions) placed in a role of “stewardship.” This approach bestows responsibility on the local community members to take care of a heritage resource, but neglects the role of the community in identifying the significance and values embedded in heritage or the resource itself. This approach also neglects to provide room in which contestations may arise between competing community values.

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someone being inside a system of power who extends a (figurative) hand to someone outside a system. Those with power may extend their hands to the outsiders at their own bidding. “Outreach” has also been criticized as inferring a superfluous action, which is not considered integral to the main management of agendas. The people who are being asked to participate in an outreach activity, whether they are labeled as a community or a public, are conceptualized in this relationship as the body without decision-making power and an integral role in the formative management process.

Some examples of practices that have been categorized as outreach are the projects cited in Berliner and Nasseny’s 2015 publication on a public archaeology project in the United States, including “Open House events, social media sites, and public appearances.”²⁴² Also, in the previously cited presentation by Thomas at the 2014 EAA conference in Istanbul, outreach activities included lecture series and an “Archaeology Day” to garner public awareness.²⁴³

Based on the contexts in which this term is used, the continued usage of the term outreach is related both to the academic field and background of the author, in combination with the regional context, with archaeologists based in United States as the main practitioners still employing this term.²⁴⁴ Furthermore, the Society for American Archaeology was still promoting “education and outreach”²⁴⁵ in 2015 but

²⁴² Kelley M. Berliner and Michael S. Nassaney, “The Role of the Public in Public Archaeology: Ten Years of Outreach and Collaboration at Fort St. Joseph,” *Journal of Community Archaeology & Heritage* 2, no. 1 (February 1, 2015): 3–21, <https://doi.org/10.1179/2051819614Z.00000000023>.

²⁴³ Thomas, “Facilitating Archaeological Outreach and Education on a Grassroots Level Diverse Array of Activities.”

²⁴⁴ Although, U.S. based anthropologists and archaeologists working within a local, indigenous context, on the other hand, did not seem to use the term “outreach” as often as U.S. based archaeologists working in the Mediterranean and Middle East.

²⁴⁵ Society for American Archaeology, “Education and Outreach,” *SAA Society for American Archaeology* (blog), accessed October 18, 2015, <http://www.saa.org/AbouttheSociety/EducationandOutreach/tabid/128/Default.aspx>.

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English Heritage, in the UK, on the other hand, shut down their outreach program in 2010.²⁴⁶ However, one publication by the US National Park Service published in 2011 reflects the suggestion that heritage practices were beginning to move “beyond outreach”²⁴⁷ towards engagement.

“Engagement” as an alternative to “outreach” has become a more widely used term over the past decade. Notable examples of this shift are: Little and Shackel’s *Archaeology as a Tool of Civic Engagement*; Little’s 2014 article “Values-Based Preservation, Civic Engagement, and the U.S. National Park Service”; the US National Park Service Conservation Study Institute’s *Stronger Together* (2009) and *Beyond Outreach Handbook* (2011); Robyn Eversole’s 2011 article on “Community Agency and Community Engagement”; Felicity Morel-EdnieBrown’s 2011 article “Community Engagement, Heritage, and Rediscovering a Sense of Place in Northbridge, Perth, Australia”; Waterton and Watson’s book and related special issue of *IJHS on Heritage and Community Engagement: Collaboration Or Contestation?* (2010 and 2013); and my own research on community engagement at Tell Atchana/ancient Alalakh, Küçükyalı Arkeopark, and the NIT Tophane Heritage Project.²⁴⁸

²⁴⁶ According to the sources, this department was closed due to funding cuts. Rebecca Atkinson, “English Heritage to Close Outreach Department,” *Museums Association Museums Journal* (blog), November 16, 2010, <http://www.museumsassociation.org/museums-journal/news/17112010-english-heritage-outreach>; Robin Skeates, Carol McDavid, and John Carman, *The Oxford Handbook of Public Archaeology* (OUP Oxford, 2012).

²⁴⁷ Rebecca Stanfield McCown et al., *Beyond Outreach Handbook: A Guide to Designing Effective Programs to Engage Diverse Communities*, Conservation and Stewardship Publication Series 21 (Woodstock, VT: National Park Service Conservation Study Institute, 2011), <http://www.nps.gov/civic/resources/Beyond%20Outreach%20Handbook.pdf>.

²⁴⁸ Barbara J. Little and Paul A. Shackel, *Archaeology as a Tool of Civic Engagement* (Rowman Altamira, 2007); Barbara J. Little, “Values-Based Preservation, Civic Engagement, and the U.S. National Park Service,” *APT Bulletin* 45, no. 2/3 (January 1, 2014): 25–29; Jacquelyn L. Tuxill, Nora J. Mitchell, and Delia Clark, *Stronger Together: A Manual on the Principles and Practices of Civic Engagement*, Conservation and Stewardship Publication Series 16 (Woodstock, VT: National Park Service Conservation Study Institute, 2009), http://www.nps.gov/civic/resources/CE_Manual.pdf;

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In comparison to “outreach,” “engagement” suggests a more equal form of facilitation and participation as there is no inside and outside inferred. However, critics may still claim that “engagement” suggests a binary, oppositional activity: one actor engages with another. This dual relationship can insinuate that one side may have more agency in initiating engagement than the other side. An alternative interpretation, however, is that once this activity is initiated, both sides may have equal footing in engaging with one another. In this instance, however, language is crucial, for example (1) if a project engages a community, a one-sided relationship is inferred. But (2) if a community engages *with* a project, or, are engaged *in* a project, a relationship which reaches Arnstein’s level of Partnership can be inferred and, thus, it may be interpreted that a more equivalent relationship is being facilitated between the project and the community.

In the *Beyond Outreach* handbook cited above, the authors identify a more substantial form of engagement, namely “deep engagement,” as a development of outreach and a more advanced form of collaboration. (**emphasis mine**)

The concept of **deep engagement** emerged from the research conducted at Santa Monica Mountains and Boston Harbor Islands national recreation areas. At these parks, efforts to engage youth of diverse backgrounds go beyond short-term **outreach** activities to provide in-depth, hands-on learning and a continuing pathway for deepening park-community relationships (e.g., service learning experiences in parks and communities, summer work opportunities for young

McCown et al., *Beyond Outreach Handbook: A Guide to Designing Effective Programs to Engage Diverse Communities*; Robyn Eversole, “Community Agency and Community Engagement: Re-Theorising Participation in Governance,” *Journal of Public Policy* 31, no. 1 (April 1, 2011): 51–71; Morel-EdnieBrown, “Community Engagement, Heritage, and Rediscovering a Sense of Place in Northbridge, Perth, Australia”; Steve Watson and Emma Waterton, “Heritage and Community Engagement,” *International Journal of Heritage Studies* 16, no. 1–2 (January 1, 2010): 1–3, <https://doi.org/10.1080/13527250903441655>; Emma Waterton and Steve Watson, *Heritage and Community Engagement: Collaboration Or Contestation?* (Routledge, 2013); Arauz, “The Arkeo-Park Project and Community Engagement at Tell Atchana, Alalakh”; Arauz, “Engaging Communities and Negotiating Cultural Heritage Practices in Turkey.”

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adults, or internships). **Collaborating** closely with community partners, these parks are building strong connections through long-term, carefully crafted initiatives that complement the more common short-term experiences and result in **deeper engagement**.²⁴⁹

Adding the qualifier, “deep,” to the term engagement signals the practitioners’ desire to push for alternative approaches to outreach and the development of both terms and practices that realize more ethical and equitable forms of participation with communities. Deep is also used to differentiate between the “short-term outreach” practices and the “long-term, carefully crafted initiatives,” suggesting a connection between the sustainability of the practices (in action and effect) and the higher levels of participation.

Terminology changes with time and new projects and theoretical discussions could instigate another change in the future but for the moment the term “engagement” appears to be among the preferred terms to describe participatory practices in heritage and socially engaged art.

1.2.2.2 Participation and Collaboration

Differentiating between “outreach” and “engagement” also involves defining the characteristics of “participation” and “collaboration.”

The term “participation” or “participatory” is present in a variety of projects and publications: Eversole, Goodwin, Singh, and Turner and Tomer, Atalay, Taş, Taş and Çahantimur.²⁵⁰ Schofield also utilizes the term in his introductory chapter “Who Needs

²⁴⁹ McCown et al., *Beyond Outreach Handbook: A Guide to Designing Effective Programs to Engage Diverse Communities*, 3.

²⁵⁰ Eversole, “Community Agency and Community Engagement”; Philip Goodwin, “‘Hired Hands’ or ‘Local Voice’: Understandings and Experience of Local Participation in Conservation,” *Transactions of the Institute of British Geographers* 23, no. 4 (1998): 481–499; J. P. Singh, “Cultural Networks and

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Experts?,” which includes a number of examples that are indeed forward-thinking and reflexive in terms of how the authors define heritage and how contemporary societies engage with or are engaged by practitioners.²⁵¹

In an article recounting an architectural heritage project at Cumalıkızık in Bursa, Taş, *et al.* state that, “Participation is a voluntary act that occurs when people become conscious of the value of participatory action and deem it desirable to become involved in the different activities undertaken in a participatory project or initiative.”²⁵² What is useful from this particular definition is that “participation” is, foremost, a *voluntary* act. Therefore, exercising this first definition, “participation” should be considered voluntary and, accordingly, a project manager should never assume nor require participation by an outside group. If they do, this may lead to disappointment when it is revealed that not everyone, or not as many individuals as anticipated, or not the “expected” group, participated in the organized activity. Furthermore, referring to the discussions above regarding the multivariance of communities and Phillips’ recognition of “multiple publics,” the expectation of participation must be tempered by the self-identification of community groups.

UNESCO: Fostering Heritage Preservation Betwixt Idealism and Participation,” *Heritage & Society* 7, no. 1 (May 2014): 18–31, <https://doi.org/10.1179/2159032X14Z.00000000016>; Michael Turner and Tal Tomer, “Community Participation and the Tangible and Intangible Values of Urban Heritage,” *Heritage & Society* 6, no. 2 (November 1, 2013): 185–98, <https://doi.org/10.1179/2159032X13Z.00000000013>; Sonya Atalay, “Global Application of Indigenous Archaeology: Community Based Participatory Research in Turkey,” *Archaeologies* 3, no. 3 (2007): 249–270; Sonya Atalay, “‘We Don’t Talk about Çatalhöyük, We Live It’: Sustainable Archaeological Practice through Community-Based Participatory Research,” *World Archaeology* 42, no. 3 (2010): 418–429; Taş, Taş, and Cahantimur, “A Participatory Governance Model for the Sustainable Development of Cumalıkızık, a Heritage Site in Turkey.”

²⁵¹ John Schofield, “Heritage Expertise and the Everyday: Citizens and Authority in the Twenty-First Century,” in *Who Needs Experts?: Counter-Mapping Cultural Heritage*, ed. John Schofield, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014), 2.

²⁵² Taş, Taş, and Cahantimur, “A Participatory Governance Model for the Sustainable Development of Cumalıkızık, a Heritage Site in Turkey.”

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In the context of the heritage management processes, “participatory methods” should furthermore infer an inclusive project in which the decision making is opened to individuals outside the anticipated committee of stakeholders, which, in the Turkish context, is usually comprised of experts and government representatives. In the case study presented in Taş, *et al.*’s article, the term used in the project at Cumalıkızık is “participatory processes;” but, the authors conclude that the procedures enacted in the project were not as participatory as were planned. Specifically, Taş, *et al.* note that the individuals from the community were not integrated in the project early enough in the process and were not given enough of an opportunity to provide input on the decision-making processes. For instance, at the initial level of reviewing proposals for the project, input was solely restricted to “experts;” the opinions of the general public were not sought until a later stage of judging the final entries.²⁵³

While, in most cases, “participatory” has been used to denote an inclusive process that is more active than many of the examples of “public archaeology” projects cited earlier (in particular the ones in the United States, which are framed as “archaeology *on behalf* of the public”), nevertheless, there have been alternative viewpoints put forth by some of the cited practitioners which suggest that the usage of alternative terms such as collaboration may be more accurate. The argument for replacing “participation/participatory” with “collaboration/ collaborative,” is presented in Shackel and Chambers’ 2004 volume, *Public Archaeology*.²⁵⁴ First discussed by

²⁵³ Taş, Taş, and Cahantimur.

²⁵⁴ Paul A. Shackel and Erve Chambers, *Places in Mind: Public Archaeology as Applied Anthropology* (Psychology Press, 2004).

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Shackel in the Introduction, Chambers elucidates this perspective on terminology in the Epilogue (**emphasis mine**):

A distinction can be made, for example, between *collaborative* and *participatory* models. In general, a participatory approach implies that the major aims of a project have been developed from the outside: defined, for example, by the archaeologist or by a client outside the community. Such an approach might be most practical where the aims of a project are relatively uncontroversial and do not appear to compete significantly with other local interests. The methods of a **participatory approach** might include informing community members of a project, soliciting their support, and perhaps inviting them to actually participate in some aspects of the work, [...]. A **collaborative approach**, on the other hand, suggests that the archaeologist and some other party or parties of interest develop the goals and objectives of a project jointly. Collaborative work often implies that both project design and interpretation are shared activities, or that an activity is designed in such a way that the heritage conclusions of both the archaeologist and the local community are represented. In some instances the archeologist might not be the initiating or even the most powerful partner in a collaborative exchange, [...].²⁵⁵

Simplified by Shackel, “The former [participation] develops from the outside, while the latter [collaboration] is part of a shared activity [...]”²⁵⁶

While I agree with Chamber’s conceptualization that “collaboration” insinuates more of a shared practice, alongside Arnstein’s levels of Partnership, his cursory identification of what participatory practices entail is problematic. For instance, lecture series, posters, or solicitation for support rank at the lowest of Arnstein and IUCN’s levels of participation, and are classified under Degrees of Tokenism, at the level of Informing (Figure 9). Instead, stakeholder meetings, archaeological excavations, experimental archaeology projects, and oral history projects that rely on active involvement and expertise by local residents, are examples of participatory approaches in heritage that could rank higher on Arnstein’s *Ladder*, close to Partnership, Deciding

²⁵⁵ Shackel and Chambers, *Places in Mind*, 205.

²⁵⁶ Shackel and Chambers, 3.

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Together, or Placation.²⁵⁷ However, the differentiation Shackel and Chambers make between “collaborative” and “participatory practices” is related to the scope of controversy embedded in the specific contexts that may raise conflicts with local community values and “interests.” In this case, these authors suggest that collaborative practice, which affect levels of Sharing and Partnership, is the ideal approach to manage the inevitable conflicts that arise in community-based practices. Moreover, as “collaboration” is more inclusive, all partners involved in the project are on an equal footing in terms of decision-making and action-taking. Therefore, acknowledging the validity of Shackel and Chambers’ argument that collaborative practices are more inclusive than participatory practices, this research proposes “collaboration” as a sub-method within participation, inserting it as another rung on the adapted *Ladder of Participation* alongside Arnstein’s level of Partnership (Figure 11).

Adding to this argument for a focus on collaborative practices, in their 2009 publication on *Heritage, Communities and Archaeology*, Smith and Waterton declare their preference for “community collaboration,” which they considered “more promising” (along with community-based) in comparison to the many terms they had encountered previously, including, “community archaeology, community-engaged, [...] community-led, outreach, public archaeology, Indigenous archaeology, [...] community facilitation.”²⁵⁸ By contextualizing collaboration within “community collaboration” and placing it in opposition to “outreach [and] public archaeology,”

²⁵⁷ See: Arauz, “Engaging Communities and Negotiating Cultural Heritage Practices in Turkey”; MOLA, “Thames Discovery Programme”; MOLA, “CITiZAN,” CITiZAN | MOLA, ongoing 2014, <http://www.mola.org.uk/projects/research-and-community/citizen>; Jones, ““Parks for the People’: Using Archaeology to Engage with Urban Heritage and Its Future.”

²⁵⁸ Smith and Waterton, *Heritage, Communities and Archaeology*, 16.

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Smith and Waterton are pushing collaborative practices towards the realm of activism, as Chidester and Gadsby suggested in their discussion of community.²⁵⁹ To further elucidate their discussion on community practices, they cite Moser *et al.*'s project in Egypt²⁶⁰ and quote Moser's list of methodological components of community projects:

1. Communication and collaboration
2. Employment and Training
3. Public Presentation
4. Interviews and Oral History
5. Educational resources;
6. Photographic and video archive;
7. Community-controlled merchandising²⁶¹

The first item in Moser's list of community-based methodologies, "Communication and Collaboration," identifies the top priority and the most applicable practice. The specific inclusion of "communication" alongside "collaboration," moreover, recalls the IUCN differentiation between Acting and Deciding Together – with "communication" suggesting the process of talking and deciding, while "collaboration" suggests the more dynamic process of acting and implementation.

The remaining methods on Moser's list fall within the lower levels of Outreach, Informing, and Placation, especially the practices of Public Presentation and Educational Resources, which exactly fit into IUCN's level of Providing Information.²⁶² In their text, Smith and Waterton specifically comment on this practice

²⁵⁹ See also discussion in the previous section "1.1.1.2 Public Archaeology." Chidester and Gadsby, "One Neighborhood, Two Communities," 128.

²⁶⁰ Smith and Waterton, *Heritage, Communities and Archaeology*, 16.

²⁶¹ Moser et al., "Transforming Archaeology through Practice," 229. Cited in Smith and Waterton, *Heritage, Communities and Archaeology*, 16.

²⁶² The second point, Employment and Training, is also suggestive of a concept of "Capacity- or Skill-building" that is currently popular in heritage practices, especially in the case of the preservation of threatened heritage in the Middle East and in Turkey. This topic will be explored in more detail in the Section 1.2.4 "Other Relevant Terms and Processes."

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of Informing, stating that, “It continues to reinforce a somewhat unidirectional flow of knowledge, as witnessed by the tendency to *invite* community members into the process.”²⁶³ Tempered by their recognition that Moser’s project was initiated a decade prior to their own publication in 2009, their statement picks up on the practice of Informing, that, according to Araoz, was still among the most popular methodologies in heritage practices as of 2012.²⁶⁴

Thus, the process of collaborative practices, as suggested by Smith and Waterton and Shackel and Chambers provides a level of participation that falls alongside Partnership, within the highest category of Citizen Power. A final point that Smith and Waterton note about Moser’s steps, is that they “are underpinned by a belief in the need for a collaborative and transformative practice that extends beyond the standard question of ethics, and are based upon the inevitability of conflicts, tensions and dissents (Moser et al. 2002: 243).”²⁶⁵ This final quote, like Shackel and Chambers’ statement above, highlights the contestation of community-based practices due to the difficulty of identifying and claiming a group as a community and also due to the competition that often arises between conflicting community interests in heritage projects. Finally, the concept that Smith and Waterton propose in the beginning of their statement, for “transformative practice that extends beyond the standard question of ethics” provides a particularly provoking framework in which to compare collaborative and participatory practices in heritage with those in socially engaged art. Participation

²⁶³ Smith and Waterton, *Heritage, Communities and Archaeology*, 17.

²⁶⁴ Araoz’s statement on the popularity of “giving information” is discussed above in Section 1.2.1 Participation. The Heritage Council, *Gustavo Araoz, President of ICOMOS International, on World Heritage & Sustainable Development at the “Your Place or Mine: New Initiatives Engaging Communities in Interpreting & Presenting Heritage in Ireland” Conference*.

²⁶⁵ Smith and Waterton, *Heritage, Communities and Archaeology*, 17.

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in art has been particularly challenged by scholars in regards to ethics, transformation, and the antagonistic aspect of contemporary art, as will be discussed in the following section. Thus, at the core of the development of participatory practices from “outreach” to “engagement” to “collaboration” is the suggestion of a move toward more active (and activist) approaches, not only in regards to ethics, but in terms of becoming more socially relevant and equipped to work within contexts imbued with controversy, conflict, and competition.

1.2.3 Participatory Practices in Contemporary Art

As with issues of participatory practices in heritage, so too are there differences in terminology and in concepts of participatory practices in contemporary art and in SE art, ranging from participation, cooperation, collaboration, to engagement.²⁶⁶ Among these terms, “participation” may be considered the most applicable to artistic practices over the last century, while “engagement,” “collaboration,” and “cooperation” could be considered newer terms.²⁶⁷

²⁶⁶ The aspect of outreach is mostly absent in the scholarship, unless specifically used within the realm of “community-based art.”

²⁶⁷ Within the processes of participation and engagement other aspects to consider are the changing roles of the artist and the viewer, as their positions are sometimes reversed. The theoretical understanding of the evolving role of the viewer has been addressed by philosophers, critics and artists. See: Sol LeWitt, “‘Paragraphs on Conceptual Art’ 1967 and ‘Sentences on Conceptual Art’ 1969,” in *Art in Theory 1900-2000: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 834–38; Michel Foucault, “‘What Is an Author?’ 1969,” in *Art in Theory 1900-2000: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 923–27; Joseph Beuys, “‘Not Just a Few Are Called, But Everyone’ 1972,” in *Art in Theory 1900-2000: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Blackwell, 2003), 889–92; Jacques Rancière, *The Emancipated Spectator* (Verso Books, 2014); Walter Benjamin, “The Author as Producer,” *Reflections* 229 (1978); Terry Eagleton, “Phenomenology, Hermeneutics, Reception Theory,” *Literary Theory: An Introduction*, 1983, 47–78. Many of the relevant theoretical positions on the general theme of participation in art are included in: Claire Bishop, *Participation (Documents of Contemporary Art)* (Cambridge: The MIT Press, 2006).

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1.2.3.1 Participation

Fluxus artists, working in the mid-twentieth century, are often cited as one of the earlier examples of artists who used participation as a medium directly in their work. For instance, Yoko Ono invited audience members to the stage to cut off pieces of her clothing until nothing was left in 1964.²⁶⁸ Happenings and concerts, arranged by Fluxus members and Situationists, suggested similar forms of participation by audience members that were sometimes unintended or unexpected. More subtle and passive forms of interaction between the artist and audience were required by other artists such as Vito Acconci in his performance piece *Seedbed* from 1972, where the audience walked over a raised gallery floor while Acconci masturbated below the floorboards, narrating his fantasy about the visitor through speakers.²⁶⁹ Requiring more direct intervention by the gallery visitor, Felix Gonzalez-Torres's art from the early 1990s consisted of specifically arranged piles of hard candy or printed posters that were available for consumption by the viewers and were intended to inspire contemplation on the societal issue of AIDS and gun control.²⁷⁰ Installed in the public space of a city, the artist Jenny Holzer created work called *Truisms* between the late seventies and late eighties, which consisted of simple aphorisms posted around New York City on streets and on cinema marquees, as well as printed on t-shirts. By placing this work in the public sphere and embedding it within spaces of daily life, Holzer engaged a new, unaware audience in her dialogue. Also, through the use of text she made the viewer

²⁶⁸ Yoko Ono, *Cut Piece*, 1964, Performance, 1964.

²⁶⁹ Vito Acconci, *Seedbed*, January 1972, Performance, January 1972.

²⁷⁰ Felix-Gonzalez Torres, "*Untitled*" (*Placebo*), 1991, Candies individually wrapped in multicolor cellophane, endless supply, Dimensions vary with installation; Ideal Weight: 1,000-1,200 lbs., 1991, MoMA; Felix-Gonzalez Torres, "*Untitled*" (*Death by Gun*), 1990, Print on paper, endless copies, Stack: 9" at ideal height x 44 15/16 x 32 15/16", 1990, MoMA.

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participate through the act of reading, similar to Yoko Ono's Instruction Pieces²⁷¹ or Sol LeWitt's development of Wall Drawings, art works sold as instructions that necessitated the expertise of trained individuals to finish the final form.²⁷² These examples of participation were designed as systems of interaction between the artists, the idea, and the audience – requiring participation of the audience through the development of an spontaneous relationship with the artist, through the physical alteration of a work of art by actively taking an item, and through the inadvertent and intentional act of reading, thinking, or following a particular statement or instruction.

Newer forms of participation are exemplified by contemporary artists such as Julianne Swartz and Paul Ramirez Jonas. Jonas has been producing participatory sculptures and experiences since the nineties. One of the themes on which he has been producing work is the concept of exchange.²⁷³ Stemming from earlier work in 2005 in Cambridge, MA and 2008 for the Sao Paulo Biennial,²⁷⁴ his project in 2010, *Key to the City*, made in collaboration with Creative Time, was a continuation of the concept of exchange he explored in his earlier work.²⁷⁵ The experience of *Key to the City* began in Times Square in New York City; two participants would read a statement declaring why they are choosing to bestow the “key to the city” on the other individual and then

²⁷¹ Yoko Ono, *Grapefruit: A Book of Instructions + Drawings*, Nachdr. (New York: Simon & Schuster, 2007).

²⁷² Massachusetts Museum of Contemporary Art [MASS MoCA], “Sol LeWitt: A Wall Drawing Retrospective,” Exhibition Web Site, MASS MoCA, 2019, <https://massmoca.org/sol-lewitt/>.

²⁷³ For a further discussion on the concepts Exchange and Generosity in art see: Purves, *What We Want Is Free*.

²⁷⁴ Paul Ramirez Jonas, *Taylor Square*, 2005, Public Park (fence, bench, flagpole, grass, public space), 5000 keys that open the gates to the park, 2005, Artist's Website; Paul Ramirez Jonas, *Talisman*, 2008, 2500 keys to the Ciccillo Matarazo Pavilion, exchange booth, contract, 2500 visitor's keys, 2008, Artist's Website.

²⁷⁵ Paul Ramirez Jonas, *Key to the City*, 2010, People, 24,000 keys, 24 sites, 155 collaborators and the mayor, 2010, Artist's Website; Creative Time and Paul Ramirez Jonas, “Key to the City,” Project Website, Creative Time Presents, 2010, <http://creativetime.org/projects/key-to-the-city/>.

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both would sign the formal document. The keys that were distributed opened a number of hidden spaces around the city such as a restaurant kitchen and could be used to turn on and off a lamp post in Bryant Park. The work, which began as a simple, participatory act of exchange and culminated in a new experience of discovery and exploration, is one example of how an artist can employ participatory practices. Looking specifically at the medium listed on the artist's website, the project consisted of: "People, 24,000 keys, 24 sites, 155 collaborators and the mayor." Thus, in this case, "people" are the external participants, participating at the final stage of implementation, whereas the "collaborators" were those specifically involved from the initiation of the project and integral to the implementation as they included janitors, kitchen staff, *etc.*, in addition to the staff of Creative Time and the Mayor's office.

Another artist who similarly orchestrated moments of interaction and participation is Julianne Swartz. Many of her sculptures and installations are designed with sound and moments of enlightenment delivered by music or speaking. One of her projects, *Can you hear me?*, was located in the public sphere, necessitating participation by both audience members and a cooperative community base. This project was installed in The Sunshine Motel, a "shelter facility for economically disadvantaged men,"²⁷⁶ in 2004 during an exhibition to generate pre-museum awareness of the newly constructed New Museum on the Bowery in New York City.²⁷⁷ For this exhibit, Swartz produced a work that would bring the art world audience together with members of the

²⁷⁶ Rachael Arauz, "Look, Listen, Touch, Love," in *Julianne Swartz: How Deep Is Your*, by Rachael Arauz and Cassandra Coblentz (DeCordova Sculpture Park and Museum and Scottsdale Museum of Contemporary Art, 2012), 8–23.

²⁷⁷ Julianne Swartz, *Can You Hear Me?*, 2004, PVC pipe, mirror, wood, existing architecture and public phone, metal sign, participants, 39 x 10 x 15 feet, 2004, Artist's Website.

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local neighborhood as the installation required willing participation on both sides; hotel residents had to open the portal in order for the outside viewers to see or hear anything from the interior space and participants had to actively engage with the sculpture on the street to connect with the residents waiting above in conversation. Like Jonas's projects, the installation was temporary and not designed to create any long-term relationships or to affect any social change; rather, the project was based on the creation of a moment, a singular experience based on the willing exchange between two participants, as facilitated by the artist.

A second, interactive project which Swartz installed in public space that could be considered more collaborative and socially engaged than *Can you hear me?*, was her project entitled *Link/Line*, installed in Harrisburg, PA in 2001.²⁷⁸ This project was “prompted by an anti-Semitic hate-crime”²⁷⁹ and relied on the signed agreement by local residents and shop owners to maintain the work. Consisting of a simple red thread that was stretched across the city, Swartz asked local residents whose property the thread passed through to sign agreements that, in the case of the work breaking, they would tie the string back together, keeping the project intact during its duration. As a response to a hate-crime, Swartz's project was a simple and aesthetic gesture in public space which relied on the willing and active participation and goodwill of the local residents.

How these works of art by Jonas and Swartz can be placed on Arnstein's *Ladder* is difficult to determine. Jonas does not claim nor aspire to solve any societal or political

²⁷⁸ Julianne Swartz, *Link/Line*, 2001, 60,000 feet of red thread, 93 community volunteers, 2001, Artist's Website.

²⁷⁹ Arauz, “Look, Listen, Touch, Love.”

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urgency nor do the keys give unlimited control to the citizen. Rather, they are presented as interactive, social experiences designed and directed by the artist and the sponsors. Similarly, the form of collaboration and participation designed by Swartz, are examples of how simple gestures and creative forms of experience can successfully engage community members. Yet, both artists include people/collaborators/participants/community volunteers within the medium of each project, suggesting the dependency of the projects on the process of participation. Thus, participation here is the medium with which the artist is working, similar to presenting dialogues, relationships, or forms of living as a work of art as presented in the Introduction. However, because the illustrated forms of participatory practices are taking place after the project has been conceived, designed, and implemented by the artists, the role of the participant is diminished, suggesting that these works of art are less participatory than the higher levels of Citizen Control discussed elsewhere. On Arnstein's *Ladder*, their work and many artists working with similar forms of participation, may fall along the lower rungs of Therapy and Informing, straddling Nonparticipation and Tokenism.

The examples that have been cited in this section show an array of forms and levels of participation employed by artists over the past century. Beginning in the 1960s, movements which engaged audiences and created participatory works of art have often been linked to Joseph Beuys' theory of "Social Sculpture" in the 1970s. Beuys claimed that, just as everything could be art, such as Duchamp's urinal, so too could everyone be an artist.²⁸⁰ Beuys's theoretical concepts have since been adapted by

²⁸⁰ Tate, "Social Sculpture," *Learn; Online Resources; Glossary of Art Terms* (blog), accessed July 20, 2015, <http://www.tate.org.uk/learn/online-resources/glossary/s/social-sculpture>.

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contemporary artists who have pursued more egalitarian forms of participatory practice, such as Rick Lowe in *Project Row Houses* (1993)²⁸¹ or Jeanne van Heeswijk's *Project Freehouse* (2008) or *Homebaked* (2010),²⁸² all of which endeavor to reach levels of Citizen Power and Citizen Control on Arnstein's *Ladder* and are included in the Arte Útil archive of "useful art." Unlike the examples cited previously, these examples have been designed and implemented *with* the community participants. And, in the case of both of Heeswijk's projects, they reached a point where the community members took over the leadership and second life of each project, leaving the artist in the role of the initiator, as defined by Arte Útil practices discussed in the Introduction.

Based on the variety of artistic practices, participation should be considered as a delicate and complex system, and, as Bishop suggests, more sensitive to nuances and variations than Arnstein's *Ladder*.²⁸³ Stating that it "falls short of corresponding to the complexity of artistic gestures,"²⁸⁴ Bishop argues against the use of the *Ladder* to measure the success of a work of art. But, instead of attempting to measure the success of a work of art *as art* based on the level of participation which the artist employs, this current research considers, with respect to migratory communities, how different levels of participation may achieve more democratic forms of self-representation, identification of personal heritages, and the preservation of contemporary heritage

²⁸¹ Lowe et al., *Project Row Houses*; Project Row Houses, "Project Row Houses," Project Website, Project Row Houses, 2019, <https://projectrowhouses.org/>; Tom Finkelppearl and Rick Lowe, "Interview with Rick Lowe on Designing Project Row Houses," in *Dialogues in Public Art*, 2000, 239.

²⁸² Jeanne van Heeswijk, *Freehouse*, ongoing 2008, ongoing 2008, Nr. 086, Arte Útil, <http://www.arte-util.org/projects/freehouse/>; Freehouse, "Freehouse," Project Website, 2019, <http://www.freehouse.nl/>; Sue Bell Yank, "From Freehouse to Neighborhood Coop: The Birth of a New Organizational Form," *Field | A Journal of Socially Engaged Art Criticism*, no. 1 (Spring 2015); Heeswijk, "Homebaked," Ongoing 2010; Homebaked, "Homebaked Anfield," Project Website, 2019, <http://homebaked.org.uk/>.

²⁸³ Bishop, *Artificial Hells*, 2012, 279; Bishop, "Participation and Spectacle: Where Are We Now?," 41.

²⁸⁴ Bishop, "Participation and Spectacle: Where Are We Now?," 41.

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through social and cultural processes. Participation, in this context, is a medium through which to engage communities and a scale on which to evaluate the levels of power and agency embedded in their actions. Nevertheless, a further consideration of the different terms employed by art historians through which to analyze participatory and socially engaged works of contemporary art, such as collaboration, cooperation, and engagement, help to draw out the subtleties that are currently neglected on Arnstein's *Ladder*.

1.2.3.2 Collaboration and Cooperation

In a 2008 pointed critique of “participation” in contemporary art, Beech suggests to “contrast participation and collaboration” in response to Bishop’s 2004 article. Similar to Shackel and Chambers proposition in the context of archaeology, Beech argues that, “The rhetoric of participation often conflates participation with collaboration” to avoid answering questions such as, “Is participation always voluntary?” He continues, arguing that, “Collaborators, however, are distinct from participants insofar as they share authorial rights over the artwork that permit them, among other things, to make fundamental decisions about the key structural features of the work. That is, collaborators have rights that are withheld from participants.”²⁸⁵ Again, the response provided by this research is to consider “collaboration” as a practice within “participation,” that ranks along the levels of Citizen Power and Partnership (Figure 9).

²⁸⁵ Dave Beech, “Include Me Out!,” *Art Monthly* 315 (April 2008): 1–4.

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The concepts of “collaboration” and “cooperation” have also been suggested by Finkelpearl, Kester, and Bishop in their various publications that parse SE art.²⁸⁶ In citing and summarizing the approaches of Kester, Bishop, and Dougherty, Finkelpearl states his preference for “social cooperation” as a term to describe the projects illustrated in his book which include *Project Row Houses* and *Key to the City*. Finkelpearl suggests that the term “collaboration” in art history recalls the working relationship of “teams such as Gilbert and George or collectives such as Group Material,” in which authorship is fully shared. In contrast, “cooperation,” specifically “social cooperation,” an adaptation of Bishop’s “social collaboration,” “simply implies that people have worked together on a project.” He explains that, “Even the projects on the de-authored side of the spectrum involve a self-identified artist who can claim the title of initiator or orchestrator of the cooperative venture, including the projects in which little or none of the final product is by his or her own hand.”²⁸⁷

However, Finkelpearl’s experience as a museum director and, currently, as the commissioner of the New York City Department of Cultural Affairs colors his perspective and reflects that of a state official. While he considers himself working *for* the city and *for* the people in his role, nevertheless he facilitates work that is often commissioned or initiated by the state, thereby following a top-down process versus the examples of grassroots processes that are found in the Arte Útil archive. Finkelpearl is correct though in his recognition that there is always an artist or an “initiator” (in the case of Arte Útil projects) who are given credit for the work, thereby upending any

²⁸⁶ Finkelpearl, *What We Made*, 2012; Kester, *Conversation Pieces*; Kester, *The One and the Many*, 2011; Bishop, “The Social Turn”; Bishop, *Artificial Hells*, 2012.

²⁸⁷ Finkelpearl, *What We Made*, 2012, 6.

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notion of fully shared authorship that is suggested by the term collaboration. Thus, based on Finkelppearl's complication of the term collaboration, we now have a further term to add to the *Ladder* alongside Partnership – “cooperation” (Figure 11), which should also denote a form of “acting together.”

1.2.3.3 Engagement

The final term to be introduced in this section on socially engaged art is “engagement” – the term that is embedded within the practice of socially engaged art. The application of the term in the context of heritage practices was previously discussed above. In terms of the specific application of the term in contemporary art, the process of engagement has been used as a stepping stone to specify practices within the wider framework of participatory art, which was the original topic of Bishop's scholarship and thus shaped the discourse on the emerging genre of socially engaged art at the beginning of the 21st century.

However, as hinted at by Helguera's first chapter on Definitions,²⁸⁸ the “engaged” in Socially Engaged, is also referring to the engagement of the social sphere, compounded by social praxis and social issues and embodied by the community participants. Thus, altering our perspective, the process in this artistic context denotes a relationship with the outside world. In his article published in *Field* in 2015, Sholette specifies that, “For many artists the primary means of achieving this [i.e. “exiting the art world”] is withdrawal, or partial withdrawal, which sometimes involves turning to social and political engagement outside of art.”²⁸⁹ In his conclusion, Sholette reflected

²⁸⁸ Helguera, *Education for Socially Engaged Art*, 1–2.

²⁸⁹ Sholette, “Delirium and Resistance after the Social Turn.”

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on the emergence of socially engaged art into the art world and the outside world it found itself in in 2015.

In a field that is weakly theorized even in the best of circumstances, art's "social turn" makes the passage of engaged art out of the margins and into some measure of legitimacy all the more compelling as a matter for urgent debate. Because if art has finally merged with life as the early 20th Century avantgarde once enthusiastically anticipated, it has done so not at a moment of triumphant communal utopia, but at a time when life, at least for the 99.1%, sucks.

What is called for is imaginative, critical engagement aimed at distancing socially engaged art from both the turbocharged, contemporary art world, as well as from what Fischer calls capitalist realism in the postFordist, society of control, a world where "'Flexibility', 'nomadism' and 'spontaneity' are the hallmarks of management."²⁹⁰

Thus, noting the optimistic despair which Sholette expresses, and based on the transformation of terminology illustrated in this chapter, the proposal inscribed by the genre of socially engaged art announces the entrance of art and heritage practices into the messy zone of the social sphere, complicated by capital, community contestations, socio-political urgencies, globalization, control of the state, and the multiplicity of the public.

1.2.4 Other Relevant Terms and Processes

The final terms that remain to be introduced include empowerment, capacity-building, enabling, and skills-based approaches. While not used predominantly in this dissertation, the introduction of these terms are relevant to the larger discussion of community-based and participatory practices as they illustrate specific approaches that are gaining acceptance and popularity in heritage discourse, particularly in the context of the conservation of architectural and archaeological heritage in the Middle East and

²⁹⁰ Sholette.

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Turkey. Furthermore, they address issues of rights, agency, and education, topics that are addressed in the following chapters. Including these terms within this larger discussion on participatory practices aid in assessing them within the context of Arnstein's *Ladder* and the increasing levels of participation.

1.2.4.1 Empowerment

In Gibson, *et al.*'s article on "From Engagement to Empowerment" published in 2018, the authors, a group of US-based, architectural preservationists, argue that, "orthodox heritage practice's neglect of crucial social trends limit citizen empowerment and decision-making abilities for traditionally disenfranchised groups in heritage recovery, management, and planning after disaster."²⁹¹ The use of the term "empowerment" is not uncommon across heritage discourse, particularly alongside the contexts of awareness and capacity-building, and is also commonly employed in social sciences and political contexts.²⁹² However, the danger of this term, is that is used almost solely in the context of working with marginalized groups of people, often women or minorities. As the verb connotes the action of giving power, it therefore assumes the absence of power before implementation. The question, then, is how does empowerment relate with rights-based approaches in heritage? In the latter, does a right

²⁹¹ Gibson, Hendricks, and Wells, "From Engagement to Empowerment," 1.

²⁹² For examples of empowerment projects, see: Shelley Greer, "Heritage and Empowerment: Community-based Indigenous Cultural Heritage in Northern Australia," *International Journal of Heritage Studies* 16, no. 1–2 (January 1, 2010): 45–58, <https://doi.org/10.1080/13527250903441754>; Claudia Sardu et al., "A Bottom-up Art Event Gave Birth to a Process of Community Empowerment in an Italian Village," *Global Health Promotion* 19, no. 1 (March 1, 2012): 5–13, <https://doi.org/10.1177/1757975911423074>; Kester, "Aesthetic Evangelists: Conversion and Empowerment in Contemporary Community Art"; Emma Smith, "The Role of Syrian Refugees in The Sharing Economy and Technology Sector in Germany: A Neoliberal Approach to Integration and Empowerment," April 25, 2016, <https://dukespace.lib.duke.edu/dspace/handle/10161/11864>; "Terrestrial Journeys: Theatre to Empower Women."

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infer an assumption of power? Can someone who is not empowered (yet), claim their right – to health, to culture, to immigration?

1.2.4.2 Capacity-building

As empowerment suggests the absence of power, so to does the term and practice, “capacity-building,” infer an absence of capacity or ability. Therefore, similar to empowerment, capacity-building is a dangerous term to employ as it negates the agency of the person or community, the “have-not,” to use Arnstein’s language. Community-led projects do not employ this language; rather, projects that are categorized as “capacity-building” are almost always initiated by research and educational institutions or by international and intergovernmental organizations that are in the superior position to fund and provide a network of specialists.²⁹³

1.2.4.3 Enabling

Finally, similar to the issues presented in “empowerment” and “capacity-building,” the term “enabling,” as presented in Sinding-Larsen’s “Short Introduction” on Rights-based approach is defined as the following:

Enabling

Efforts to integrate rights-based approach *thinking* with conservation doctrine is about *enabling individuals and local communities*, with special focus on

²⁹³ World Monuments Fund, “Building Conservation Capacity in Syria and Jordan,” Project Website, accessed July 26, 2017, <https://www.wmf.org/project/building-conservation-capacity-syria-and-jordan>; United Nations Educational, Scientific and Cultural Organization [UNESCO], “Enhancing Capacities Worldwide for Safeguarding Intangible Cultural Heritage,” Organization Website, UNESCO Intangible Cultural Heritage, 2019, <https://ich.unesco.org/en/capacity-building>; British Council, “Heritage Skills for Peace and Capacity Building,” Funding - Project Website, British Council, 2019, <https://www.britishcouncil.org/arts/culture-development/cultural-protection-fund/projects/heritage-skills-for-peace>; Kültürel Mirası Koruma, “Heritage Skills Build Capacity,” Project Website, Kültürel Mirası Koruma, 2019, <http://www.kmkm.org.tr/en-us/koru>.

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bottom-up processes. The aims are capacity building, awareness raising, empowerment, conflict resolution, and to support informed participation and management – all of the above located well within the main frame of ICOMOS expressed objectives.²⁹⁴

This definition by Sinding-Larsen, presented within the context of ICOMOS’s proposal for a rights-based approach to heritage management, includes all of the aforementioned terms – empowerment, capacity building, and raising awareness – further illustrating the continued and prevalent usage of these terms by international heritage organizations. While in the following chapter this rights-based approach is suggested as a promising path towards developing more people-centered practices, Sinding-Larsen’s inclusion of the term “enabling” is problematic, as it maintains a top-down approach – contrary to what he claims. Terminology that assumes a place of power over “individuals and local communities” automatically nullifies the ability of projects to begin their life at the level of Citizen Power. As this dissertation forefronts the processes of participation, problematic terminology such as enabling is not used.

1.2.4.4 Skills-based

Providing an alternative to these approaches, the Dutch artist, Jeanne van Heeswijk’s proposition of a “skills-based approach” is better suited to acknowledge the rights, agency, and power already embedded within a community. This approach starts with the consideration of what skills already exist among the participants and builds the upcoming project accordingly. For example, in the initial stages of *Freehouse*, the research team began with interviewing the local residents regarding the skills they

²⁹⁴ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective.”

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possessed and the types of services and facilities they would be interested in developing in the community.²⁹⁵ Similarly, in the context of a project exemplifying the Council of Europe's Faro Convention, the skills-based approach was proffered by Heeswijk as a method of considering the capacities that already were in existence at the site and building a participatory project based on those findings and the interested participants.²⁹⁶

Terms describing approaches such as “skills-based” that recognize the agency, power, rights, and skills of the persons and communities is preferred and used in this research. Particularly with migratory communities, in which most research presumes the marginalized role of the source community, this dissertation begins with the assumption that agency and knowledge is already embodied by the community. In the case studies presented in Chapters 3-5, “skills-based” is proffered as an approach that engenders cultural production and a more equitable exchange of knowledge, through increasing levels of participatory approaches and community-led practices.

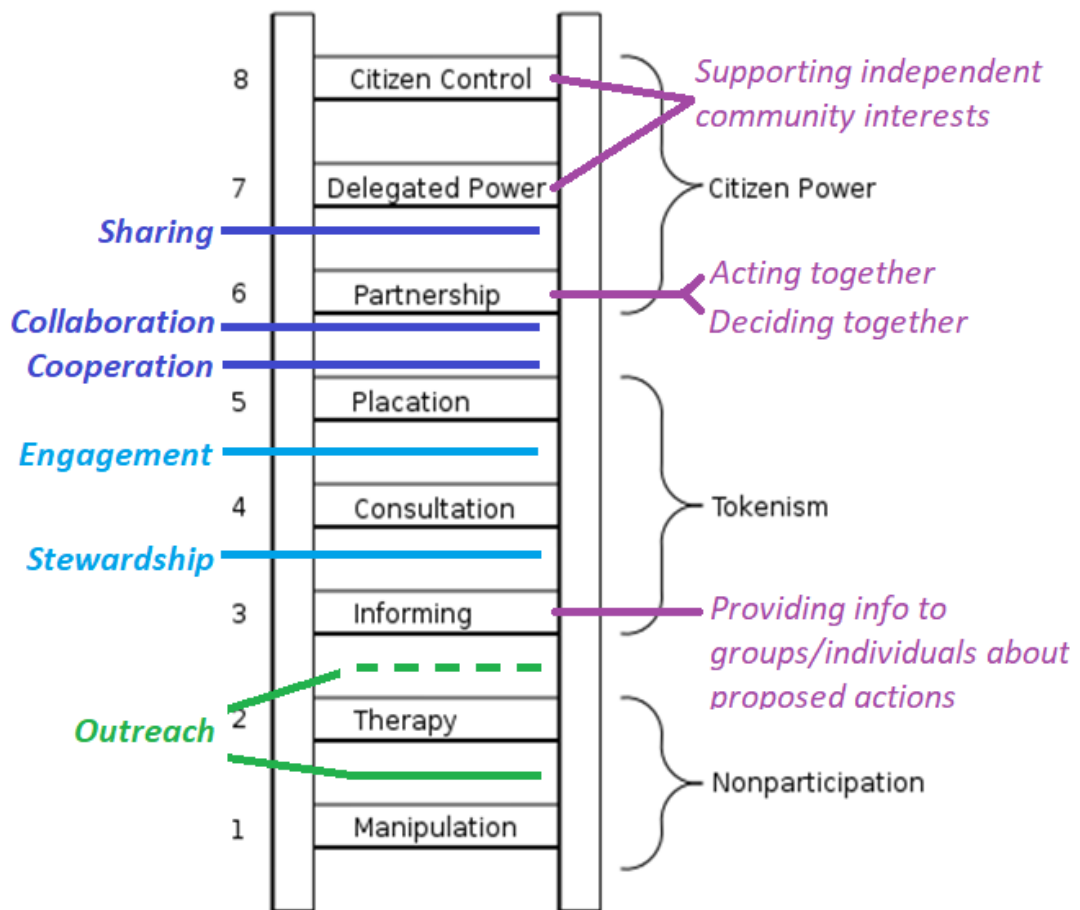
1.2.5 Summary: Adding Rungs to the Ladder

Thus, based on the previous discussions presented in Section 1.2 “Defining Participation, Collaboration, Outreach, Engagement, & Other Terms,” I propose the following modifications to Arnstein's *Ladder of Citizen Participation* (Figure 11).

²⁹⁵ Yank, “From Freehouse to Neighborhood Coop: The Birth of a New Organizational Form.”

²⁹⁶ Ed Carroll, Vita Gelūnienė, and Albinas Vilčinskas, “The Šančiai Cabbage Field Project – Small Scale Seeks Grand Transformation” (Kaunas, Lithuania: Agenda 21 for Culture, 2017), www.kaunas.lt.

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*Figure 11 Adapted version by author of Arnstein's Ladder of Citizen Participation (1969) with IUCN and Chapter 1, Section 2 discussion on Participatory Practices (v.1)*²⁹⁷

²⁹⁷ Arnstein, "A Ladder of Citizen Participation"; The Heritage Council, *Gustavo Araoz, President of ICOMOS International, on World Heritage & Sustainable Development at the "Your Place or Mine: New Initiatives Engaging Communities in Interpreting & Presenting Heritage in Ireland" Conference.*

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1.3 Conclusion

In summary, the main terms I have focused on in this discussion have included: *public*, *community*, *migrants*, *refugees*, *asylum seekers*, *people on the move*, *participation*, *outreach*, *engagement*, *collaboration*, *empowerment*, *capacity-building*, *enabling*, and *skills-based*. By presenting discussions and projects from various backgrounds, the similarities and contradictions in the discourses in these different fields and practices are defined. This initial discussion on terms and discourses has also shown that these terms are often used in very fluid ways and are not easily defined. As these fields – migration studies, SE art, and heritage – develop and come together, a more rigorous definition of terms is required. For example, the preparation of a “standards & guidelines” lexicon would enable practitioners in these separate fields to come together and assess their practices and develop a more critical perspective on what they are doing.

The following Chapter 2 builds on the terms and scholarship presented in this chapter and presents an in-depth historiography of how “participation” and “people” have been included in heritage policies over the last century. Together, these first two chapters serve as the theoretical and practical framework in which to consider the three case studies that are presented in Chapters 3 – 5. These projects, the artists-run space, the boat-making workshop, and the book store, illustrate how the themes of community, migration, participation, collaboration, and partnership, that were defined at length in this chapter, are enacted in contemporary and real-world practices of art, culture, and heritage. In the final conclusion, these themes will be reflected on once again and considered in more detail based on the three case studies, with considerations of how

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the development of this language and the corresponding practices may facilitate more people-led processes within the emerging field of critical heritage studies.



CHAPTER 2

TRACING PEOPLE & PARTICIPATION IN HERITAGE POLICIES

2.1 Introduction

I started this doctoral project after four years of field experience in Turkey during which I witnessed the necessity for more sensitive and creative approaches to working with/for/in communities. In the previous chapter I proposed a more rigorous evaluation of the lexicon of terms used to describe “community engagement” in heritage projects. Heritage has come a long way towards recognizing the people who produce heritage since it was institutionalized following World War I; yet, there is more work to do in terms of decolonizing the field, which is deeply rooted in European and Western ideals.

The first section of this second chapter includes an overview of the developments in heritage policy as they relate to the relationship between the public and practitioners. A chronological analysis of the relevant documents is followed by brief discussions on the emergent themes of heritage as a human right and people-centered approach to conservation, which have emerged, in part, due to the various developments in international legislature as well as within academic and critical

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discourse. These parallel developments within the critical academic literature illustrate how the field has developed within institutions such as universities.

In this dissertation I explore the intersection between critical heritage and socially engaged art, two relatively new fields – situated in-between various, established departments and professional practices, including archaeology, anthropology, sociology, architecture, urban studies, history, art history, visual arts, and social work. Thus, in this chapter, establishing the framework and historical development of heritage is critical for understanding the contemporary context in which this research is situated as well as in articulating the future of this work and the potential of proposed alternatives.

2.2 Development of “People and Heritage” in Policy

There has been a great deal written on the concept of the public and heritage, encompassing different perspectives and practices. In order to begin to trace the development of this concept and this relationship within the field of heritage, the following section provides a chronological analysis of the relevant international documents. Most of these documents are agreements ratified by a group of like-minded international bodies and representatives and, therefore, these “charters,” “conventions,” and “declarations” become a publicly documented display of the conceptual growth of intellectual thought in relation to the world, society, and heritage. Alternatively, a few among these relevant documents are legal documents formally passed by a governing body and, therefore, are enforceable, with legal consequences.²⁹⁸

²⁹⁸ Such as the “E-CFR: Title 43: Public Lands: Interior - Part 10—Native American Graves Protection and Repatriation Regulations,” Electronic Code of Federal Regulations §, accessed April 24, 2015.

2.2.1 Post-War Policies

The Athens Charter, 1931

One of the first official documents from the twentieth century that appears within the mainstream, international (albeit, Eurocentric) heritage discourse, is *The Athens Charter for the Restoration of Historic Monuments*, drafted by the First Congress of Architects and Technicians in 1931.²⁹⁹ This ratification date falls after World War I, thereby confirming that this charter was written by a group of architectural experts specifically for the rebuilding of Europe after the Great War and to establish preventative measures in the case of future wars. What is crucial for this discussion is the focus in the charter on tangible and built forms of heritage: the buildings, the architecture, and the monuments.

As its title denotes, this first policy focused on the protection, restoration and conservation of “Monuments.” People (i.e. non-experts) are only linked to the heritage in Section II on the *Administrative and Legislative Measures Regarding Historical Monuments* and in subsection “b) The role of education in the respect of monuments” under Section VII – *The Conservation of Monuments and International Collaboration*. In the former section, it is stated that “[The Conference] unanimously approved the general tendency which, in this connection, recognises a certain right of the community

²⁹⁹ There is also an interesting article comparing this charter to another of the same name from 1933 and showing how “ahead of their time” both charters were. See: Cristina Iamandi, “The Charters of Athens of 1931 and 1933: Coincidence, Controversy and Convergence,” *Conservation and Management of Archaeological Sites* 2, no. 1 (January 1, 1997): 17–28, <https://doi.org/10.1179/135050397793138934>.). In some ways, on rereading the charter I would agree that the first Athens Charter was ahead of the time in terms of its approach to preservation, but it is not in terms of how people are included in the processes of heritage. It should also be remembered that the Athens Charter was conceived during and after a “study cruise” around Greece (and presumably the islands), during which the group of experts visited the many Classical monuments of ancient Greece.

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in regard to private ownership.”³⁰⁰ In this case, people are recognized as having a “*certain right*” but only in relation to “private ownership,” all of which is nested under the larger consideration of the legal protection for the built, historical heritage. Following this line of thought, the charter goes on to identify that the differences in existing and proposed legislature stem from “the difficulty of reconciling public law with the rights of individuals.”³⁰¹ And subsequently, their suggestion is that the proposed legislature, “Should be in keeping with local circumstances and with the trend of public opinion, so that the least possible opposition may be encountered.”³⁰² However, these capitulations are then followed by statements to the affect that legislature should account, “For the sacrifices which the owners of property may be called upon to make in the general interest.” And, moreover, that “[The Conference] recommends that the public authorities in each country be empowered to take conservatory measures in cases of emergency.”³⁰³ Thus, while recognizing the [ownership] rights of communities and individuals have to the [built] heritage, in the end, sacrifices might have to be made for the greater good and “public authorities” (i.e. government officials and sanctioned experts) have the reigning authority over the monument in a state of emergency.

In the latter section, “subsection b)”, under the theme of education, there are two considerations of the role of people which is relevant to this research.

The Conference, firmly convinced that the best guarantee in the matter of the preservation of monuments and works of art derives from the respect and

³⁰⁰ The 1st International Congress of Architects and Technicians of Historic Monuments, *The Athens Charter for the Restoration of Historic Monuments* (Athens, Greece: International Council on Monuments and Sites [ICOMOS], 1931), sec. II.

³⁰¹ The 1st International Congress of Architects and Technicians of Historic Monuments, sec. II.

³⁰² The 1st International Congress of Architects and Technicians of Historic Monuments, sec. II.

³⁰³ The 1st International Congress of Architects and Technicians of Historic Monuments, sec. II.

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attachment of the peoples themselves;

Considering that these feelings can very largely be promoted by appropriate action on the part of public authorities;

Recommends that educators should urge children and young people to abstain from disfiguring monuments of every description and that they should teach them to take a greater and more general interest in the protection of these concrete testimonies of all ages of civilization.³⁰⁴

The first line hints at the theme of stewardship, which would later be taken up more wholeheartedly and endorsed by heritage theorists and institutions, such as David Lowenthal and UNESCO, in the mid to late twentieth century.³⁰⁵ These feelings of “respect and attachment” may be promoted by the same “public authorities” mentioned above. And secondly, education should be used as a tool to instruct younger generations not to deface monuments.³⁰⁶ The perspectives that are drawn in this original document set the stage for how people (again, specifically, non-experts) are included in the heritage literature, policies, and practices throughout the following century; it has only been in the past twenty to thirty years that this perspective has begun to shift as practitioners and scholars have begun to reconsider the role of “experts” in processes

³⁰⁴ The 1st International Congress of Architects and Technicians of Historic Monuments, sec. VII.b.

³⁰⁵ David Lowenthal, “Stewarding the Past in a Perplexing Present,” in *Values and Heritage Conservation: Research Report* (Los Angeles, CA: Getty Conservation Institute, 2000), 18–25; Jessica Brown, Terence Hay-Edie, and UNESCO, *Engaging Local Communities in Stewardship of World Heritage: A Methodology Based on the COMPACT Experience*, World Heritage Papers 40 (Paris, France: United Nations Educational, Scientific and Cultural Organization, 2014), <http://whc.unesco.org/en/series/40/>; United Nations Educational, Scientific and Cultural Organization [UNESCO] and Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage, “Operational Guidelines for the Implementation of the World Heritage Convention” (UNESCO World Heritage Centre, July 12, 2017), <https://whc.unesco.org/en/guidelines/>.

³⁰⁶ When we remember that this conference took place in Athens, it may be an interesting side note to mention that on the Temple of Poseidon at Cape Sounion, a short drive or cruise from Athens and therefore a possible fieldtrip for the participants of the Athens Conference of 1931, there is some of the most famous graffiti – inscribed by Lord Byron himself. With this interesting remnant of the past, how then can one unreservedly instruct youngsters not to “disfigure” monuments. Such monuments are not immaculate objects and should not be treated as pure objects, devoid of change. Interestingly, in another part of this Charter, the authors do recommend “that the historic and artistic work of the past should be respected, without excluding the style of any given period.” However, they do say “style” not “marking” or “alteration.”

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of heritage recognition and preservation.³⁰⁷

The Hague Convention, 1954

After the Second World War, the next document frequently cited by heritage practitioners is *The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict*, which was ratified in 1954 by the United Nations Educational, Scientific, and Cultural Organization [UNESCO]. In this document the heritage being protected was termed as “cultural property.” Again, not the people, traditions, or the culture itself, but rather the tangible remains; the “movable or immovable property,” “buildings,” and “centers containing monuments,”³⁰⁸ which had been threatened and destroyed, this time due to World War II, were being protected in this document and at this stage. While this text bends towards a more practical tone, establishing a specific method for the protection and transportation of objects and refuges through the use of a standardized emblem, the main targeted audience for the convention are “the armed forces and personnel engaged in the protection of cultural property.”³⁰⁹ The “general population” are only fleetingly referred to in this article in opportunities of “civilian training” and in terms of fostering awareness of the convention. While the text is specifically concerned with protecting the “cultural heritage of all mankind,” it is the

³⁰⁷ In the first decade of the 21st century, the increasing role of the community in the field of archaeology and heritage was documented through publications including the 2002 Special Issue of *World Archaeology Journal* on “Community Archaeology” (in which there are no articles from a European or UK context) and in Smith and Waterton’s 2009 publication, *Heritage, Communities, and Archaeology*. More recently, the reconsidered role of the expert in these processes have been documented in publications including the essays in Schofield’s 2014 edited collection, *Who Needs Experts? Counter-mapping Cultural Heritage*.

³⁰⁸ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention” (The Hague, May 14, 1954).

³⁰⁹ United Nations Educational, Scientific and Cultural Organization [UNESCO], Article 25.

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actions of the decision makers and practitioners in the field, including the armed forces, that this convention is strategically targeting.

According to legal scholar, Manlio Frigo, the language established in this early text continued to be used in later UNESCO conventions including the 1970 “Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property” and in the “Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, of 26 March 1999.” In Frigo’s detailed examination of the legal distinction between the terms “Cultural Heritage” and “Cultural Property,” he cites an earlier 1992 article on the topic as well as the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage when expounding on the inadequacy of the term ‘cultural property’: “Conversely, the concept of cultural property is ‘inadequate and inappropriate for the range of matters covered by the concept of the cultural heritage’,³¹⁰ which includes, *inter alia*, the non-material cultural elements (like dance, folklore, etc.) more recently deemed entitled to legal protection at the international level.” These distinctions, while not fully attesting to a theoretical approach specific to an organization,³¹¹ do suggest a political and legal distinction between the use of the terminology, leading us to consider the impact of these conventions on the greater development of the theoretical and practical field over the course of the 20 and 21st centuries.

³¹⁰ Lyndel Prott and Patrick J. O’Keefe, “ ‘Cultural heritage’ or ‘cultural property’?”, *International Journal of Cultural Property*, Vol. 1, 1992, p. 319 cited in Manlio Frigo, “Cultural Property v. Cultural Heritage: A ‘Battle of Concepts’ in International Law?,” *Revue Internationale de La Croix-Rouge/International Review of the Red Cross* 86, no. 854 (June 2004): 369, <https://doi.org/10.1017/S1560775500180861>.

³¹¹ Frigo, 368.

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Venice Charter, 1964

A decade later, in 1964, *The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites* was drafted by the Second Congress of Architects and Technicians and was considered a revision of the earlier Athens Charter.³¹² The changes that were made in the title and the goals of the charter were the additional concepts of “conservation” and of “sites.” “Conservation,” as opposed to “restoration,” extended the scope from rebuilding a structure to include preventative measures towards the preservation and sustainment of the built heritage. Similarly, the addition of “sites” to “monuments” expanded the definition from a sole building to a built environment.³¹³ The following year, in 1965, this charter was used as the founding document of what we now know as the International Council on Monuments and Sites [ICOMOS].³¹⁴

In the 1964 document, “people” are included in the discourse in the introductory paragraph in the context of establishing “monuments as common heritage” and the imperative of protecting the monuments for “future generations.”

People are becoming more and more conscious of the unity of human values

³¹² International Council on Monuments and Sites [ICOMOS], *The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites*, 1964, <http://www.icomos.org/venicecharter2004/index.html>.

³¹³ Marta de la Torre et al., *Heritage Values in Site Management: Four Case Studies*, ed. Marta de la Torre (Los Angeles, CA: Getty Conservation Institute, 2005), 4. Another hint at this expansion of heritage was claimed by Lowenthal: “Historic sites multiply from thousands to millions; 95 percent of existing museums postdate the Second World War.” David Lowenthal, *The Heritage Crusade and the Spoils of History*, 7th ed. (Cambridge: Cambridge University Press, 2009), 3. This data may suggest that “site” was also intended to cover “collections” of heritage objects along with the building in which they were housed.

³¹⁴ This INGO has not changed its name for the past fifty years, but a fair question would be to ask if they have expanded their goals? The answer appears to be ‘not too much’ as Sinding-Larsen clarifies in a 2014 ICOMOS document that “Simply stated as ‘objects and places,’ tangible heritage remains a focus of ICOMOS mission and mandate, although conservation work takes places within socio-cultural change,” with a follow-up statement that “The intangible cultural dimensions are hence of increasing importance.” Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 5.

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and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized³¹⁵

While the term “heritage” rather than “property” was used throughout the charter, in comparison to the 1931 Charter or the 1954 Convention, the role of the general public stayed the same: as stewards of the common heritage, fostered through education, led by experts, who were concerned with promoting respect and awareness.

Stewardship/Education

Following these initial documents, there are two perspectives that shaped the way in which people began to be included in the heritage discourse, these include: (1) stewardship and education and (2) regional influences/constraints (which will be discussed in the following Section 0). Stemming from the perspective first presented in the 1931 Athens Charter, mentioned above, the first of these tactics was the role of stewards which practitioners saw the public playing within the process of heritage preservation. This approach has endured even in the recent literature and policies: in both Lowenthal’s 2000 chapter in a Getty Publication and referenced in the Preamble of the 2008 ICOMOS *Quebec Charter*, the public are still considered stewards of the past and deigned responsible for playing de-facto preservationists.³¹⁶ Tracing this concept to before the post-war period, Smith and Waterton suggest that in the nineteenth century, and up through World War I, the importance of heritage was linked to the notion that the destruction of heritage was detrimental to the creation and

³¹⁵ International Council on Monuments and Sites [ICOMOS], *The Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites*, para. 1.

³¹⁶ Lowenthal, “Stewarding the Past in a Perplexing Present”; International Council on Monuments and Sites [ICOMOS], *The Quebec Declaration on the Preservation of the Spirit of Place*, 2.

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preservation of identity, cultures, and nationalism.³¹⁷ In order to convey this concept and the importance of why heritage should be preserved for future generations heritage practitioners, therefore, turned to educating the general public and inspiring them to take care of the past that was being lost.

This educational aspect continues to be reflected in the development of heritage practices as methods of audience engagement are applied by practitioners across the field; specifically, educational programs have become one of the most popular preventative tools that heritage practitioners employ. An aspect of this educational approach is visible through the language used, which includes “creating awareness” or “enhancing public appreciation”³¹⁸ for the past amongst a group of, presumably, previously unconcerned constituents. One may even consider that the language used in the latter phrase from The Ename Charter was a direct paraphrase from the Athens Charter, which stated that: “these feelings [of respect and appreciation of the peoples themselves] can very largely be promoted by appropriate action on the part of public authorities.”³¹⁹ This aspect of involving the public is one of the most pertinent indications as to how practitioners conceive of the role of a public audience and the relationship that is being fostered between the local communities, the experts, and the heritage.³²⁰ Evident in a recent document, discussed in more depth below, Article 6 of *The Quebec Declaration* maintains this perspective by suggesting the formation of

³¹⁷ Smith and Waterton, *Heritage, Communities and Archaeology*, 28.

³¹⁸ International Council on Monuments and Sites [ICOMOS], *The Ename Charter: The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* (Ename, Belgium: ICOMOS, 2007), <http://www.enamecharter.org/index.html>. 2.

³¹⁹ The 1st International Congress of Architects and Technicians of Historic Monuments, *The Athens Charter for the Restoration of Historic Monuments*.

³²⁰ R. Brook and Mary Tisdale, “Can a Federal Agency Educate the Public about Its Heritage,” *Archaeology and Public Education* 2 (1992): 1–4.

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educational programming in order to foster stewardship, or in this case “safeguarding” of the past.³²¹

2.2.2 Expanding Geographical Influences in the 2nd half of the 20th century

A second factor that influenced the way in which heritage was conceived and was manifest in the relationship generated between experts and the public was the influence of non-European perspectives and cultures. By the last quarter of the twentieth century the main criticism of these early charters was focused on their Eurocentric perspective – concerning how heritage was defined and what steps should be taken to recognize and preserve heritage. As Lowenthal states, “The language of heritage that suffuses the world is mainly Western. The first historic monuments meeting in 1931 engaged Europeans alone.”³²² However, as the field and scholarship grew, the perspectives put forth reflected a widening geographic and cultural influence on the field of heritage.

The Burra Charter, 1970s, 1988, 1999

In contexts such as Australia and New Zealand or the Americas, where much of the heritage is related to indigenous cultures,³²³ the focus on built environments and monuments, espoused by the UNESCO and ICOMOS policies, was considered lacking in larger regional and cultural application and understanding. To this end, conversations began in the 1970s amongst practitioners in these regions which addressed alternative

³²¹ International Council on Monuments and Sites [ICOMOS], *The Quebec Declaration on the Preservation of the Spirit of Place*, Article 6.

³²² Lowenthal, *The Heritage Crusade and the Spoils of History*, 5.

³²³ See a further discussion on the concept of indigenous knowledge and archaeology in Daryl Stump, “On Applied Archaeology, Indigenous Knowledge, and the Usable Past,” *Current Anthropology* 54, no. 3 (2013): 268–298.

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understandings of heritage.³²⁴ The main document which first resulted from these conversations was *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, the first draft of which was ratified in 1988; a final, edited version was passed a decade later in 1999. As its title outlines, this charter is focused on “Places of Cultural Significance.” No longer was the focus constrained to monuments or sites; by this point, the focus shifted to “places.” Likewise, no longer was the heritage labeled as cultural property; rather, the term of “cultural significance” was used. The authors of The Burra Charter defined their concepts thus:

1.1 *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric, setting, use, associations, meanings, records, related places* and *related objects*. Places may have a range of values for different individuals or groups.³²⁵

One further definition that is relevant for the following discussion is “associations”:

1.15 *Associations* mean the special connections that exist between people and a *place*.³²⁶

These definitions used in The Burra Charter showcase the way in which heritage places were conceptualized and how the approach had begun to incorporate a wider scope, especially as it became concerned with how people were integrated into the dialogue.

The recognition of the link between people and the place is referenced under Article

³²⁴ In her article, Clark mentions the development of the Burra Charter and James Semple Kerr, who was originally based in the UK and then moved to Australia, as playing an instrumental role in the shaping of The Burra Charter. Kate Clark, “Values-Based Heritage Management and the Heritage Lottery Fund in the UK,” *APT Bulletin* 45, no. 2/3 (January 1, 2014): 66.

³²⁵ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, *The Burra Charter*, sec. 1.

³²⁶ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, sec. 1.15.

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24.1: “Significant *associations* between people and a *place* should be respected, retained and not obscured.”³²⁷ This concept is also present in the section outlining the changes made to the earlier draft, which highlight the new perspective on including people within this document: (**emphasis mine**)

3. *Peopling the Charter*

The way the Charter deals with social value has been improved (through the recognition that significance may be **embodied** in use, associations and meanings); spiritual value has been included (Article 1.2); **and the need to consult and involve people has been made clear** (Articles 12 and 26.3).³²⁸

The process of participation is defined in a following article, under the heading:

“Conservation Practice – Article 26. Applying the Burra Charter process.”

26.3 Groups and individuals with *associations* with a place as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.³²⁹

And finally, under the heading “Procedures for Undertaking Studies and Reports:”

8.0 Exhibition and comment

The report for any project of public interest should be exhibited in order that interested bodies and the public may comment and reasonable time should be allowed for the receipt and consideration of comment. Where public exhibition is not appropriate, comment should be sought from relevant individuals, organisations and specialists.³³⁰

In these segments from The Burra Charter, the wider scope of heritage and the new emphasis and definition of the role of people within the heritage process are manifest. By the end of the twentieth century heritage practitioners had recognized and defined the new direction heritage practices needed to take. These definitions and this charter

³²⁷ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, sec. 24.1.

³²⁸ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, 22.

³²⁹ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, sec. 26.3.

³³⁰ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, 19.

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can be considered an important steppingstone that would lead to further understandings of heritage in the twenty-first century. A recent, special issue, published in 2014, was dedicated to the reassessment of The Burra Charter and lends some interesting perspectives on the development of the field in retrospect.³³¹ Some of these articles and perspectives will be elaborated on in a later section dealing with the concept of values-based site management; but, for the moment, it is useful to note that while this charter is still important in the chronology of the discourse on heritage, new perspectives are continually being published.

NAGPRA, 1990 and First Peoples Act, 1996

In addition to the Burra Charter, two acts were passed in the United States and Canada in the 1990s. These legally binding documents included the *Native American Graves Protection and Repatriation Act [NAGPRA]*,³³² passed by the US Government in 1990 and the *First Peoples Language and Culture Act*, passed by the Government of British Columbia in 1996. Both of these laws were efforts by the relevant governments to protect the rights of the indigenous communities. While different inspirations are cited in the different regional contexts, as mentioned by Clark concerning the Burra Charter, in this instance, Shackel relates the change in U.S. policy to the Civil Rights movement in the 1960s.³³³ While the similarity with the Burra Charter is that these laws recognize

³³¹ Chris Johnston, "Inhabiting Place: Social Significance in Practice in Australia," *APT Bulletin* 45, no. 2/3 (January 1, 2014): 39–47; Meredith Walker, "The Development of the Australia ICOMOS Burra Charter," *APT Bulletin* 45, no. 2/3 (January 1, 2014): 9–16; Clark, "Values-Based Heritage Management and the Heritage Lottery Fund in the UK."

³³² e-CFR: Title 43: Public Lands: Interior - Part 10—Native American Graves Protection and Repatriation Regulations.

³³³ Shackel and Chambers, *Places in Mind*, 4. This timeline provides an interesting parallel to the development of participatory, community and socially engaged art practices in the second half of the 20th century.

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the rights and role of the indigenous populations with respect to their own heritage and culture, the difference is the prioritization of their rights over the interpretation of the heritage by others. For instance, these two North American laws place more authoritarian limits on archaeologists than in charters such as the Burra Charter, or later examples such as the Faro Convention and the Ename Charter, which provide alternative suggestions for shifting perspectives and redefining how heritage is conceived and may be protected. The initial reaction by the archaeologists in the U.S. to the laws and the limits, however, was apparently one of apprehension and a fear of the law restricting their own rights to the heritage they studied.³³⁴ Fortunately, this perspective has changed as archaeologists have become more reflexive in their practices over the past two decades in the United States.³³⁵

Nara Document, 1994

Finally, the last policy to be discussed in the context of non-Western and late 20th century developments in heritage discourse, is the *Nara Document on Authenticity* which was passed in 1994 in Japan. This document has become significant in the course of heritage studies and management practices for a number of reasons. It is often cited for its positions on the topics of human rights and cultural diversity, in addition to authenticity. Moreover, the Nara Document is also critical in terms of adding more non-Western perspectives of heritage studies, especially as it was drafted in proximity

³³⁴ Sara L. Gonzalez and Ora Marek-Martinez, "NAGPRA and the Next Generation of Collaboration," *The SAA Archaeological Record*, NAGPRA and the Next Generation of Collaboration, 15, no. 1 (January 2015): 11.

³³⁵ Gonzalez and Marek-Martinez, "NAGPRA and the Next Generation of Collaboration." This can also be related to the development of Public Archaeology in the 1970s as defined by Charles R. McGimsey in his 1972 publication *Public Archaeology*. McGimsey III, *Public Archaeology*.

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(timewise and geographically) to the Burra Charter. The importance of these two documents has been further articulated in 2014 by Sinding-Larsen in his “Short Introduction” to the ICOMOS program, “Our Common Dignity” on the Rights-based approach (discussed in section 2.3). He states that, “Particularly the Burra Charter (ICOMOS Australia) and the Nara Document on Authenticity have contributed (authenticity and cultural diversity) to widen a somewhat ‘Eurocentric’ perception of the ‘approved’ definition of heritage.”³³⁶ Yet, this perspective on expanding what constitutes heritage from non-Western contexts is still being debated, as attested to in a book review on Waterton and Watson’s 2015 *Palgrave Handbook of Contemporary Heritage Research* by Martens and Jedlicki.³³⁷ In this review article, they comment that, “Of a total of 39 authors, only 5 have a non-Western background,” calling attention to the continued dominance of Western-perspectives in the heritage discourse.³³⁸

2.2.3 Into the 21st Century

Following these perspectives from non-European contexts, since 2000 there have been a further group of charters passed that have continued to expand and build upon this concept of the definition of heritage, leaning more towards encompassing people, as opposed to experts in the dialogue of how that heritage should be preserved and how heritage is defined. In addition, while some meetings still took place within Europe, the

³³⁶ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 5.

³³⁷ Waterton and Watson, *The Palgrave Handbook of Contemporary Heritage Research*, 11.

³³⁸ Emiel Martens and Camila Malig Jedlicki, review of *The Palgrave Handbook of Contemporary Heritage Research*, by Emma Waterton and Steve Watson, *Heritage & Society*, March 20, 2018, 2, <https://doi.org/10.1080/2159032X.2018.1451273>.

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locations of these charters and meetings have been more often located in new countries, embracing a wider network of participants, perspectives, and contexts.

Convention on Intangible Heritage, 2003

Next in chronological order, one of the earliest documents passed in the 21st century concerning heritage, drafted again primarily in a European-context however, is UNESCO's *Convention for the Safeguarding of the Intangible Cultural Heritage*, published in 2003. While the focus of this doctoral research is not "intangible heritage," *per se*,³³⁹ recognizing this charter's role and placing it within the general chronology of heritage and people is important due to its expansion of the concept of heritage and the increasing role of communities in the definition of the heritage under the protection of UNESCO. The concept of intangible heritage was rooted in the development of the preservation of folklore, traditions, music, dance, cuisine;³⁴⁰ some practitioners are now extending its definition to incorporate sensory elements of culture.³⁴¹ As mentioned in the charters and declarations above, as well as in the preamble of the Quebec Charter, discussed below, and in the 2003 Convention, intangible heritage is an integral aspect

³³⁹ There is an entire body of literature dedicated to the concept and development of Intangible Heritage, which will not be addressed at length in this dissertation. For references see: Laurajane Smith and Natsuko Akagawa, eds., *Intangible Heritage*, Key Issues in Cultural Heritage (London ; New York: Routledge, 2009); Michelle L. Stefano, Peter Davis, and Gerard Corsane, *Safeguarding Intangible Cultural Heritage* (Boydell Press, 2012); Christina Kreps, "Indigenous Curation as Intangible Cultural Heritage: Thoughts on the Relevance of the 2003 UNESCO Convention," in *Theorizing Cultural Heritage*, vol. 2, 1 (Smithsonian Center for Folklife and Cultural Heritage, 2004), https://folklife.si.edu/resources/center/cultural_policy/pdf/ChristinaKrepsfellow.pdf; Rex Nettleford, "Migration, Transmission and Maintenance of the Intangible Heritage," *Museum International* 56, no. 1–2 (May 1, 2004): 78–83, <https://doi.org/10.1111/j.1350-0775.2004.00460.x>.

³⁴⁰ Article 2.1 and 2.2 in UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage* (Paris, 2003), <http://www.unesco.org/culture/ich/index.php?pg=00006>.

³⁴¹ Lauren N. Davis, "Sensorial Urbanism and Smellscapes: Documenting and Exhibiting Istanbul's Cultural Heritage" (Ph.D., Koç University, 2017); Davis and Thys-Şenocak, "Heritage and Scent."

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of the heritage concept and should not be divorced from heritage preservation of the tangible world.³⁴²

As the heritage discourse developed over the twentieth century and new definitions of what heritage entailed were inscribed, thanks in part to documents such as the Burra Charter, a trend developed towards recognizing the intangible aspects of history and culture, embodied by people and society. And as the acknowledgement of intangible heritage became more official, through avenues such as this convention, more opportunities opened up for public participation in the heritage process. Thus, the concept of intangible heritage is important for this discussion due to the increase in public participation necessitated by this new category of heritage. In its 2003 draft, Article 15 of the Convention explicitly states the role of people, as oppose to the state or the expert committee, in the identification and nomination process:

Article 15 – Participation of communities, groups and individuals

Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management.³⁴³

This Article clearly states that in order for intangible heritages to be listed by the World Heritage Centre, a public consensus and representation must be demonstrated. While the earlier Burra Charter recognized the role of people in defining different heritages, this Convention was the first international step that required the participation of communities in the actual process of declaring something as heritage. However, this

³⁴² International Council on Monuments and Sites [ICOMOS], *The Quebec Declaration on the Preservation of the Spirit of Place*; UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, 1. 2-3

³⁴³ UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*.

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aspect of the Convention has also come under severe criticism; many scholars have since denounced the approach advocated by the Convention, citing its inadequacies and failings in actual practical application. According to both Aykan and Beardslee, in articles concerned with two different case studies, in practice the Convention has in fact “strengthened the control of the state over the heritage of minorities and other marginalized communities”³⁴⁴ as well as “disempower[ed] and silence[d]”³⁴⁵ members of the communities. Both perspectives are significant as the hitherto discussed policies only depict the theoretical approaches to heritage management and do not take into account the practical application in the field. Taking these realities into consideration, it is nevertheless relevant to continue discussing the policies as a theoretical framework, as practical examples will provide space for application in the chapters on the case studies and in future studies on cultural diversity and personal heritages.³⁴⁶

The Faro Convention, 2005

A subsequent example of a policy, still stemming from within a European context, is *The Faro Convention on the Value of Cultural Heritage for Society* which was passed in 2005 by the Council of Europe.³⁴⁷ One of the goals stated early in the text is:

³⁴⁴ Bahar Aykan, “How Participatory Is Participatory Heritage Management? The Politics of Safeguarding the Alevi Semah Ritual as Intangible Heritage,” *International Journal of Cultural Property* 20, no. 4 (November 2013): 381, <https://doi.org/10.1017/S0940739113000180>.

³⁴⁵ Thomas Beardslee, “Whom Does Heritage Empower, and Whom Does It Silence? Intangible Cultural Heritage at the Jemaa El Fnaa, Marrakech,” *International Journal of Heritage Studies* 22, no. 2 (April 30, 2015): 1, <https://doi.org/10.1080/13527258.2015.1037333>.

³⁴⁶ Arauz and Thys-Şenocak, “New Migratory Heritages in Europe through Cultural Exchange: Pages Amsterdam as a Case for Participatory & Socially Engaged Creative Practices”; Arauz, “Humanizing Migratory Heritage.”

³⁴⁷ This document, while interestingly passed neither by ICOMOS or UNESCO who have come to be the most dominant voices in the conversation, was passed by yet another inter-governmental organization, although still constrained to Europe.

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“Recognising the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage.”³⁴⁸ This is followed by the framework for the convention: “Convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage.”³⁴⁹ These statements clearly indicate the change in thought that had occurred by the beginning of the new millennium. As Sinding-Larsen noted, “[The 2003, 2005, Faro Document] reflect an increasing focus on people, place, community as well as local (indigenous) knowledge and shared memory.”³⁵⁰ What is unique about the Faro Convention is the emphasis which the Council of Europe made on the connection between heritage and human rights, citing the Universal Declaration for Human Rights. This reference becomes a critical connection in the development of more ethical approaches to engagement in heritage management and, therefore, this topic will be addressed at greater length in the following section 0 “The Emergence of a Human-Centered Approach to Heritage.”

In the process of developing participatory practices in heritage management the Faro Convention plays a significant role. For this reason, numerous scholarly articles and books have been published on the drafting and subsequent influence of this charter, including a 2009 publication prepared by the Council of Europe itself with chapters written by a number of scholars assessing the development, impact and intention of the

³⁴⁸ Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society.” 2.

³⁴⁹ Council of Europe. 2.

³⁵⁰ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 5. In this quote he is referring to his statement that: “Conventions on culture have expanded the visibility and representativeness of heritage: ‘Safeguarding of the Intangible Heritage’ (2003) and ‘Protection and Promotion of the Diversity of Cultural Expressions’ (UNESCO 2003 and 2005) – together with the European ‘Faro Convention’ (Council of Europe, 2005).”

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Convention along with practical case studies on sites such as Sulukule in Istanbul.³⁵¹ Additionally, in Schofield's edited collection from 2014, *Who Needs Experts*, there are at least two chapters which directly address the Faro Convention.³⁵² And following this theme, in another edited volume, Schofield published a chapter with direct reference to the Faro Convention and ethics, entitled "Forget about 'Heritage': Place, Ethics and the Faro Convention."³⁵³ The number of publications devoted to this one policy illustrates the widespread impact and recognition of the convention on the development of heritage management.

Ename Charter, 2007

Following close on the heels of the Faro Convention from 2005, in 2007 *The Ename Charter: The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites* was initiated and drafted in Belgium by the international board of ICOMOS and ratified in Quebec the following year. In contrast to the Faro Convention, the perspective that is presented in this context was conceptualizing, "Interpretation and Presentation as essential components of heritage conservation efforts and as a means of enhancing public appreciation and understanding of cultural heritage sites."³⁵⁴ As opposed to the perspective presented in the Burra Charter and the Faro Convention, this

³⁵¹ Council of Europe, *Heritage and Beyond*. (Strasbourg: Council of Europe Publishing, 2009).

³⁵² Stephanie Koerner, "Revisiting the Dewey-Lippman (1925-7) Debate, Faro and Expertise in the Humanities.," in *Who Needs Experts?: Counter-Mapping Cultural Heritage*, ed. John Schofield, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014), 13–42; Sarah Wolferstan, "Ethnography of a 'Humble Expert': Experiencing Faro," in *Who Needs Experts?: Counter-Mapping Cultural Heritage*, ed. John Schofield, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014).

³⁵³ John Schofield, "Forget About 'Heritage': Place, Ethics and the Faro Convention," in *The Ethics of Cultural Heritage*, ed. Tracy Ireland and John Schofield, Ethical Archaeologies: The Politics of Social Justice 4 (New York, NY: Springer New York, 2015), 197–209.

³⁵⁴ International Council on Monuments and Sites [ICOMOS], *The Ename Charter. 2*.

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segment of the charter places the emphasis on the primacy of heritage and the role of the public to understand and appreciate the heritage – rather than the public being incorporated as active participants in defining the heritage. However, preceding the original conversation in Belgium, but mentioned in the later version of the Ename Charter that was passed in Quebec in 2008, are two other declarations which present alternative perspectives on the conceptualized relationship between heritage and the public.

Xi'an Declaration, 2005 and The Quebec Declaration, 2007

These two other documents, both of which were formulated and ratified outside of Europe, include: the *Xi'an Declaration on the Conservation of Setting of Heritage Structures*, drafted in 2005 by ICOMOS and ICOMOS China and *The Quebec Declaration on the Preservation of the Spirit of Place*, passed by ICOMOS and ICOMOS Canada in 2008.³⁵⁵ These declarations recall a similar concept to the one employed in the Burra Charter, which was the concept of “place” which was, in the case of Xi'an, termed as the “setting.” The difference between a site or a monument and a place can be compared to the difference in space and place, or a house versus a home; a place is inhabited by people, is given meaning by people, and is used by people. While, in addressing the “setting” of heritage structures, the Xi'an Charter was recognizing the need to preserve the context of the heritage places.³⁵⁶

In the preamble of the Quebec Declaration there is an excellent summary of the

³⁵⁵ Quebec was preceded by related meeting and conversations in South Africa and Brazil.

³⁵⁶ In heritage jargon, the “setting” can also be identified with the “buffer zone” of a site.

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transition of approaches throughout the different charters leading up to 2008, which is too long to quote in its entirety here. To summarize the most relevant points for this discussion, first, “In the Kimberly Declaration,³⁵⁷ ICOMOS committed itself to taking into account the intangible values [...] and the local communities [...]”³⁵⁸ Following this, the preamble cites the Xi’an Declaration, the Declaration of Foz Do Iguaçu, the Ename Charter, and the Charter on Cultural Routes as the most recent examples of charters showcasing ICOMOS’s pursuit of defining and recognizing intangible heritage, social and spiritual values of a site, and the context in which places and built heritage are embedded.

2.2.4 Summary

At this point in the chronology of heritage and people, in the first decade of the 21st century, practitioners became more explicit in their effort to expand their delineation of what constitutes heritage and heritage sites. Following this chronology of international charters and declarations, we can draw a few different interpretations from the ideas put forth. The two concepts that were initially introduced in this chapter were (1) the concepts of stewardship and education and (2) the influence of non-European definitions of heritage as the main catalysts framing the relationship between heritage and people. When the field of heritage was first institutionalized after World War I,

³⁵⁷ The Kimberly Document refers to the earlier version of the Quebec Charter which was first drafted during an ICOMOS meeting in Kimberley, South Africa in 2003. chenjinhui, “Declaration of the Kimberley Workshop on the Intangible Heritage of Monuments and Sites (2003),” Blog and Archive, *Open Repository on Cultural Property* (blog), March 27, 2016, <http://orcp.hustoj.com/2016/03/27/declaration-of-the-kimberley-workshop-on-the-intangible-heritage-of-monuments-and-sites-2003/>.

³⁵⁸ International Council on Monuments and Sites [ICOMOS], *The Quebec Declaration on the Preservation of the Spirit of Place*, 1.

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heritage was something that was inherited from parents and ancestors³⁵⁹ and, as a result, was something that people were left to take care in their role as stewards. Furthermore, practitioners and law makers drafted the literature in order to combat the destruction of built heritage due to war, the looting of movable heritage, and consequently, the irretrievable loss of the tangible evidence of identities and cultures. From the 1960s and into the new millennium this perspective has been altered, although not completely erased. Alternative understandings of what heritage encompassed was brought to the table by practitioners and communities outside Europe, who had hitherto dominated and dictated the language used in the heritage. Yet, as World Heritage becomes a growing global phenomenon, highlighting the emergence of a global citizen, the terms still used today – heritage and patrimony – are inherently Anglo and European words and concepts.

While the influence of non-European concepts of heritage, along with the role of the public as stewards of the past, have been the two main developments in this discussion on the intersection of heritage and people, there remain other aspects in the larger conversation that have brought new interpretations and perspectives in the twenty-first century. Thus, the following sections will address these newer concepts of “Heritage as a Human Right” and the development of “People-Centered Conservation.” Placing these concepts into the wider framework of this dissertation will enable a contemporary and future-driven perspective on heritage management.

³⁵⁹ This is reflected in the etymological root of the English and French terms used: heritage and *patrimoine* (patrimony). See further discussions by Lowenthal on the development of the concept. Miras is used in Turkish, which is similar in meaning and connotation. Assets and Resources are also used in the context of conservation.

2.3 The Emergence of a Human-Centered Approach to Heritage

2.3.1 Introduction

In this second section, there are three main trends that are documented, all of which lead directly or tangentially to the concept a more human-centered approach in heritage practices. The first section outlines the efforts to establish heritage as a human right, predominantly in the documents of UNESCO and the Council of Europe [CoE] that include direct references to mid-20th century United Nations declarations, and the subsequent emergence of a Rights-based approach. The second section documents the emergence of values-based conservation methods, which contributed to the founding of a people-centered approach, covered in the final and third section. While the values-based approach has been well documented in academic and scientific contexts such as in publications by the Getty and English Heritage since its origin in the 1990s, the latter approach to people-centered heritage has mainly emerged within the context of ICCROM over the past decade, with less academic documentation in circulation to date. However, it is my intent by elucidating these three trends to show the parallel elements in these participatory developments. I hope that new insights and overlaps may emerge that will contribute to the future development of participatory practices in heritage. And, finally, I aim to show how the research and larger arguments posed in this dissertation about migratory heritage and socially engaged art contributes to the general development of heritage studies.

2.3.2 Establishing Heritage as a Human Right

As evident in policies of the twentieth century, the majority of the perspectives were concerned about the protection of built heritage. Yet, triggered by the Burra Charter

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these perspectives began shifting towards more intangible and community-based concepts of heritage preservation. This was complemented towards the end of the twentieth century by new inclusions of cultural landscapes³⁶⁰ and folklore, as expanded definitions of heritage that required a new approach to community participation in heritage processes.³⁶¹

One of the newer themes that is now emerging since the beginning of the twenty-first century is the concept of heritage as a human right. According to Jokilehto, human rights was introduced as a concern for heritage “[f]rom the 1990s onwards.”³⁶² Yet, as the scholarship has shown, such as the 2012 special issue of the *International Journal of Heritage Studies* on “World Heritage and Human Rights,”³⁶³ human rights has taken on a more recognized role in the development of heritage studies only since 2000. However, this development has been slow, as suggested by Logan’s statement in the same 2012 issue, that, “The academic world seems to have lagged behind the international committees and secretariats of the global heritage bodies where the linkage [between cultural heritage, cultural diversity and human rights] appears to be

³⁶⁰ Setha M. Low and John Brinkerhoff Jackson, *Discovering the Vernacular Landscape* (JSTOR, 1985), <http://www.jstor.org/stable/43028779>; Graham J. Fairclough, *Historic Landscape Characterisation: "The State of the Art"* (English Heritage, 1999); Council of Europe, “European Landscape Convention” (Florence, Italy: Council of Europe, October 20, 2000), <https://rm.coe.int/1680080621>; Jukka Jokilehto, “Human Rights and Cultural Heritage. Observations on the Recognition of Human Rights in the International Doctrine,” *International Journal of Heritage Studies* 18, no. 3 (2012): 228.

³⁶¹ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Recommendation on the Safeguarding of Traditional Culture and Folklore,” Resolutions, Records of the General Conference, 25th Session (Paris: UNESCO, November 17, 1989), <http://unesdoc.unesco.org/images/0008/000846/084696e.pdf#page=242>.

³⁶² Jokilehto, “Human Rights and Cultural Heritage. Observations on the Recognition of Human Rights in the International Doctrine,” 226.

³⁶³ *International Journal of Heritage Studies*, Vol. 18: Issue 3 (2012), “World Heritage and Human Rights.”; Stener Ekern et al., “Human Rights and World Heritage: Preserving Our Common Dignity through Rights-Based Approaches to Site Management,” *International Journal of Heritage Studies* 18, no. 3 (2012): 215.

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well understood.”³⁶⁴ Moreover, the academic literature that is currently available related to heritage and human rights tends to be promotions of policies or critical reviews of subsequent phases of implementation.³⁶⁵ Yet, the right to participate and to choose a culture/cultural heritage is integral to the development of cultural pluralism and, accordingly, to the preservation of diverse, global heritage. Therefore, cultural heritage management and related, new subcategories in academia, including critical heritage, must begin to incorporate these connections more deeply into the development of theories and applications.

2.3.2.1 Human Rights in Cultural/Heritage-based Policies

Returning to the relevant policies, the main texts that are most often cited, criticized, and considered as embodying the recent Rights-based approach [RBA] in heritage management include: UNESCO’s 2001 *Universal Declaration on Cultural Diversity*, 2003 *Convention for the Safeguarding of the Intangible Heritage* and 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* along with the Council of Europe’s 2005 (*Faro Convention*) *Framework Convention on the Value of Cultural Heritage for Society*.³⁶⁶ Although, as Jokilehto notes in his 2012 brief

³⁶⁴ William Logan, “Cultural Diversity, Cultural Heritage and Human Rights: Towards Heritage Management as Human Rights-Based Cultural Practice,” *International Journal of Heritage Studies* 18, no. 3 (May 1, 2012): 232, <https://doi.org/10.1080/13527258.2011.637573>.

³⁶⁵ Aykan, “How Participatory Is Participatory Heritage Management?”; Beardslee, “Whom Does Heritage Empower, and Whom Does It Silence? Intangible Cultural Heritage at the Jemaa El Fnaa, Marrakech”; Amaia Apraiz Sahagun, Ainara Martinez Matia, and Aintzane Eguilior Mancisor, *Biscay as an Example of the Application of the Faro Convention to the Local Programme of the European Heritage Days*, European Heritage Days Migrations and Cultural Heritage. (Bilbao: Council of Europe, 2016); Wolferstan, “Ethnography of a ‘Humble Expert’: Experiencing Faro”; Lynn Meskell, “Human Rights and Heritage Ethics,” *Anthropological Quarterly* 83, no. 4 (September 2010): 839–59, <https://doi.org/10.1353>.

³⁶⁶ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity”; UNESCO, *Convention for the Safeguarding of the Intangible*

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history of human rights in heritage policies, supported as well by Logan's article in the same issue, while there were some policies that began tangentially considering human rights-related issues, these documents are the first in the cultural sector that directly cite the 1948 Universal Declaration of Human Rights [UDHR].³⁶⁷ For instance, on the first page of the Faro Convention, the connection to human rights is declared, continuing as a main theme throughout the text:

Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966).³⁶⁸

The UDHR is similarly cited in paragraph 2 on the first page of the 2003 Convention on Intangible Heritage, paragraph 1 of the 2001 Declaration and paragraph 6 of the 2005 Convention, discussed below.³⁶⁹

The United Nations Declaration of Human Rights

The UDHR referred to in these texts was drafted following the Second World War in 1948 and, therefore, is in correlation with the Athens Charter, the Hague Convention, and the Venice Charter discussed at the beginning of this chapter. Moreover, placing

Cultural Heritage; United Nations Educational, Scientific and Cultural Organization [UNESCO], "Convention on the Protection and Promotion of the Diversity of Cultural Expressions"; Council of Europe, "The Faro Convention Framework Convention on the Value of Cultural Heritage for Society."

³⁶⁷ Jokilehto, "Human Rights and Cultural Heritage. Observations on the Recognition of Human Rights in the International Doctrine," 229; Logan, "Cultural Diversity, Cultural Heritage and Human Rights."

³⁶⁸ Council of Europe, "The Faro Convention Framework Convention on the Value of Cultural Heritage for Society." 2.

³⁶⁹ UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, para. 2; United Nations Educational, Scientific and Cultural Organization [UNESCO], "Universal Declaration on Cultural Diversity," para. 1; United Nations Educational, Scientific and Cultural Organization [UNESCO], "Convention on the Protection and Promotion of the Diversity of Cultural Expressions," para. 6; Jokilehto, "Human Rights and Cultural Heritage. Observations on the Recognition of Human Rights in the International Doctrine," 229.

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the UDHR in comparison with the previously mentioned Venice Charter, both documents were efforts to respond to the destruction and cruelty witnessed during the war years in the first half of the twentieth century. The exception being, that the UDHR responded predominantly to the destruction of human life and violation of human dignity during WWII while the Venice Charter responded more specifically to the destruction of built property.

The UN committee that drafted this declaration was chaired by leaders from across the globe, including Eleanor Roosevelt of the USA, Dr. Charles Malik of Lebanon, Alexandre Bogomolov of the USSR, Dr. Peng-chun Chang of China, René Cassin of France, Charles Dukes of the United Kingdom, William Hodgson of Australia, Hernan Santa Cruz of Chile, and John P. Humphrey of Canada.³⁷⁰ According to the UDHR website and the featured extract from Roosevelt's memoirs, the national diversity of the committee members was intended to foster a globally diverse perspective on human values,³⁷¹ although, this has been challenged by some scholars and criticized as a document still dominated by Western (male) perspectives.³⁷²

The text of the UDHR covers a wide array of rights, including the right to claim asylum, the right to social security, and the right for everyone to be treated as equal in the front of the law. For the context of cultural heritage, the article that is most directly applicable is:

³⁷⁰ United Nations, "The Drafters of the Universal Declaration of Human Rights," United Nations - Universal Declaration of Human Rights, October 7, 2015, <http://www.un.org/en/sections/universal-declaration/drafters-universal-declaration-human-rights/index.html>.

³⁷¹ United Nations, "The Foundation of International Human Rights Law," United Nations - Universal Declaration of Human Rights, October 7, 2015, <http://www.un.org/en/sections/universal-declaration/foundation-international-human-rights-law/index.html>.

³⁷² Ekern et al., "Human Rights and World Heritage," 2012, 218.

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Paragraph 1 of **Article 27**

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.³⁷³

Evident from the perspective of this article, the Faro Document very closely mirrors the language and the sentiments put forth in the UDHR.

However, similar to many of the previously discussed heritage conventions and charters, the UDHR is not a legally binding document; rather it is representative of the values held by the signatory parties of the UN at that time. Nevertheless, it is still considered “the foundation of human rights law,” inspiring “a rich body of legally binding international human rights treaties.”³⁷⁴ The legal treaties that stemmed from the drafting of the UDHR include the International Covenant on Economic, Social and Cultural Rights [ICESCR] and the International Covenant on Civil and Political Rights [ICCPR],³⁷⁵ which were both passed in 1966 and serve as the basis for legal cases. Together with the UDHR, the three documents are referred to as the *International Bill of Rights*.³⁷⁶ The ICESCR in particular, cited in the three UNESCO documents as well as in the Faro Document, has most directly contributed to the development of rights-based approaches in heritage management, as it ‘guarantees’ “the right freely to participate in cultural life,”³⁷⁷ namely, in Paragraph 1.a. of Article 15 of the Covenant,

³⁷³ United Nations General Assembly, “Universal Declaration of Human Rights,” Article 27.

³⁷⁴ United Nations, “The Foundation of International Human Rights Law.”

³⁷⁵ United Nations, “International Covenant on Economic, Social and Cultural Rights” (United Nations, 1966), https://treaties.un.org/doc/treaties/1976/01/19760103%2009-57%20pm/ch_iv_03.pdf; United Nations, “International Covenant on Civil and Political Rights” (United Nations, 1966), <https://treaties.un.org/doc/publication/unts/volume%20999/volume-999-i-14668-english.pdf>.

³⁷⁶ Ekern et al., “Human Rights and World Heritage,” 2012, 216; United Nations, “The Foundation of International Human Rights Law.”

³⁷⁷ Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society,,” 2.

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which states “The State Parties to the present Covenant recognize the right of everyone:

a. To take part in cultural life.”³⁷⁸

The Council of Europe’s Faro Convention

This conviction of the right to participate, stated in the ICESCR and UDHR, contributes to the core of the Faro Convention passed in 2005 by the Council of Europe, which establishes, “People and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage.”³⁷⁹ Far from the twentieth century focus on built heritage, the Faro takes on a “radical”³⁸⁰ position of putting the humans at the center of the field, displacing the built environment.

While the remaining articles in the Faro Convention address practical topics related to the preservation and safe-guarding the built environment, the most important aspect of the policy is its continued focus on “participation” and “access” along with “communities,” “individuals,” “human values,” and “civil society.” Building on the topics put forth in the Faro Convention, this document has been criticized and elaborated on in a number of subsequent texts, including: the Council of Europe’s own report in 2009, a 2014 report by the Swedish National Heritage Board, in Schofield’s 2014 edited volume questioning the role of experts in heritage processes, in Schofield’s

³⁷⁸ United Nations, “International Covenant on Economic, Social and Cultural Rights,” Article 15.

³⁷⁹ Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society.,” preamble; Council of Europe, “The Faro Convention,” preamble.

³⁸⁰ Schofield, “Heritage Expertise and the Everyday: Citizens and Authority in the Twenty-First Century,” 2.

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2015 journal article on “Place, Ethics, and the Faro Convention,” and most recently in the 2018-2019 action guide published by the Council of Europe.³⁸¹

The implementation processes are still being worked out and promotion of the Convention is currently being undertaken however. Yet, the Faro provides an attractive model to follow, in partnership with the rights-based and people-centered approaches, as they exemplify the twenty-first century development of the integration of human rights values into cultural heritage practices.

Convention for the Safeguarding of the Intangible Cultural Heritage

Along with the Faro Document, human rights have been directly addressed within the field of cultural heritage in the context and development of intangible heritage. As with the other mentioned UNESCO policies, the UDHR and ICESCR, as well as the ICCPR, are directly referenced in paragraph 2 on the first page of the 2003 Convention.³⁸² Yet, while the exact term “human rights” is not specifically mentioned again in the text, the concept is, nevertheless, referenced obliquely in paragraph 7 of the introduction, in paragraph 1 of Article 2, and in Article 15, in relation to the role of communities in producing/preserving heritage, the enabling of cultural diversity, and participation in management processes. Moreover, as Logan rightly notes, “Managing intangible heritage has the most direct and difficult human rights implications because we are

³⁸¹ Council of Europe, *Heritage and Beyond*.; Swedish National Heritage Board, “The Faro Convention : Report from the Swedish National Heritage Board,” 2014; John Schofield, ed., *Who Needs Experts?: Counter-Mapping Cultural Heritage*, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014); Schofield, “Forget About ‘Heritage’: Place, Ethics and the Faro Convention”; Council of Europe, “Faro Convention Action Plan Handbook 2018-2019” (Council of Europe, 2018), <https://www.coe.int/en/web/culture-and-heritage/faro-action-plan>; Council of Europe.

³⁸² UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, 1.

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dealing with embodied and living heritage. It is ethically impossible to ‘own’ people in the way we can own, buy and sell, destroy, rebuild or preserve the tangible heritage of places and artifacts.”³⁸³ Taking this perspective into account, the employment of human rights within the context of cultural heritage has been established in relation to: (1) the development of living, embodied heritage; (2) participation in/access to culture & cultural processes; (3) the concept of enabling cultural diversity.

Declaration on Cultural Diversity & Convention on the Protection and Promotion of the Diversity of Cultural Expressions

This third aspect listed above, cultural diversity, referenced in the 2003 Convention on Intangible Heritage, is the main topic of the 2001 *Declaration on Cultural Diversity* and the 2005 version, the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. In addition to the citation of the UDHR and the ICESCR and ICCPR in the introductory paragraphs, Article 5 of the 2001 Declaration further elaborates on the specific connection between human rights and cultural diversity:

Article 5 – Cultural Rights as an enabling environment for cultural diversity

Cultural rights are an integral part of human rights, which are universal, indivisible and interdependent. The flourishing of creative diversity requires the full implementation of cultural rights as defined in Article 27 of the Universal Declaration of Human Rights and in Articles 13 and 15 of the International Covenant on Economic, Social and Cultural Rights.³⁸⁴ All persons have

³⁸³ William S. Logan, “Closing Pandora’s Box: Human Rights Conundrums in Cultural Heritage Protection,” in *Cultural Heritage and Human Rights*, ed. Helaine Silverman and D. Fairchild Ruggles (Springer, 2007), 37, cited in Logan, “Cultural Diversity, Cultural Heritage and Human Rights,” 236.

³⁸⁴ Article 15 has been cited in brief above. Article 13 is concerned with the right to education. The first paragraph reads thus: 1. The States Parties to the present Covenant recognize the right of everyone to education. They agree that education shall be directed to the full development of the human personality and the sense of its dignity, and shall strengthen the respect for human rights and fundamental freedoms. They further agree that education shall enable all persons to participate effectively in a free

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therefore the right to express themselves and to create and disseminate their work in the language of their choice, and particularly in their mother tongue; all persons are entitled to quality education and training that fully respect their cultural identity; and all persons have the right to participate in the cultural life of their choice and conduct their own cultural practices, subject to respect for human rights and fundamental freedoms.³⁸⁵

This is further updated and specified in the more legally worded 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*,

Article 2 – Guiding Principles

1. Principle of respect for human rights and fundamental freedoms

Cultural diversity can be protected and promoted only if human rights and fundamental freedoms, such as freedom of expression, information and communication, as well as the ability of individuals to choose cultural expressions, are guaranteed. No one may invoke the provisions of this Convention in order to infringe human rights and fundamental freedoms as enshrined in the Universal Declaration of Human Rights or guaranteed by international law, or to limit the scope thereof.³⁸⁶

As the title of the 2005 Convention suggests and as the language in this article clearly articulates, this second document focuses more specifically on how to protect the cultural diversity that had been defined at length in the 2001 Declaration.

Returning to the 2001 Declaration, the second point to add is the inclusion of heritage in the context of cultural diversity in the declaration, under the heading “Cultural Diversity and Creativity.”

Article 7 – Cultural Heritage as the wellspring of creativity

Creation draws on the roots of cultural tradition, but flourishes in contact with other cultures. For this reason, heritage in all its forms must be preserved, enhanced and handed on to future generations as a record of human experience

society, promote understanding, tolerance and friendship among all nations and all racial, ethnic or religious groups, and further the activities of the United Nations for the maintenance of peace.

³⁸⁵ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity,” Article 5.

³⁸⁶ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Convention on the Protection and Promotion of the Diversity of Cultural Expressions,” Article 2.

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and aspirations, so as to foster creativity in all its diversity and to inspire genuine dialogue among cultures.³⁸⁷

Heritage here is something to be inherited and passed on, yet the language also allows for heritage “in all its forms,” thereby removing any restriction or division of tangible/intangible, immovable/movable characteristics. Second, the inclusion of the word, “enhanced,” posits the production and adaptation of heritage, supporting a consideration of heritage as an active process. Third, heritage is declared as the foundation for creativity, inspiring new cultural productions, and, thereby, contributing further to the development of cultural diversity. And fourth, the final line of this article may, in fact, serve as a key component of the three case studies presented in this dissertation: the claim that heritage may “[...] inspire genuine dialogue among cultures.” This short paragraph emphasizes the connection between creativity, heritage, cultural diversity, and dialogue.

Summary of Policies

The 2001 Declaration and the 2005 Convention, together, successfully establish a link between cultural rights, cultural heritage, cultural diversity, and human rights and serve as two of the core international documents supporting the emergence of a rights-based approach in cultural practice. Cementing the connection between human rights and cultural diversity further, Jokilehto notes that UNESCO’s 2005 Convention, “Recalls that recognition of cultural diversity is important for democracy, tolerance, social justice and mutual respect between people and cultures” which are “directly associated

³⁸⁷ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity,” Article 7.

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with the ‘full realization of human rights and fundamental freedoms’ as in the 1948 Declaration.”³⁸⁸ Therefore, integral to the notion of establishing cultural rights as a human right is this added perspective on cultural diversity. Adding the 2003 Convention on intangible heritage to the discourse, Logan also addressed and emphasized this connection between human rights, cultural diversity, and cultural heritage in the development of policies over the twentieth and twenty-first centuries in his 2012 article. Expertly chronicling the lengthy process of ideological developments related to cultural heritage (and world heritage), he suggests the 2003 Convention on Intangible Heritage was a “further step in recognising cultural diversity.”³⁸⁹ Thus, taken together, these UNESCO documents have been instrumental in the development of human rights in relation to culture and complement the discourse being presented in the field of cultural heritage.

These policies have established a fundamental link between heritage, cultural diversity, and human rights that is critical to the argument presented in this dissertation. Foremost, this dissertation argues that the right to choose a culture/heritage and the right to participate in all stages of heritage management (including identification, “production safeguarding, maintenance and recreation”³⁹⁰) is a human right and is an ethical consideration at the heart of community-based practices in heritage. Further, my approach is informed by ICOMOS’s rights-based approach, introduced below, which

³⁸⁸ Jokilehto, “Human Rights and Cultural Heritage. Observations on the Recognition of Human Rights in the International Doctrine,” 229.

³⁸⁹ Logan, “Cultural Diversity, Cultural Heritage and Human Rights,” 235. This connection between cultural diversity, human rights and heritage is also addressed in a forthcoming publication: Arauz and Thys-Şenocak, “New Migratory Heritages in Europe through Cultural Exchange: Pages Amsterdam as a Case for Participatory & Socially Engaged Creative Practices.”

³⁹⁰ UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, para. 7, page 1.

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has collated and developed the perspectives stated in the aforementioned CoE and UNESCO documents from the first decade of the 21st century.

2.3.2.2 ICOMOS's Rights-Based Approach [RBA]

According to the ICOMOS website announcing a training on the topic of this rights-based approach (RBA) in 2017, the program “Our Common Dignity: Towards Rights-Based World Heritage Management was started in 2007 by ICOMOS Norway” and subsequently expanded, “From a national focus [...] into international collaboration between ICCROM, ICOMOS and IUCN (AB) in 2011 – in close contact and dialogue also with the World Heritage Centre.”³⁹¹ Building on previous projects undertaken by IUCN in the context of environmental heritage,³⁹² the RBA has been most recently developed in the context of cultural heritage within the framework of policy development and relevant workshops organized by ICOMOS.

In the introductory editorial of the 2012 *International Journal of Heritage Studies* [IJHS] special issue on “Human Rights and World Heritage,” authors from the Norwegian Center for Human Rights, Cultural Heritage Centre for Asia and the Pacific (Deakin University), The National Museum of Art, Architecture and Design in Oslo and ICOMOS Norway introduced and elaborated on the RBA, thereby entering it into the corpus of Heritage Studies. This article also cites the 2011 Oslo Workshop,

³⁹¹ International Council on Monuments and Sites [ICOMOS], “‘Our Common Dignity’ – Rights-Based Approach – 13-17 March 2017 - International Council on Monuments and Sites,” ICOMOS International Council on Monuments and Sites, February 17, 2017, <https://www.icomos.org/en/178-english-categories/news/8716-our-common-dignity-rights-based-approach-13-17-march-2017>.

³⁹² Logan, “Cultural Diversity, Cultural Heritage and Human Rights,” 232; Thomas Greiber et al., *Conservation with Justice: A Rights-Based Approach*, IUCN Environmental Policy and Law Paper, no. 71 (Gland, Switzerland: IUCN, 2009), https://www.iucn.org/sites/dev/files/import/downloads/eplp_071.pdf.

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mentioned above, as the first meeting in which scholars and practitioners came together to begin discussing the topic and its future in heritage management.³⁹³

The follow-up document to this editorial, and one of the outputs of the 2011 Oslo Workshop, is a 2014 ICOMOS document which introduces the RBA in more depth and from “an ICOMOS perspective.”³⁹⁴ The “Short Introduction” was written by Dr. Armund Sinding-Larsen, a member of ICOMOS and co-author of the 2012 IJHS editorial.³⁹⁵ Although this document, along with the 2012 IJHS editorial, focuses on the role of RBA in context of World Heritage, the general direction and perspectives promoted in this approach can be construed to cover heritage management and heritage studies in general and are applicable to my dissertation research, which looks at localized and personalized forms of heritage, outside the confines of World Heritage. As Sinding-Larsen notes in his conclusion, “ICOMOS needs to explore how rights-based approaches in heritage management may help to address and make visible links between heritage conservation, sustainable development and rights and duties in general.”³⁹⁶ He is suggesting that there are wider frameworks in which this approach is set and activated, a proposition which is also relevant for my research.

In the 2014 report, Sinding-Larsen also cites many of the heritage-related documents discussed at length in the previous sections. First, the Burra Charter and the Nara Document are referenced as effectively widening the scope and understanding of heritage from how it was first delineated in the 1972 UNESCO Convention on World

³⁹³ Ekern et al., “Human Rights and World Heritage,” 2012, 214.

³⁹⁴ And for this reason, this document includes a section on “ICOMOS policy perspective.”

³⁹⁵ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective.”

³⁹⁶ Sinding-Larsen, 5.

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Heritage. Second, he lists UNESCO's three conventions on Intangible Heritage and Cultural Diversity along with the CoE's Faro Convention. With reference to these four documents, he states that, "They reflect an increasing focus on people, place, community as well as local (indigenous) knowledge and shared memory."³⁹⁷ These references and inclusion in the official ICOMOS literature cement the connection being established between heritage, cultural diversity, and human rights.

Further cultivating this new rights-based approach, this "Short Introduction" proves very interesting and provoking as it lays out the intentions and opportunities of the RBA in heritage management, albeit from the perspective of ICOMOS and within the World Heritage context. Yet, because Sinding-Larsen includes sections defining each concept and body involved, along with paragraphs on "Enabling,"³⁹⁸ "Added value," "Challenges," and "Heritage as phenomenon," as well as "Heritage and development," the related discussions cover many of the possible tangential and critical issues involved in declaring heritage as a human right in a concise manner, in contrast to the more generalized overview provided in the co-authored 2012 editorial. The main proposition of the RBA is defined thus:

Rights-Based Approach

A rights-based approach (RBA) seeks to integrate rights norms, standards and principles into policy, planning and implementation and outcomes assessment in order to help ensure – wherever possible – that practice respects and supports rights. [...]

In international development work the potential of and experience with *rights-based approaches* is such that the concept is regarded as a prerequisite of any coherent international development cooperation programme – the RBA a condition of *sine qua non* for development.

³⁹⁷ Sinding-Larsen, 5.

³⁹⁸ "Enabling" has been discussed previously in Section 1.2.4 "Other Relevant Terms and Processes.

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Introducing rights-based approaches in *heritage management* would raise vital questions such as whose heritage, whose rights and which rights are affected? – are there *added values* of an RBA approach? – how can links between human rights, sustainable development and heritage be made visible to the wider public? [...]³⁹⁹

Fundamentally, this approach prioritizes rights, proffers the consideration of development, and poses a number of critical questions concerning heritage with respect to individuals and communities.

Of the entire six-page document,⁴⁰⁰ one of the foremost issues that is addressed is that even the basic concept of human rights may differ across cultural, ethnic, and national contexts. This concern was first addressed in the UDHR, with those who drafted and signed the final declaration doing their best to generalize the concept so that it would be applicable across contexts. Nevertheless, as Sinding-Larsen is correct in pointing out, the assumption that every value enshrined by human rights is a constant across cultures is fallible and, therefore, a continued sensitivity to different contexts is crucial.⁴⁰¹ Yet, on the other hand, it can be argued that all of these previously mentioned declarations, charters, and conventions make generalizing assumptions; therefore, at least certifying that human rights should guarantee individuals and communities the right to choose with what culture, how, and when to engage is still an important statement to make in writing.

³⁹⁹ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 2.

⁴⁰⁰ Taking into account that this is, fundamentally, an ICOMOS document, laying the groundwork for further policy development, there are a number of topics raised that suggest a continued top-down and institutional perspective. Unfortunately, delving into each and every topic that raises concerns is beyond the scope of this chapter and will be left for another author and/or publication. For the purposes of this discussion, we may raise just a few of the many proposed topics.

⁴⁰¹ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 2.

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Issues with ICOMOS's RBA

While ICOMOS may have developed this approach further since the last published document from 2014, there are just a few topics I will address in this text. These topics include (1) development, (2) a focus on collective rights, and (3) globalization.⁴⁰²

The topic of development is included in Sinding-Larsen's text, but becomes subsumed by more technical language and a listing of the relevant UN and UNESCO documents. Conversely, the definition of development, in the context of cultural heritage, was more clearly stated in the 2001 UNESCO Declaration on Cultural Diversity, under the heading, "Identity, Diversity and Pluralism,"

Article 3 – Cultural diversity as a factor in development

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.⁴⁰³

Here, the expansion of "development" beyond economic terms, recognizing "social and environmental development" in addition to "economic"⁴⁰⁴ forms is essential to incorporate into discussions on heritage, diversity and rights and critical to developing a RBA.

In Sinding-Larsen's text, the second topic, "collective rights," are brought up under the strikingly relevant heading of "Heritage as a human right." (**emphasis mine**)

i) Heritage as a human right: The recognition of everyone having a universal right to culture is seen mainly grounded in the UDHR Article 27 that was formulated to support rights of individuals of disadvantaged groups making claims against a state. Such groups are not those behind recent conventions on culture: here are instead privileged

⁴⁰² A fourth topic heading, "Heritage as phenomenon" is too large and provoking to tackle here.

⁴⁰³ United Nations Educational, Scientific and Cultural Organization [UNESCO], "Universal Declaration on Cultural Diversity," Article 3.

⁴⁰⁴ Sinding-Larsen, "A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective," 4–5.

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and professional international interest groups and international non-government organizations (INGOs). Furthermore, whilst **individual rights** were in focus at the time the UDHR was formulated, this focus in the early 21st century has changed towards **collective rights**.⁴⁰⁵

The core of this paragraph is essentially a critique of the UDHR, its secondary applications in contemporary practices, and a reassessment of its use in the proposed RBA. The first part is particularly provocative as it suggests that those who have been shaping the policies on cultural rights are privileged and not representative of the originally intended subjects of the UDHR. Without a solution, it is hard to read what Sinding-Larsen proposes in its stead. Therefore, the statement reads as a very harsh criticism of “experts,” among whom I would count Sinding-Larsen, without hesitation. What this intends to infer to ICOMOS is therefore a significant question that remains and one that I am not sure is able to be satisfactorily answered by ICOMOS or by Sinding-Larsen.

The second part of this paragraph brings us back to the notion of “collective rights.” This is relevant because what will be challenged in this thesis is the constriction of human rights from “individual rights” to “collective rights.” With the advent of the “commons” trend and a growing espousal of “commoning heritage”⁴⁰⁶ and, thereby, a shared responsibility for the management of cultural resources, this statement by Sinding-Larsen is an accurate depiction of the twenty-first century focus. However, as was found during the course of this research and interviews presented in the following chapters about my case studies, it is essential to maintain a perspective that incorporates the rights of the individual alongside that of the community. I started this research with

⁴⁰⁵ Sinding-Larsen, 3–4.

⁴⁰⁶ Henric Benesch et al., eds., *HACCAH: Heritage as Common(s) - Common(s) as Heritage*, Curating the City (Gothenburg & Stockholm, Sweden: Makadam Publishers, 2015); José Maria Ramos, *The City as Commons: A Policy Reader* (Melbourne, Australia: Commons Transition Coalition, 2016).

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the intent of studying communities and how heritage was collectively produced, shared, and preserved within community-based projects, yet my interview data clearly indicate the existence and fundamental importance of individual heritages.⁴⁰⁷ This requires an understanding and recognition of personalized heritages, complementing larger concepts of heritage defined by national and/or ethnic borders; all this is evidence showing quite the opposite of Sinding-Larsen's restrictive views.

Finally, the third topic of "globalization" has already been addressed under one of the introductory subheadings of "Cultural diversity," but it is worth revisiting this in light of Sinding-Larsen's opinions about globalization which he sees as essentially a negative concept: "Globalization as 'supporting' a 'global monoculture' is often recognized as culturally destructive by negatively affecting cultural diversity."⁴⁰⁸ This perspective is a valuable point to recall, as the tendency to blindly support cultural diversity can lead to a less critical assessment of the impact of accompanying concepts, such as "global" and "globalization," terms used commonly in discussions about migratory culture.⁴⁰⁹ In the context of the preservation and promotion of cultural diversity, creativity, and/or cultural heritage, is the recognition of a growing movement which sees that it is a right for an individual to choose his/her own heritage and to have full access to defining, creating, preserving, and promoting that heritage.

2.3.2.3 Discussion on a Human Rights Approach in Heritage

In summation, as these declarations, conventions, articles, reports, from the past two

⁴⁰⁷ These concepts are explored in a forthcoming paper: Arauz, "Humanizing Migratory Heritage."

⁴⁰⁸ Sinding-Larsen, "A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective," 2.

⁴⁰⁹ This topic is also addressed in the Introduction.

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decades illustrate, everyone has the right to participate freely in cultural life and this concept has now taken root in heritage literature. Yet, the various academics and practitioners who have been cited at length in this section on human rights and cultural heritage, along with the international policies they are citing, are mainly focused on World Heritage, as they represent international organizations supported by national governments, including ICOMOS, UNESCO, and the CoE. Unfortunately, a full investigation into how these practitioners work in the field and how the discussed policies have been implemented is beyond the scope of this chapter; in brief, it can be problematic.⁴¹⁰ Yet, the general goal of this section has been to situate this dissertation within these theories and practices, by proposing new approach to migratory heritage which forefronts heritage as a human right. In terms of the RBA, Sinding-Larsen notes in the final “Recommendations” section of the 2014 publication, that a proposal to form a ICOMOS Scientific Committee for establishing a RBA was first brought up during a meeting in 2013 and plans for a formal proposal were being drafted in 2014. Therefore, until such policies are formulated and disseminated, we are left with the fact that, “No internationally agreed definition yet exists” and so we may continue commenting on the theoretical potential of the approach.⁴¹¹

The understanding of cultural rights within the realm of human rights is still a contested issue. This final notion of “cultural rights as a leftover category” has also

⁴¹⁰ Aykan, “How Participatory Is Participatory Heritage Management?”; Beardslee, “Whom Does Heritage Empower, and Whom Does It Silence? Intangible Cultural Heritage at the Jemaa El Fnaa, Marrakech”; Wolferstan, “Ethnography of a ‘Humble Expert’: Experiencing Faro”; Schofield, “Forget About ‘Heritage’: Place, Ethics and the Faro Convention”; Sahagun, Matia, and Mancisidor, *Biscay as an Example of the Application of the Faro Convention to the Local Programme of the European Heritage Days*; Meskill, “Human Rights and Heritage Ethics.”

⁴¹¹ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 2.

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been used by Logan and in a 2017 Faro report on a project in Lithuania.⁴¹² In the latter report it becomes a caution that, “A lesson emerging is that cultural rights will remain the cinderella of human rights unless communities are seen as rights holders.”⁴¹³ A critical point is that the communities need to be recognized, along with individuals. As Sinding-Larsen had criticized in his text, the individuals for whom the UDHR had been originally intended need to be recognized once again, this time within heritage processes. To achieve this more democratic approach, we can invoke Robert Palmer’s Preamble to the 2009 Council of Europe publication about The Faro Convention, in which he states that:

This is why heritage processes must move beyond the preoccupations of the experts in government ministries and the managers of public institutions, and include the different publics who inhabit our cities, towns and villages. Such a process is social and creative, and is underpinned by the values of individuals, institutions and societies.⁴¹⁴

Thus, it must be the experts, cited throughout this chapter, that must recognize their own culpability in these processes and take a step back. This is the goal of the case studies presented in Chapters 3, 4, and 5 in this dissertation: to present examples of projects that engage, collaborate with, and incorporate individuals and communities to a point where the participant structures become democratized. Moreover, these case studies were specifically chosen as projects that lay beyond boundaries defined by

⁴¹² Asbjørn Eide, Catarina Krause, and Allan Rosas, eds., *Economic, Social, and Cultural Rights: A Textbook*, 2nd rev. ed (Dordrecht ; Boston : Norwell, MA: M. Nijhoff Publishers ; Sold and distributed in North, Central, and South America by Kluwer Academic Publishers, 2001), 289; Cited in William Logan, “Heritage Rights—Avoidance and Reinforcement,” *Heritage & Society* 7, no. 2 (n.d.): 160; Ed Carroll, Vita Gelūnienė, and Albinas Vilčinskis, “THE ŠANČIAI CABBAGE FIELD PROJECT – SMALL SCALE SEEKS GRAND TRANSFORMATION” (Kaunas, Lithuania: Agenda 21 for Culture, 2017), 4, www.kaunas.lt.

⁴¹³ Carroll, Gelūnienė, and Vilčinskis, “The Šančiai Cabbage Field Project – Small Scale Seeks Grand Transformation,” 4.

⁴¹⁴ Council of Europe Publishing, *Heritage and Beyond*. (Strasbourg: Council of Europe Publishing, 2009), chap. Preamble. Palmer, Robert. p.8.

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Laurajane Smith's AHD, World Heritage labels, or institutionally derived missions. However, before presenting these case studies and the following interpretations, there are two final approaches – values-based and people-centered – to be discussed in this chapter in order to fully outline the theoretical framework of this dissertation.

2.3.3 Values-based Approach

Predating the RBA, by the turn of the twenty-first century another approach had emerged in the field of heritage studies – the values-based approach. This approach was more present in the academic and scientific literature than in the legal and INGO drafted documents, discussed above, due to the more practical application of the values-based approach in stages of management and implementation.⁴¹⁵ However, the development of this approach was originally inspired by the Burra Charter, as well as by the evolving concept of heritage.⁴¹⁶ In particular, the concepts of “significance,” along with “values,” including “social value,” were the key concepts introduced by the Burra Charter and which heavily impacted the new approach.⁴¹⁷

In her discussion on defining Social Value, Johnston states that the Australian Heritage Commission, “Recognized that ‘social significance rests with the community

⁴¹⁵ See the APT Bulletin of the *Journal of Preservation Technology* 45.2/3 (2014), “Special Issue on Values-Based Preservation,” which includes a number of articles presenting an updated account of the approach.

⁴¹⁶ de la Torre et al., *Heritage Values in Site Management*, 4; Marta de la Torre, “Values in Heritage Conservation: A Project of The Getty Conservation Institute,” *APT Bulletin* 45, no. 2/3 (January 1, 2014): 19.

⁴¹⁷ Walker, “The Development of the Australia ICOMOS Burra Charter,” 12–13. Mirroring the Burra Charter language, the concept of ‘significance’ is also linked with values in a 2005 Getty publication. The subsequent definition of ‘significance’ is worded by the editors as the following: “‘Significance’ has been used to mean the overall importance of a site, determined through an analysis of the totality of the values attributed to it. Significance also reflects the importance a place has with respect to one or several of its values, and in relation to other comparable sites.” de la Torre et al., *Heritage Values in Site Management*, 5.

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and its values, and by its very nature does not lend itself to ‘expert’ analysis in the ways that the assessments of historic or architectural values have been approached.”⁴¹⁸ Following this introduction, Johnston continues to analyze how social value can or should be evaluated, either by experts or by lived experiences. In Walker’s article from the same 2014 issue, she also cites a very early presentation by Johnston in 1988 at a conference on cultural landscapes, where she had first questioned the hierarchy of communities and experts.⁴¹⁹ Thus, based on these articles chronicling the development of these ideas in the Burra Charter process, dating from the first discussion in the 1970s until 1999, when the final version was ratified by Australia ICOMOS, it becomes clear that, at least in the Australian context, the integration of communities into heritage discourses (in particular indigenous communities, as was mentioned above), pushed heritage management strategies into new directions. These directions were, first, more socially aware and second, led to more participative structures.

According to the literature, in the 1990s this altered perspective on heritage management was taken up by a number of international institutions dealing with heritage and conservation, answering a call for a more integrated approach. For instance, in Clark’s 2014 article she recalls how the Heritage Lottery Fund in the United Kingdom began requiring applicants and site managers to detail not simply *what* site required funds for preservation, but *why* was the site important in the late 1990s.⁴²⁰ Likewise, experts at the Getty Conservation Institute [GCI] began recognizing that a values-based approach in heritage management was coming to entail a more holistic

⁴¹⁸ Johnston, “Inhabiting Place,” 40.

⁴¹⁹ Walker, “The Development of the Australia ICOMOS Burra Charter,” 13.

⁴²⁰ Clark, “Values-Based Heritage Management and the Heritage Lottery Fund in the UK,” 66.

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perspective on why a site, a place, a monument, a tradition requires preservation.⁴²¹ Therefore, the “GCI launched a new initiative in 1997 to explore these emerging issues.”⁴²² This initiative grew into the AGORA project which was a three year, collaborative program designed in cooperation with the GCI, the Australian Heritage Commission, English Heritage, the U.S. National Park Service, and Parks Canada.⁴²³

In a 2005 Getty Publication stemming from this project, de la Torre mentioned that, “Among the factors contributing to this complexity [of heritage preservation and management] [is...] the growing participation of new groups in heritage decisions.”⁴²⁴ This perspective on the “growing participation of new groups” was directly reflected in the 1999 version of the Burra Charter which includes the following article on participation:

Article 12. Participation

Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.⁴²⁵

According to the 1999 annotated publication, this article was not changed, but was, “Further developed in regard to practice in Article 26.3,”⁴²⁶ under the heading, Conservation Practice.

Article 26. Applying the Burra Charter process

26.3 Groups and individuals with associations with a place as well as those involved in its management should be provided with opportunities to contribute

⁴²¹ de la Torre et al., *Heritage Values in Site Management*, 3.

⁴²² de la Torre, “Values in Heritage Conservation,” 19.

⁴²³ de la Torre et al., *Heritage Values in Site Management*, 3; de la Torre, “Values in Heritage Conservation,” 19.

⁴²⁴ de la Torre et al., *Heritage Values in Site Management*, 4.

⁴²⁵ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, *The Burra Charter*, 5.

⁴²⁶ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, 22.

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to and participate in understanding the cultural significance of the place. Where appropriate they should also have opportunities to participate in its conservation and management.⁴²⁷

While, the language used to refer to the “individuals” and communities, or “groups,” in the Burra Charter remains fairly open-ended, the language used in the 2005 Getty publication on the other hand, continued to employ “stakeholders” as the preferred label for de la Torre’s “new groups.” This word choice, thereby, retained the business language adopted by the heritage field in the 1990s, as illustrated by this 2005 definition of “value” by the editors of *Heritage Values in Site Management*:

In this project, “value” has been used to mean positive characteristics attributed to heritage objects and places by legislation, governing authorities, and other stakeholders. These characteristics are what make a heritage site significant and are the reason why stakeholders and authorities are interested in it. The benefits of heritage are inextricably linked to these values.⁴²⁸

The consistency in word choice utilized by the “experts” at the Getty and collaborating institutions suggests a hesitation to fully embrace the more humanistic approach being put forth in the Burra Charter and, rather, a strict adherence to perpetuating the jargon adopted from the business field. Yet, the heritage field, while still cautious in some respects, as illustrated by these Getty publications, was nevertheless moving closer to a more human-centered approach.

However, before addressing the people-centered approach, it should be noted that the benefit of adding this values-based approach to the litany of heritage approaches cited in this chapter, is that this approach demonstrates the application of the Burra Charter and the acceptance of the expanding definition of heritage by practitioners in the site management and conservation projects.⁴²⁹ What was important in this process,

⁴²⁷ International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, 8.

⁴²⁸ de la Torre et al., *Heritage Values in Site Management*, 5.

⁴²⁹ Many of the Getty publications and early articles on the topic of Values-based

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was the increasing recognition of the values held by local populations, whether this was an indigenous population who were ancestrally tied to the heritage site, an urban community living in intimate proximity with a heritage place, or, alternatively, a diaspora community separated from the heritage space due to pogroms, wars, conflicts, migrations, or urban development. In any of these cases, the site manager cannot be solely responsible for identifying the values of a site. Values are embodied, interpreted, and applied by numerous publics, communities, and individuals; moreover, each value identified deserves consideration in the heritage process. In sum, the values-based approach was both a response to changing perspectives in the heritage field and an important development in its own right, as it was enacted within frameworks of practice and management strategies. As Clark wisely noted, “Ultimately, values-based management was more than a process; it was a different way of thinking about cultural heritage.”⁴³⁰

2.3.4 ICCROM’s Living Heritage and People-Centered Approach

This participatory direction of the heritage process, fostered by the development of values-based conservation, has been developed even further and most recently into ICCROM’s “People-Centered Approach”[PCA],⁴³¹ which evolved out of their Living Heritage approach.⁴³² While these terms have not yet become ubiquitous across the

⁴³⁰ Clark, “Values-Based Heritage Management and the Heritage Lottery Fund in the UK,” 66.

⁴³¹ International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Promoting People-Centered Approaches to Conservation: Living Heritage.”

⁴³² In some cases, a similar approach is also framed as “community-based,” which is used in both Wijesuriya and Poullos’s publications, while also used often in comparable research from archaeological contexts. See Atalay, “‘We Don’t Talk about Çatalhöyük, We Live It.’” Smith and Waterton, *Heritage, Communities and Archaeology*.

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wider field of heritage studies yet, the introduction of more specific “peopling”⁴³³ terms is a clear indicator of the direction in which the priorities of the heritage process are developing. As Albert suggests in *Understanding Heritage*, “Until now, the perspective of Heritage Studies was focused on the object, and the change will mean to focus instead on humans and their environment.”⁴³⁴ A similar statement was made by Schofield in a review of Byrne’s book on *Counterheritage*, in which he says that, “This new cultural heritage is more future- and present- than past-oriented, and arguably more about people than place.”⁴³⁵ Following these trends, the final section of this chapter presents the most recent development and arguably the most participatory approach currently being used in cultural heritage management: Living Heritage and PCA,⁴³⁶ with a short introduction on ICCROM.

2.3.4.1 ICCROM

The International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM] is an inter-governmental agency [IGO] based in Italy,⁴³⁷ which,

⁴³³ This is in reference to item 3, “*Peopling the Charter*” under the section “Notes on the 1999 revisions to the Burra Charter.” International Council on Monuments and Sites [ICOMOS] and Australia ICOMOS, *The Burra Charter*, 22.

⁴³⁴ Marie-Theres Albert, Roland Bernecker, and Britta Rudloff, *Understanding Heritage: Perspectives in Heritage Studies*, vol. 1 (Walter de Gruyter, 2013). 15-16.

⁴³⁵ Schofield, “Counterheritage.”

⁴³⁶ I was first introduced to the PCA in October 2014 when I heard a talk by Sarah Court and Jane Thompson at a conference on Public Archaeology at Koç University’s Research Center for Anatolian Civilizations [RCAC/ANAMED], co-hosted by the British Institute of Archaeology at Ankara [BIAA]. One of the two documents currently listed on ICCROM’s webpage outlining the people-centered approach was then published in 2016 by Sarah Court, less than a year after the conference took place. See: Sarah Court and Gamini Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage: Living Heritage,” Guidance Note (Rome, Italy: International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], 2016), https://www.iccrom.org/sites/default/files/PCA_Annexe-2.pdf.

⁴³⁷ International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Homepage,” International Centre for the Study of the Preservation and Restoration of Cultural Property, 2018, <https://www.iccrom.org/>. ICOMOS, on the other hand, is an INGO, an

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like ICOMOS, functions as a “Advisory Body” to UNESCO. An additional note in the description of ICCROM on their website interestingly recalls the earlier discussions presented in this chapter and expands the ideological scope of the organization; they state that ICCROM, “Operates in the spirit of the 2001 UNESCO Universal Declaration on Cultural Diversity.”⁴³⁸ This statement suggests a connection to the concept of Human Rights and a connection between heritage and the “Respect for the diversity of cultures [...]”.⁴³⁹ Therefore, due to these overlaps in cited sources, affiliation between related bodies, and general parallels in the timeline, this evidence continues to suggest that the approaches should be very closely considered, even though an explicit connection between the RBA and the following approaches promoted by ICCROM, living heritage and PCA, has not been stated.

2.3.4.2 Living Heritage Approach

The first approach that is clearly defined in the documentation provided by ICCROM and by related scholars is the Living Heritage approach.⁴⁴⁰ According to Wijesuriya’s summary, one of the two official documents provided online, the timeline begins with the First Strategy Meeting on ICCROM’s Living Heritage Sites Programme which took place in Bangkok in September 2003.⁴⁴¹ This initial date, as Wijesuriya remarks, places

international non-governmental agency. International Council on Monuments and Sites [ICOMOS], “Homepage,” International Council on Monuments and Sites, 2018, <https://www.icomos.org/en/>.

⁴³⁸ International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “What Is ICCROM,” International Centre for the Study of the Preservation and Restoration of Cultural Property, 2018, <https://www.iccrom.org/about/overview/what-iccrom>.

⁴³⁹ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity.” Cited in International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “What Is ICCROM.”

⁴⁴⁰ International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Promoting People-Centered Approaches to Conservation: Living Heritage.”

⁴⁴¹ Wijesuriya, “Living Heritage: A Summary,” 1–2.

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the Living Heritage approach in direct correlation with UNESCO's publication of the Convention on Intangible Heritage in 2003.⁴⁴² Expanding on this relationship, Wijesuriya remarks that the Intangible Heritage instrument began incorporating the "theme of 'living heritage,'" yet, at the same time, "no formal links have been established" between the two approaches.⁴⁴³ This may be further proof of the existing overlaps in the emerging, participatory ideologies in heritage management at the start of the twenty-first century, while also identifying the unexplained gap in official cross-references or established collaborations.

However, Wijesuriya's main critique on intangible heritage, which is repeated by both himself and by Poullos in their respective discussions, is that the living heritage approach provides a more "holistic" perspective on heritage by integrating the intangible values, including social/spiritual values, with the focus on the material and fabric of heritage places.⁴⁴⁴ Although, as Wijesuriya does distinguish, that while, "The living heritage sites programme was developed within the context of immovable heritage, it indeed advocate[s] to avoid compartmentalization between tangible and intangible and movable and immovable." While there are problems in applying this living heritage approach directly to my research because of the continued promulgation of tangible and immovable heritage, ICCROM's living heritage and people-centered

⁴⁴² Wijesuriya also references the parallels between the emergence of the Living Heritage approach and UNESCO's recommendations on the historic urban landscapes, to which ICCROM contributed. Wijesuriya, 2.

⁴⁴³ Wijesuriya, 2.

⁴⁴⁴ Wijesuriya, 2–3; Ioannis Poullos, "Discussing Strategy in Heritage Conservation: Living Heritage Approach as an Example of Strategic Innovation," *Journal of Cultural Heritage Management and Sustainable Development* 4, no. 1 (May 13, 2014): 16–34, <https://doi.org/10.1108/JCHMSD-10-2012-0048>.

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approach, nonetheless, makes an important step in the integration of people in heritage practices.

Values-based versus Living Heritage

Bringing together these different approaches to bear upon a range of participatory practices is a challenge. Poullos notes a distinction and provides a table illustrating the differences between all three approaches in his strategy-focused article (Figure 12, Figure 13).⁴⁴⁵

	Material-based approach	Values-based approach	Living heritage approach
The meaning of heritage and the aim of conservation ("WHAT")	Fabric	Values Tangible and intangible values, mostly separated from each other All values equal, but emphasis on the tangible ones (fabric)	Living heritage/continuity Tangible and intangible heritage expressions, seen as an inseparable unity Not equal heritage expressions; emphasis on the intangible ones
The community group responsible for heritage definition and protection ("WHO")	Heritage authorities (conservation professionals)	Stakeholder groups All groups equal, but emphasis on those associated with the fabric	Core community (that retains its original connection with heritage/continuity) Not equal groups; priority to the particular community (continuity)

(continued)

Figure 12 Poullos' "Table 1. The Strategies of the three approaches to heritage conservation: a material-based, a values-based, and a living heritage approach"⁴⁴⁶

His main points are based on the changes in the WHAT, WHO, and HOW of each approach. The key change between the second and third approaches, values-based and living heritage, is the change in the definition of heritage (WHAT), the increased role of communities (WHO), and a proposed new strategy for conservation (HOW); in effect achieving, "a truly bottom-up approach."⁴⁴⁷ In sum, taking into account the significant

⁴⁴⁵ According to the author's bio and the footnotes of Wijesuriya's summary, Ioannis Poullos was an intern at ICCROM twice during the period which the Living Heritage Programme was undertaken. Poullos, "Discussing Strategy in Heritage Conservation," 25–28.

⁴⁴⁶ Poullos, 26.

⁴⁴⁷ Poullos, 28.

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	Material-based approach	Values-based approach	Living heritage approach
The way heritage is protected by the relevant community group ("HOW")	Power in the conservation professionals- no community involvement With reference to modern conservation principles and practices Treating fabric as a non-"renewable" resource Limiting use to ensure protection	Community involvement under the supervision of conservation professionals Placing traditional care within modern conservation principles and practices Treating fabric as a non-"renewable" resource Adjusting use to protection	Community empowerment, with the support of conservation professionals Placing modern conservation within traditional care Treating fabric as a "renewable" resource Seeking the appropriate equilibrium between use and protection; emphasis on use Even major interventions to heritage, with little respect to the material structure
	Only minimal interventions to heritage, with respect to the material structure Development potentials on the basis of conservation professionals' interests	Mostly minimal interventions to heritage, with respect to the material structure Development potentials on the basis of stakeholder groups' concerns, but under conservation professionals' control	Development potentials on the basis of core community's concerns and connection with heritage, with conservation professionals' support
The philosophy of conservation ("LOGIC")	Expert-driven approach: power in the conservation professionals – no community involvement Discontinuity: preservation of heritage considered to belong to the past, from the present community, for the sake of the future	Expert-driven approach: community is involved, but power is in the conservation professionals Discontinuity: preservation of heritage considered to belong to the past, from the present community, for the sake of the future	Community-driven approach: power is in the community, with the support of conservation professionals Continuity: preservation of heritage as part of the present community, by the present community, for the sake of the present community

Figure 13 Poullos' "Table 1. The strategies of the three approaches to heritage conservation: a material-based, a values-based, and a living heritage approach" (continued)⁴⁴⁸

differences, the relationships between values-based and living heritage approach is recognized and seen as an improvement on the former.⁴⁴⁹

2.3.4.3 People-Centered Approach

Following and, specifically, building on the formerly defined living heritage approach, is the people-centered approach [PCA] from ICCROM. First, its origin, as stated by Wijesuriya in the previous document on living heritage, is: "Indeed, the experience of living heritage sites programme that generated the interests for ICCROM to develop a general programme for promoting 'people-centered approach to conservation' in which the beneficiaries are both the heritage and the community."⁴⁵⁰ Demonstrated here, as well as by the intermittent occurrence of the term in the documents published by

⁴⁴⁸ Poullos, 27.

⁴⁴⁹ Wijesuriya, "Living Heritage: A Summary," 3; Poullos, "Discussing Strategy in Heritage Conservation."

⁴⁵⁰ Wijesuriya, "Living Heritage: A Summary," 3.

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Wijesuriya and Poulos, “people-centered” was already in use in the context of living heritage (along with “community-based”) and, thus, emerged as the preferred name of the approach promoted by ICCROM. More specifically, it could be interpreted that people-centered became the favored term for the *approach* to conserving the newly defined *type* of heritage, namely living heritage. That being said, we should proceed with an understanding that people-centered is not fundamentally different from living heritage; rather, it was an evolution in the language used to describe ICCROM’s goal, following a number of workshops and discussions on the newly promoted approach.

The main publication that defines this approach is the “Guidance Note,” written by Court and Wijesuriya. This is the second and final document listed on ICCROM’s website under “Promoting People-Centered Approaches to Conservation: Living Heritage”⁴⁵¹ and presents a more practical structure and goal than the 2015 Summary.⁴⁵² Like some of the explanatory policy documents cited in this chapter, this document is only nine pages and sets out the fundamental elements of the approach. The six sections cover the why (both, why undertake such an approach and why “engage communities”), the benefits of the approach, the who, a section on “extending to nature,”⁴⁵³ and a final section with suggested resources.⁴⁵⁴

⁴⁵¹ International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Promoting People-Centered Approaches to Conservation: Living Heritage.”

⁴⁵² As the note on the introductory pages states, this is a revised version of a document from 2013 following an ICCROM workshop on “people-centered approaches to conservation.” Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” 2.

⁴⁵³ This fifth section recalls the earlier note on the previous work done on participatory and rights-based approaches by IUCN, in collaboration with UNESCO and other partners.

⁴⁵⁴ I will not address this final section in this chapter due to the scope of the discussion and space limit. However, for reference, the suggested resources include: Training, participatory management, cultural mapping, heritage interpretation, asset-based community development, case-study examples. Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” 7–8.

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As with the critique presented on living heritage, present in this text as well is a focus on “heritage places” and an adherence to ICCROM’s fundamental focus on conservation. Yet, this document manages to provide a slightly more advanced perspective in terms of engagement, as it presents the ethical elements of the approach more succinctly. Similar to this dissertation, this document states at the very beginning that, “Cultural heritage has been created by people and it has been created for people.”⁴⁵⁵ Following this fundamental belief, the following sections argue for recognizing the people connected to heritage in a more pivotal way. What can be added to this larger discussion is the clarification in the final paragraph of the first section that:

Taking a people-centered approach is not simply a suggestion for increasing participation within the management system. Instead, it is about addressing a core component of heritage management – the people who are connected to heritage – and ensuring that it is an integral element of conserving that heritage.⁴⁵⁶

This is an important point to incorporate into this dissertation, as the approach taken here is not *just* about “increasing participation” but aiming for a more fundamental change in the heritage system. Evolving beyond the values-based approach, in which the focus moved from the conservation of the fabric of a tangible example of heritage to a focus on preserving the intangible values embedded in the heritage object or place, this people-centered approach moves the focus further towards identify/engaging the people identifying the values embedded in the fabric.

While an in-depth analysis of this brief document may unnecessarily prolong the conclusion of this chapter, there are a few pertinent points made here that help to

⁴⁵⁵ Court and Wijesuriya, 3.

⁴⁵⁶ Court and Wijesuriya, 3.

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connect to agreements made in future chapters. These are noted here and include asset/capacity-based approaches to working with communities, the concept of useful heritage, the importance of dialogue, and the debate about defining heritage for the community or individual.

Assets/Capacities-based approach to working with communities

On page 3, under the section on “Why take a people-centered approach to heritage?”

Court and Wijesuriya make the statement that:

Communities contain capacities and assets that outlast political or professional structures and complement specialist knowledge and skills. A people-centered approach harnesses these capacities in order to offer long-term conservation and co-management for the good of the heritage and for the good of the community.⁴⁵⁷

Differing from a “capacity-*building*” approach often touted in heritage conservation jargon, this statement instead claims that the capacities and assets *already* exist within the relevant communities. This consideration is comparable to the “skills-based, capabilities-centered” approach utilized by the socially engaged artist, Jeanne van Heeswijk, in her project *Freehouse* in Rotterdam as well as cited in a resource provided by the Faro Committee on a heritage project in Lithuania in which Heeswijk exemplified her tactic of “working with the experts-on-location.”⁴⁵⁸ Recognizing a community’s own value and contribution to its heritage and management is a crucial aspect of working with individuals and communities; moreover, this is an additionally important step taken and registered by the people-centered approach as it presents a

⁴⁵⁷ Court and Wijesuriya, 3.

⁴⁵⁸ Yank, “From Freehouse to Neighborhood Coop: The Birth of a New Organizational Form”; Carroll, Gelūnienė, and Vilčinskis, “The Šančiai Cabbage Field Project – Small Scale Seeks Grand Transformation,” 6.

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more ethical and democratic approach, and requires removing a hierarchy of stakeholders while challenging the superiority of “expertise.”⁴⁵⁹ In their section on suggested resources, Court and Wijesuriya also make a connection between an asset-based approach and community development, which may lead to more practical and beneficial relationships between heritage communities and practitioners.

Making heritage “Useful”

Court and Wijesuriya also discuss this connection to community development in the context of making heritage “useful” and in relation to the concept of sustainable development.⁴⁶⁰ In Part 2 of the text, the authors are making a plea for heritage to be considered relevant and, thereby, be considered worthy of preserving into the future by persons outside of the heritage field. One statement is especially critical and recalls an earlier discussion on relating more to the local community. Court and Wijesuriya state that, “Change must be rooted in local understandings of needs and opportunities, so that change brings long lasting benefits to the community.”⁴⁶¹ Like the discussion related to the ignored place of cultural rights in the larger framework of human rights, Court and Wijesuriya suggest that this localized approach is already recognized as a standard approach in the context of community development.

Additionally, this concept of “useful” is also addressed in the context of socially engaged art, within the framework “Arte Útil,” proposed by the artist, Tania Bruguera,

⁴⁵⁹ For instance, this is not to say that a community may know more about the Bronze age cookware, but rather that they may know more about local building practices, medicinal purposes of local fauna, recent history, or, especially, the daily and year-round socio-political reality of the region.

⁴⁶⁰ Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” pt. 2: Why engage communities.

⁴⁶¹ Court and Wijesuriya, 4.

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and defined by Stephen Wright in his *Lexicon*.⁴⁶² In this newer genre of contemporary art, discussed in the Introduction, similar arguments are presented, i.e. on the connection between socially engaged art and development as well as social work. Making art/culture relevant and useful by rooting it in the local context and looking to foster long-term/sustainable impact on the community is also exemplified by Heeswijk's projects mentioned above. Within the framework of Arte Útil, Bruguera has pushed the boundaries of social practice, to consider how art can be useful, as well as how it can be used as a tool. Similarly, it remains important to highlight the connection established in this people-centered approach between heritage, communities, and usefulness as a critical point, providing a further, integral aspect to the argument presented in this dissertation.

Dialogue as an integral process and recognized method

Under Part 4, Court and Wijesuriya emphasize the primary suggestion for “dialogue” and its need “to be an on-going activity over time, rather than providing information at later stages,”⁴⁶³ which is a point I have also made throughout my own research. Specifically, in previous papers on community engagement and site management practices at archaeological and urban heritage projects in Turkey, I highlighted the productivity of dialogue during the initial stages of planning and the importance of “negotiation rather than consultation.”⁴⁶⁴

⁴⁶² Wright, *Toward a Lexicon of Usership*; “Arte Útil / Projects”; Bruguera and Van Abbemuseum, “Museum of Arte Útil.”

⁴⁶³ Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” 6.

⁴⁶⁴ Smith and Waterton, *Heritage, Communities and Archaeology*, 115–16, 139–40. Cited in Arauz, “The Arkeo-Park Project and Community Engagement at Tell Atchana, Alalakh”; Arauz, “From Küçükaly to Tophane: Engaging Communities and Negotiating Cultural Heritage Practices in Istanbul & Turkey.”

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The ICCROM authors' inclusion of "dialogue" at earlier stages and as a continuous part of the process also recalls the earlier analysis of "participation" discussed in Chapter 1 "Drawing Borders and Defining Terms." In this section I included Sherry Arnstein's *Ladder of Citizen Participation* [Appendix A], which illustrates the levels of participation as well as "nonparticipation." Court and Wijesuriya's reference to "providing information at later stages" is directly referencing the lower rungs of Arnstein's *Ladder*: Informing under Tokenism. After decisions are made there is no room left for "negotiation," let alone any "consultation," which Smith and Waterton mention. Therefore, while more active and engaged forms of participation are preferred, Court and Wijesuriya are correct in emphasizing the importance of dialogue at the initial phases and throughout the processes of engagement.

The concept of dialogue as an active form of heritage production and preservation will also be addressed in the three creative practice-based case studies. In some of these examples, through the interviews as well as through the normal, everyday conversations which arose between participants and initiators during the projects, heritage was created, defined, and shared.

The continued debate on communities vs individuals

The last point to be made here is again the contradiction between addressing communities versus individuals, raised in the previous section on Sinding-Larsen's explanation of ICOMOS's RBA. Court and Wijesuriya raise the point in their paper but provide a more nuanced and sensitive argument for addressing communities, rather than individuals, by recognizing the valued role of both. They state in Part 1 that, "Although individual people and their contribution to cultural heritage is important, it is often more

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appropriate to work with groups of people – or communities – as culture is usually accomplished through collaboration.”⁴⁶⁵

The authors then mention the role of communities in the processes of conservation, which evokes the retroactive stages of heritage management. Yet, their inclusion of “collaboration” was particularly catching as it is a term that is often used in the context of the socially engaged and community-based art projects discussed in this dissertation in Chapter 1 “Drawing Borders & Defining Terms.” Furthermore, the suggestion that “culture is usually accomplished through collaboration” is especially provocative – using a theme that will be addressed later in this dissertation as it may provide an important link between recognizing both personalized heritages and the role of collaboration. Therefore, Court and Wijesuriya in this one sentence has acknowledged the cohabitation and co-recognition of both individuals and communities in heritage processes, through the instrument of a people-centered approach.

2.3.4.4 Discussion on Living Heritage & People-Centered Heritage

Before concluding it is important to point out the drawbacks of the ICCROM living heritage and people-centered approach. First, the concept of “core communities” does not explain *how* these communities are to be identified. Wijesuriya recognizes that this process of recognizing communities can be difficult; and in one sentence he poses the problem but gives no solution.⁴⁶⁶ The concept of relevant communities is extended in the 2016 Guidance Note, where “communities of place,” “communities of interest,”

⁴⁶⁵ Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” 3.

⁴⁶⁶ Wijesuriya, “Living Heritage: A Summary,” 10.

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and “communities of practice” are added to the explanation of communities – moving away from the use of “core-communities,”⁴⁶⁷ but clearly defining what constitutes a “community” is a challenge.

Second, ICCROM’s focus is primarily on heritage *places*. Wijesuriya mentions the concept of intangible heritage but argues for the living heritage approach and, subsequently, a people-centered approach, as he believes these provide a more holistic approach by connecting the intangible to the tangible. ICCROM recognizes that these approaches were founded within the context of immovable heritage and then tries to connect the intangible values to heritage monuments and places. This perspective makes sense in the context of ICCROM’s mission, yet it is a problematic approach if the intention is to break the bonds that tether heritage to place. For the study of migratory heritage and the creation of new, people-based forms of heritage, ICCROM’s approach is of limited value since its origins and emphasis are predominantly on place.

The focus on “heritage places” also contributes to a further distinction made in the living heritage approach: the “original use” of heritage places. This is not mentioned in the 2016 Guidance Note on people-centered approaches, but Wijesuriya repeatedly makes a distinction between heritage places that are living versus dead and those that “maintain their original function.”⁴⁶⁸ This is furthermore supported by his argument on “continuity” as an integral aspect of living heritage, along with “change” and “community.” This concentration on place and continuity of use narrows the type of heritage being discussed and is more applicable to indigenous heritage, which

⁴⁶⁷ Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” 3–4.

⁴⁶⁸ Wijesuriya, “Living Heritage: A Summary,” 5–7.

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Wijesuriya cites at length in his paper.

As mentioned above, Court and Wijesuriya do suggest the inclusion of dialogue at earlier stages, yet they are still referring to the stages of management. This includes the stage of identification of heritage values and significance, but only in retrospect, assuming the heritage already exists. Yet, if culture can be “accomplished,” as quoted above, then so too should cultural heritage, which suggests that earlier phases of creation, predating the phases of management, should exist. Therefore, the argument presented in this chapter does not seek to reject the positions asserted by these scholars, but rather to expand the discourse to incorporate earlier stages of heritage processes.

The living heritage and PCA proposed by ICCROM and published by Court and Wijesuriya presents an important stage in the development of more participatory and human-centered approaches to cultural heritage practices. However, even though the approaches were developed at approximately the same period and by affiliated international partners, these ICCROM approaches fail to reference ICOMOS’s RBA. This is especially surprising as both organizations cite the earlier work done by the IUCN on natural heritage. Moreover, neither ICCROM approach nor any of the publications make reference to the 2005 Faro Convention, an important step in recognizing the participation of communities in heritage management. Instead, these approaches only fleetingly mention UNESCO’s 2003 Convention on Intangible Heritage and recommendations on Historic sites and landscapes, in addition to ICCROM’s reference to the 2001 Declaration on Cultural Diversity in describing their own mission.

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2.3.5 Going forward: A Human-based Approach to Heritage

Therefore, inspired by and building on these two approaches – RBA and PCA – which have coalesced the numerous policies discussed in this chapter, the argument presented in this dissertation follows a combined, human-based approach to heritage. This approach recognizes:

(1) the rights of the individual/community to claim & to participate in heritage processes

(2) the principal role of the individual/community in those heritage processes

Through these conclusions, one of the main questions raised by the RBA may be addressed: “Such as whose heritage, whose rights and which rights are affected?”⁴⁶⁹

2.4 Conclusion

In conclusion, both the wider conceptualization of what constitutes space, as reflected in the change in terminology from “monument” to “place,” and the movement from defining heritage only as tangible to include a wider concept of intangible heritages meant a more profound assimilation of people into the definition of heritage and in assessing and attributing values to a heritage site. These new trends have resulted in a greater participation of communities in the heritage process. Without these developments in heritage there would have been no move towards actively engaging these communities in the management and implementation process; only once the community’s importance was recognized could practitioners realize the necessity and value of the community’s participation in the process.

⁴⁶⁹ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 2.

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A deeper, underlying influence on these ideas may also be linked to the developments across a wider scope of academic fields and intellectual thought over the past century. As Singh noted, “The expert-driven notions of culture that were framed in the Western contexts of the nineteenth century would be hard to sustain in a twenty-first century with contested notions of who participates and names not just cultural artifacts but also cultural identities.”⁴⁷⁰ These developments were inevitable. Heritage is inherently framed by society and, therefore, heritage practices and theories, unsurprisingly, have echoed the theoretical and philosophical developments that are shaping our contemporary culture. Thus, returning to the statement made in the Introduction, heritage has come a long way towards recognizing the people who produce heritage since it was first institutionalized and protected following World War I. Yet, there is still plenty more work to do in terms of decolonizing the field, which is the impetus for presenting the following case studies of migrant heritage can community-based cultural production.

⁴⁷⁰ Singh, “Cultural Networks and UNESCO,” 30.

III. THE CASE STUDIES:
TAKING A LOOK, MAKING WAVES, AND TURNING PAGES IN
BERLIN & AMSTERDAM

INTRODUCTION

Part III of this dissertation presents three examples of projects in Europe which concentrate on themes of migration and cultural identity, contributing to people-centered “heritage on the move,” a term employed by Laia Colomer.⁴⁷¹ The first project, *bi’bak* [which means “take a look” in Turkish], is an artists-run space located in Berlin that hosts and curates programs related to themes of migration and mobility. The second project, *Making Waves*, is a boat-making workshop for newcomers in Berlin and was initiated by a Berlin-based, American artist in late 2016 and implemented since 2017 by a core group of newcomers, mainly of Syrian origin. The third project, *Pages Book Store and Café*, is an Arabic-language bookshop and *de facto* cultural center founded by members of recent Syrian refugee communities, first in Istanbul in 2015, and subsequently in The Netherlands in 2017.

⁴⁷¹ Laia Colomer, “Heritage on the Move. Cross-Cultural Heritage as a Response to Globalisation, Mobilities and Multiple Migrations.”

Part III: Introduction to the Case Studies

The fieldwork for this research was conducted between June and December 2017 in Berlin and Amsterdam and included observation, participatory research, and semi-structured interviews with initiators and participants of the projects. Centered on these projects and on the qualitative data collected from the one-on-one interviews, this part of the dissertation illustrates how migratory heritage may be created and preserved through creative practice and cultural exchange. However, before introducing these case studies, the following few pages detail the preliminary fieldwork that was conducted in Turkey and the choices that led to pursuing these case studies abroad in Europe. As a large portion of this research was rooted in Turkey, due to academic and professional experiences prior to and following the fieldwork abroad, this preliminary background provides a glimpse into how this dissertation can contribute to the current discourse on heritage practices, participatory art, and migratory communities in Turkey.

Background: Preliminary Fieldwork in Turkey

As mentioned in the introduction of this dissertation, the origins of this research lay in southern Turkey during the initial years of the conflict in Syria, between 2011 and 2012. After completing my MA project, I started the PhD program at Koç University in the fall of 2012 and moved my focus from Hatay to Istanbul. In an effort to become familiar with the cultural landscape of Istanbul and with a view towards developing future community-based projects there, I spent the first year of my PhD conducting preliminary fieldwork by working on urban heritage projects and with contemporary artists in Istanbul.

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As a first step in building my knowledge of contemporary art practices in the city, I interned at İMÇ 5533, an art space located in a former sewing machine repair shop in the *İstanbul Manifaturacılar Çarşısı*, near Unkapanı. This space was unique in the landscape of the Istanbul art scene as it was embedded in a working, industrial center of the city – a commercial complex that was also famous as a center for the music industry in the twentieth century.⁴⁷² While 5533 provided a haven for alternative forms of contemporary art, it also provided an example of how art spaces facilitated within a public, non-art-oriented context. However, similar to how I would come to feel about bi'bak, 5533 was not as publicly oriented as its potential permitted. Like bi'bak, 5533 focused primarily on its role as an art space, featuring contemporary art on its gallery-white walls and hosting events, including workshops, talks, exhibits, and biennial events. 5533 recognized the history of their space as a sewing machine repair shop and nurtured their relationships with their neighbors, particularly the *çaycı* (tea-server) and *simitçi* (bread-seller); however, since organizing some early events after opening the space in 2008, they had only minimally included their commercial neighbors directly in the activities within the space. Moreover, during my time assisting in the space, no exhibit that I witnessed was specifically targeting the local merchant audience.

After working in the space and reflecting on how 5533 functioned in its public context, I asked one of the artists why, overall, there seemed to be less public art in Istanbul when compared to a city like Philadelphia that is brimming with publicly-

⁴⁷² Daily Sabah and AA, “Once the Heart of Turkey’s Music Sector, Unkapanı Record-Sellers’ Bazaar Longs for the Old Days,” *DailySabah*, March 1, 2016, sec. Life, <https://www.dailysabah.com/feature/2016/01/04/once-the-heart-of-turkeys-music-sector-unkapani-record-sellers-bazaar-longs-for-the-old-days>.

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funded and exhibited sculptures and murals.⁴⁷³ The artist responded by asking, “Does Istanbul need public art?” I wasn’t sure how to respond at the time, but upon reflection the comment made me consider the importance of site-specificity and sensitivity to public contexts when planning cultural interventions. The cultural programming that works in Philadelphia may not necessarily work the same way in Istanbul due to differences in cultural conventions, perspectives on what constitutes public space, political motives for initiating public funding for the arts,⁴⁷⁴ as well as the architecture, urban landscape, and built history of each city. Thus, taking the time to understand a geographic context, physically and culturally, is imperative in developing successful projects, i.e. projects that are well received by the public and artistically and ethically accomplished. This principle is reflected in each of the three case studies presented in this dissertation; specifically, while there are numerous aspects of each project, the element of their relationship to the city in which they are embedded supports the value and influence of their social impact and reception. Even though each project deals with themes of mobility and populations on the move, they are grounded by the fact that the founders are based in a specific local geographic and cultural context.

Transitioning from a specifically art-oriented project, in the summer of 2013 I joined the fieldwork team for the Netherlands Institute in Turkey [NIT]’s Tophane Heritage Project.⁴⁷⁵ This project was led by Karin Schuitema and was designed to develop a micro-biography of the Tophane neighborhood, including its Ottoman past

⁴⁷³ At the time I was unaware of the Kadıköy Mural Festival, sponsored by the Kadıköy Municipality, that had begun in 2011 or the Street Art Festival Istanbul held in Beyoğlu.

⁴⁷⁴ The mural program in Philadelphia was initiated in 1984 to combat graffiti in the city. Jaime Rojo and Steven Harrington, “Philadelphia Mural Arts, A Golden Age,” *Huffington Post*, September 25, 2014, sec. The Blog, http://www.huffingtonpost.com/jaime-rojo-steven-harrington/philadelphia-mural-arts-program_b_5879442.html.

⁴⁷⁵ Netherlands Institute in Turkey [NIT], “Tophane Heritage Project.”

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as a military center, its mid-twentieth century history as a home to Greek and Jewish communities, many of whom were forced to move following pogroms in the 1960s, and its more recent identity as home to communities that migrated from the east of Turkey in the 1990s, as well as contemporary art spaces and commercial development at the sight of the new port project.⁴⁷⁶

During our fieldwork there were many striking moments that emphasized the importance of personal connections and people-based approaches in heritage projects. For example, we were invited to an *iftar* post fasting Ramadan meal with one of the families that lived in the neighborhood. During our meal we heard more stories about the neighborhood's recent past and experienced the space on a more personal level. Another day we were invited to drink tea in the local sports club while we heard stories about the manager's former glory days of playing football in Kasımpaşa and were given a tour of the photos on the walls. Unfortunately, neither of these spaces exist any longer in Tophane, six years after conducting the fieldwork. Consequently, these personal moments that grounded our research and personified the neighborhood through stories, conversations, and memories became more vital as evidence of a rapidly developing neighborhood.

Another moment from this fieldwork in Tophane that has since affected my approach in research, occurred while we were walking along the street one day, photo-documenting the area building by building, feature by feature. As was common during our fieldwork, we would often stop to chat with the local residents or with the shop

⁴⁷⁶ Karin Schuitema, "Social Memory and Identity in the Gentrifying Neighborhood of Tophane (Istanbul)," in *Heritage Tourism Destinations: Preservation, Communication and Development*, ed. M.D. Alvarez and et al (CAB International, 2016), 22–40.

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owners and employees in the commercial district. On this day there was an older gentleman, an “uncle” or *amca*, sitting outside one of the commercial garages. He asked what we were doing walking around with our clipboards and cameras. In response, we said we were studying the history and the heritage, the *miras*, of the neighborhood. Immediately he pointed out an old, crumbling brick structure across from us which he claimed was Ottoman. Thanking him, we added that we were also interested in him, *his* experiences, *his* stories, and *his* memories, a comment which caught him off guard. This instance emphasized the disconnect between people’s understanding of the term “heritage,” translated into Turkish as “*miras*,” as old buildings and the necessity to incorporate the personal, intangible heritages embodied by individuals and communities within our discourses on urban heritage.

As I developed my PhD research over the following years, the experiences and knowledge I gained from working on these two projects, NIT’s Tophane Heritage Project and İMÇ 5533, contributed important perspectives on different approaches, themes, and contexts of heritage and art practices in Istanbul. While my research eventually took me out of Istanbul and into countries in the European Union, these initial experiences grounded my research in what I observed in Istanbul – both the disconnect between the growing contemporary art scene and the city, as well as the rapidly changing urban landscape.

Over the following year I continued looking at the different issues of urban development, gentrification, and artistic and cultural approaches used to combat neoliberal policies in the city, including community-centered activities organized at the Küçükalyalı Arkeopark, an urban archaeological site on the Asian side of Istanbul, and

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presented my findings at various conferences.⁴⁷⁷ Based on this continued fieldwork and reflection, along with the evidence I had collected on community engagement while working at a rural archaeological site during my Masters program at Koç University, I was developing a discourse on the different heritage and art-related, community-based approaches being undertaken in Istanbul and in Turkey.

As I began considering the next steps of my PhD project, particularly concerning which community I would work with and with whom I could possibly develop a new project, I felt limited by my identity as a foreigner in Turkey and as a researcher. Based on the data I had been collecting over the previous years, I understood and valued the length, commitment, and level of collaboration that it took to develop successful projects. Moreover, I recognized the differing levels of reception and sustainability that were achieved when a project manager was fully embedded in the community from the beginning.

By this point in my studies, it was the fall of 2015 and, following the “summer of migration,” which was among the results of the war in Syria, the presence of a growing Syrian community was being increasingly felt throughout Istanbul and around Turkey as new migrants were arriving from the bordering country, some seeking asylum and refuge, while others had previously arrived on work and student visas. Particular points along the coast were being inundated by smugglers and groups of

⁴⁷⁷ Emily C. Arauz, “Engaging Communities and Negotiating Cultural Heritage Practices in Turkey: A Look at Urban Heritage and Rural Archaeological Case Studies” (Conference presentation, April 10, 2015); Emily C. Arauz, “From Küçükaly to Tophane: Engaging Communities and Negotiating Cultural Heritage Practices in Istanbul & Turkey” (Conference presentation, August 21, 2015); Emily C. Arauz, “Communities and Cultural Heritage: Two Case Studies of Engagement and Negotiation in Turkey” (Conference presentation, October 30, 2016); Karin Schuitema and Emily C. Arauz, “Who Owns Tophane’s Past? Reproducing, Molding and Erasing the Past of a Gentrifying Neighborhood in Istanbul” (Conference presentation, October 12, 2016).

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persons looking to leave Turkey to seek asylum in the European Union. This influx of new persons obligated the Turkish government to provide assistance to these new populations as well as pressured the Turkish society to welcome their neighbors. As the permanency of these populations was unknown, the measures taken varied and reception was mixed.

Struck by the socio-political immediacy of this development and emergence of a new community in Turkey and in Europe, I was encouraged to move my focus from urban communities in Istanbul to migrant communities. I opted, however, for a couple of reasons to keep my focus comprehensive, including any migrant community in my research rather than focusing only on refugees and forced migrant populations. First, I was interested in focusing on local manifestations of heritage and grassroots projects, as opposed to larger discussions of international and national politics that the topic of refugees necessitates. Second, my own experience living for many years as a migrant in a foreign country enabled me to identify, generally, with individuals on the move and less so with the specific issues faced by communities of forced migrants. Ultimately, in reassessing my research interest in people-based heritage, the framework of migratory heritage enabled a fitting scope for a focus on the intangible, personal, and conceptual elements of heritage as opposed to the place-based tendency towards built and immovable forms of heritage encompassed by settled, urban communities.

Once I decided to undertake the topic of migratory heritage for my dissertation project, I conducted preliminary, informational fieldwork with practitioners and projects around the city. I began by volunteering at *Project Lift*, an art therapy program for Syrian children instituted by the Maya Vakfı in the Sultanbeyli district of

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Istanbul.⁴⁷⁸ This project was comprised of one-week, full day programs for school-age children not yet enrolled in the Turkish school system. Each day included music, dance, and visual art classes along with lunch. The goal of the program was to give the children opportunities to develop their fine-motor skills and social skills, have fun, and maybe learn a few new things. Another overarching goal of the program was undertaken by the trained therapists that led each class – their job was to be sensitive to the children’s needs and developments and report on any possible trauma the children may be suffering.

While I had fun playing with the children every day, I also learned an invaluable lesson that continued to be applicable throughout my research with immigrants and refugees – to understand that not every child (or every adult) may be suffering from trauma as everyone deals with life-changes differently and each child had different experiences while living in Syria and in coming to Turkey. This was a critical skill to learn in working with people – to first listen, observe, try to understand, and allow them to articulate their needs. Mainly, I learned, when working with people who may have difficult or complicated experiences, not to make assumptions on whether or how they are suffering from trauma.⁴⁷⁹ While this approach may be a common lesson for trained therapists, as an art historian and cultural heritage practitioner this was not a lesson I was taught in my courses but rather needed to learn through onsite practice.

⁴⁷⁸ Project Lift Türkiye, “Welcome to Project Lift Turkey,” Project Lift, 2014, http://www.project-lift.net/default_en.html; Leyla Yvonne Ergil, “Project Lift: Trauma Therapy for Syrian Children,” *Daily Sabah*, January 4, 2016, sec. Life, <http://www.dailysabah.com/life/2016/01/05/project-lift-trauma-therapy-for-syrian-children>.

⁴⁷⁹ This perspective was also mentioned by Daniel Seiple of Making Waves, discussed in Chapter 4.

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In addition to Project Lift, I also joined a youth volunteer group in 2016 called *Istanbul & I*. This group was founded earlier in 2016 by a group of 20-something year old Turkish citizens and foreigners based in Istanbul as a story-telling platform.⁴⁸⁰ Subsequently, as the group developed, one of the new goals was to also establish a network of volunteers to work with and to initiate social-impact programs around the city with disadvantaged, minority, migrant, and youth communities. Among the array of their programming included hosting *iftar* meals in a park for the children and parents of a nearby neighborhood in Tarlabası and organizing a social-entrepreneur workshop in Arabic for adults.

This organization quickly grew, filling a niche in the landscape of social-impact opportunities available in Istanbul. In addition to organizing and leading their own programs, they also collaborated with existing nonprofit groups in the city to supply volunteers for teaching computer literacy to young adults or Arabic, English, and Turkish language to children and adults, for neighborhood cleanups, and for other sport, culture, and food-based initiatives. The diversity and breadth of the volunteers gave the group an unparalleled ability to work with numerous communities, organizations, and within various contexts. This diversity further enriched the group in its reach across the metropolitan city; although, at times, the rapid expansion of the group also threatened to weaken the social adhesion of the volunteer community, making the group difficult to effectively manage as a communally led organization.

Following these initial forays into the volunteer opportunities and cultural programming for migrant communities in the city, in the summer of 2016 I took a two-

⁴⁸⁰ Istanbul&I, "Istanbul&I," Facebook, 2019, <https://www.facebook.com/IstanbulandI/>.

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week intensive summer graduate course at the Migration Research Center at Koç [MiReKoç] on the topic of “Forced Migration” to develop my academic understanding of the developing situation in Turkey. The course included presentations on various topics by Koç University professors, student participants, guest academics, politicians, doctors, and representatives of local and international organizations, including Project Lift, Hayata Destek Derneği, and Médecins Sans Frontières.

On the Friday afternoon of the first week of the course, we took a fieldtrip as a class to *Pages Book Store & Café* in the Fatih area of Istanbul to speak with Samer al Kadri, one of the co-founders of the space (see more in Chapter 5). He introduced the project to us, explained how and why they started the project, and answered our questions regarding different aspects of the project. This was my first visit to this space in Istanbul after hearing of the book store frequently over the previous few months since it had opened the previous summer. I was impressed by Pages, by the cozy atmosphere, the interesting array of books in English and Arabic, and the potential of the space as a gathering point for a diverse community of like-minded individuals. I left feeling inspired by the potential of the space to facilitate creative exchange and its foundation within the newly formed Arabic-speaking community of Istanbul. Pages illustrated the positive and productive side of migrant communities. In comparison to other popular programs in the city at the time, like *Small Projects Istanbul*, that had been founded by a foreign woman to provide assistance to Syrian families,⁴⁸¹ Pages started from a place of existing cultural and social capital from within a newcomer community.⁴⁸²

⁴⁸¹ “Small Projects Istanbul (SPI) -,” Small Projects Istanbul (SPI), accessed 2016.

⁴⁸² Embedded within this difference are issues of financial stability and the socio-economic status of the founders, participants, and community members, issues that are not addressed in this dissertation.

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The day of that trip to Pages was July 15, a date that has since been immortalized in Turkish history because later that evening there was a putsch, a failed military coup against the controlling government. The repercussions of that night impacted not only the second week of our course but the following months of my Istanbul-based research as national funding schemes were put on hold, foreign and local NGOs faced increasing restrictions, and academic and cultural programs were reviewed. The momentum for establishing new programs for migratory communities was stalled by the government's focus on re-establishing economic and political stability.

Thus, over the following academic year, 2016-2017, I initially focused on pursuing research outside of Turkey, specifically with *bi'bak* in Berlin, whose founders I had met at an event in Istanbul in the previous spring of 2016. I was already in contact with them and familiar with their Berlin-based projects on Turkish migration, exhibited at DEPO Istanbul in spring 2017.⁴⁸³ While planning for a research trip to Berlin to work with *bi'bak* later in 2017, I took the time to explore the similar types of art spaces around Istanbul that had been founded. Over the spring of 2017 I met with two practicing artists who had founded participatory and publicly oriented projects: *PASAJist* and *Arthere* Istanbul.

Arthere was interesting as it was founded by a Syrian artist for the international arts community in Istanbul. During my meeting with the founder it was made clear that it was not intended as a space just for Syrian artists, but as a space “for artists from all around the world,” as stated on the website.⁴⁸⁴ Moreover, it was specifically dedicated

⁴⁸³ DEPO Istanbul, “Sergi: Sıla Yolu: Türkiye Tatili Yolu ve Otoban Hikâyeleri,” DEPO - Istanbul, 2017, http://www.depoistanbul.net/tr/activites_detail.asp?ac=160.

⁴⁸⁴ *Arthere*, “ARTHERE,” accessed August 27, 2018, <https://www.arthereistanbul.com/>.

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as a community for artists, run by artists – in other words, it was *not* oriented toward the local, non-artist community in their neighborhood of Yeldeğermeni, on the Asian side of Istanbul.

In contrast, Pasajist seemed more comparable to the types of cultural, community-based projects I wanted to highlight in my research.⁴⁸⁵ However, during my informal discussion with one of the founders, she mentioned the difficulty of developing participatory and publicly-oriented projects in Istanbul due to funding options and minimal public support. Previously, they had initiated a project at Pasajist in collaboration with local children that was centered on their street in Tarlabası and presented the stories and characters of the local residents and commercial vendors. Yet, in our discussion I understood a general discouragement to go beyond the scope of working with the children in their immediate neighborhood. As a practicing artist, she often chose to go abroad to countries like Denmark where she was hosted by cultural organizations that facilitated connections with the local community, with whom she then organized workshops and large-scale public installations.

None of these meetings were on record; rather I intended them as informal, informational meetings with practitioners to gain a sense of the landscape in Istanbul at that point in time. Based on these discussions I sensed a general lack in Istanbul of the type of project I was searching for, specifically community-led/-based and socially useful creative projects.⁴⁸⁶ This was due, in part, to the pressure on the still developing

⁴⁸⁵ PASAJ, “PASAJ | Bağımsız Sanat Alanı | PASAJist | Türkiye,” accessed September 30, 2018, <https://www.pasaj.org>.

⁴⁸⁶ One well-known community-based project that is often cited in the international literature on socially engaged art is Oda Projesi. This project was initiated by Turkish artists, Özge Açıkkol, Güneş Savaş, and Seçil Yersel, in Istanbul between 1997-2005 and has been nominated to be included in the

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contemporary art scene and cultural funding structure in Istanbul and Turkey as well as recent political pressures on cultural practitioners.

Thus, by the end of spring 2017, my intention was to first develop my research using bi'bak and their migration-related programming in Berlin, much of which was related to the Turkish migration to Germany in the mid and late twentieth century. By volunteering to work with them and live in the neighborhood of Wedding, one of the Berlin neighborhoods highly populated by Turkish migrants, I was looking for a way to transition from the complicated political landscape of Istanbul in 2017 to the context of Berlin that was heavily populated by previous and recent migrant communities, many from Turkey, and that seemed more culturally and financially supportive at the time.

Therefore, in June 2017 I went to Berlin for a period of six weeks where I interned with bi'bak and subsequently met and worked with Making Waves. Following this fieldwork, I returned to Istanbul for about two months that summer before moving to Amsterdam in October 2017 where (as I soon learned) Pages had moved from Istanbul. Consequently, the one case study I intended to have as an Istanbul-based example had likewise been forced to relocate into a European context, thus providing an unintentional geographic-slant to my research that had begun in the plains of southern Turkey and ended along the dams of Amsterdam. Yet, the lessons I accumulated from my preliminary fieldwork on urban heritage, archaeological

Arte Útil archive. However, in a 2018 essay by Asli Seven, she notes that one of the artists of Oda Projesi “mentioned her doubts about usefulness, considering Oda Projesi and the impossibility to know or to measure the use it may or may not have generated for the people it engaged.” Asli Seven, “Uses and Misuses of Arte Útil: The Archive, The Conversations and The Institutional Scale,” Blog, SALT.TXT, May 10, 2018, <http://blog.saltonline.org/post/178752687729/uses-and-misuses-of-arte-útil-the-archive-the>. The project has been mentioned and discussed in: Grant H. Kester, *The One and the Many: Contemporary Collaborative Art in a Global Context*, 96; Claire Bishop, *Artificial Hells* (2012), 20–23; Maria Lind, “Actualisation of Space,” in *Contemporary Art: From Studio to Situation*, ed. Claire Doherty (London: Black Dog, 2004), 109–21.

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community engagement, and contemporary art in Istanbul during the first four years of my PhD studies shaped the research questions I applied to my fieldwork in Berlin and Amsterdam and continued to fuel my desire to translate this academic research into applicable projects that could be undertaken within Turkey. This last step has continued to elude me, but in the conclusion of this third section of this dissertation I will provide a few insights into possible paths.

Establishing Migratory Heritage

The general concept of migratory heritage was discussed in the Introduction of this dissertation and is further reflected upon in the Discussion section of this Part III. However, before delving into the descriptions of each case study, a brief reminder of the topic will further our analyses and contextualize the subsequent discussions.

Migratory heritage (or migrant heritage, diasporic heritage, and “heritage on the move”⁴⁸⁷) is conceived in this dissertation as the heritage that is embodied, identified, and created by “persons on the move.”⁴⁸⁸ It is primarily intangible, founded on the concepts proffered by individuals but may encompass links to tangible heritage, including objects, places, and buildings, through the experiences, memories, and stories recounted by individuals. Second, it is sited in the present, buoyed by the past and claiming a view towards the future – i.e. it is an enduring concept that exists in a contemporaneous context. Based on my experience working on archaeological heritage

⁴⁸⁷ Colomer, “Heritage on the Move. Cross-Cultural Heritage as a Response to Globalisation, Mobilities and Multiple Migrations”; Eureka Henrich and Alexandra Dellios, eds., *Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders*.

⁴⁸⁸ Apostolos Veizis MD, “Displacement, Healthcare and Humanitarian Action - Workshop Presentation” (Workshop Presentation, July 15, 2016).

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and Classical history, I became acutely aware over the years of how heritage, identified by its past, also needed to be contextualized by its existence within contemporary society. Specifically, we need to address how we receive such heritage within our developing urban and modern landscape and how it is imbued by ongoing socio-political, cultural, and personal meanings. Finally, due to the transitory nature and pressing contemporaneity of experiences faced by “people on the move,” we must recognize the present and evolving nature of migratory heritage in order to aptly address its inherently dynamic qualities.

Fundamentally, the basis of this migratory heritage is founded on the establishment of heritage as a human right and the interrelated right of individuals “to participate in the cultural life of the community,” as stated in Article 27 of the United Nations’ *UDHR*.⁴⁸⁹ This connection between heritage and human rights was further cemented in the *Faro Convention on the Value of Cultural Heritage for Society*:

Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966).⁴⁹⁰

Based on these statements, this research forefronts the heritage defined by individuals, with a focus on communicating the heritage defined by the participants interviewed within the scope of this dissertation project. By their shared identity as “persons on the move,” the collectively presented heritage becomes inter-/multi-cultural, transgressing national borders and expanding beyond ethnic or religious communal identities.

⁴⁸⁹ United Nations General Assembly, “Universal Declaration of Human Rights,” Article 27.

⁴⁹⁰ Council of Europe, “Council of Europe Framework Convention on the Value of Cultural Heritage for Society,” 2.

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The case studies introduced below serve multiple purposes towards the final goal of presenting this migratory heritage. First, they provide examples of how a variety of projects can facilitate community, dialogue, and artistic and cultural production related to the topic of migration and mobility. Second, within these spaces and practices, forms of migratory heritage are being created, shared through personal relationships, conversations, and public programming, and subsequently preserved. Ultimately, these case studies reveal unique insights into how such projects can engender new migratory heritage and foster communities of persons on the move.

Introduction to the Case Studies

The choice of case studies was made partly due to a snowball effect, as I learned about different projects during meetings and conversations with various contacts. As mentioned, the first case study I planned was bi'bak, the artists-run space founded by Can Sungu and Malve Lippmann in Berlin. I was introduced to their project when I heard Sungu speak on a panel about place and identity held in Istanbul in May 2016.⁴⁹¹ After a follow-up visit to the space in Germany and continued contact through email, I agreed to come to Berlin for the month of June 2017 to assist on their project as an intern. During those four weeks, I undertook my participatory fieldwork and, afterwards, conducted interviews with the project coordinators.⁴⁹²

Once the period of research in Berlin had been set, I contacted other colleagues, requesting suggestions for further contacts and relevant projects in Berlin. One of these

⁴⁹¹maumau, "Identity Lab Sessions" (Workshop, May 20, 2016), <https://identitylabproject.wordpress.com/>; Naz Cuguoğlu and Susanne Ewerlöf, eds., *Between Pl&ces: Reflections on Identity and Place* (issuu, 2017).

⁴⁹² Interviews will be archived in the Koç University Oral History & Memory Archive [KUOHMA].

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contacts became the second case study presented in this research, Making Waves [MW], the boatmaking workshop initiated by a Berlin-based, American artist, Daniel Seiple. Upon participating in a workshop and meeting with Seiple, I immediately recognized MW as a case that would complement my research as it was initiated by a foreign artist *for* newcomers that quickly became a fully collaborative project, dependent on the participation and agency of the team members.

As for the third case, I first encountered Pages in 2015 when it was based in Istanbul and, from the beginning of my research, had intended to include the project as a case study of Syrian cultural production by asylum seekers in Turkey. However, it closed in 2017. Fortunately, it reopened in Amsterdam just prior to my planned Erasmus-funded research period at the University of Amsterdam from October to December 2017. Thus, it was quite opportune that my previously planned research travel coincided with the migration pattern of Pages itself. Yet, a consequence of this project's migration to Amsterdam was that my case studies took on an unplanned European focus. In comparison to bi'bak and MW, Pages was an example of a project that took participation one step further, as it was initiated by cultural practitioners from *within* a migrant community and subsequently developed, implemented, and used by members of the same, newly founded, community.

While I met with and interviewed other individuals both tangentially connected to, or unrelated to these projects, the participatory research and interviews I conducted with the team members of bi'bak, MW, and Pages form the core of the research presented in these case studies. Data from the external interviewees have contributed to my discussion in the Conclusion on "The Personal in People-based Heritage Practices."

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Why Berlin and Amsterdam?

The locations of these case studies, Berlin and Amsterdam, are exemplary of the idealized modern and liberal urban centers of Europe, emboldened by histories of welcoming newcomers,⁴⁹³ yet also stymied by complicated, colonial pasts and increasingly conservative political narratives that are gaining ground and support through the right-wing constituencies.

As Sungu, one of the founders of bi'bak, noted in a 2017 publication, the role of Germany in the process of migration to Europe is historic and has continued into the present day, especially with respect to the more recent migration “crisis.” He wrote,

Germany is a country of migration. Today it is one of the main destinations in Europe for the new migrant groups/refugees and half-century ago it has been the first European country who started with the recruitment of the so-called ‘Gastarbeiters’—migrant workers from Italy, Spain, Eastern Europe, and Turkey who were supposed to contribute to the reconstruction of German post-WWII economy.⁴⁹⁴

Therefore, in addition to pragmatic reasons, Berlin was chosen as the first case study site for these contemporary, contextual reasons.

A further reason for the focus on Berlin was the historic connection between Turkey and Germany related to migration, also noted by Sungu. In 1960-61 an agreement was made between the two countries to allow for labor migration by Turkish citizens to work in Germany.⁴⁹⁵ These temporary workers were called guest workers, or “Gastarbeiters” in German. The policy of inviting labor migrants was initiated

⁴⁹³ Russell Shorto, *Amsterdam: A History of the World’s Most Liberal City* (New York: Vintage Books, Randomhouse LLC, 2014); Sungu in Cuguoğlu and Ewerlöf, *Between Pl&ces*, 24.

⁴⁹⁴ Sungu in Cuguoğlu and Ewerlöf, *Between Pl&ces*, 24.

⁴⁹⁵ Philip L. Martin, “Germany’s Guestworkers,” *Challenge* 24, no. 3 (1981): 35; Stephen Castles, “The Guest-Worker in Western Europe - An Obituary,” *The International Migration Review* 20, no. 4 (1986): 761–78, <https://doi.org/10.2307/2545735>.

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following World War II and was employed across Western European countries to “speed up reconstruction and to compensate in part for wartime manpower losses.”⁴⁹⁶ Foreseen as temporary at its conception, this period continued into the 1970s and led to a long period of migration between the two countries.

There are several projects, including those at bi’bak and another Berlin-based cultural initiative called *Daughters and Sons of Gastarbeiters*,⁴⁹⁷ that address this relationship between Turkey and Germany. For example, at the time this research was first initiated, bi’bak was planning a project and exhibit, called *Sıla Yolu: Der Ferientransit in die Türkei und die Erzählungen der Autobahn / Türkiye’ye Tatil Yolu ve Otoban Hikayeleri [Sıla Yolu: The Holiday Transit to Turkey and the Tales of the Highway]*.⁴⁹⁸ This project took place between September 2016 and April 2017 and epitomized Lippmann and Sungu’s approach to art production outside of the regular programming at bi’bak, discussed in Chapter 3. The subject, in line with the overarching themes on mobility supported by bi’bak, was related to the route between Germany and Turkey used by Gastarbeiters and their families when they returned to Turkey on vacation to visit family before returning to Germany, loaded with Turkish products and produce. On the way from Germany, as well, they were also laden with

⁴⁹⁶ Castles, “The Guest-Worker in Western Europe - An Obituary,” 762.

⁴⁹⁷ I did conduct an interview with one of the founders of *the Daughters and Sons of Gastarbeiters* but is not included in this dissertation. Çiçek Bacik, *Daughters & Sons of Gastarbeiters Interview : Part 1 and 2*, interview by Emily C. Arauz, M4A - Audio, July 8, 2017, Activating Migratory Heritages Collection, KUOHMA. See: *Daughters and Sons of Gastarbeiters*, “Daughters and Sons of Gastarbeiters,” Artist Collective Website, *Daughters and Sons of Gastarbeiters*, 2015, <http://www.gastarbeiters.de/>.

⁴⁹⁸ Malve Lippmann and Can Sungu, eds., *Sıla Yolu: Der Ferientransit in die Türkei und die Erzählungen der Autobahn | Türkiye’ye Tatil Yolu ve Otoban Hikayeleri* (Berlin, Germany: bi’bak, DOMiD, 2016); DEPO Istanbul, “Sergi: Sıla Yolu: Türkiye Tatili Yolu ve Otoban Hikâyeleri.”

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gifts and requests for their Turkish friends and family, including items like German chocolate and European-made appliances.

The components of the project included edited films, photographs, sound, objects, dioramas, an old Ford Transit van, battery-powered toy trucks decorated by young students in a workshop, interviews, and a publication.⁴⁹⁹ The van installation was exhibited in multiple locations around Berlin – in public squares, parks, and in front of cultural institutions. Visitors and passersby were invited to discuss their own stories, memories, and experiences and to explore the van installation inside and out. It was then driven to Istanbul by Lippmann and Sungu and exhibited in DEPO Istanbul between 4 March – 2 April 2017 (Figure 14 - Figure 15).⁵⁰⁰



Figure 14 Installation view of *Sıla Yolu* in DEPO Istanbul, Source: DEPO Istanbul website⁵⁰¹

⁴⁹⁹ Lippmann and Sungu, *Sıla Yolu: Der Ferientransit in die Türkei und die Erzählungen der Autobahn | Türkiye'ye Tatil Yolu ve Otoban Hikayeleri*.

⁵⁰⁰ During this period of exhibition, two events were organized. At the opening, Tüncel Kurtiz's film "E5 Ölüm Yolu" from 1979 was screened. During the closing event of the exhibit, experts and academics were invited to present their related research and talk about their personal experiences. The van has since been acquired by the State Textile and Industry Museum Augsburg in Bavaria for their museum and archive of Turkish immigrants and Gastarbeiters in Germany.

⁵⁰¹ DEPO Istanbul, "Sergi: Sıla Yolu: Türkiye Tatili Yolu ve Otoban Hikâyeleri."

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Figure 15 Detail of Sila Yolu – Products and Video, Source: DEPO Istanbul website

Like Berlin, Amsterdam and The Netherlands also have a lengthy history of migration. They hosted both immigrants from former colonies and guest workers in the post-World War II era. As Castle notes in a 1986 article, “By 1985, it was officially estimated that there were 338,000 persons of Mediterranean ethnic origin in the Netherlands, while the total number of members of ethnic minority groups (a broad category including persons of Surinamese, Antillean, Moluccan origin, refugees and gypsies) was 659,000 (SOPEMI – Netherlands, 1985:16).” By the beginning of the 1980s it was recognized that this population of “temporary” guest workers had become permanent, like in Germany, and thus new government legislature was introduced that gave more rights to these new, permanent residents of minority origins.⁵⁰²

More recently, The Netherlands, in addition to Germany, has become another main destination for new migrants to Europe. According to the Dutch government, by

⁵⁰² Castles, “The Guest-Worker in Western Europe - An Obituary,” 766.

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2015 the number of asylum seekers in The Netherlands had already doubled.⁵⁰³ In order to better manage this growing influx of people through the borders of the EU, EU countries reached an agreement in September 2015 to accept 120,000 refugees.⁵⁰⁴ Of this number, The Netherlands agreed to accept 7,000 refugees over a two-year period in addition to the 2,000 asylum seekers relocating from Italy and Greece they had previously accepted.⁵⁰⁵ In 2017 the migrant population of The Netherlands was at 2.1 million, of which over 100,000 were categorized as refugees.⁵⁰⁶

In Amsterdam and Berlin, along with many other European centers, such as Lisbon and Copenhagen, various projects related to culture, art, and migration were initiated.⁵⁰⁷ In comparison to the many projects related to Syrian cultural heritage in Europe, two of the projects presented in this dissertation, MW and Pages, constitute more fully collaborative and community-led, diasporic examples of cultural production. Alternatively, bi'bak exemplifies a diverse array of artistic and collaborative responses to the wider themes of migration.

⁵⁰³ Ministerie van Algemene Zaken, "Refugees in the Netherlands - Asylum Policy - Government.NL," onderwerp, May 3, 2016, <https://www.government.nl/topics/asylum-policy/refugees-in-the-netherlands>.

⁵⁰⁴ European Commission, "Press Release - European Commission Statement Following the Decision at the Extraordinary Justice and Home Affairs Council to Relocate 120,000 Refugees" (European Commission, September 22, 2015), http://europa.eu/rapid/press-release_STATEMENT-15-5697_en.htm.

⁵⁰⁵ Ministerie van Algemene Zaken, "Refugees in the Netherlands - Asylum Policy - Government.NL."

⁵⁰⁶ IOM's Global Migration Data Analysis Centre [GMDAC], "Migration Data Portal."

⁵⁰⁷ This topic has been further explored in a related, forthcoming co-authored paper: Emily C. Arauz and Lucienne Thys-Şenocak, "New Migratory Heritage in Europe through Cultural Exchange: Pages Amsterdam as a Case for Participatory & Socially Engaged Creative Practices," in *Art, Identity, & Cultural Diplomacy: (Re) Inventing Eastern and Western Europe*, ed. Cassandra Sciortino (The Netherlands: Leuven University Press, forthcoming).

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The Research

It was not my original intention to reflect the transience of my subject matter by becoming transient myself; yet, this became an additional layer of my participatory experience within this research project. This transitory methodology was supported by Sheller and Urry's proposed "mobile ethnography," which includes "participation-while-interviewing."⁵⁰⁸ Conducting this research and preparing this dissertation between Istanbul, Berlin, Amsterdam, and New York, enabled me to gain personal perspectives that contributed to my understanding of heritage on the move.

One of the challenges I faced in designing this migratory research project was the language of the research. As a native English speaker, my own language education has been limited to Turkish and ancient, written languages: Latin and Greek. This list of languages has restricted my professional and academic work on community engagement, limiting the level of interaction and choice of communities and individuals with whom I work. But, while the lack of language-proficiency is sometimes criticized in projects, as discussed in Chapter 4 on MW, an argument can be made that this deficiency prompts the artist or researcher to seek out collaboration with others who are fluent in the language of the project location, as well as the culture, necessitating a participatory plan from the very start of the project.

I was also fortunate in the case studies I chose as I was able to participate and conduct all interviews in English, with one exception.⁵⁰⁹ Moreover, during the interviews I learned new words as the interviewees would translate the concepts into

⁵⁰⁸ Mimi Sheller and John Urry, "The New Mobilities Paradigm," *Environment and Planning A* 38, no. 2 (February 2006): 218.

⁵⁰⁹ This is discussed in section "I.D.2 Semi-structured Interviews within Methodology" in the Introduction.

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their native languages, including home [*heimat* in German; *watan* in Arabic] or heritage, discussed in the final conclusion of this dissertation. At times, individuals would translate these words differently in the same language, depending on their own interpretations. These varied interpretations added new, welcomed layers and complexity to my research and illustrated the unique perspectives provided by each interviewee.

The Framework: SE Art, Arte Útil, and Cultural Rights

In the Introduction of this dissertation, I presented the genre of SE art and the subgenre, Arte Útil, as frameworks of analyses for the projects discussed in this research. However, none of these three case studies define themselves as “socially engaged art” and I am not attempting to enter them into this category of contemporary art. Rather, I am using the methodological frameworks provided in the field of SE art to consider how participation is designed and implemented in cultural and artistic projects. Second, I am interested in the potential of these projects to be “useful” in cultural and socio-political contexts, as proffered by the practice of Arte Útil.

As defined in Chapter 1 “Drawing Borders & Defining Terms,” participation is a multivalent practice. The forms of participation enacted in these three case studies all include collaboration with colleagues and engagement through public programming. Adding to these practices, these case studies also contribute new rungs to Arnstein’s *Ladder*, including: Sharing, Cultural Exchange, and Collaboration. Furthermore, as illustrated in Chapter 4 and again returned to in the discussion of the case studies, MW raises questions regarding capacity-building and skills-based approaches as the boat-

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building aspect of the project becomes more complex, from model-building to the construction of a large-scale, working motorboat.

To consider the “usefulness” of these projects I employ the framework of Arte Útil, discussed in the Introduction and defined initially by Wright, Bruguera, and the Arte Útil collaborators. However, on the Arte Útil application to “propose a new project” the possible categories for projects are listed as: (1) Scientific, (2) Pedagogical, (3) Politics, (4) Urban Development, (5) Economy, (6) Environment, and (7) Social.⁵¹⁰ Missing from these categories is “Cultural;” i.e. projects that are useful in their contribution to cultural aspects of society. In presenting bi’bak, MW, and Pages I am arguing for the inclusion of this eighth category of usefulness to the agenda of Arte Útil.

As is clear from the approaches presented in Chapter 2 “Tracing People & Participation in Heritage Policies,” I feel that cultural rights should be recognized as a human right; this means that people have the right “To participate in the cultural life of the community,”⁵¹¹ as defined in the UDHR. Additionally, while the concept of globalization has been problematized by some scholars,⁵¹² the value of cultural diversity, meanwhile, is being re-evaluated by scholars through concepts such as “radical cosmopolitanism”⁵¹³ and promoted by international organizations, such as

⁵¹⁰ Asociación de Arte Útil, “Arte Útil / Propose a Project,” accessed March 25, 2019, <http://www.arte-util.org>.

⁵¹¹ United Nations General Assembly, “Universal Declaration of Human Rights,” Paragraph 1 of Article 27.

⁵¹² Stephen Castles, Hein de Haas, and Mark J. Miller, *The Age of Migration: International Population Movements in the Modern World*, 33; Amund Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective,” 2.

⁵¹³ Feyzi Baban and Kim Rygiel, “Living Together: Fostering Cultural Pluralism through the Arts.”

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UNESCO.⁵¹⁴ In citing the UDHR, UNESCO's 2001 Declaration, and the 2005 Convention the case for a connection between cultural rights, human rights, freedom of expression, and the value of cultural diversity has been made.⁵¹⁵ This connection recognizes culture as a socially- and politically-relevant category of human rights. Thus, the socio-political usefulness of the case studies in this thesis are rooted in their facilitation of cultural exchange, the preservation of diverse living cultures, and their cultivation of new migratory heritages.

The Case Studies

In bringing people-centered heritage practices in line with more creative forms of participation, the model of socially responsible and “useful” community engagement proposed by SE art and Arte Útil provides a potential avenue for exploring the boundaries of how to creatively, sustainably, and ethically engage people and heritage. Specifically, it provides a framework to rethink what heritage encompasses, as well as how, when, and by whom heritage is created. As dialogues on front stoops and cooking Pad Thai have entered the corpus of art practice,⁵¹⁶ new forms of heritage may include the new friendships formed and experiences lived.

Corresponding to these alternative forms of art, the processes enacted at bi'bak, MW, and Pages may not fit the established definition of heritage that is often identified

⁵¹⁴ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity”; United Nations Educational, Scientific and Cultural Organization [UNESCO], “Convention on the Protection and Promotion of the Diversity of Cultural Expressions.”

⁵¹⁵ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity”; United Nations Educational, Scientific and Cultural Organization [UNESCO], “Convention on the Protection and Promotion of the Diversity of Cultural Expressions.”

⁵¹⁶ Suzanne Lacy, *Between the Stoop and the Door*, 2013, Dialogue; Rirkrit Tiravanija, *Pad Thai*, 1990.

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with Syrian culture. For example, these projects are inhabiting vastly different spheres from the archaeological remains of the Temple of Baal or, even, the “reconstructed” Monumental Arch of Palmyra displayed in London, Washington D.C., and New York.⁵¹⁷ Ironically, the latter two cities are in the United States where Syrian people are restricted from travelling themselves at the time of writing this text. This incongruity serves to underscore the type of agency of heritage practitioners have in corroborating policies which enforce an imbalance between the free migration of objects and people.

Through the combination of ICOMOS’s rights-based approach, ICCROM’s people-centered approach, and the model of “useful” creative practice, this research makes a case for expanding the notions of migratory heritage to include new, contemporary, and alternative forms of “living heritage,” divested of its place-based connotations and more explicitly attached to the persons creating the heritage. Founded upon these perspectives, the design of this research project which uses interviews and participatory research methodologies was likewise intended to reflect a more engaging and people-centered approach.

The following Chapters 3 – 5 present the three case studies, bi’bak, MW, and Pages as they existed at the time of my fieldwork between June and December 2017. Based on my participatory fieldwork and interviews, I share how each project was initiated, the types of programming and participation implemented within the framework, and the reception by audiences and funding bodies. Unfortunately, not all questions I posed initially were answered by my research, and new questions were

⁵¹⁷ Mark Brown, “Palmyra’s Arch of Triumph Recreated in Trafalgar Square,” *The Guardian*, April 19, 2016; Raya Jalabi, “Replica of Syrian Arch Destroyed by Isis Unveiled in New York City,” *The Guardian*, September 20, 2016; “The Triumphal Arch of Palmyra in Washington D.C. — The Institute for Digital Archaeology,” accessed May 1, 2019.

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raised over the course of the fieldwork and during the process of writing and interpretation. These unanswered questions reflect the pragmatic process of researching contemporary, ongoing projects but they also generate space and ideas for future research.

The interpretive discussions in the following chapters build on my research about participation, migratory heritage, and people-centered approaches presented in the Introduction, Chapter 1, and Chapter 2. In some cases, theories such as Reception Theory, Assemblage Theory, and Artistic Research are referred to when they help to elucidate these concepts. In the Discussion of Part III “The Case Studies,” I draw conclusions and modify Arnstein’s *Ladder of Citizen Participation*. I also elaborate on the overarching concepts which connect migratory heritage and cultural practices. Following this discussion, I provide preliminary proposals for two potential projects based on the strengths and weaknesses identified in the case studies and taking into account my own experiences and communities. In the final Conclusion of this thesis I introduce the qualitative data collected during the first part of the interviews and articulate how personal forms of these migratory heritages emerged during the interviews with participants, initiators, and persons on the move. Finally, I propose a new strategy for practicing “socially engaged heritage.

CHAPTER 3

TAKING A LOOK: BI'BAK, BERLIN, GERMANY

Introduction

The first case study to be presented in this dissertation is *bi'bak*, an artists-run space located in Berlin that facilitates programming related to themes of migration.⁵¹⁸ In the following chapter, an overview of bi'bak is provided along with information about the events, participants, and audience who were involved during the course of my fieldwork in June 2017. This case study differs from the socially engaged projects cited in this dissertation as the project is not a “community-led” project nor self-defined as a SE art. Nevertheless, the programs undertaken at bi'bak rely on participation to varying degrees and in each case different audiences and participants are taking part in the various programs that engage with current social issues related to migration. What is interesting to look at in this example is how the planned forms of participation work or, alternatively, do not work in some cases, and why. In particular, the project managers expressed their uncertainty regarding their responsibility as artists working in the public sphere to entertain, educate, inform, and respond to urgencies in the neighborhood

⁵¹⁸ See: bi'bak, Malve Lippmann, and Can Sungu, “Bi'bak,” Project Website, 2019, <http://bi-bak.de/>; bi'bak, “Bi'bak,” Facebook, 2019, <https://www.facebook.com/bibakberlin/>.

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versus their intellectual desire to respond to concepts through aesthetic praxis. Thus, the collaborative and creative processes enacted through *bi'bak* exemplify a range of “successful,” “failed,” and thought-provoking responses to the theme of migration and mobility through the context of artistic practice.



Figure 16 View of *bi'bak* from the street – located on Prinzenallee in the neighborhood of Wedding, Berlin, in November 2017. Photo credit: author

The Initiators

Bi'bak, which means “take a look!” in Turkish, is an artists-run space, that was co-founded in 2014 by artists, Can Sungu and Malve Lippmann, in Berlin, Germany. As was revealed through the course of their joint interview,⁵¹⁹ prior to their initiation of *bi'bak*, Sungu and Lippmann were already producing artistic work across a variety of

⁵¹⁹ A joint interview was conducted with both Lippmann and Sungu on July 9, 2017 following a four-week period of fieldwork in June 2017. Malve Lippmann and Can Sungu, *Bi'bak* Interview: Part 2, interview by Emily C. Arauz, M4A - Audio, July 13, 2017, Activating Migratory Heritages Collection, KUOHMA.

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platforms and disciplines. Sungu is originally from Turkey and received his BA degree in Film and his MFA in Visual Communication Design from Istanbul Bilgi University.⁵²⁰ Lippmann is from Germany and received her degree in Stage and Costume Design from the State Academy of Fine Arts Stuttgart.⁵²¹ They met in the Institute for Art in Context Master Programme at the Universität der Künste [UdK] in Berlin, where, fortuitously, Lippmann was studying Orientalism while Sungu was looking at Occidentalism.⁵²² This confluence in themes came together in their graduate work when they collaborated on a project about a tiger coming to Berlin. This particular project, which they have since continued in their art educational programming through *bi'bak*, explored the fictional storyline of a tiger coming to Berlin and engaging with the different challenges and experiences a foreigner may encounter during his or her first engagement with the city. While targeting a younger audience, the tiger serves as a metaphor that can be appreciated by a wider audience,⁵²³ including students and any local inhabitants or shop owners who are interviewed or asked to participate in the project.⁵²⁴

The Project

In 2014, Lippmann and Sungu were looking for a space to use as a personal workspace and studio and were offered to rent the space at 59 Prinzenallee in Wedding, a neighborhood in the northeast of Berlin (Map 1). Once they had moved in, the presence

⁵²⁰ “About – Can Sungu,” accessed May 8, 2019, <http://cansungu.com/about/>.

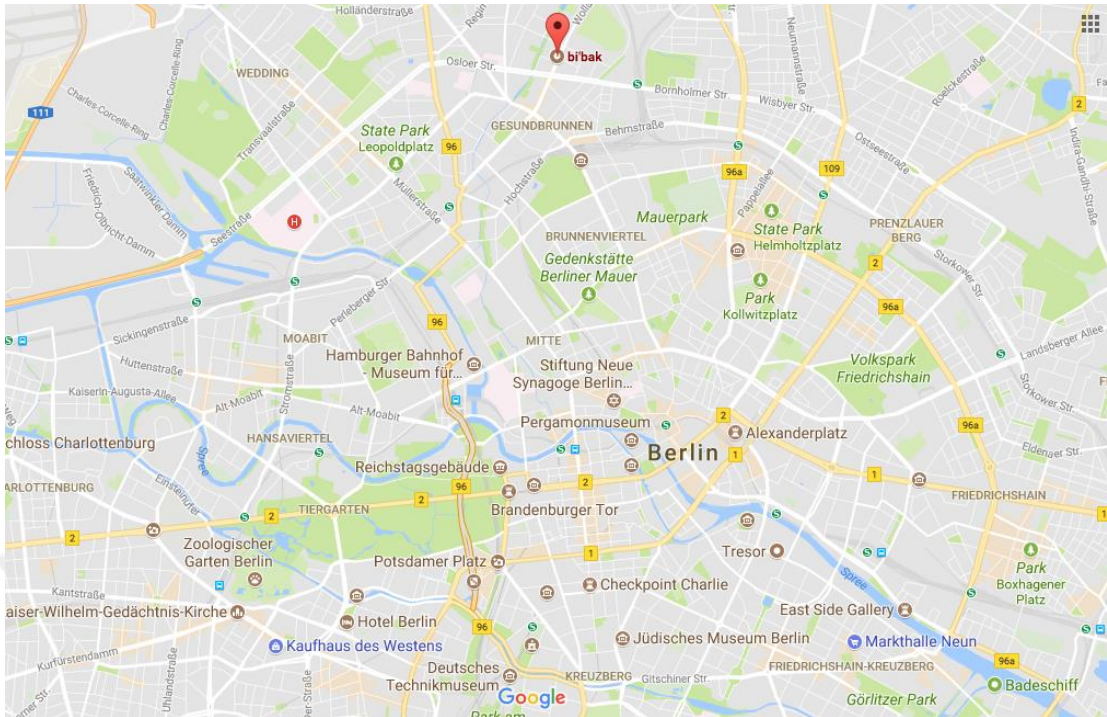
⁵²¹ “Malve Lippmann,” Kubinaut, accessed May 8, 2019, <http://www.kubinaut.de/de/profile/personen/info@malvelippmann.de/>.

⁵²² Lippmann and Sungu, *Bi'bak Interview: Part 2*.

⁵²³ Lippmann and Sungu.

⁵²⁴ See more on this project in the section below on Projects & Participation.

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Map 1 Location of *bi'bak* in the northern neighborhood of Wedding, Berlin, Source: Google Maps

of the community and subsequent impact on their daily routines became evident. In their new space they had a storefront (Figure 16) which local residents would walk by, sometimes stopping in to ask them what they were up to. This brought a new immediacy of the neighborhood community to bear on their work. They had never had the experience of having a storefront; rather, they were used to the solitary experience of working in a closed-off studio. This interface with their neighborhood was a new challenge and prompted them to confront their own work and the space on Prinzenallee in unexpected ways.

First, as their work came together in the new space, the connection between their various disciplines and projects revealed itself. In particular, Lippmann and Sungu's engagement with the concept of migration, present in their earlier work, became more apparent once they moved into the space due to the context of Wedding. Having undertaken projects related to Wedding during their master's programs, they

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were already familiar with the neighborhood and interested in its diverse demographics and high population of ethnic minorities, specifically of Turkish descent.⁵²⁵

When they started *bi'bak* in 2014, a year before the “summer of migration,”⁵²⁶ migration, as an issue, was not yet as popular a theme of cultural platforms and funding as it would become a year later. However, in the spring of 2014 there was an event in Oranienplatz in Kreuzberg, a neighborhood in the south of Berlin (Map 1), which brought the issue more directly to Lippmann and Sungu’s attention. At that time, refugees who had been camping in the square, mainly originating from West Africa, were evicted from their residence;⁵²⁷ one of them ended up staying at *bi'bak*. Therefore, the first public event at *bi'bak* was coordinated with a group of these refugees from West Africa. Together they cooked a meal and watched a Ghanaian film.⁵²⁸

Through this personal interaction with members of the migrant community who had been directly influenced by the current local and national politics, *bi'bak* was “touched by the subject” and they realized that something had to be done about this pressing issue.⁵²⁹ During their previous work they had already been working on issues

⁵²⁵ Wedding, in the district of Mitte, has one of the highest populations of ethnic minorities and, specifically, of residents of Turkish descent, along with the neighborhood of Kreuzberg. “As of 2011, the ethnic make-up of Wedding was 52% of German origin, 18% Turks, 6% Sub-Saharan African, 6% Arabs, 6% Polish, 5% former Yugoslavia, and 4.5% Asian.” (“Wedding (Berlin),” in *Wikipedia*, September 4, 2017.)

⁵²⁶ Bernd Kasperek, Marc Speer, and Elena Buck, trans., “Of Hope. Hungary and the long Summer of Migration,” *bordermonitoring.eu* (blog), September 9, 2015; Sonja Buckel, “Welcome Management: Making Sense of the ‘Summer of Migration,’” *Near Futures Online* 1 “Europe at a Crossroads” (March 2016); Gökçe Yurdakul et al., “Witnessing the Transition: Moments in the Long Summer of Migration,” January 12, 2018.

⁵²⁷ David Sim, “Controversial Oranienplatz Berlin Refugee Camp Demolished,” *International Business Times UK*, April 9, 2014. This event is partially documented in the 2015 film *Miete essen Seele auf* which is a documentary following the development of the tenement activist association *kotti & co*, also based in Kreuzberg, Berlin and founded in 2012 to protest rising rents (Angelika Levi, *Miete essen Seele auf* (Berlin, Germany, 2015), 00:40:38, <https://www.youtube.com/watch?v=qS6KrhBcvVU>).

⁵²⁸ Lippmann and Sungu, *Bi'bak* Interview: Part 2, 00:04:30.

⁵²⁹ Lippmann and Sungu, *Bi'bak* Interview: Part 2.

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related to migration, but this particular event brought the issue to the forefront of their practice more directly and personally. They also recognized that, “there were people working in the field, but it was a side subject, not yet in the public view.”⁵³⁰ As would be repeated throughout our interview, this issue of awareness and accessibility drove much of their work that was related to migration. As mobility and migration were also part of their own personal history,⁵³¹ these themes and the connections between their previous projects became clear once they moved into the space in Wedding.

However, soon after they had officially started *bi'bak* and had coordinated projects related to refugee issues in Berlin, Lippmann and Sungu developed a counter-reaction to this direct involvement in the issue.

If you talk about this educational context after the summer of migration, there was a lot of money for doing refugee projects. We were doing already things in this direction. Everybody started doing projects with refugees. And then we saw also that a lot of people who were not really in the subject were doing things and we kind of stepped back a bit because we were kind of shocked what things are going on with this context and we didn't want to be part of it.⁵³²

While they recognized in hindsight that maybe this was not a “well-reflected decision,”⁵³³ nevertheless, it was how they reacted to the oversaturation of funding, opportunities, and practitioners working on the topic starting in 2015. They saw many organizations offering grants and artists submitting proposals for this new, trending topic, making the issue overly popular, and therefore, were driven to pull back their own involvement in addressing the issue of migration.

⁵³⁰ Lippmann and Sungu.

⁵³¹ Lippmann and Sungu; Can Sungu, *Bi'bak Interview: Part 1*, interview by Emily C. Arauz, M4A - Audio, July 13, 2017, Activating Migratory Heritages Collection, KUOHMA.

⁵³² Lippmann and Sungu, *Bi'bak Interview: Part 2*, 00:25:30.

⁵³³ Lippmann and Sungu, *Bi'bak Interview: Part 2*.

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Thus, as the funding opportunities related to migration and mobility increased the year after they initiated *bi'bak*, how to ethically negotiate these funding schemes and sustain high quality projects was a question and dilemma that came to the forefront of their practice and, in many ways, has stayed there. Since 2015, *bi'bak*'s projects have continued to focus on mobility and migration but have steered away, to a degree, from applying for funding that explicitly targets refugee-related projects in Germany.

During my six weeks of field research in Berlin, 8 June – 14 July 2017, I observed and participated in several activities and events at *bi'bak*. These included *bi'bakino* – film screenings and talks; *bi'bakaudio* – an audio event with discussion; and *bi'bakstube* – a communal dinner. I observed planning sessions for future projects and, in some cases, I contributed to these planning sessions through editing, brainstorming, and brief research.

The themes of the scheduled events change each season based on the various topics Sungu and Lippmann are interested in pursuing as well as those themes determined by invited curators and funding opportunities. During the fieldwork for this research, the *bi'bakino* schedule was curated around the theme of “City, Country, Stranger.” Films were selected by guest curator, Florian Wüst, to “tell of different movements, of staying and leaving, freedom and borders, law and violence in a post-migrant society.”⁵³⁴ The final event I attended during my residency in Berlin was the film, *Miete essen Seele auf* [Rent Eats the Soul], which followed the development of the tenement activist association Kotti & Co, based in Kreuzberg, Berlin and founded

⁵³⁴ Florian Wüst, “City, Country, Stranger,” *Bi'bak* (blog), accessed September 27, 2017, <http://bi-bak.de/category/stadtlandfremde/>.

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in 2012 to protest rising rents. The film can be viewed with English subtitles on YouTube at: <https://www.youtube.com/watch?v=qS6KrhBcvVU>.⁵³⁵

The *bi'bakaudio* program, in turn, was entitled “Sounds of Mobility” and was curated by Dr. Ekehard Pistrick, an ethnomusicologist and professor at Martin Luther University Halle-Wittenberg.⁵³⁶ As an example of the assorted *bi'bakaudio* programming, the event held on the 22nd of June 2017, “Make Me Sound Electric!,” was a listening session and discussion led by Cornelia and Holger Lund about the electrification of Turkish folk music in the 1960-70s.⁵³⁷ A personal favorite from this event, “Make Me Sound Electric,” was Özdemir Erdoğan’s 1975 electric version of an Aşık Veysel’s song “Uzun İnce bir Yoldayım,” available on YouTube at: <https://youtu.be/IhIM1WnIzkc>.

The majority of these projects were shaped around the particular interests of Lippmann and Sungu and then developed in coordination with invited curators and collaborators. The recurring themes that run through the programming include: “A variety of sociopolitical issues such as migration, discourses on mobility, the construction of identities, labor questions, and cultural memory.”⁵³⁸ In terms of programming, Lippmann and Sungu see *bi'bak* as a space for experimentation, where, “sometimes it works, sometimes it doesn’t.”⁵³⁹

⁵³⁵ Kotti & Co, “Kotti & Co,” website, Kotti & Co, accessed September 28, 2017, <https://kottiundco.net/>; Levi, *Miete essen Seele auf*. This film is similar in scope and tone to the 2012 film, *Ekumenopolis*, which documented the urban renewal and protests in Istanbul. See: <https://www.youtube.com/watch?v=maEcPKBXV0M>

⁵³⁶ Dr. Ekehard Pistrick, “Sounds of Mobility,” *Bi'bak* (blog), accessed September 27, 2017, <http://bi-bak.de/category/sounds-of-mobility/>.

⁵³⁷ Cornelia Lund, Holger Lund, and Dr. Ekehard Pistrick, “MAKE ME SOUND ELECTRIC! The Electrification of Turkish Folk Music,” *Bi'bak* (blog), accessed September 27, 2017, <http://bi-bak.de/bibakaudio/make-me-sound-electric-the-electrification-of-turkish-folk-music/>.

⁵³⁸ Malve Lippmann and Can Sungu, “ABOUT US,” Project Website, *Bi'bak* (blog), 2018, <http://bi-bak.de/uber-uns/>.

⁵³⁹ Lippmann and Sungu, *Bi'bak* Interview: Part 2.

Employees & Collaborators

At the time of my fieldwork, there were two main project members who supported the planning, publicity, curatorial, and organization of the various events at *bi'bak* as part time employees. Hanna Döring assisted the *bi'bakino* program, curating and supporting a series of film screenings, while Maike Suhr was responsible for the publicity of events and projects.⁵⁴⁰ Additionally, guest curators and invited scholars, artists, and speakers realized most of the scheduled events, mentioned above.

Participants & Audience

Along with the working members of the project, there were also the audience and participants of each *bi'bak* program.⁵⁴¹ As people and participation were the topics that initially drove my research, this topic was addressed frequently in our recorded interviews and informal conversations regarding *bi'bak*'s nature as a space with public events and a visible storefront. However, because *bi'bak* is not a “community-led” project nor self-defined as SE art, the topic of *bi'bak*'s audience turned out to be the most divisive issue among the project members of *bi'bak*.⁵⁴²

Lippmann and Sungu's main drive in planning the programming at *bi'bak* is clearly based on their own interests, within *bi'bak*'s main thematic scope: mobility. They were clear that their planning is “not about trying to get more audience,”⁵⁴³ yet,

⁵⁴⁰ Hanna Döring, *Bi'bak* Interview: Part 1 and 2, interview by Emily C. Arauz, M4A - Audio, July 13, 2017, Activating Migratory Heritages Collection, KUOHMA; Maike Suhr, *Bi'bak* Interview: Part 1, interview by Emily C. Arauz, M4A - Audio, June 30, 2017, Activating Migratory Heritages Collection, KUOHMA.

⁵⁴¹ Sungu made clear during the interview that, “coworkers are not the audience” (Lippmann and Sungu, *Bi'bak* Interview: Part 2.).

⁵⁴² Lippmann and Sungu; Döring, *Bi'bak* Interview: Part 1 and 2; Suhr, *Bi'bak* Interview: Part 1.

⁵⁴³ Lippmann and Sungu, *Bi'bak* Interview: Part 2, 00:25:00.

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they also recognize that it is still important for people to come. This vacillation in the interview, between recognizing the necessity of finding a public for their events and not making a concentrated effort to foster an audience, continued. On one occasion, they asked rhetorically, “Do we have to reach everyone here in this neighborhood?” and “Is it our duty to activate people?”⁵⁴⁴ This statement was especially telling and made me question my own selection of case studies. Specifically, I questioned whether I still wanted to include *bi'bak* in this research on community-based practices related to migration, art, and heritage, and, in doing so, what was I contributing to the wider discourse? I had to recognize that by continuing to include *bi'bak* as a case study, I was dealing with a wider array of participation, some forms of which were counter to the level of collaboration and community-oriented practices I was advocating. Nevertheless, this wavering between their obligation as artists and responsibility to their public(s) brought to light important and common issues that are faced by many, if not all, artists who work with spaces open to the public.

Sungu and Lippmann claim to know their audience, their interests, and state that they are in direct contact with them as they are either friends, colleagues, or recurring attendees. The core public has become an intimate and familiar group. Therefore, the programming at *bi'bak* is set with their expected audience and, as mentioned above, Sungu and Lippmann do not feel the need to increase their audience. Nor do they feel the need or desire to alter the scope of their programming to fit a different demographic. From observation of the few events held during the period of fieldwork, as well as confirmed during the interviews, it is apparent that more or less the same group of

⁵⁴⁴ Lippmann and Sungu, 00:51:53.

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people attend the events at *bi'bak*. Moreover, many of them live in the neighborhood. This point is interesting however as it brings up the changing demographics of the neighborhood.

As mentioned previously, the neighborhood of Wedding has many residents with migratory backgrounds, including many residents of Turkish descent, particularly the street on which *bi'bak* is located.⁵⁴⁵ However, as in many cities, due to low housing prices many younger residents have begun moving into the neighborhood; meanwhile, the neighborhood has also seen an increase in art spaces and upscale cafes. The audience I witnessed attending events at *bi'bak* was predominantly comprised of young students, who were interested in cultural events and who were ethnically German. However, this demographic did change according to the program; for instance, the communal dinner event, *bi'bakstube*, discussed below in Participation, was well attended and had a more diverse demographic, regarding ethnicity, language, and age.⁵⁴⁶

As I was new to the project structure and observing the process as a temporary visitor, I was curious as to why publicity for certain events was not targeted at the local residents. For instance, concerning the case of the audio event, *Make Me Electric!*, about the electrification of Turkish folk music, this topic seemed like it could be of particular interest to the local Turkish community. As the music on the record player blared, passersby often paused at the sound of Aşık Veysel or Özdemir Erdoğan's

⁵⁴⁵ Wedding, in the district of Mitte has one of the highest populations of ethnic minorities and specifically, of residents of Turkish descent, along with the neighborhood of Kreuzberg. "As of 2011, the ethnic make-up of Wedding was 52% of German origin, 18% Turks, 6% Sub-Saharan African, 6% Arabs, 6% Polish, 5% former Yugoslavia, and 4.5% Asian." ("Wedding (Berlin).")

⁵⁴⁶ There was only one *bibakstube* event during my fieldwork and I was only able to briefly observe the event; I was not able to interview any participants at the time.

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voices and wailing guitars but did not come inside. Additionally, the title posted on the marquee outside did not include the explanatory subtitle: “The Electrification of Turkish Folk Music.” When I inquired about this point in the interviews, there was a hesitation and reluctance among the coordinators and project members to widen the targeted audience. As Sungu noted, he does not want to market the program as a movie night or as an educational program; rather, they are satisfied with their current audience and clientele. There remains a subtext, however, that this issue of marketing to the residents of the local neighborhood, especially those of Turkish and migrant backgrounds, is still an unresolved issue within the project and among the team members. Moreover, the active choice to *not* cater to the local community signifies an important decision taken by the project coordinators – to strictly manage the scope of each event and include a less diverse audience.

Sungu made clear that “[they] are not doing social work.”⁵⁴⁷ And specified that, “We don’t make an art education program here. The films are not just a tv experience, not always accessible.”⁵⁴⁸ To this final statement, however, Lippmann chimed in with a retort that “You could make it more accessible.”⁵⁴⁹ From here, the conversation returned to the continuing discussion regarding accessibility and targeted audiences, addressed in the conclusion of this case study. Thus, again, the issue of *bi'bak*’s uncomfortable relationship with orienting its programming more towards the public and, particularly, towards the local minority community was raised. In my role as intern, colleague, and researcher I did not step in and challenge *bi'bak* to make changes in their

⁵⁴⁷ Lippmann and Sungu, *Bi'bak* Interview: Part 2, 00:55:48.

⁵⁴⁸ Lippmann and Sungu, after 00:52:00.

⁵⁴⁹ Lippmann and Sungu, *Bi'bak* Interview: Part 2.

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programming that aligned with my own interests and goals. Rather, in gathering this research, I focused on what choices project initiators made and why, noting, where applicable, how their answers aligned with the ultimate argument made in this research in advocating for more ethical and community-led forms of participation in the case of migratory heritage and art practices.

As mentioned above, both Sungu and Lippmann are informed by their past training and are therefore programmed to be product- versus process-oriented. This approach undoubtedly influences the way in which audiences are included or excluded from the processes undertaken at a cultural space. Yet, Lippmann believes that, “Always, if you do something that you are really interested in and if you do it in a sincere and intense way, I think, it reaches some people.” This conviction is clearly at the heart of their practice at *bi'bak* and informs the way they work with people. How this affects the processes of collaboration at *bi'bak* and how participation is enacted in the various programming and with the various players and publics at *bi'bak* is analyzed below.

Participation

Regarding forms of participation, there are four types of programs at *bi'bak* that incorporate participants in different ways. The (a) aforementioned screenings, audio events, and artist talks, (b) the educational programming related to “The Tiger comes...” narrative, (c) the communal dinner events, and (d) additional, miscellaneous public programs.

Screenings, Audio Events, and Artist Talks

The first format of events at bi'bak, discussed above, including film screenings, audio events, and artist talks, illustrate multiple levels of participation. Collaboration between Lippmann, Sungu, project members, and the curators invited to plan and host a series of programs was the most common form of organization. The projects are triggered by topics that interest Sungu and Lippmann and they “always invite curators” because they “don't have the expertise or capacity to work on multiple topics/projects at a time. They look for experts and invite people who are already doing interesting things.”⁵⁵⁰

My follow up question to this statement on collaboration interrogated the issue of authorship: by bringing in curators and experts on a topic, do they feel as if they are giving up authorship of the project? Their reply to the contrary was that,

We usually invite the people and [...] we just talk with them together about the topics that we are interested in. It is more like an open talk usually [...]⁵⁵¹

Specifically, they usually know the background and previous projects of their invited collaborators. When they invite them to collaborate, they explain what they are interested in but also ask more about what their collaborator is interested in. “It is more like an exchange,” said Sungu. Lippmann also specified that, ideally, “If it works,” as it did in the case of their project with Florian Wüst, “he brings in a know-how and expertise that we don't have. And an intensity, also professional ability [...]” Moreover, “He understands us” and thus, was successful in finding an overlapping subject on which to develop in collaboration with bi'bak.⁵⁵²

⁵⁵⁰ Lippmann and Sungu, 00:34:15.

⁵⁵¹ Lippmann and Sungu, after 00:38:00.

⁵⁵² Lippmann and Sungu, after 00:38:00.

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By following this process, Sungu and Lippmann ensure a productive working relationship between themselves and their invited curator. As with any professional context, establishing a good working environment is crucial to the quality of the work; however, it is also not easy to find such co-workers and to guarantee a productive working relationship. The difficulty Sungu and Lippmann have encountered in these processes of collaboration is expecting the same level of interest or intensity on a topic from their invited curator as they have themselves. When the curator is lackluster about the project and is solely treating the project like a job rather than a project that they are equally excited about, Sungu and Lippmann are disappointed. They said that their collaborator needs the same level of emotional engagement as *bi'bak* brings in but make the point that it is not easy to find people to work well with, who have the same level of interest.⁵⁵³

In addition to their belief that they don't have the expertise or capacity, another reason Sungu and Lippmann have chosen to collaborate with other researchers is because they recognize, that the events required moderation, but preferably not by them.⁵⁵⁴ Sungu and Lippmann described one event where they invited colleagues to bring in vacation photos and gave them five minutes to present. While some of them did a very impressive job and had prepared a lot, in order for the event to be structured and meaningful they felt that it needed moderation. Since they are both adverse to taking on the added responsibility, as they are both more accustomed and comfortable with staying backstage (literally in Lippmann's case, as she is an experienced set designer), they have subsequently coordinated programming where the curator is

⁵⁵³ Lippmann and Sungu, after 00:41:00.

⁵⁵⁴ Lippmann and Sungu, after 00:25:00.

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responsible for the organization of the event as well as for the moderation of the presentations and following discussions.

Regarding the format of these programs, film screenings are usually followed by a conversation between curator and guest (director, actors, etc.) and then opened to questions from the audience. The success of the event depends on the artistic product shared as well as on the engagement of the curator, guest(s), and the audience. This is a common format for artists' talks and film screenings which are followed by a Q&A with the directors; therefore, what is important and interesting in this case is that this is one of the standard creative products of *bi'bak*. As Artistic Research is emerging as a practice that straddles creative and research-based production,⁵⁵⁵ this framework supports *bi'bak*'s practice of screenings, talks, lectures, and discussions.

The final form of participation in this series of public events is that of the audience and their contribution to the programs. As discussed in the previous section on "Participants & Audience," the identity and role of the audience at *bi'bak* is both established and a controversial topic between the *bi'bak* team. Nevertheless, the audience attending the events is interested in sharing these cultural products and in contributing to the discussions following the events. The involvement and participation level in this case, however, is significantly lower than their art educational programming, like the Tiger project, and less than the participation of the invited curators of the events, residing more at the level of Informing or Consultation on Arnstein's *Ladder of Citizen Participation* (Figure 9). However, there is a slight

⁵⁵⁵ See: "Society for Artistic Research: Society for Artistic Research"; Edited Mick Wilson and Schelte van Ruiten, "Handbook for Artistic Research Education," n.d., 352; Julian Klein, "What Is Artistic Research?," *Originally Published in German in: Gegenworte 23* (2010).

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reciprocity between the different players in these events when the audiences are fully engaged with the curators and guests in the discussion. Therefore, this may be an opportunity to begin adapting Arnstein's *Ladder* according to the results of this research by adding a rung called "Sharing" (Figure 17).

The concept of "sharing"⁵⁵⁶ suggests a more egalitarian relationship than Tokenism, close to Partnership but without granting Citizen Power. The idea of "Sharing" may be considered in some ways similar to the notion of "commons" and

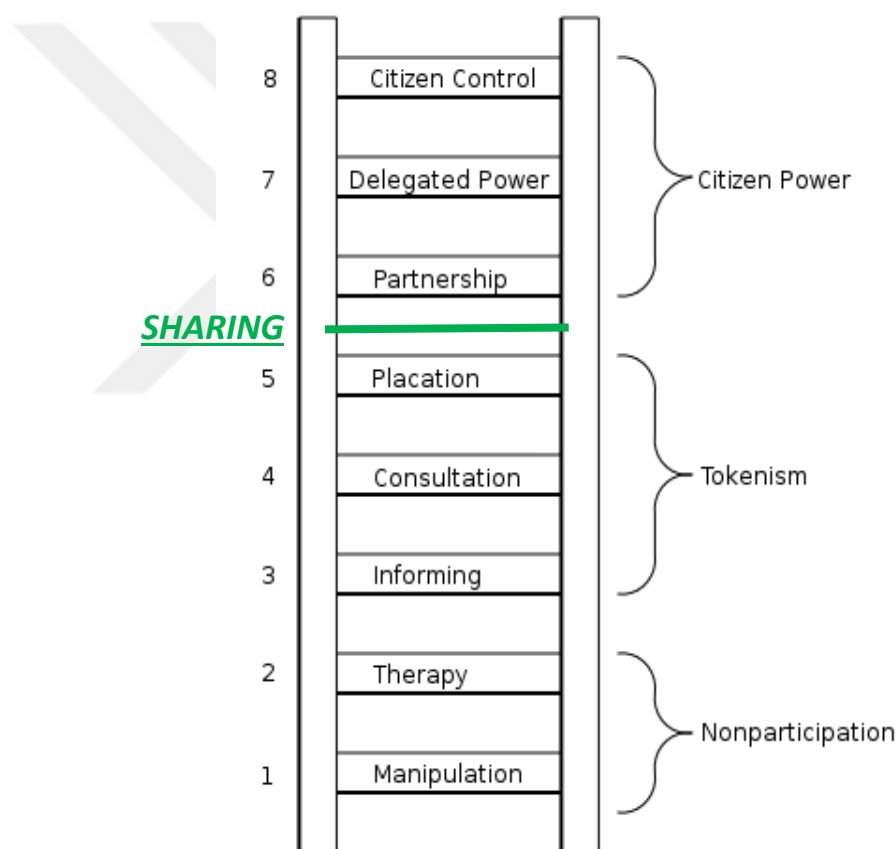


Figure 17 Adapted Ladder of Participation, v. 2 (Sharing)

⁵⁵⁶ The concept of "sharing" was discussed during a meeting on heritage in Berlin in 2017 as the action word had been added to the title following a previous meeting on "Making, Sustaining, Breaking" which took place in Heidelberg in 2016. The word and ensuing conversation resulted in an energized debate on the term and its application in the heritage context. Not everyone agreed on its suitability in the title. See: Art Histories and Aesthetic Practices et al., "Negotiating Cultural Heritage: Making, Sustaining, Breaking, Sharing" (Conversation - Meeting, April 24, 2017).

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“commoning,” which is gaining ground in recent scholarship.⁵⁵⁷ However, in this research, I emphasize the distinct difference between sharing and commoning: “sharing” is conceived as an equal give and take between individuals while “commoning” is understood as the generalization of collective ideas and co-management by a cohesive community. Contrary to commoning, this dissertation suggests that it is the individual’s right to articulate and claim his/her own identity, experience, and heritage and then to formulate communities around the exchange of these personal identities. Meanwhile, through the process of commoning heritage, the individual is at risk of being obscured. The commons presumes the existence of a collective identity that may be collectively managed by a clearly articulated community. The concept of “sharing” is put forth in this research as a preferred term, concept, and process to articulate the dynamic interaction between communities and individuals in which one is not subsumed by the other.

At *bi'bak*, Sungu and Lippmann intend to provide a space in which ideas can be expressed and shared. The goal of all of their programming at *bi'bak* is:

That many people engage in this project in the same way. Find people to identify in the same way we do. Have a platform, that more people do this. Give space for other people to work on this project.⁵⁵⁸

Thus, although they previously had mentioned that they are not attempting to increase audience numbers or to diversify the demographics of the participants, this quote does

⁵⁵⁷ Ramos, *The City as Commons: A Policy Reader*; Benesch et al., *HACCAH: Heritage as Common(s) - Common(s) as Heritage*; Pablo Alonso González, “Conceptualizing Cultural Heritage as a Common,” in *Identity and Heritage*, SpringerBriefs in Archaeology (Springer, Cham, 2015), 27–35; Walker Art Center and Sarah Schultz, eds., *Open Field: Conversations on the Commons*, First Edition (Minneapolis: Walker Art Center, 2012); Pierre Dardot and Christian Laval, “The Common: An Essay on the 21st-Century Revolution,” *Transform! Europe Yearbook The Enigma of Europe* (March 8, 2016).

⁵⁵⁸ Lippmann and Sungu, *Bi'bak Interview: Part 2*.

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signify their intention to facilitate an open platform, while still aligning with their own interests and high standards for aesthetic production.

Other programming undertaken by Sungu and Lippmann within the framework of *bi'bak* that provide alternative platforms for participation, sharing, and artistic production include: “The Tiger comes...” educational programming, *bee'bak*, *bi'bakstube*, and *Together We Share Meets Trickmisch*, all discussed below.

“The Tiger comes...” and Other Educational Programming⁵⁵⁹

“The Tiger comes...” project is an art educational program centered around the concept of a tiger coming to Berlin and starting a new life. One text on the website describes him as follows:

The tiger has been in Berlin for many years now. Meanwhile, he loves currywurst, has grown accustomed to the gray weather and has found new friends. In short, he has made many positive efforts towards integration. Once he even almost passed the naturalization test.

And yet he is always asked: Where are you from? Is your fur genuine? Are you dangerous? Can I pet you? Many are afraid of him, others find he is elegant, graceful or somehow interesting. Either way, he is always perceived differently, although he has long since found a new home in Berlin. This makes him sad and he begins to wonder who he really is.⁵⁶⁰

For each “Tiger comes to...” program, the framework is set and the age and residential district of the participants is known. An institutional partner is found for each session as well as collaborators to lead the workshops. The targeted group for this program is younger than the audience of their other programs, generally school age – elementary or high school. Meanwhile, the approach *bi'bak* takes to the involvement of the students

⁵⁵⁹ Malve Lippmann and Can Sungu, “Bibakwerk,” *Bi'bak* (blog), accessed September 27, 2017, <http://bi-bak.de/category/bibakwerk/>; n/a, “Der Tiger Kommt.,” Project Website, *Der Tiger Kommt.*, accessed October 2, 2017, <http://dertigerkommt.de/>.

⁵⁶⁰ Malve Lippmann and Can Sungu, “The Tiger Comes to HKW,” Project Website, *Bi'bak* (blog), May 21, 2017, <http://bi-bak.de/bibakwerk/the-tiger-comes-to-hkw/>.

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is noteworthy and reflects the framework of community-led projects more closely than some of their other programming. During our conversation, Lippmann noted that “participants bring in a certain expertise that we cannot have, don’t have.”⁵⁶¹ Alluding to another educational program, she continued to elaborate that:

They create the content, and we are responsible as artists for the form, that the form is shaped professionally. That this becomes something. [...] We need the kids as the experts. [...] For example, we were working about monsters in a museum...⁵⁶²

While the artists are able and expected to provide certain aspects and skills, as the workshop leaders and project managers, the content of the project and the outcome relies on the participants’ input. This perspective on participation is both common and unique. In some workshops⁵⁶³ and educational programming, the relationship is more one-sided and didactic, with the “expert” providing the skills and knowledge to the students. The approach stated by Lippmann above also recalls the influence of Sungu and Lippmann’s design backgrounds, setting their work more firmly in line with product-oriented projects, as oppose to process-oriented. Their goal is to have a well-crafted final product, such as a book, animation video, drawing, or sculpture for the children to bring home. It should be noted, however, that during my fieldwork I did not

⁵⁶¹ Lippmann and Sungu, Bi’bak Interview: Part 2, 00:14:53.

⁵⁶² Lippmann and Sungu, 00:14:53.

⁵⁶³ The form of the workshop is problematic within the structure of social art practices and methodologies. This was attested to by other practitioners in Turkey during a workshop on Art4Social Change – a one-week meeting funded through the Tandem project that took place on 15-21 May 2017 for which a small group of Turkish and international artists came together to discuss how art could affect social change. The majority of practices and projects discussed and undertaken by the artists followed the structure of workshops and in some cases, classes. (Dorothea Flämig and Şafak Velioğlu, “Laboratory of Social Change Through Art (ArtLab4Change),” Tandem, accessed September 28, 2017, <http://www.tandemforculture.org/collaborations/laboratory-of-social-change-through-art-artlab4change/>.) During this meeting we discussed how workshop structures differ slightly between age groups and contexts. In the realm of academia, workshops are often meant to suggest a more investigative and interactive format than a typical conference. In the context of art practice and art education, workshops appear to be extramural activities, led by an external expert for a short period of time. However, this format is slightly altered in the context of the following case study, Making Waves.

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have an opportunity to directly observe this programming and so this discussion is based on the interviews and archival material available on the website.

Returning to the concept of “participation,” discussed in Chapter 1 “Drawing Borders & Defining Terms,” it is not exactly clear where to place this project by *bi'bak* on Arnstein’s *Ladder* (Figure 9). Some educational projects are more clearly categorized as Therapy or Informing, falling into the levels of Tokenism and Nonparticipation. Lippmann’s assertion, cited above, that the children are experts in their own right and are bringing in specialized knowledge, suggests a different categorization – closer to Partnership at the level of Citizen Power, but within a specifically educational framework.

Furthermore, the personal backgrounds and knowledge that the students bring with them into the project is a critical addition to the content of the workshops. For instance, the workshops are sometimes designed so that the students are coming from diverse backgrounds, with different religious, ethnic, linguistic, and cultural experiences. One project was an educational program that brought together two groups of young women, from a Christian background and Islamic background. The project was related to ideas of paradise and they had the students read sections of the Koran and the Bible accompanied by a visit to the museum. The students then discussed the various and similar accounts of paradise from the two religious texts and were asked to illustrate their own imaginings of paradise.⁵⁶⁴ In this example, the structure and content was provided by the artists and workshop leaders, but the form, discussion, and outcome was shaped by the unique combination of participants. This relationship may

⁵⁶⁴ Personal conversation with Lippmann, June 2017.

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often be present in art educational programming, but it is not always recognized by the practitioner or given its due concerning how it affects the program or whether there is an imbalanced power dynamic or top-down approach to pedagogy.

BEE'BAK: Look at the Bee project

The workshop will focus on the bee and the cross-cultural practice of honey. Around the bees, the neighbours of Soldiner Kiez can meet and get to know one another. Starting from the observation of the insect-state, discussions about the coexistence of humans also arise. How do we deal with strangers? Who protects our state? How do we live and work together?⁵⁶⁵

As I was not able to attend this event, I am including the Bee'bak project here based on the programming and planning for the event, rather than the realized participation and implementation. This event took place in coordination with a neighboring organization in Wedding and was designed as an open and cross-generational event. The adults and children could learn about bees and honey production, while also having the chance to bottle their own honey. However, the core of this project was not based on a traditional artistic product, as in the other cases mentioned. The product, besides the honey, was the conversation and contacts made between the participants and neighbors. Through bi'bak's space and programming, this project facilitated a new exchange between participants. Like bi'bakstube, maybe this was not up to the "same intellectual level" of the film and audio events; yet, in a different way, bee'bak fostered a valuable and critical exchange outside of bi'bak, in the urban landscape.

⁵⁶⁵ bi'bak, "BEE'BAK – LOOK AT THE BEE," *Bi'bak* (blog), 2017, <http://bi-bak.de/bibakwerk/beebak-look-at-the-bee/>.

Bi'bakstube (communal dinner)⁵⁶⁶

Bi'bakstube, the communal dinner event, is the one event that is most easily defined within the context of SE art. In his pivotal publication on *Relational Aesthetics*, Nicolas Bourriaud cited Rirkrit Tiravanija's production of Pad Thai in a gallery as an example of this newly defined, socially dynamic form of contemporary art which relies on a form of participation between the artist and the audience.⁵⁶⁷ This publication initiated the wave of research related to social practice and Bi'bakstube may be assessed with similar criteria.

Bi'bakstube has been one of the longest running events at bi'bak, since they first held a communal dinner with their colleague from West Africa in 2014. This program differs significantly in audience and in levels of participation from the other events. First, these events are the most well attended of all the programming, with the limited space of bi'bak crowded with hungry visitors. Due to the popularity of the event they now request RSVPs and a basic fee from guests to cover the costs of the food and the payment for the cook. The cooks differ from meal to meal but always have a migratory background; in some cases, they are refugees who are trained cooks but many have been unable to find jobs in Berlin. This cultural aspect of the collaborator keeps the program in line with bi'bak's themes of mobility, migration, and identity. Unlike Tiravanija's Thai food event, however, these cooks are not artists; rather they are professional cooks who were invited to produce and share their cultural cuisine with an audience in the context of a cultural and artistic space.

⁵⁶⁶ Malve Lippmann and Can Sungu, "Bi'bakstube," *Bi'bak* (blog), accessed September 27, 2017, <http://bi-bak.de/category/bibakstube-2/>.

⁵⁶⁷ Bourriaud et al., *Relational Aesthetics*.

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Second, the demographics of the audience of *bi'bakstube* appeared to be much more diverse than many of the other programs, such as the *bi'bakino* and *bi'bakaudio*, an observation based on the different languages that were being spoken during the event. While the people may come in groups, the event is organized in such a way to encourage exchange between the diners. And, in the more recent communal dinners, *bi'bak* also invited the artist collective, *Trickmisch*,⁵⁶⁸ to attend and prepare a parallel, participatory event for the visitors to contribute to before and during the meal. In the event which took place during my fieldwork, on 30 June 2017, the tables were covered with paper and pens were provided. The guests were then given German and English proverbs and asked to discuss, translate, and illustrate the statements. The results were photographed and collected by Julia Kapelle of *Trickmisch* and her partner. These prompts triggered discussion and exchange more specifically related to multicultural experiences.

I was late to this event on 30 June because I had been attending Sungu's artist talk on his exhibit about West African film at a gallery a few blocks away. By the time we arrived at *bi'bak* the feasting was well underway. Tables were full of people chatting about the food, about their different ethnic backgrounds, and about the different proverbs distributed across the paper-covered tables. Participants were enthusiastically illustrating the proverbs as they spoke, laughing jovially as they passed the time with their old friends and proceeded to make new friends. Among the revelry, Kapelle and her partner were crossing the room, asking about the illustrations as they photographed the participants' contributions. Meanwhile, one of their previous animations was

⁵⁶⁸ Trickmisch, "TRICKMISCH," Artist Collective Website, TRICKMISCH, accessed October 5, 2017, <http://trickmisch.de/>.

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running on a projector along one wall, illuminating the room with a quirky sideshow. Before the event I had heard of its popularity and popular reception from the bi'bak team members, so I was not surprised to observe the party-like atmosphere. Rather, I was disappointed that I had missed observing how the intimacy had transpired and had missed the opportunity of becoming a full participant in the activity. Nevertheless, it was clear that this event was indeed one of the most social, participatory, and jubilant events that took place at bi'bak.

While there is some debate among the team members of bi'bak about how these community events maintain the quality of the programming at bi'bak,⁵⁶⁹ this program does not detract from the quality or focus of bi'bak, especially with the addition of the parallel event by Trickmisch. However, during the interviews, it was revealed that some members of bi'bak, like Sungu, preferred the limited community fostered in the space of the film and audio events, as opposed to the more open and public aspect of these communal dinners. This is a continuing point of disagreement and uncertainty among the project members. As Sungu had stated, “we are not doing social work;”⁵⁷⁰ rather it is intended to be a space for intellectual and artistic exchange. Based on these disparate opinions, bi'bakstube continues to be an outlier of the bi'bak programming regarding community engagement practices.

Part of Sungu's concern was also rooted in his position that the programming at bi'bak was not intended to entertain people. As bi'bakstube fosters a jovial, party-like experience for the participants, this program fell outside of the intellectual context of other bi'bak programming, according to Sungu. However, as shown throughout this

⁵⁶⁹ Lippmann and Sungu, Bi'bak Interview: Part 2; Döring, Bi'bak Interview: Part 1 and 2.

⁵⁷⁰ Lippmann and Sungu, Bi'bak Interview: Part 2, 00:55:48.

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dissertation, the fostering of community and cross-cultural exchange may be implemented in numerous ways. Such social experiences that are classified as “fun,” are often some of the most accessible of these approaches as participants often feel more welcomed and leave feeling energized by the positive connections made with other people during the event. Therefore, this program, *bi'bakstube*, although a continually debated aspect of the programming among the team, is one of *bi'bak*'s programs that most aptly fits this research as it illustrates a social, engaging, and inclusive forum for experiencing migratory culture and cross-cultural exchange. As a next step in this research, follow-up surveys with the participants of this programming should be conducted and compared with surveys with participants from other *bi'bak* programming to more fully articulate the reception, agency, and ability to foster community exchange occurring within the context of *bi'bak*.

Together We Share Meets Trickmisch⁵⁷¹

The Together We Share Meets Trickmisch project, of which I observed just one meeting during my fieldwork, on 28 June 2017, is included here as one of the less successful examples of projects designed to engage the local community. The funding⁵⁷² from the city of Berlin for this project was allocated for projects on anti-racism. The application and project were organized in coordination with Demokratie in der Mitte as the neighborhood partner with *bi'bak* and in collaboration with Julia

⁵⁷¹ *bi'bak*, “Together We Share Meets Trickmisch,” *Bi'bak* (blog), 2017, <http://bi-bak.de/bibakwerk/together-we-share-meets-trickmisch/>.

⁵⁷² This project was conducted “on behalf of the QM Soldiner Strasse funded by the Federal Republic of Germany and the State of Berlin as part of the Future Initiative City program, Social City.” (Translation from German). See: *bi'bak*.

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Kapelle of Trickmisch, who was responsible for leading the workshops and for the artistic production. The agreement was that *bi'bak* was responsible for organizing the artistic component of the project, while *Demokratie in der Mitte* was responsible for providing space and participants. The plan was to prepare and design posters about discrimination in collaboration with local residents and then to post them around the neighborhood, inviting feedback on the themes in the posters from other residents.

When we arrived at the center it turned out that the group of dedicated participants who joined activities at the center were already committed to attend another activity that same evening. Nevertheless, the workshop went ahead with the hope that maybe someone would show up. In the end, the only attendees were four employees of *Demokratie in der Mitte*, Lippmann, Kapelle, and myself. The first hour, or more, of the workshop was spent in discussion (in German) about racism and discrimination in the neighborhood, Berlin, and Germany. Observing this interaction and only able to follow the general course of the conversation, I was struck by the absurdity of the situation – to discuss such sensitive issues such as how to solve discrimination against minorities in the neighborhood by a group of white, German, non-minorities seemed unbelievable and insensitive. This frustration was confirmed by Lippmann following the event.

Eventually, two young adults with “migratory backgrounds” joined the event and became the token representatives of the migrant community. After they arrived and the original discussion wrapped up, the question of how to proceed and what to do in the context of the initial workshop in order to have a “product” at the end of the night was raised. Therefore, Kapelle led a brainstorming, artistic iteration of the surrealist game, *The Exquisite Corpse*, in which we each drew components of what a “typical”

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Berliner looked like. The results were quite comical and telling as they brought to light many stereotypes of Berlin residents including a biking hipster and a *döner* knife-wielding *amca* with a large moustache. This game was an amiable cap and product of the frustrating three-hour meeting.

The failure of this program may be attributed to the organization by both partner institutions: *bi'bak*, because this type of public programming falls outside of their own comfort zone and organizational expertise, and Demokratie in der Mitte, who scheduled conflicting events and therefore were not able to “provide the guaranteed number of participants” that Lippmann and Kapelle expected. As Lippmann and I informally discussed following the event, these results extremely frustrate her and deter her from attempting public programs that rely this heavily on local participants. The other programming at *bi'bak*, as discussed previously, rely on a core group of a known audience. The unknown in this case was a concern; although participants had been guaranteed by the community center but, in the end, this promise was not realized.

Disappointments such as this are common in community and social work across disciplines⁵⁷³ and, in the end, it is the core belief and goal of the practitioner that drives whether they choose to work in such contexts again. Unfortunately, this was an especially disappointing conclusion as the funding that had been acquired for this project from the State of Berlin, under the “Social City” initiative, was specifically meant to support community-based projects and increased citizen participation.⁵⁷⁴ Thus, this frustrating reality illustrates the precarity of participation and the frequent

⁵⁷³ See Chidester and Gadsby, “One Neighborhood, Two Communities.” for an honest account of how a community project worked in the context of archaeology.

⁵⁷⁴ Quartiersmanagement Berlin, “Program ‘Social City,’” Quartiersmanagement Berlin, 2019, <http://www.quartiersmanagement-berlin.de/english/program-social-city.html>.

challenges faced by socially engaged artists and heritage practitioners working within the public sphere.

Conclusion

As mentioned above, *bi'bak*'s choice of topics for their programming is motivated by issues of accessibility and awareness and a desire to make a hidden issue visible. They have been confronted with the question of accessibility in various contexts due to the nature of their own art practice, which is set in an interdisciplinary framework and uses Artistic Research methodology, a method that approaches artistic practice as a form of research and, in turn, considers research a form of creative practice.⁵⁷⁵ This interdisciplinarity has induced Sungu and Lippman to join conferences and lectures within academic circles. They commented, however, on the inaccessibility of the issues discussed by academics.

It is a pity that it [is] so enclosed in a very small circle [...] talking among themselves, it is not accessible. [...] The way they organize these conferences is not attractive. It has no sensual quality. To make it accessible it needs to be transformed in some performative way. [...] Academics don't think about accessibility. It is not a subject for them. I think it is not their interest somehow.⁵⁷⁶

Therefore, to counteract the limits they saw imposed by academics on topics related to identity and mobility, Sungu and Lippmann are attempting to distribute these subjects more widely. They want to make these sensitive and important issues more performative and sensual, thereby enabling them to be more approachable and

⁵⁷⁵ See: "Society for Artistic Research: Society for Artistic Research"; Edited Mick Wilson and Schelte van Ruiten, "Handbook for Artistic Research Education," n.d., 352; Julian Klein, "What Is Artistic Research?," *Originally Published in German in: Gegenworte* 23 (2010).

⁵⁷⁶ They recognized that they often encounter a similar narrowmindedness among artists (Lippmann and Sungu, *Bi'bak Interview: Part 2*).

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accessible for different publics. Thus, while the processes they enact at *bi'bak* are not community-led, they are responding to current urgencies and engaging with social issues in the social sphere, which they are fostering within *bi'bak*.

However, another issue related to accessibility is language. At *bi'bak* the working language of each program was determined by various factors including the curators, invited scholars, artists, targeted audience, and participants. Currently, there is no set procedure at *bi'bak* to determine the language of each program. Most programming is held in German, especially the conversations with directors that follow films screenings. Likewise, the films shown were most often in German, sometimes with English subtitles, depending on the version provided by the filmmaker or acquired by the curator. On the other hand, the presentation of the audio program was held in English. Comparatively, the audio programs took place less frequently than the film screenings, which were held regularly, almost every week, during my fieldwork. The website is offered in English and German.⁵⁷⁷

While the inclusion of some languages may increase accessibility (for instance, programming in English may encourage a more international audience), in other cases, the choice of a language not native to the country may instead limit accessibility, thereby, limiting the demographic of participants and, consequently, the level of participation. In the case of the population around *bi'bak*, many of the residents are of Turkish descent and speak Turkish in addition to German, but are not fluent in English, evidenced by my own interactions while residing on the same street as *bi'bak* during my fieldwork. During my attempts at buying breakfast at the corner bakery or milk and

⁵⁷⁷ One of my main duties as an “intern” was to edit every English text and find translations of the German where the English was missing.

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snacks from the *spätkauf* (a German convenience store) across the street, I had much more success communicating with the purveyors in Turkish than in English or in my nonexistent German. The choice of language, therefore, is an intentional decision concerning the nature of the targeted audience.⁵⁷⁸

Finally, a last issue that has significantly impacted *bi'bak* is funding.⁵⁷⁹ For instance, one project organized by *bi'bak*, a film series about migrants in Berlin, was supported with funds that were intended to finance programming that specifically encouraged voluntary return to the home country. In their review with the funding body of this grant, *bi'bak* was criticized for their inability to appropriately or effectively address this requirement. Also, in the case of *Together We Share Meets Trickmisch*, discussed above, *bi'bak* applied for a fund that required collaboration with a local migrant association and dealt with the issue of discrimination. Sungu and Lippmann's main objective in applying for this fund was to guarantee resources to sustain personnel expenses incurred at *bi'bak* during the year. Although they had steered away from topics and funds in the past that seemed to them inappropriate, like several funded projects, *bi'bak* has, admittedly, still applied to some funds with requirements that they were not necessarily equipped to fulfill. Ultimately, Sungu and Lippmann recognized

⁵⁷⁸ Language was also an issue in the second case study from Berlin, *Making Waves*. Therefore, this issue of accessibility and responsibility of the project coordinator regarding language will be returned to in the following chapter.

⁵⁷⁹ While the issue of funding was not intended to be a focus of this research, it was a significant topic that was mentioned in all case studies, during formal interviews and informal conversations. Likewise, in related, extracurricular fieldwork and relevant experience this was a widespread issue facing practitioners working in the public sphere and, therefore, cannot be ignored in this dissertation. For instance, funding was a constant topic brought up in the *Art4Social Change* workshop (Flämig and Velioglu, "Laboratory of Social Change Through Art (*ArtLab4Change*).") as well as during a discussion on *Socially Engaged Art in an Urban Context* held at the ZKU [Centre for Art and Urbanistics] in Berlin, Germany on 5 July 2017. (Lianne Mol, "ART as/Is SOCIAL Session #5," ZK/U Berlin, accessed September 28, 2017; Lianne Mol, "Socially Engaged Artistic Practices as Urban Pedagogy – Session #5 Report," *ART as/Is SOCIAL* (blog), July 20, 2017.)

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that sometimes you adapt your project goals to gain stability.⁵⁸⁰ At the time this research was conducted, Bi'bak was still in a growing phase and relying on year-to-year and project-based funding opportunities. Until the space becomes self-sufficient or supported by a long-term grant, this insecurity will continue to be present as they search for new money every season and face these types of dilemmas for each project.

In conclusion, while Sungu has claimed they are not doing “social work,”⁵⁸¹ their choice of topics related to identity and mobility, their focus on accessibility, and desire to make these issues visible and relatable suggests an underlying desire to affect social change on some level. However, as Lippmann and Sungu admit, they find themselves wavering between their responsibility as artists and designers to produce an aesthetic object and experience versus their responsibility as public-oriented, cultural producers to address and engage the neighborhood.

⁵⁸⁰ Lippmann and Sungu, Bi'bak Interview: Part 2.

⁵⁸¹ Lippmann and Sungu, 00:55:48.

CHAPTER 4

MAKING WAVES: BOAT MAKING WORKSHOP FOR NEWCOMERS, BERLIN, GERMANY

Introduction

The following chapter presents the second of the three case studies, *Making Waves*,⁵⁸² a boat making workshop for newcomers located in Berlin, Germany. Based on the interviews conducted with the artist and three of the project participants, the topics addressed below include how the project was initiated, what role the participants have undertaken, practical elements including funding as well as criticism, the agency of the participants, and the responsibility of the artist in socially engaged art projects. This project was initiated by an American artist based in Berlin with the support and participation of newcomers, mainly of Syrian descent. It provides a distinct example of a collaborative, social practice project that blurs the boundaries between the construction of a useful object (a real motorboat) and artistic frameworks of

⁵⁸² Making Waves, “Home,” Project Website, Making Waves Boat Making Workshop, 2019, <https://boatmakingworkshop.weebly.com/>; Making Waves, “Making Waves Boat Workshop,” Facebook, 2019, <https://www.facebook.com/boatmakingworkshop/>; Daniel Seiple, *Making Waves* *لنصنع الامواج*, YouTube Video (Berlin, Germany, 2018), <https://www.youtube.com/watch?v=pCxn4muqjNM&feature=youtu.be>.

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interpretation. Overall, this chapter contributes to the larger framework of the dissertation which poses SE art as a model for engaging migratory heritages. In this case, through the production of physical objects, including model boats and a large, working motorboat, the documentation of migrant narratives and images via interviews, photographs, and video, and the natural processes of performing daily conversations and forming friendships, *Making Waves* illustrates how new migratory heritages, collective and individual, are activated through creative, social praxis.

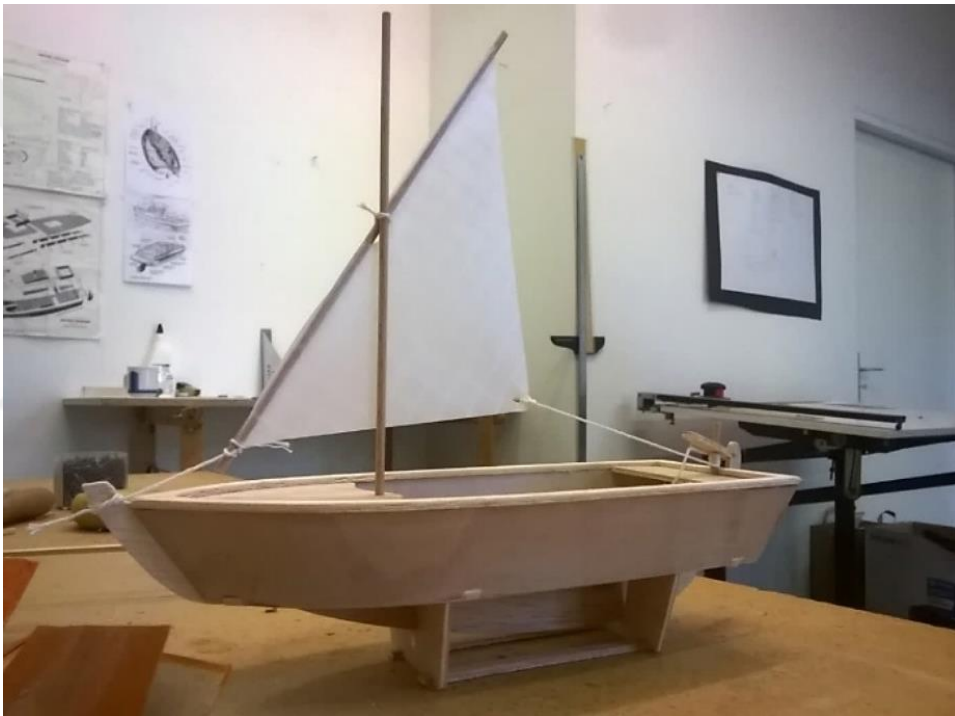


Figure 18 My own contribution to the workshop – a model sailboat, Image Credit: Author

The Boat as Heterotopia

In civilizations without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates.

*Foucault, “Of Other Spaces: Utopia and Heterotopias”*⁵⁸³

⁵⁸³ Michel Foucault, “Of Other Spaces: Utopias and Heterotopias,” in *Rethinking Architecture: A Reader in Cultural Theory*, by Neil Leach (New York and London: Routledge, 1997), 350–56. Originally presented as a conference paper in 1967 (Michel Foucault, “Des Espace Autres,” 1967.) and published first in 1984 Michel Foucault, “Of Other Spaces, Heterotopias,” *Architecture, Mouvement, Continuité* 5 (1984): 46–49.)

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In Foucault's essay "Of Other Spaces," he poetically illustrates the role of boats in both our imagination and in our sociopolitical economy. The "heterotopic" space of the boat, which Foucault situates in his historical diatribe in this essay, encapsulates a real, living space, reflecting both Bachelard's "inner space [...] that is saturated with qualities" and Foucault's application to the "external space [...] in which we live."⁵⁸⁴ In *Making Waves* the multivalent meanings formed through a collaborative project centered around the construction (and sailing) of a real, motor boat by a crew of "people on the move,"⁵⁸⁵ and the creation of collective and individual heritages are best read within this context of a Foucauldian heterotopia. Foucault's own delineation of "the ship [as] the heterotopia *par excellence*" makes the connection all the more fitting.

The Project

Making Waves is a boat-making workshop for newcomers⁵⁸⁶ in Berlin, Germany and was initiated by the artist, Daniel Seiple, at the end of 2016. After an initial planning phase, workshops making model boats (Figure 18) began in February 2017 with a core group of five participants and have been conducted mainly at Seiple's studio in the neighborhood of Wedding in the northeast of Berlin (Map 2).⁵⁸⁷ As this project is

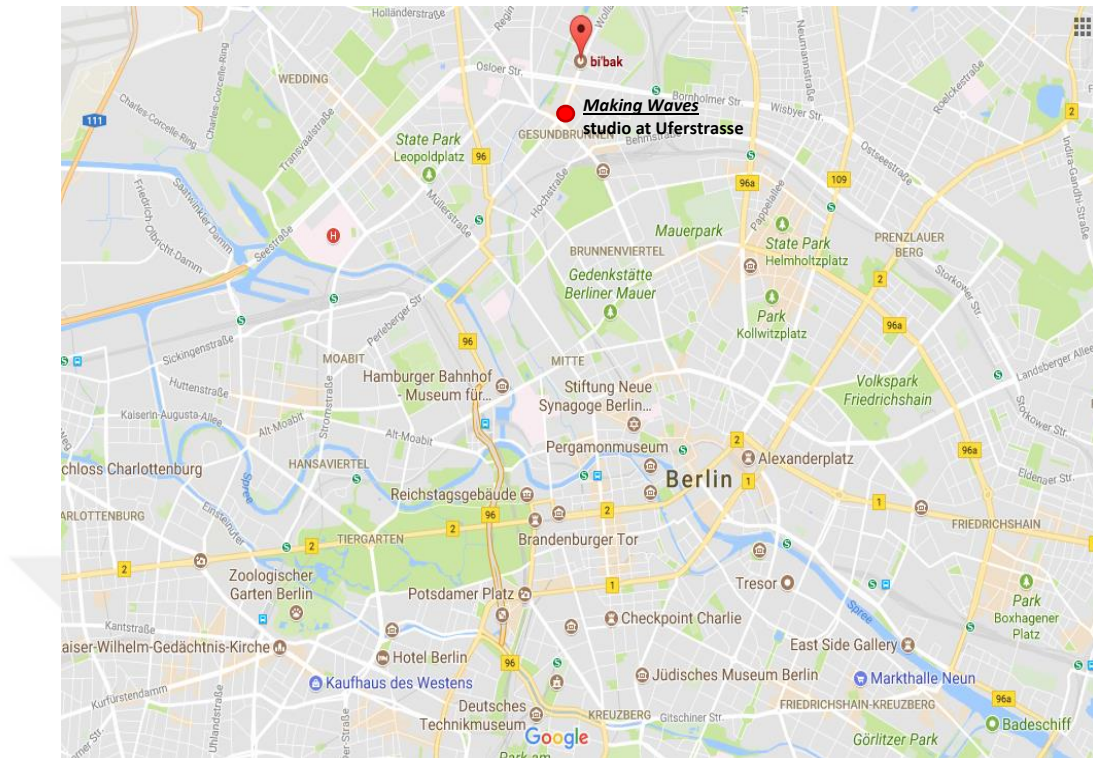
⁵⁸⁴ Foucault, "Of Other Spaces: Utopias and Heterotopias," 351.

⁵⁸⁵ This term is defined in Chapter 1 "Drawing Borders & Defining Terms." Veizis MD, "Displacement, Healthcare and Humanitarian Action - Workshop Presentation."

⁵⁸⁶ "Newcomers" is one of the terms currently used in Berlin and Germany to refer to refugees. It can be read as a more inclusive and as a more politically correct term than migrants or refugees as well as replacing the formally criticized term of "expat." (For example, see "Newcomers.Berlin," [newcomers.berlin](http://www.newcomers.berlin), accessed November 21, 2017, <http://www.newcomers.berlin>; "Arriving in Berlin - A Map Made by Refugees' (English Version) - UMap," accessed November 21, 2017.) The term is also used in Amsterdam, where the former "expatcenter" has been replaced with a newly termed, more inclusive center for "highly-skilled migrants." See: "IN Amsterdam - Official Services for International Newcomers | I Amsterdam," accessed November 21, 2017.

⁵⁸⁷ The project has also included offsite fieldtrips to boat companies and various waterways around Berlin.

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Map 2 *Making Waves Boat Making Workshop location at Seiple's studio at Uferhallen, in Wedding, Berlin (southwest of bi'bak), Source: Google Maps*

located close to bi'bak, the surrounding neighborhood has similar demographics. However, the immediate neighbors of Making Waves are different, as Seiple's studio is located in a refurbished factory building on Uferstrasse, adjacent to Uferhallen, a recently privatized conglomerate of studio and cultural spaces housed in a bus depot.⁵⁸⁸ Thus, the spatial context of Making Waves is removed from the daily and commercial life that bi'bak confronts through their storefront window and instead is more deeply embedded in a geographic context defined by culture and art production.

The research presented here is based on my participation in three weeks of workshops on Saturday afternoons in June-July 2017 and interviews with four of the project members, including Seiple. In the following discussion, how the project was

⁵⁸⁸ Henri Neuendorf, "Berlin Artist Community Enraged by \$35 Million Sale of Studio Complex as Gentrification Debate Intensifies," *Artnet News*, August 29, 2017; UferHallen AG, "UferHallen AG," Commercial Real Estate website, 2017; "Uferhallen - Home," accessed November 1, 2017.

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first conceived and implemented by Seiple is discussed. Subsequently, with input from the other project members, how the project has since developed and received by the participants and NGOs and the different roles the core members have taken on is examined. Differing from *bi'bak*, *Making Waves* has only one component, the workshops to build the boat(s).⁵⁸⁹ While the *Making Waves* project has become a participatory and social project, the discussion here begins with the artist and his motivation, moving on to trace how the project has developed since it was initiated in December 2016 and how the other project members have contributed to the development and implementation of the project.

The Initiator

The founder of *Making Waves*, Daniel Seiple, was born and raised in the United States and received his MFA in sculpture from the Cranbrook Academy of Art in 1999. He has been based in Berlin for the past thirteen years,⁵⁹⁰ where he is currently working at Bard College Berlin as a visiting professor and as the Berlin Graduate Abroad Program Director for Syracuse University.⁵⁹¹

Seiple is a prolific artist with extensive experience in participatory art and art in public spaces. He does not define himself as a SE artist nor his work (including *Making Waves*) as social practice. However, he is interested in “different models of

⁵⁸⁹ At the time this research and fieldwork was completed in June 2017, *Making Waves* had only been underway since February 2017.

⁵⁹⁰ Daniel Seiple, *Making Waves Interview: Part 1 and 2*, interview by Emily C. Arauz, M4A - Audio, July 1, 2017, 00:01:42, *Activating Migratory Heritages Collection*, KUOHMA.

⁵⁹¹ Daniel Seiple, “DANIEL SEIPLE,” *Artist’s Website*, Daniel Seiple, sec. Biography, accessed October 11, 2017, <http://travelhome.org/>.

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collaboration.”⁵⁹² During his career, he has been a member of two collectives including E-team and KUNSTrePUBLIK.⁵⁹³ He has also pursued solo work in which he collaborated with members of the general public and in commissioned forms of collaboration with other practitioners.⁵⁹⁴ These solo projects have included collaboration with hitchhikers in the construction of a drawing, a partnership with a group of Japanese model kamikaze flyers in which Seiple interviewed members and then subsequently asked one of them to crash their model plane into his model boat, and a commissioned residency in a town in Canada with eponymous ties to Berlin, during which, again, he organized the destruction of a fence on the border with the next town, symbolizing and mirroring the fall of the Berlin Wall in 1989. This comprehensive portfolio of collaborative and participatory work has led others to group Seiple within the context of SE art. In 2013 he was invited to a panel in New York on “Community-based Art Practices,” alongside Nato Thompson and Rick Lowe.⁵⁹⁵

In Jennifer Allen’s insightful essay about Seiple’s work in his 2014 catalogue, she questions Seiple’s application of collaborative processes. However, she posits a more complicated reading of his frequently jovial and homey (or “homie”⁵⁹⁶) projects. Challenging the intrinsic notion that collaboration entails “working [...] towards a

⁵⁹² Seiple, *Making Waves Interview: Part 1 and 2*.

⁵⁹³ KUNSTrePUBLIK, “KUNSTrePUBLIK: Home,” Artist Collective Website, KUNSTrePUBLIK, accessed October 11, 2017, <http://www.kunstrepublik.de/en/>.

⁵⁹⁴ For a full overview of his previous work see the artist catalogue: Daniel Seiple and Jennifer Allen, eds., *Daniel Seiple: Organized Excursions* (Berlin: Distanz-Verl, 2014) and artist website: Seiple, “DANIEL SEIPLE.”

⁵⁹⁵ Edgar Arceneaux et al., “Pro/Deuce: Dualities and Dichotomies in Community-Based Arts Practices” (Panel, April 11, 2013).

⁵⁹⁶ One of Seiple’s project is actually entitled “Homie.” See the discussion in Laura Schleussner, “Interview,” in *Daniel Seiple: Organized Excursions*, ed. Daniel Seiple and Jennifer Allen (Berlin: Distanz-Verl, 2014), 120–23.

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common goal,”⁵⁹⁷ Allen suggests that “when Seiple attempts to work with others, their common goal gradually becomes more elusive, somehow destructive, sometimes conflicted.”⁵⁹⁸ But, “In short,” Allen continues, “the closer the artist gets to other people, the better he communicates with them, the more efficiently they all work together, the less effective their shared efforts seem to be.”⁵⁹⁹ Returning to Foucault, and according to Allen’s reading, Seiple appears to embrace working within this heterogeneous space “in which all the real arrangements [...] are at one and the same time represented, challenged and overturned.”⁶⁰⁰ Yet in the case of *Making Waves*, due to the imposing reality that this project addresses (i.e. refugee experiences and related, possible trauma), Seiple has been forced to confront his own elastic and sometimes wayward approach to the concept of collaboration.

Starting the Project

Seiple’s background in social, participatory, and collaborative projects informs much of his approach to *Making Waves*. However, during our interview, he elaborated on an additional array of specific and aesthetic motivations, which also informed his approach and formation of the project. He disclosed that he originally conceived of the project to address the Mediterranean, specifically responding to the various and competing images of the Mediterranean in movies and in the media.⁶⁰¹ For instance, he cited the

⁵⁹⁷ Jennifer Allen, “The Unamenable Object,” in *Daniel Seiple: Organized Excursions*, ed. Daniel Seiple and Jennifer Allen, 62.

⁵⁹⁸ Allen, 62.

⁵⁹⁹ Allen, 62.

⁶⁰⁰ Foucault, “Of Other Spaces: Utopias and Heterotopias,” 352.

⁶⁰¹ This aesthetic point was critical for Seiple, and perhaps fulfills Bishop’s call for relational and socially engaged art projects to be judged by aesthetic standards. This aesthetic value is also comparable to Sungu and Lippman’s strict hold on the aesthetics and quality of the events and projects

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influence of Italian neorealism films on his aesthetic approach to *Making Waves*. In these films, the imagery and aesthetics of the Mediterranean Sea are striking and romanticized. In pairing this nostalgic imagery with the images of refugees that are now being used in the context of journalism and art,⁶⁰² Seiple is interested in the contradictions in meaning across similar landscapes.⁶⁰³

Between the aesthetic values of the Mediterranean that Seiple wanted to explore, and the more quotidian expediencies of undertaking a boat building project (such as the fact that Seiple simply wanted to build a boat),⁶⁰⁴ a new space emerged for the participants to create and apply their own meanings. Within the process of SE art, a space that allows for the audience to engage with the work, and more importantly, to contribute to the project is critical. Some artists enable a borderless space and untethered participation, while others may try to frame the project and direct the input.

undertaken at bi'bak, due largely in part to their backgrounds in design. In Seiple's case, he is a trained visual artist

⁶⁰² See other artistic and visual approaches to the refugee "crisis" including Ai Wei Wei's various forms of production through images, film and object representations of refugees, James Mollison and Caroline Smith's photo essay of the people and their objects, as well as Massimo Ricciardo und Thomas Kilpper's collection and installation of objects brought, lost and left behind by refugees on their travels into Europe. See: Megan Gibson Nickelsdorf, "See the Objects Refugees Carry on Their Journey to Europe," *Time*; Jean Hacquin, *Kassel - Dokumenta 14 - Luther Und Die Avantgarde*, 2017, <https://vimeo.com/226411350>.

⁶⁰³ This background of *Making Waves* is comparable in approach to bi'bak's project for the fall of 2017 in which they are exploring the notion of tourism as a form of mobility. Sungu and Lippmann were similarly affected by the overlap and disconnect in their own experiences traveling around the Mediterranean and Aegean as tourists with the experiences of the refugees crossing from Turkey to Greece, but chose significantly different approaches in their practice in order to explore this idea. See: bi'bak, "We, Travelling People," *Bi'bak* (blog), 09.-30.11 2017, <http://bi-bak.de/category/wetravellingpeople/>.

⁶⁰⁴ Seiple was originally planning to undertake a project based in Rome. However, while he was waiting for funding for the project in Italy he decided to take advantage of his current and permanent residency in Berlin. This different geographic context forced Seiple to take an alternative approach, but he soon realized that "It is a project that works everywhere." And, once he had transitioned the project to Berlin, he also realized that the refugees were already there, he didn't have to go anywhere and, moreover, he understood that implementing the project in Berlin added another, motivating element to the project – to frame "Berlin as exotic itself," through the eyes of the newcomers. This new layer of the project was "A nice inversion of this cultural movement." See: Seiple, *Making Waves* Interview: Part 1 and 2, 01:07:00.

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The space available in *Making Waves* has been produced to a point by Seiple as he molds the project and controls the image, but within this frame is a secondary space which may be more amalgamate, leaving room for external input and interpretation by the project members. The availability of this secondary space has been critical to the continuation of the project, especially in light of funding challenges discussed later in this chapter. First, however, before further elaborating on this notion of a critical space within participatory projects, the other core members of the project need an introduction.

Project Members

Once Seiple made the decision to pursue the project in Berlin, he took steps to prepare for the project, which included taking a job at a boat company to gain experience and to make connections as well as volunteering at refugee initiatives and going to various forums in order to meet people and to learn what was happening regarding newcomers in Berlin.⁶⁰⁵ After this initial phase of *Making Waves*, the next phase was to bring participants into the project and to find funding.

Emily Moore, an exchange student studying in Berlin from the United States, came into the project as an intern in the initial phase of the project and provided assistance in German.⁶⁰⁶ Together, Seiple and Moore visited NGOs and set up meetings with directors at shelters. Some directors were, and continue to be, more responsive than others. This proved to be a continuous challenge to gain the support of German

⁶⁰⁵ Seiple, 01:02:30.

⁶⁰⁶ Emily Moore, *Making Waves Interview: Part 1 and 2*, interview by Emily C. Arauz, M4A - Audio, July 12, 2017, *Activating Migratory Heritages Collection*, KUOHMA.

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directors and funding bodies, as Seiple faced criticism for different aspects of the project. These criticisms, including the language of the workshop, will be addressed in the final section of this case study on “Critiques.”

Hanna al Jarada (Figure 19), one of the five core members who has been involved in the project from the early stages, came to Germany in 2016 from Syria on a student visa to pursue a PhD in Pharmacy. He was working at the NGO, "Refugee Academy," when he met Seiple and was introduced to the concept of Making Waves at



Figure 19 Jarada and Seiple in the workshop, Image Credit: <https://boatmakingworkshop.weebly.com/blog>

a meeting, after which they “met [...] and he explained more about it.”⁶⁰⁷ Jarada found the project particularly exciting and agreed to come onto the project, helping with translation to Arabic, and with recruiting more participants. “We start[ed] going to

⁶⁰⁷ Hanna Jarada, Making Waves Interview: Part 1 and 2, interview by Emily C. Arauz, M4A - Audio, July 8, 2017, 00:17:40, Activating Migratory Heritages Collection, KUOHMA.

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shelters [together], especially because I'm speaking Arabic so it's easier for people.”⁶⁰⁸

This was a similar contribution to the assistance provided by Moore and reiterates the significance of the language component in these forms of participatory projects, as well as the challenges that Seiple and this project have faced in getting better acceptance. Since the project began to take off, Jarada has continued to help with recruiting and translating, as well as taking part in building model boats, managing the project's Twitter account, assisting Seiple with the Facebook page, and participating in the photograph and video sessions.

Hassan Aji (Figure 20), another of the five core members of the project, came into the project early on in December 2016, having met Seiple at a Christmas party at



Figure 20 "#makingwaves #refugee #boatmakingworkshop #scalemodel #boat #motorboat #ww2 MT Explosive Boat @hassan_aji revving up! — at Uferhallen." Image Credit: Daniel Seiple, Instagram

the Caritas Shelter, where he was working. Aji came to Germany three years ago as a refugee from Syria, having entered Turkey from Lebanon and crossing into Greece by

⁶⁰⁸ Jarada, 00:17:40.

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boat.⁶⁰⁹ He is one of the participants for whom the connection between boat making and refugee experiences has a personal significance. Upon hearing Seiple discuss the project in their first meeting, he noted that:

The first [...] thing came to my mind that ah, this is very very new and very unique. No one thought of this before. [...] I took part in a lot of projects, but [...] not a lot of them were meant [...] deeply in what people experienced in the last 3-4 years of their life. And this was very touching.⁶¹⁰

Over the course of the project, Aji has been participating mostly in the construction of the boats as well as contributing to the discussions, images, interviews, and videos.

Including Jarada and Aji, there are currently five core members (in addition to Seiple); however, all together they have about 20-25 people interested in the project.⁶¹¹ Many of these people are waiting for funding so that they can take part in building the large boat; some are not interested in having conversations about cultural identity or building small model boats.⁶¹² In my conversation with Seiple, we discussed how he presented the project to potential participants, as opposed to how he had formulated the project for funding applications.

... when the guys came here I explained the project [...] pretty honestly. Because [...] this is life, and they need shit, and they need jobs, and they need to learn German. It's not a joke. And they are not artists.

So, I explained the project best I could. This is a boat making workshop. I want to build a boat. This is why I want to do it, because I want to build a boat.

And, whether you get a job from this or has some practical benefit [...] maybe you'll learn how to build a boat. But there is the potential by doing this that you are going to meet people because you are working on this and you are going to be over there at the workshop so you are going to meet people who possibly you could get a job with or just by working with me then I might be able then to hook you up with other people for jobs [...]

⁶⁰⁹ Hassan Aji, *Making Waves Interview: Part 1 and 2*, interview by Emily C. Arauz, M4A - Audio, July 8, 2017, *Activating Migratory Heritages Collection*, KUOHMA.

⁶¹⁰ Aji, 00:34:22.

⁶¹¹ Seiple, *Making Waves Interview: Part 1 and 2*, 01:04:20.

⁶¹² Seiple, 01:05:45.

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So ... I told them all this and, also explained – look, I'm not naïve, this is boats and refugees – and I'm putting you guys together and if you want to have a conversation about identity and about this image and about how this image doesn't apply to you [...] we can have that conversation. I would love to have that conversation. But we don't need to. If you just want to come here and build a boat, just come to build a boat.⁶¹³

Seiple's recognition that everyone may not be interested in all aspects of the project nor in his own intentions is important for the construction of this (as well as other) participatory projects. As Allen had noted about Seiple's processes of collaboration, sometimes the working relationship between the artist and the participants became "less effective" in the end. But in the context of *Making Waves*, the responsibility to be more aware and perceptive of his participants' interests and needs is significantly higher than in previous projects he has run due to the sensitive nature of the topic, possible issues of trauma, and the category of people with whom Seiple has chosen to work. I would argue, and I think Seiple agrees, that this project requires a more thorough implementation and rethinking of collaborative processes. Seiple is certainly aware of this aspect of the project and becomes more so daily, as the real, pragmatic responsibilities pile up. The small comment that "It's not a joke" is significant – it may be art, but it is still part of people's real lives and Seiple respects that. This element of the "real" may be an essential point of participatory projects that are easily glanced over by artists, archaeologists, or other heritage practitioners. When you work with "real" people, the project is real and must be treated appropriately. A project cannot and should not be done for attention or other publicity purposes.⁶¹⁴ But again, this is just

⁶¹³ Seiple, 01:07:00.

⁶¹⁴ Seiple mentioned this critique which he has received about *Making Waves* (Seiple, 01:36:40.) Likewise, this was included in Galleria's inclusion of Thompson's discussion on Hirschhorn. Galliera, *Socially Engaged Art after Socialism*, 15–16; Nato Thompson, *Seeing Power: Art and Activism in the Age of Cultural Production* (Melville House Pub., 2014).

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one side of collaborative processes; it is equally significant how project members come to embrace or reject the artist's intentions.

Upon hearing Seiple's initial pitch, Jarada had a similar response to Aji's when he first heard about the project. And while Seiple's focus on the interviews and conversations in the statement quoted above reiterate Jarada's initial comment that, "here in Berlin its full of projects for refugees, a lot of NGOs, most of them are just talking," as he continued on, Jarada highlighted what sets *Making Waves* apart:

But [...] I found something different in this project because [...] at the end we will build a boat, but during this process we will meet every day, we will become maybe eventually friends, and so on, [...] and here in Germany as a Syrian we are in a whole new community, we don't have that much friends and so on, so I found its really nice.⁶¹⁵

Fitting succinctly into the hypothesis of this research, Jarada's comment elucidates how these creative and participatory projects can engender and facilitate the formation of new communities characterized, in this case, by "friendship." Yes, there is a tangible goal and object at the end (the boat), but through the process of working together and speaking with one another, experiences are shared and made, and new relationships are formed but not forced.

I also witnessed this element of friendship through my own experience during my fieldwork at *Making Waves* as one day I was invited to have lunch with Seiple, Jarada, and Aji after the workshop. We went to a nearby restaurant where we ate *shawarma* wraps and talked about life outside of the project. Another day Jarada and Aji invited me and a friend to join them on their planned daytrip by bike to Pfaueninsel, a UNESCO world heritage site and nature reserve home to peacocks on an island in the

⁶¹⁵ Jarada, *Making Waves* Interview: Part 1 and 2, 00:20:05.

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southwest of Berlin.⁶¹⁶ We had a lovely day walking the trails around the island, spotting the peacocks, discussing life in Berlin, things to do in the summer, and picnicking next to other families visiting the site. And, before getting back on the train with our bikes, we stopped for ice cream by the station and a final chat to enjoy the remains of the beautiful weather.

Based on my experiences inside and outside of the project, it was clear that Jarada and Aji had become friends and had also become close to Seiple through the process of *Making Waves*. I was likewise drawn in by this familial environment of the project. Projects that can engender a level of intimacy beyond the constraints of the project are particularly alluring and can contribute unforeseen benefits to the project as it strengthens ties among participants and increases the feeling of commitment. As will be returned to in this chapter, Seiple did not intend *Making Waves* as a “social project” nor did he set out to facilitate a community project. Yet despite the artist’s intentions, this project has produced new values and unforeseen outcomes through participatory methodologies. However, this commitment and social structure may also be affected by changes in participants’ personal lives. Particularly in the case of migratory communities, projects change as the participants settle and have new family commitments, are challenged by legal bureaucracies, or move to reunite with family members in other cities and countries. Thus, *Making Waves*, as it is presented in this dissertation, is just a snapshot of the project at a specific point in time, reinforcing the dynamic structures of people-based projects.

⁶¹⁶ Upon entry, Aji used his refugee identity card to gain free admission to the site, illustrating the city government’s social support for the refugee community in Berlin.

Funding

Returning to the more pragmatic aspects of social projects, once the project had been initiated and new members were being brought on board, the next step was to find funding. The main, tangible goal of the project was to build a large boat and sail it on the canals, lakes, and rivers around Berlin, but this project was expensive, mainly because it requires materials for boat building. Space is being offered for free by a contact of Seiple. Therefore, with a small financial and artistic push from a gallery in Strasbourg, the team started workshops making model boats in February 2017. This production enabled them to come together as a team, to start producing objects, and to provide source material for images, video footage, and a marketing campaign. The model boats that were made in the first period of the workshops were included in a group exhibit at the gallery in Strasbourg – *Philoxenia* (Figure 21),⁶¹⁷ which ran from March to May 2017. Participating in this exhibit urged the Making Waves team to get started on production and helped to increase their exposure in the art world.



Figure 21 Detail of *Philoxenia* Exhibit: Making Waves model boats and video installation view,
Source: <http://www.apollonia-art-exchanges.com/en/philoxenia/>

⁶¹⁷ Apollonia, “Philoxenia Exhibition,” Art Exchange Website, Apollonia Art Exchanges, May 3, 2017.

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By June 2017 they had been unsuccessful in getting funding from other art bodies and boat making companies for an array of reasons, bringing to the forefront the practical challenges faced by many participatory and social practice projects that cross fields and disciplines.⁶¹⁸ Seiple mentioned in our conversation that a proposal he submitted to an interested boat company was rejected because they were interested in the technical and training aspect, but not the part about identity and trauma.⁶¹⁹

This lack of funding opportunities led to the development of a Kickstarter campaign, making use of crowdsourcing options to fund their project (Figure 22).⁶²⁰ Meanwhile, they remain open to other funding options and support from interested institutions but are no longer actively pursuing them.⁶²¹

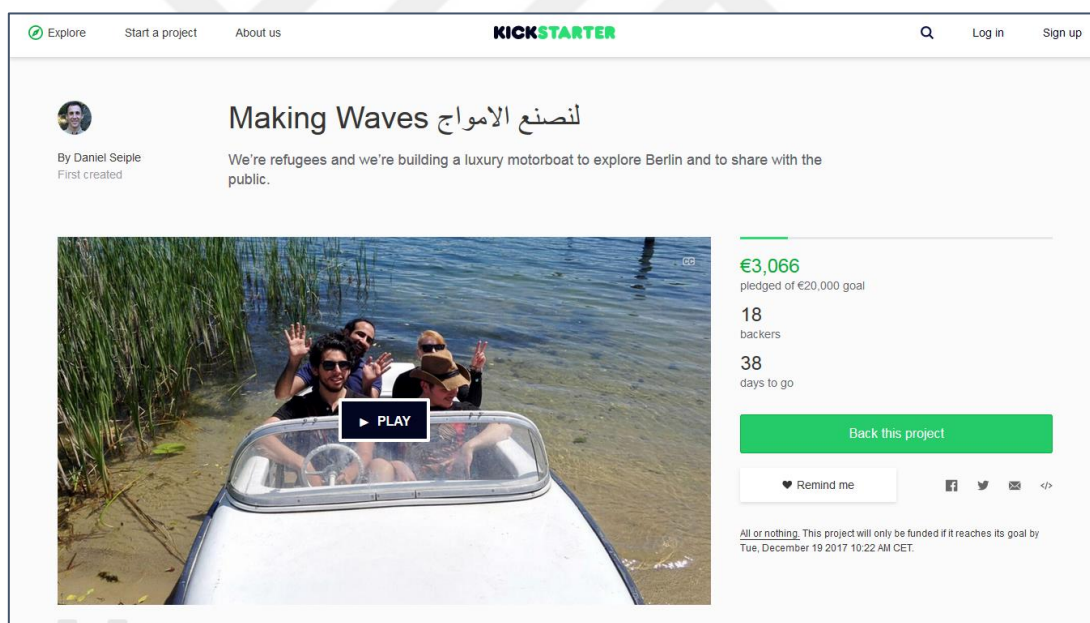


Figure 22 Screenshot of Making Waves Kickstarter Campaign, taken on 10 November 2017, <https://www.kickstarter.com/projects/2030895250/making-waves>

⁶¹⁸ Sholette, “Delirium and Resistance after the Social Turn.”

⁶¹⁹ Seiple, Making Waves Interview: Part 1 and 2, 01:07:18.

⁶²⁰ Daniel Seiple, “Making Waves لنصنع الامواج,” Fundraising Campaign website, Kickstarter, November 9, 2017, <https://www.kickstarter.com/projects/2030895250/making-waves>.

⁶²¹ Since this chapter was written, the Making Waves team have successfully raised the funds needed through their Kickstarter campaign and are well underway with building the boat.

The Process

Reconciling the Social and the Art

Looking more closely at the process involved in the creation of Making Waves and how such projects work once they are initiated illuminates other themes that came out of the participatory fieldwork and interviews, including agency, reception, and commitment.

One topic that both Jarada and Aji pointed out during the interviews on 8 July 2017 was that there are many projects happening in Berlin related to migration which have influenced the general landscape of projects undertaken by NGOs, government organizations, private groups, and individuals. This surge of projects and funding available in Germany in response to the 2015 migration “crisis” was also raised during my interview with Sungu and Lippmann from bi’bak. They cited this influx as the reason for their own withdrawal from the subject during the “summer of migration” in 2015, after having already worked with this topic and with refugees in 2014. Nevertheless, Berlin has continued to grow as a hotspot for projects and funding related to migration, refugees, and integration. Aji and Jarada’s feedback from their positions within the network, as a refugee and as working members of various organizations, help us understand what makes Making Waves “unique” among this landscape of projects which address migration.

At Making Waves I asked all interviewees about the role of art in projects on migration, refugees, and integration. I asked: “What does creative practice contribute to these projects?” and “What about this artistic context changes or enables these discussions and projects. Would this be a different experience in an academic article or

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a community center?”⁶²² I use these questions to query the impact of the creative practice on the reception and implementation of the projects and to understand what links and common points are between socially engaged art projects, heritage, and social work.

In the case of MW, it is the spark of the idea that is informed by the artistic component that places this project in a category apart from other boat building projects. While this begs the larger question: What makes art art?, here it is defined by the intention of the maker and classified by the artists’ identity and personal *modus operandi*. On the layering of these identities of the artist involved in SE art, referring to Wright’s proposal in *Toward a Lexicon of Usership*, Sholette points out that:

In Wright’s 1:1 thesis, the practice of socially engaged art would then simply constitute the social itself, emerging into the everyday world as a set of actual social relations or commonplace activities, and not as a deep critical reflection or aesthetic representation of society or its flaws.⁶²³

As I further questioned my interviewees about the demarcation between art and social practices, Jarada noted that they were “not advertising as an art workshop. We just say we are doing a workshop and we will build a boat.” This objective alone elicited a “Wow!” from their colleagues; although the first follow up question from them was “Why?”⁶²⁴ In these conversations with potential participants, Jarada would then continue and explain the project, including Seiple’s intentions as well as the team members’ own expectations. As some of the participants, like Aji and Alwali, have embraced the aspect of the project which relates to the refugee experience by sea, the

⁶²² One of the questions I asked during the interviews was a variation on: “Why do you use creative aspects in this project?” or “What do you feel about the creative/artistic aspects of this project?”

⁶²³ Sholette, “Delirium and Resistance after the Social Turn”; Wright, *Toward a Lexicon of Usership*.

⁶²⁴ Jarada, Making Waves Interview: Part 1 and 2, 00:22:50.

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artistic context and frame that Seiple has setup provides a space between the poetic imaginary of artistic production⁶²⁵ and the contested zone of memory.⁶²⁶ It is here in this intermediary space that we can situate versions of social practice that do not quite reach Wright's 1:1 thesis, nor aspire to, but rather attains the creation of a 1:1:1 structure. Within this intermediary, heterogeneous space, the relationship and processes of interaction between the artist and the participants and the work itself should be deciphered, leading us to the next section in which we can look at forms of agency and processes of participation.

Participation

Part of creating an open space is being willing to share your own life, to be open, to work, and to live on the same field as those of your participants. Seiple noted in our conversation that:

This workshop [...] has a lot to do with trust. I think it ...probably makes it different from a lot of workshops. It is about building a family, it's about building a team. And I said that at the beginning as well to all the guys, that look if you are going to join this, you [...] gotta join. [...] you don't have to come every day, but I'm not going anywhere and there is a lot of trust that we have to give in this. And I think that is a good place to start because people then know what the stakes are ... it means something and it means something to me. And it is very important to communicate that. I think there's a real emotional attachment for everybody.⁶²⁷

In terms of participation, Seiple also declared that through the interviews he conducted with the participants:

⁶²⁵ Roshini Kempadoo, "Decolonial Transgressions: Visual Art, Archive and Show Me the Money" (Conference presentation, Thursday, 26 October), www.acgs.uva.nl.

⁶²⁶ See related work: Sharon J. Macdonald, "Museums, National, Postnational and Transcultural Identities," *Museum Studies: An Anthology of Contexts*, 2012, 273–286; Sharon Macdonald, *Memorylands: Heritage and Identity in Europe Today* (London: Routledge, 2013).

⁶²⁷ Seiple, Making Waves Interview: Part 1 and 2, 01:17:50.

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I give a voice, I feel like or I hope that I give a voice to the participants to voice their own interest or disinterest, to talk about their own heritage, or...and how it shapes their identity now. These types of questions, [...] it gives them a platform for them to talk about it and [...] it is fun because they know that they can say what they want to, that they can say they don't like it, they can say that [...] the association I am making is wrong or doesn't affect them or whatever. Maybe they have a totally different reason for being in the project.⁶²⁸

In response, Jarada confirmed that, "Dan is trying to ask us all if we like this, if we don't, if we really want to change something." And that, yes, "I think we are all equal here."⁶²⁹ Aji also noted how each person fills the role in which they are most comfortable or experienced because "this project includes a lot of things... like things which have to be done in internet or with people around the city or [...] funding." In Aji's case, "The place where I feel myself good in is working [on the boat and models]."⁶³⁰ Moreover, he adds that,

This project is not only about finding money or doing advertisement, [...] and not only doing models, boat models, it's about all things together and (um) everyone is doing his own part of the project. So, everyone is similar [...].⁶³¹

The structure of *Making Waves* was produced by Seiple but requires input from each participant, either emotionally – through the telling and sharing stories of migration, or tangibly – through the production of an object or by assisting in other aspects of the project.

These statements by Aji and Jarada clearly demonstrate that this project, centered on building a boat, is in fact much more complex and layered than it may initially appear. Moreover, this complexity contributes to the space in which the different project members contribute their own skills, stories, and interests. Thus, this

⁶²⁸ Seiple, 01:32:47.

⁶²⁹ Jarada, *Making Waves* Interview: Part 1 and 2, 00:25:30.

⁶³⁰ Aji, *Making Waves* Interview: Part 1 and 2, 00:37:50.

⁶³¹ Aji, 00:38:55.

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project should be understood both through Seiple's own, diverse intentions as well as through the lens and voice of the project members who have since joined the project and anyone that will join in the future. While a general thread ties these interpretations together and was used to draw the project together initially, this palimpsest of meanings has contributed to an assemblage of stories, intentions, and individuals, coming together in this project to form a cohesive project. Following Deleuze and Guattari and the more recent argument put forth by de Landa on Assemblage Theory, these individual parts exist on their own in addition to contributing to the whole.⁶³² Therefore, while this case study is centered around the project as a whole, it also recognizes the value of each part and individual voice contributing to the whole.⁶³³

In terms of Arnstein's *Ladder*, *Making Waves* provides the new level of collaboration as well as introducing the concept of community-led practices (Figure 23). While Seiple's forms of collaboration in previous projects were, according to Allen, "somehow destructive, sometimes conflicted," eventually becoming "ineffective,"⁶³⁴ the forms of collaboration enacted in *Making Waves* are (to date) productive. Due to the real-world urgencies embedded within this project and embodied by the participants, Seiple was forced to take an alternative approach in this project. Thus, this form of collaboration, going beyond Finkelpearl's "social cooperation,"⁶³⁵ as authorship and ownership are fully shared among members, reaches the higher levels

⁶³² Manuel DeLanda, *A New Philosophy of Society: Assemblage Theory and Social Complexity*, 1 edition (Continuum, 2006); Ozan Karaman, "A New Philosophy of Society: Assemblage Theory And Social Complexity by Manuel DeLanda," *Antipode* 40, no. 5 (November 1, 2008): 935–37; Gilles Deleuze and Felix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*, trans. Brian Massumi, 2 edition (Minneapolis: University of Minnesota Press, 1987).

⁶³³ These individual voices will be addressed in the conclusion of this dissertation.

⁶³⁴ Allen, "The Unamenable Object," 62.

⁶³⁵ Finkelpearl, *What We Made*, 2013, 6.

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of Arnstein’s levels, above Partnership and in accordance with IUCN’s levels of Acting and Deciding Together. The element of Delegated Power may likewise be superseded depending on how Seiple relinquished power through a process of either sharing, giving, or developing the power throughout the development of the project. Based on the observational and interview-based data, the application of Delegated Power may

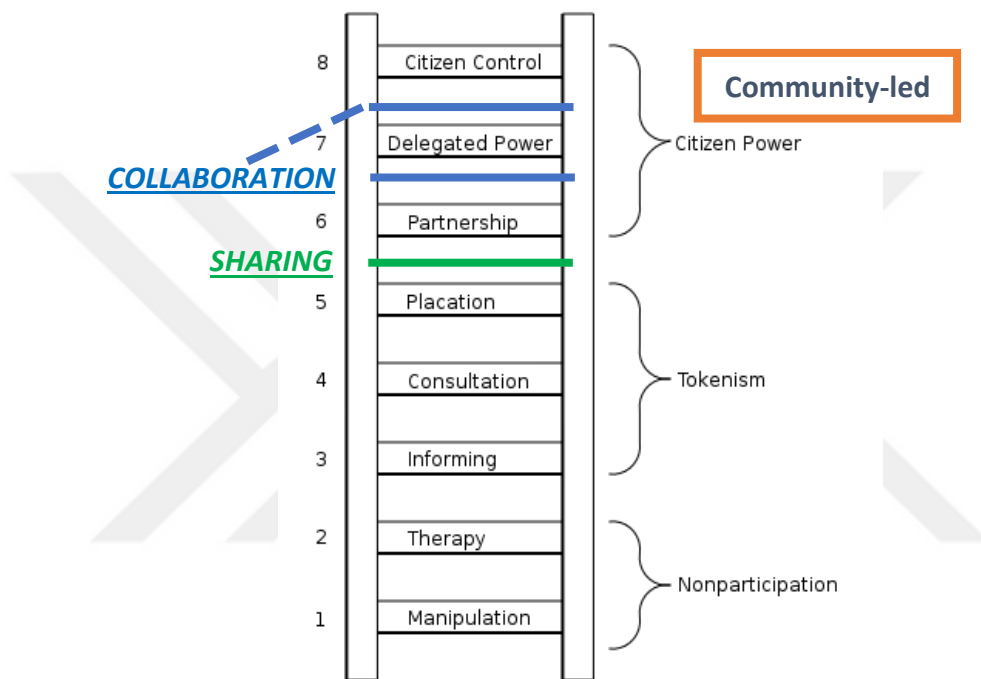


Figure 23 Adapted Ladder of Participation, v. 3 (Sharing & Collaboration)⁶³⁶

have been challenged through the course of the project. Seiple has experience in collectives but is also used to authoring a participatory project as the artist. Yet, in Making Waves, collaboration has been embedded from the beginning and the project is reliant on the participation of all members.

Seiple also mentioned the importance of commitment in the project: “Going to the shelter, you really have to follow up, you gotta get their room number, you gotta get their telephone number, and you gotta call.” The role of the artist and their level of

⁶³⁶ After Arnstein, “A Ladder of Citizen Participation.”

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commitment in such community-based projects may be reflected through the approach and stated intention by the artist. For *Making Waves*, Seiple recognized that, for him, primarily, “the whole thing is an artistic concept.”⁶³⁷ But, he is also able to recognize the differing level of commitment that is required from him in this project, compared to his earlier collaborative projects, as he continued to elaborate on his approach to the project as an artwork:

And the only reason that this is a question is because it is also a real workshop, with real people, with real life situations, and real trauma, [sometimes real trauma, not everybody, ...] in that case I take the workshop very seriously, I take the responsibility really seriously.⁶³⁸

Then, countering this statement, he returned to his primary approach as an artist and presented a secondary, hermeneutic layer to the project and his role in the process as a performance:

Not being cynical, at all, but I could also talk about this as me performing this part, ... I’m performing the part of a workshop leader [...] it’s the project...its real life but it’s also a performance.⁶³⁹

These statements by Seiple point to the thin line navigated by SE artists between the social, the practical, and the artistic. Like Sungu and Lippmann, Seiple is also wavering between his social and ethical responsibility as a practitioner working in the social sphere and his aesthetic intentions as an artist. Thus, the multiple levels of interpretation applied by the participants, artists, and critics may serve to support, as well as to complicate the daily and practical elements embedded in SE projects.

⁶³⁷ Seiple, *Making Waves* Interview: Part 1 and 2, 01:14:50.

⁶³⁸ Seiple, 01:14:50.

⁶³⁹ Seiple, 01:15:46.

Critiques

Making Waves is still in its infancy and in the process of developing, therefore the criticism they have received to date continues to shape the project and approach. The criticism of Making Waves brought up during the interviews included criticism from the outside as well as self-reflexive criticism. The main elements that have been criticized included the language of the workshop, as had been mentioned above, as well as how the topic of refugee experiences and trauma was being handled in the project.

In terms of language, Seiple noted the feedback he received from project members and others that “he doesn’t speak enough German.” This point was reiterated by participant, Emily Moore, and provided insight into her early participation and experience during the outreach phase. Working within new cultural contexts requires a good deal of personal skills which Seiple has accumulated due to his experiences during his participatory projects in Japan, Berlin, the United States, and other work abroad; therefore, the skills required for collaboration in this context are not new elements in his work. Nevertheless, in the case of language, the inability to effectively communicate in the local language may be interpreted as both an issue of practicality as well as one of respect. While many people in Berlin speak English, especially in cultural and educational contexts, many projects are still carried out and organized in German. Moore, fluent in German and studying languages, reflected on this aspect of work with the directors of local communities and organizations, noting that, “There’s a warmer welcome [...] when we approached these German directors in German, as apart from approaching them in English.” And, that, “Approaching them in German proves

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competency.”⁶⁴⁰ Whether this negative reception is a cultural peculiarity to the German (or Berlin) case is beyond the scope of this analysis; however, we can say that, this weakness in terms of language did affect the reception and support of the project by some organizations and directors. However, as this project is specifically targeted to “newcomers,” why should the main language be German? Isn’t having members who speak German, English, and Arabic enough to encourage an inclusive atmosphere? This brings up the question if NGOs are limiting their goal to “integration” and, therefore, is the need to educate people in specifically “German” culture and language influencing the perspectives of these groups?

This issue of language fluency may also be considered with cultural fluency. There are often cases in which the artist’s (or researcher’s) ability to adapt and integrate into the cultures in which they are working is remarked upon. On the one hand, projects conducted by artists from within a community are often read as successful and sustainable due to the familiarity of the artist with the context. Examples of this type of SE art includes projects by Oda Projesi in Istanbul as well as Rick Lowe and his colleagues in Houston.⁶⁴¹ On the other hand, in cases where the artist may be new to the context or on some level an “outsider” to the community, as is the case for many commissioned artists or artists-in-residency, the projects may be criticized as superficial and not effectively addressing local issues nor the community. Examples of

⁶⁴⁰ Moore, *Making Waves Interview: Part 1 and 2*, 00:28:20.

⁶⁴¹ Finkelppearl and Lowe, “Interview with Rick Lowe on Designing Project Row Houses”; Derya Özkan, “Spatial Practices of Oda Projesi and the Production of Space in Istanbul,” *Oncurating*, no. 11 (2011): 51–53; Derya Özkan and in conversation with Oda Projesi, “Art’s Indecent Proposal: Collaboration. An Attempt to Think Collectively,” *Oncurating*, no. 11 (Took place originally in Turkish in 2006 2011): 54–71.

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these projects include Mary Jane Jacob's exhibition in Charleston in the 1990s⁶⁴² and Thomas Hirschhorn's large-scale installations in public spaces.⁶⁴³ In the same way that knowledge of the local language may elicit "a warmer welcome" and demonstrate "competency," so too may an intimate knowledge of and fluency in the local culture recommend the artist and the project to a warmer reception by the local source community.⁶⁴⁴

Following on this issue of cultural fluency, the second critique Seiple has received regarding *Making Waves* has been related to the topic which the project addresses, i.e. migration, refugees, trauma. Seiple explained that,

Because of the political hotness of this topic...the hypercriticality...The refugee crisis and how it is involved in art, everybody has an opinion, it is very political, so that, [...] the opinions are sometimes exaggerated, or there is more emotion there than just a normal working with people issue.⁶⁴⁵

This point reiterates the higher stakes at play in this project, referred to earlier by Seiple in his comment on the level of personal commitment required for *Making Waves*, compared to earlier projects. While the artist and project members may be required to commit on a more emotional level, the receptions by critics are also evoking more emotion.

⁶⁴² Jacob, Mary Jane, and Jacquelynn Baas, eds. *Learning Mind: Experience into Art*. Chicago, Ill.: Berkeley: University of California Press, 2010.; Jacob, Mary Jane, and Christian Boltanski. *Places with a Past: New Site-Specific Art at Charleston's Spoleto Festival*. Rizzoli Intl Pubns, 1991.; Jacob, Mary Jane, and Michael Brenson. *Conversations at the Castle: Changing Audiences and Contemporary Art*. Mit Press, 1998.; Jacob, Mary Jane, Michael Brenson, and Eva M. Olson. *Culture in Action: A Public Art Program of Sculpture Chicago*. 1st edition. Seattle: Bay Pr, 1995.

⁶⁴³ See Galliera's discussion in which she cites Thompson's criticism of Hirschhorn's work in terms of the "negative outcomes of the presence of social capital that only contributes to exploiting a particular community to benefit or advance one's artistic career." Galliera, *Socially Engaged Art after Socialism*, 15–16; Thompson, *Seeing Power*, 98.

⁶⁴⁴ This was also a topic of discussion during the workshop on Art for Social Change and will be included in the future publication. Flämig and Velioğlu, "Laboratory of Social Change Through Art (ArtLab4Change)."

⁶⁴⁵ Seiple, *Making Waves Interview: Part 1 and 2*.

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One of the critiques voiced by Jarada during the interview addressed the need for more participants. His comment that “the more the merrier” suited the mood of the project and the welcoming personality of the participants that I observed, as well as the practical desire for more participants. They want to share their experiences with more colleagues as well as have more hands to help construct the boat, expediting the process. However, the difficulty in this goal is the aforementioned reception they are receiving from many of the NGO directors, as well as funding bodies, who seem hesitant to support this project. Seiple elaborated on one of these negative receptions.

I [...] shared the idea at a forum [...] and [...] I asked if they wanted to be partners of the project and she wrote back that [...] they don't think this is the way that trauma should be addressed. And to me that opinion [...] as much as they are being sensitive, they are generalizing.⁶⁴⁶

Expressing his frustration, Seiple's comment highlights the role of funding institutions in deciding how and which projects *for* or *with* newcomers are supported.

Conclusion

The discussion presented in this chapter has attempted to highlight a variety of the practical and theoretical elements that contribute to the overall construction and interpretation of Making Waves. As Foucault stated, the boat is the “heterotopia *par excellence*.” And the process of making a boat is likewise as complex and amalgamate as the boat itself, made up of wood, nails, glue, measuring, drawing, sails, motors, people, landscapes, water, journeys, and memories.

By putting boats and refugees together, Seiple, in his role as artist, is purposely evoking a certain response and imagery from the participants and from an unknown,

⁶⁴⁶ Seiple, 01:35:17.

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future audience. Additionally, this structure provides a space for refugees to rewrite and reclaim their experiences through the process of building and driving a luxury motorboat in the waterways around Berlin. According to Alwali, one of the original core project members, he explained this process through a quote included on the Kickstarter project page:

We are building the boat ourselves now – of higher quality, with a good motor and features that make it safer than crossing the sea in a raft. I’ll remake the experience but in a good way. I’ll be at ease and unafraid. There are many safety features on a luxury boat. It will be a different experience.⁶⁴⁷

Thus, how the participants may accept or reject this framework is equally important to the final product – embedded in the tangibility of the boat and the ephemera of the experiences and relationships. What started as a singular project by an American artist in Berlin, has grown and transformed through the process of collaboration. Making Waves has taken on new meanings and new layers. And it continues to grow – hopefully with more participants and in ways that may not yet be accounted for, as the potential for more is there.⁶⁴⁸

At the time of writing this chapter, the project is at a critical juncture as it waits for crowdsourced funding. Without money to build the boat the project members will have to make an important decision about what to do next. To some degree Seiple’s comment is apt, that, “I don’t know how necessary it is that the actual boat gets built, as long as [...] we keep having the conversation.”⁶⁴⁹ Based on my conversations with Aji, Jarada, and Seiple, they could continue as they are and it would be okay; the project could stand on its own. But, on the other hand, reaching the goal of building and funding

⁶⁴⁷ Nawras Alwali quoted on Seiple, “Making Waves *لنصنع الامواج*,” November 9, 2017.

⁶⁴⁸ Seiple, Making Waves Interview: Part 1 and 2, 01:22:18.

⁶⁴⁹ Seiple, 01:11:20.

Chapter 4: *Making Waves*

the big boat would satisfy other needs, both practical and imaginary, personal and collective, adding new layers to the assemblage. The final question of who will own the boat is still unclear.

In the final minutes of our interview Seiple commented that, “Returning to cultural heritage...” he understands that, “the interviews are one of the most important parts of the project.”⁶⁵⁰ In his case, it is the platform and space that he has created through the project which, by the end of our conversation, he came to articulate as his contribution to building this migratory heritage. Likewise, Jarada had commented that it was the community created and friendships that made this project unique among refugee-centered projects on offer in Berlin. And, while Aji claimed he was most comfortable making the objects and working with his hands, he has also been one of the main participants to contribute his story of crossing the sea by boat to Seiple’s interviews and videos for the project. In this way, an assemblage of personal and communal (intangible) heritages are being facilitated and preserved in *Making Waves* through the processes of oral history, conversation, stories, sharing of experiences, and the formation of a new community.

In Foucault’s messy, sensorial space of the heterotopia, we make relationships and connections to other bodies and concepts. I am not using Foucault’s quote to further romanticize the boat and the wayfaring experiences it may symbolize, but rather the opposite – to ground this object and aesthetic experience in a real, heterogeneous space in which ideas may be thought, addressed, rejected, and reformed; a space in which

⁶⁵⁰ Seiple, 01:32:47.

Chapter 4: *Making Waves*

experiences are lived and new networks are formed and reworked throughout time and place.



CHAPTER 5

TURNING PAGES: BOOK STORE & CAFÉ, ISTANBUL, TURKEY & AMSTERDAM, NETHERLANDS

Introduction

On a chilly afternoon in Amsterdam in late December 2017, shortly before I was due to return to Istanbul for the Christmas holiday break, I found myself in Pages Book Store for one last interview. When I had made the appointment with my interviewee a few days prior, for a weekday afternoon, I had assumed it would be a similar experience to my other interviews – quiet, focused, possibly accompanied by some soft Arabic music in the background or suffering, at most, from a brief interruption framed as a quick hello from a new customer or friend entering the space. To say the least, it was not like that at all. Rather, I found myself joining the Goethe Institute office Christmas party, complete with food, singing, and a gift-swap game which necessitated a quick German lesson in numbers along with the words for “left” and “right.” There I was, an American, with residency in Turkey, in an Arabic language bookshop, hobnobbing it with a group of jolly Germans...in the Netherlands.

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While Amsterdam is full of foreigners, this was a particularly illustrating experience for what *Pages* represents – for it was this system of cultural interaction and exchange that was revealed during my fieldwork and interviews as the main theme for this third and final case study. German Christmas parties are, admittedly, not the norm for *Pages*, yet it was a joyful example of how such a space can facilitate these forms of cross-cultural exchange.



Figure 24 View of *Pages* Book Store in the Goethe Institute, December 2017, Image Credit: Author

In this chapter, similar to the structure of the previous two chapters on *bi’bak* and *Making Waves*, I present the third case study for this research – *Pages*, an Arabic-language book store and café currently located in Amsterdam in the Netherlands.⁶⁵¹ Following the pragmatic discussions of who, when, where, and how, I present an

⁶⁵¹ Pages Book Store Café, “Pages - Keeping the Culture Alive,” Project Website, Pages Book Store Café, 2018, <http://pagesbookstorecafe.com/>.

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analysis of how *Pages* can be understood as fostering new communities and cultural exchange. A further discussion on these themes as well as on the activation, creation, and preservation of heritage are also explored in forthcoming papers.⁶⁵²

Fieldwork

My fieldwork at the *Pages* in Amsterdam was conducted between October and December 2017. I had previously visited the original *Pages* book store and café in Istanbul in 2016 and 2017; however, I did not have a chance to conduct organized interviews nor had I planned observatory or participatory research at that time. Rather, I participated simply as a member of the public. First I participated as a student on a summer school class trip to meet with Samer al Kadri, co-founder of *Pages*, to discuss his background, the book store, and general topics of forced migration.⁶⁵³ The second time, I went to watch a Palestinian film in the space with members of the social impact youth volunteer group, *Istanbul & I*.⁶⁵⁴ My notes on the Istanbul *Pages* that I have included in this chapter are collected from those encounters and media sources and interviews with others who had experienced the Istanbul branch.

Fortuitously, I learned that *Pages* had been opened in Amsterdam after I had already planned to spend my fall semester of 2017 at the University of Amsterdam as

⁶⁵² Arauz and Thys-Şenocak, “New Migratory Heritage in Europe through Cultural Exchange: *Pages* Amsterdam as a Case for Participatory & Socially Engaged Creative Practices”; Emily C. Arauz, “Humanizing Migratory Heritage: Activating New Heritage through People-Centered, Creative Practices,” in *Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders*, ed. Eureka Henrich and Alexandra Dellios, Key Issues in Cultural Heritage (Routledge, forthcoming).

⁶⁵³ This trip was conducted as part of the Migration Research Center at Koç University [MiReKoç] 2016 Summer School on *Forced Migration*. MiReKoç, “Summer School 2016 | Forced Migration: Old Phenomenon, New Challenges,” MiReKoç International Summer School, July 11, 2016.

⁶⁵⁴ *Istanbul&I*, “*Istanbul&I*,” Facebook, 2019.

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a visiting PhD scholar. I also soon learned that the founders of Pages, Samer al Kadri and Gulnar Hajo, had also relocated to Amsterdam. I prefer to interpret this coincidence not only as good fortune on my part, but also evidence that I had chosen a relevant location in which to continue my research on migratory cultural practices that had stemmed from my preliminary experiences in Turkey. As topics move, so too should the research and especially the researcher.⁶⁵⁵

The Initiators

Pages, like Making Waves and bi'bak, was initiated by individuals, although the establishment of the Amsterdam branch was supported by others who will be introduced in the section on "Usership." Pages was originally founded in Istanbul in June 2015 by a Syrian couple, Samer al Kadri and Gulnar Hajo.⁶⁵⁶ In Damascus they were running a publishing company called Bright Fingers Publishers. Hajo is a children's book author and illustrator. In the Istanbul version of Pages, Hajo conducted workshops with Syrian and Turkish children from the neighborhood.⁶⁵⁷ She also conducted long distance workshops with schools and children in East Gota via Skype.⁶⁵⁸ Al Kadri was originally trained as a painter before becoming a publisher and

⁶⁵⁵ The transience of my research process is also mentioned in the section on Methodology in the Introduction and is based on the proposition put forth by Mimi Sheller and John Urry, "The New Mobilities Paradigm."

⁶⁵⁶ Olufunke Abiola Moses, "Exodus The New Normal: How Mass Migrations Are Reshaping the Globe - Coffee + Stories of Syrian Migration at Samer Al-Kadri's Pages Bookstore Café.," Online Magazine, Ten-Q Magazine, 2016.

⁶⁵⁷ welcome to turkey, *Gulnar - "I Stopped Planning..."*, accessed March 14, 2018, <https://www.youtube.com/watch?v=WilbPbL5fHE>; Pages Book Store Café, Workshop for Children ورشة عمل للأطفال, accessed March 14, 2018, <https://www.youtube.com/watch?v=pAS8oeWnTfo>.

⁶⁵⁸ Pages Book Store Café, *East Gota Children Workshop ... with Gulnar Hajo*, accessed March 22, 2018, <https://www.youtube.com/watch?v=n1YVNL6PrME>.

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book store owner. While in Istanbul and now in Amsterdam, they have continued their publishing company simultaneously with the running of Pages.⁶⁵⁹

After an initial conversation with al Kadri about my intended research at Pages, he asked that I go through the many interviews he had already done, which were easily accessible online. From these interviews I noted why al Kadri and Hajo opened Pages along with information regarding the process of initiating and implementing the project. Al Kadri and, to a lesser extent, Hajo,⁶⁶⁰ are the faces and names which represent Pages, as portrayed by the media and promoted by the sponsors. When I mentioned that I also wanted to interview the employees and other users of the space about Pages, al Kadri was pleasantly surprised and approved of this approach. His reaction was similar to what I had encountered when I first spoke with Seiple regarding the interviews for Making Waves. It was a noteworthy sign, however, that this had rarely been requested in the case of Pages, which has had a great deal of media attention over the years.

As of 2017, al Kadri and Hajo were residing in Anne Frank's former home in Merwedeplein with their daughters. This apartment was purchased and restored in 2004 by the Ymere housing association, with support from the Department of Cultural Heritage.⁶⁶¹ Since 2005 it has been rented out to the Dutch Foundation for Literature, "Which uses it as a home for writers forced to flee their countries because of

⁶⁵⁹ Links to an online ordering page and to the Bright Fingers publishing company are included on the main Pages website: <http://www.pagesbookstorecafe.com/> .

⁶⁶⁰ This is an observation garnered from the number of times al Kadri has been interviewed versus Hajo, along with how their names have been referenced in written articles. It should be noted, however, that my media sources are predominantly constrained to the sources in English. Hajo does appear in one or two Arabic language interviews and there may be more such examples that I have not sourced. Therefore, I can confine my claim and say that al Kadri is a more dominant figure in the portrayal of Pages to Western, English-speaking audiences.

⁶⁶¹ admin, "Visiting the Other Anne Frank House," *ABC Blog* (blog), January 19, 2012, /blog/?p=24940.

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persecution.”⁶⁶² This residence, in combination with the support from the Prince Claus Fund and the Goethe Institute, suggests that al Kadri, Hajo, and their family, along with their professional endeavors receive governmental support from The Netherlands.

Locations

Istanbul, 2015 - 2017

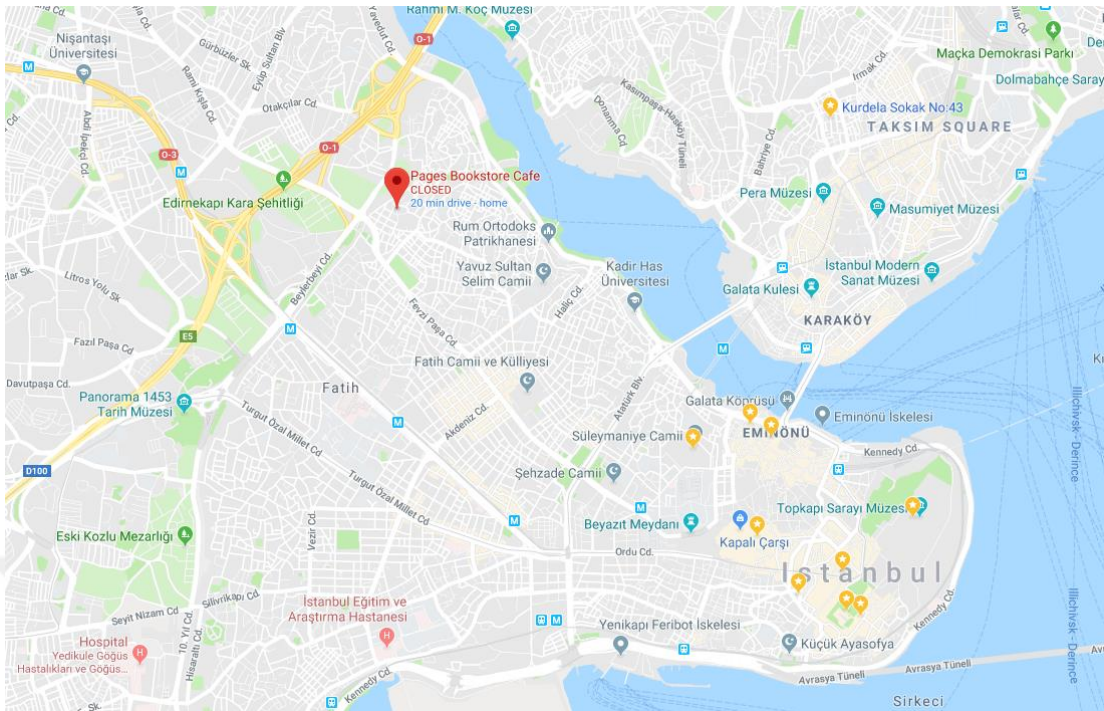
In 2015, while abroad in Dubai, al Kadri and Hajo learned that they were unable to return to their home in Syria due to consequences of the ongoing conflict. Consequently, they moved their family to Turkey, after a brief period in Jordan.⁶⁶³ Soon after they arrived in Turkey and had settled in Istanbul, they opened *Pages* in the neighborhood of Fatih, close to the Byzantine city walls of Istanbul and bordering the same square as the Chora Church (or Kariye Cami), a former Byzantine church which is now a museum (Map 3).

In comparison to the spaces which *Pages* has inhabited in Amsterdam, discussed below, *Pages* felt very different in Istanbul (Figure 25). While the three-story building was tucked away in a neighborhood near a major tourist site, the location in the Fatih district was not easily accessible for all of *Pages*' audience. The community hosted at *Pages* in Fatih was international, including Syrian newcomers, Arabic speakers, Turkish citizens, as well as various other foreign residents of Turkey, of whom many

⁶⁶² “Anne Frank Foundation Buys Her Family Home in Amsterdam,” *OnTV Nigeria* (blog), November 20, 2017.

⁶⁶³ Olufunke Abiola Moses, “Exodus The New Normal: How Mass Migrations Are Reshaping the Globe - Coffee + Stories of Syrian Migration at Samer Al-Kadri’s *Pages* Bookstore Café.”

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Map 3 Original location of Pages in Istanbul in Fatih, permanently closed as of March 2018. Source: Google Maps



Figure 25 View of Pages Istanbul, Source: Project Website ⁶⁶⁴

⁶⁶⁴ Istanbul Pages Book Store Café, “Pages Book Store Café » Pages, It’s Your Home,” accessed March 14, 2018, <http://pagesbookstorecafe.com/istanbul/>.

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*Self-produced video about 2 years of Pages –
“Pages Book store café”, published on YouTube, April 29, 2017
<https://youtu.be/ylci0Z2hisc>*

were cultural producers, including visual artists, musicians, and writers, as well as those interested in consuming the cultural products on offer at Pages. However, in 2017 Pages in Fatih closed and al Kadri had plans to move Pages to a new location in Şişli, near the more contemporary Taksim – Beyoğlu district of Istanbul.⁶⁶⁵

Pages in Amsterdam, 2017 – present



Figure 26 *View of the Herengracht, Amsterdam by Jan van der Heyden, c. 1670, Source: Wikimedia Commons*⁶⁶⁶

Between June and December 2017, Amsterdam Pages was hosted by two cultural foundations located along the most affluent of the three ring canals that surround the

⁶⁶⁵ It is not clear why the Fatih Pages was closed or if and when it will reopen in Şişli.

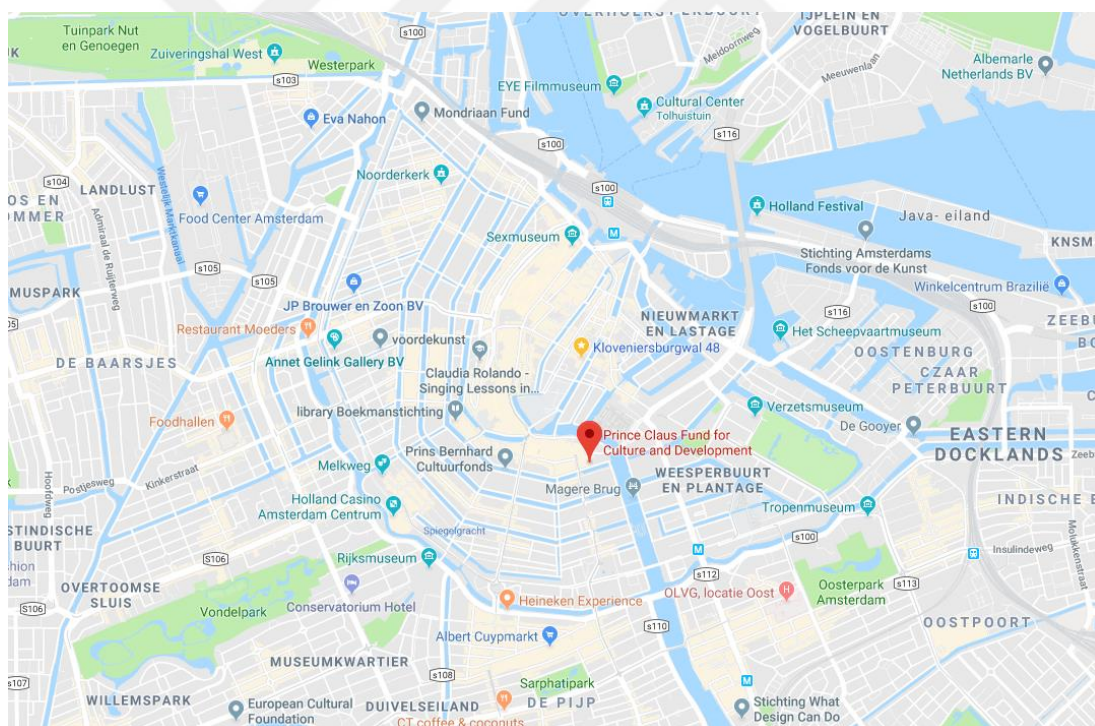
⁶⁶⁶ Jan van der Heyden, *View of the Herengracht, Amsterdam*, circa 1670, oil on canvas, circa 1670, M.2009.106.24 (Los Angeles County Museum of Art), Private collection, https://commons.wikimedia.org/wiki/File:View_of_the_Herengracht,_Amsterdam_1670_Jan_van_der_Heyden.jpg.

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historic center of Amsterdam, built for the Dutch merchants of the 17th century (Figure 26): the Prince Claus Fund, at Herengracht 603, from June to October, and the Goethe Institute, at Herengracht 470, starting in December.

Pages at the Prince Claus Fund for Culture and Development

The first Pages in Amsterdam was located in the ground floor of the Prince Claus Fund [PCF] for Cultural and Development Office, a private organization based in Amsterdam, financially supported by the Dutch Ministry of Foreign Affairs and the Dutch Postcode Lottery (Map 4).⁶⁶⁷ The PCF offered the space usually used for exhibits to Pages for a six-month period.



Map 4 First location of Pages Book Store in Amsterdam at the Prince Claus Fund for Culture and Development, Herengracht 603, mid-2017, Source: Google Maps

⁶⁶⁷ “Prince Claus Fund - Overview,” accessed March 15, 2018, <http://www.princeclausfund.org/en/the-fund>.

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The location for both of Pages' Amsterdam iterations, has been on the affluent canals of historic Amsterdam – the Herengracht [translated from Dutch as “the Lords’ (or Gentleman’s) Canal”] – and close to the historic and touristic center of the city. When I first arrived in Amsterdam in the autumn of 2017 and made a visit to Pages while it was housed in the Prince Claus Fund, I found a welcoming and easy-to-find space. It had a visible presence with two large storefront windows and an easily accessible entrance. It felt like a public space, a commercial book store, and café rather than a closed and guarded cultural space.⁶⁶⁸ The first evening I attended it was quite crowded. I had arrived early for one of the author talks and I found the space well used as a café as young, college-age students were studying together at tables by the window and others were spilling out into the street taking cigarette breaks in various languages. Other tables inside were filled with chatting friends and artists talking over glasses of wine and tea, imbuing the space with a lively atmosphere and providing an impressive first impression of how well the space could work.

Pages at the Goethe Institute

After its initial six months at the Prince Claus Fund, Pages Amsterdam moved a block away to the Goethe Institute in November 2017 (Map 5), again hosted and sponsored by a cultural institution. Due to the similarities in situation and location between the first and second version of Pages Amsterdam, one would not expect a substantial change in the spaces or the audience, but this proved not to be the case.

⁶⁶⁸ This storefront recalled the presence of bi’bak and its storefront window, although the surrounding community was significantly different in its demographics. Contrary to Pages Amsterdam, bi’bak is situated in a lower income, not yet gentrified corner of Berlin, populated predominantly by an immigrant and ethnically not-German population.



Map 5 Location of Pages Book Store in Amsterdam at the Goethe Institute, Herengracht 470, as of December 2017, Source: Google Maps

The opening night of Pages at the Goethe Institute was well attended, with people again spilling out onto the street, clearly demarcating the correct doorway and reminding me of my initial impression of the space's popular reception while it was in the PCF. But when I returned on other days for an author talk or a regular afternoon in the new space, I found Pages much more subdued when compared to that first impression of Pages in the PCF.

The first difference I observed in the Goethe Institute iteration of Pages, was that the front door was locked and you had to ring a bell to enter. This step was an immediate physical and psychological barrier to the accessibility of the space. In the previous space at the PCF the window and glass door had been more inviting both physically and aesthetically. While none of my interviewees claimed that this was the sole reason for a smaller audience in the Goethe Pages, it was still a recognized factor

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and significant change to the overall reception and presentation of *Pages*.⁶⁶⁹ Additionally, the change in season and the onset of winter may have been keeping people off their bikes and at home. And the time it took to reopen the space may also have been responsible for a declining audience compared to the numbers at the PCF.

However, the other alteration in the space was the apparent combination with the Goethe Institute's own library space at the front. This was more visible from the street and was integrated into the overall presence of *Pages*. For example, the cash register was located by the front door, in the front half of the space which was dominated by German learning materials, while the anticipated Arabic and related books available for sale and perusal were located in the back space, on *Pages*' characteristic shelves, and tables made of wooden pallets, along with the Ikea chandeliers and comfortable chairs that are present in each iteration (Figure 24 and Figure 25).

While simultaneously maintaining its overall aesthetic and atmosphere,⁶⁷⁰ the version of *Pages* in the Goethe Institute was also subsumed to a degree by this more immediate presence and priority of the Institute's activities. For instance, the activities of the Institute dictated the use and opening hours of *Pages*. Specifically, *Pages* had to work around the German lessons that took place in the space and, because of the working hours of the Goethe Institute, they closed earlier in the evenings, which also affected the hours of their events. While there had been more after-work and late

⁶⁶⁹ Halloum, *Pages* Interview; G.K., *Pages* Interview: Part 1 and 2; Yahya Alassar, *Pages* Interview: Part 1 and 2, interview by Emily C. Arauz, M4A - Audio, December 15, 2017, Activating Migratory Heritages Collection, KUOHMA.

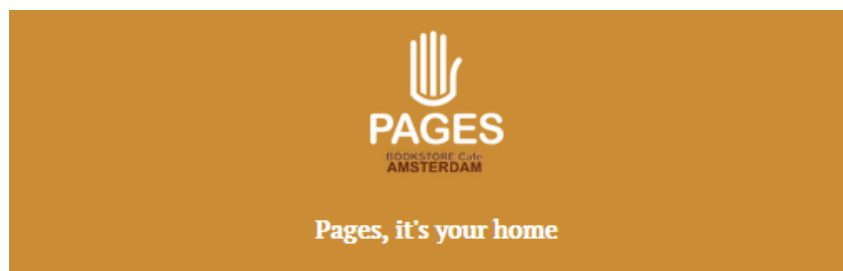
⁶⁷⁰ The importance of the atmosphere of *Pages* was also mentioned in my interview with Halloum. Halloum, *Pages* Interview.

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evening activities in the PCF space (as well as in the Istanbul iteration), the hours were now limited because of the Goethe Institute’s own scheduled activities. These changes affected the usership and reception at Pages. Nevertheless, al Kadri, Hajo, and the team members at Pages are endeavoring to brand Pages with an aesthetic and experience that is unique to their project and differs from the PCF or the Goethe Institute.

The Project

Pages Book Store and Café, as its name explicitly denotes, is a book store and a café which also functions occasionally as an informal lending library. More officially, it is an Arabic-language book store. But, according to their website, Pages “is not just a book store, it is not a café.”⁶⁷¹ Rather, to understand *what* Pages is in fact claiming to be, we need to turn to the sub-headline, oft included below its official name online, on the page title of the website, and across their marketing. There we learn that Pages should also be understood as “your home” (Figure 27).⁶⁷²



*Figure 27 Screenshot from Book Store Website*⁶⁷³

...as “your home”

Parsing these word choices of “home” and “you” indicates that the initiators are moving the usership of Pages beyond traditional forms of commercial consumption to

⁶⁷¹ Amsterdam Pages Book Store Café, “Pages Book Store Café » Pages, It’s Your Home,” accessed March 16, 2018, <http://pagesbookstorecafe.com/amsterdam/>.

⁶⁷² Pages Book Store Café.

⁶⁷³ Pages Book Store Café.

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encourage ownership by the user. This assertion of Pages as “your home” is also explored in the interviews I conducted in which users of Pages elaborated on how it contributes to the formation of a community. Moreover, understanding how this project situates itself in SE art is integral to a more nuanced assessment of how people-centered⁶⁷⁴ creative and heritage practices may be designed, implemented, and ultimately received by the users.

...as the “first” Arabic book store in...”

Along with advertising it as “your home,” Pages also asserts that it is the “first Arabic book store in [fill-in-the-blank – city name].” This claim supports the notion that Pages is fulfilling a gap in cultural institutions outside of the Middle East, which has been simultaneously created, identified, and filled by the migratory communities. The claim that Pages is the “*first*” Arabic-language book store both asserts the uniqueness of the project and suggests that there will be more Arabic book stores following in its wake.

In comparison, Pablo Helguera’s SE art project, *Librería Donceles*, which took the form of a used Spanish book store, makes a comparable but distinctly different claim as “the *only* used-Spanish book store in [fill in the blank – city name]”⁶⁷⁵ (*emphasis my own*). From the parallel structure of these statements, there is a clear ontological

⁶⁷⁴ This approach has been introduced in Chapter 2. See: International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Promoting People-Centered Approaches to Conservation: Living Heritage”; Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage.”

⁶⁷⁵ Anais Freitas, “A Glimpse Inside *Librería Donceles*, NYC’s Only Spanish-Language Used Book Store,” *Remezcla* (blog), April 2, 2015; Pablo Helguera, “*Librería Donceles*,” Kickstarter, accessed March 15, 2018; Pablo Helguera, “*Librería Donceles* (New York) 2013,” *Pablo Helguera Archive* (blog), June 5, 2013; Henry Art Gallery, “Pablo Helguera: *Librería Donceles*,” Gallery Website, Henry Art Gallery, accessed March 14, 2018; Urbano, “*Librería Donceles*,” Organization Website, URBANO, accessed March 14, 2018, <http://urbanoproject.org/pablohelguera/>.

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difference between the use of “*only*” versus “*first*” used in the two project descriptions: on the one hand, *only* suggests that the project is one of a kind and not subjected to repetition or franchising, while *first*, as mentioned above, suggests the first of many more such iterations to come. Moreover, while both qualifiers claim a superlative distinction, they also serve to instill a sense of awareness – bringing attention to an existing gap in the availability of multicultural spaces in the relevant urban landscapes in which they were embedded. Thus, this claim of *Pages*, supported by the contrasting but distinct choice of words used by Helguera, illustrates the intention of the project and initiators to draw awareness to an issue of cultural diversity and to instigate the proliferation of Arabic-language and related cultural practices in Amsterdam (and Istanbul and Rotterdam).

...as a Cultural Center

Finally, *Pages* is proffered as a cultural center – a space for cultural events, cultural exchange, and cultural learning. As a cultural space *Pages* facilitates informal interactions between users through its use as a café and book store as well as more formal exchanges through organized events.

In Istanbul, every Saturday evening there would be live music scheduled, Hajo led workshops for children, film screenings were organized and hosted, and exhibitions were hung. In Amsterdam, a similar series of events have been hosted, including music events, films, and exhibitions. One event that is specific to the Amsterdam context has been the *Talking Books* event, which is a moderated discussion between two authors, one from an Arabic-speaking country, the other a native Dutch speaker from The Netherlands (Figure 28).

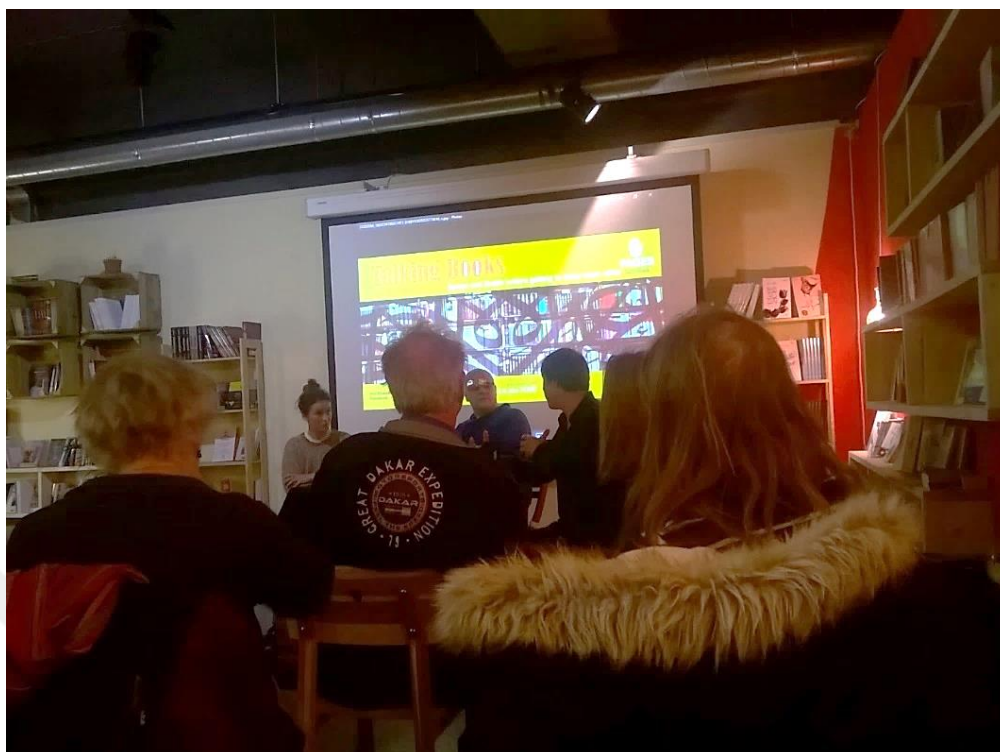


Figure 28 Talking Books I Event at Pages Book Store Cafe in the Prince Claus Fund, 20 October 2017, Image Credit: Author

Cultural events have continued taking place as Pages moved spaces from the PCF to the Goethe Institute and as it opened in a second space in Rotterdam. In addition to the events I attended during my fieldwork,⁶⁷⁶ there were often live music events scheduled as well. Through the formal presentation and sharing of Syrian culture, along with the processes of cross-cultural sharing facilitated by the Talking Books program, all of these events further determined Pages role as a venue and as a facilitator for varying forms and degrees of cultural interaction and exchange. However, as Mahassen, one of the users of Pages, noted during his interview, these events are very much dependent on the members of the community, the forms of culture they are producing

⁶⁷⁶ The events that I participated in during the period of my observatory and participatory fieldwork included: Sunday, October 8, 2017 – Syria Revisited at Prince Claus Fund; Friday, October 20, 2017 – Talking Books I at Prince Claus Fund (Figure 28); Monday, November 20, 2017 – Opening Event for Pages at Goethe Institute; Sunday, December 17, 2017 – Talking Books II at Goethe Institute; December, 2017 – Goethe Institute office Christmas party

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outside of Syria, in the Netherlands, and their intellectual, creative contexts. As the Syrian community in the Netherlands matures, he foresees that the culture on offer at events such as these may likewise develop in their message and production.⁶⁷⁷ Yet, G.K., one of the initial team members of the Amsterdam Pages also noted that these events were extremely well attended, signifying a critical gap in the market for Syrian, Arabic, and Middle Eastern cultural events in Amsterdam.⁶⁷⁸

Usership

As mentioned above, the Amsterdam iterations of Pages book store and café was a second-life incarnation of the original Istanbul Pages, initiated by the same individuals. But, as G.K. emphasized in our interview, each Pages “is half the people and half the city,”⁶⁷⁹ suggesting that the experience of each Pages is specific to each place in which it is opened. Therefore, if we think of Pages Amsterdam as a separate experience and space from Istanbul, we have to think also of the context and, particularly, of the individuals who are the embodiment of the project. Based on the Arte Útil context set in the Introduction, we can categorize this process as the “usership” of the space and the individuals as “users.”⁶⁸⁰

⁶⁷⁷ Refaat Mahassen, Pages Interview: Part 1 and 2, interview by Emily C. Arauz, M4A - Audio, December 17, 2017, Activating Migratory Heritages Collection, KUOHMA.

⁶⁷⁸ G.K., Pages Interview: Part 1 and 2.

⁶⁷⁹ G.K.

⁶⁸⁰ Wright, *Toward a Lexicon of Usership*; Asociación de Arte Útil, “Arte Útil.”

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Team Members & Users

In addition to the initiators of the project, introduced above, *Pages* is also facilitated and used by a number of different types of participants, including (a) those who work in some capacity in the space, (b) those who use the space as a book store, library, or café, (c) those who attend, perform, or participate in events, (d) researchers (like myself) and journalists who are interested in the space from a social, political, or anthropological point of view, and, in the case of the Amsterdam *Pages*, there are also (e) the cultural workers who are based in the hosting institutions (Prince Claus Fund and the Goethe Institute). These participants speak the following languages (and possibly others): Arabic, English, Dutch, German, and Turkish. They include students, writers, and artists, and their migrant backgrounds span from asylum seekers, refugees, foreign nationals, citizens, permanent or temporary residents, to tourists.

For this research, five participants were interviewed in the context of *Pages* Amsterdam: Imad Halloum, G.K.,⁶⁸¹ Yahya Alassar, Betoul Lakmouch, and Refaat Mahassen. Halloum and G.K. currently work in the space and had been integral in the initial founding and construction phases of opening *Pages* in Amsterdam. Alassar and Lakmouch had both previously worked in the space, for periods of time varying between a few days and a few months, but now both use the space for purely social purposes. Mahassen, on the other hand, was never employed by the space and has been using the space as a meeting point, a use that will be returned to shortly and elaborated.

⁶⁸¹ G.K. expressed his preference to be referenced in this research by his initials instead of his full name, as I refer to the other interviewees cited in this dissertation. He made this choice based on controlling his online identity as an author, not due to his concern in keeping his answers anonymous.

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All interviewees in this case identify as Syrian and have refugee status in The Netherlands, which gives residency for five years.⁶⁸² At the time of the interview they had all been living in The Netherlands from 11 months to 3 years, and had different stories and reasons for migrating to The Netherlands. Only one of the five interviewed is female, Lakmouh, and the interviewed uses of Pages fell between the ages of 18 and 50. After an initial understanding of the space was determined, the main questions that were addressed in the interviews included: How did they come to know or become involved in Pages? How did they use Pages? How did it work or, alternatively, how did it not work? and What were their personal observations on how Pages is used by others and by whom?

Constructing a Team

G.K. and Halloum, as the two current members of the project, have both been involved in the Amsterdam venue since the beginning, before it was built and opened. They came into the project through the previous connection they had formed in Istanbul with al Kadri.⁶⁸³ G.K., in his interview, described his current role in Pages by saying, “I feel like I’m a board member [...] I feel like I’m not working for Samer, I’m working in Pages.”⁶⁸⁴ The role of “board member” suggests agency, it suggests responsibility and ability to make decisions. Likewise, although Halloum did not use the same language, he did state that, “Everyone here do[es] everything.”⁶⁸⁵ For the future of Pages,

⁶⁸² Depending on the reason of residency, most asylum seekers have the option to apply for citizenship after they have spent their five years in the Netherlands.

⁶⁸³ Halloum, Pages Interview; G.K., Pages Interview: Part 1 and 2.

⁶⁸⁴ G.K., Pages Interview: Part 1 and 2, sec. 00:47:20.

⁶⁸⁵ Halloum, Pages Interview, 00:03:00.

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Halloum foresees that roles may be divvied up more specifically as the space settles and eventually moves to a more permanent location; but for now, at least, everyone is pitching in where they can.

Therefore, although not always reflected in the critical literature, an involved team is a critical factor in establishing a people-led approach to heritage usage. In the case of *Pages Amsterdam*, G.K and Halloum were not only instrumental in the decision-making and establishment of the space, but also in the physical construction of both iterations. This was reflected in another shared comment between G.K. and Halloum, in that they both felt physically attached to the space (in addition to any emotional, intellectual, or cultural attachment), because they had both been involved in the actual construction of the space. As Halloum noted during our interview, they built the shelves, the tables, everything themselves; their hand was in the physical being of *Pages*. This led to a more personal connection with the spaces, not present in more commercial spaces. Halloum further elaborated on this idea, that,

When you build your place you feel connect[ed] more than when you bring someone to build it. So we like to build it and we make everything with love [...] We make many things in Arab country with love. [...] So, it's a part of us, now.⁶⁸⁶

This material attachment to the project, through means of an object, and particularly through the labor endured to form the object, recalls the comments made by Aji about his connection to *Making Waves*.⁶⁸⁷ For him it was also the manual labor manifested through the craftsmanship of the object that appealed to him and was one of the ways which expressed his integral role in the project.

⁶⁸⁶ Halloum, 00:31:08.

⁶⁸⁷ Aji, *Making Waves Interview: Part 1 and 2*.

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Also, going one step further, if we repurpose Halloum's statement above for this context, to say that, "When you build your [heritage], you feel connected more than when you bring someone to build it," this statement suggests that direct forms of agency, beyond stewardship, is necessary to sustain the creation and preservation of heritage. Having a hand in building your own heritage, creating your own heritage, through physical activity or through cultural production and exchange is thus a method of establishing a stronger connection between the participants and the physical environment that surrounds them.

Building a Community: Meeting Place & Cultural Exchange

In addition to the team members of Pages, G.K. and Halloum, the other individuals contributing to the site-specific identity and manifestation of Pages Amsterdam are those who use the space. As G.K. and Halloum agreed, along with Alassar, Lakmouh, and Mahassen's added perspectives, the space is used in a variety of ways. The most commonly stated usage of the space was its use as a meeting point; both to meet old friends and to make new ones.⁶⁸⁸ Additionally, it also facilitated as a place for cultural exchange, interaction, and integration.

First, for Pages to work as a meeting place, within the form of a cultural center and book store, it needs to occupy a flexible space. This aspect of Pages was reflected in the interviews; specifically, for Mahassen, it was the neutrality of the space that attracted him:

⁶⁸⁸ Halloum, Pages Interview; Mahassen, Pages Interview: Part 1 and 2; Alassar, Pages Interview: Part 1 and 2; Betoul Lakmouh, Pages Interview: Part 1 and 2, interview by Emily C. Arauz, M4A - Audio, December 20, 2017, Activating Migratory Heritages Collection, KUOHMA.

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Pages is neutral, has no opinion. No one is telling me ...because when you go see some piece of art you are going to see the artist's opinion. Here there is no such thing. It is neutral.⁶⁸⁹

Mahassen mentioned this topic in the context of our discussion on the potential impact of artistic practice on the use of the space. Interestingly it was the absence of a message, the neutrality of the space that was inviting to Mahassen. For this reason, he uses Pages, “as a hub for meeting my friends,” in addition to using it “as a book store.”⁶⁹⁰

As he explained the first usage, he spoke about his life in Damascus, where, before going out, he and his friends would first meet at someone's house where they would discuss what to do and then decide where to go. In the same way, he suggests to his friends to meet at Pages after work or on the weekends, and there they chat and decide what they will do for the evening. This is a perfect example of al Kadri and Pages' claim that “Pages is your home.”

Mahassen may be unique, however, when his usage is compared to that of the more general audience of Pages, as he does not use the space for more definitive, cultural purposes. He stated that, “I only participate in rare events. Depends on who's making the event, and why, what is the message.”⁶⁹¹ Rather he prefers to use the space for social and communal purposes. And, while there is a stated goal of cultural exchange by the Pages team, it is the neutrality of the space that attracts Mahassen.

Alassar and Lakmouh, in some ways, had a similar response concerning the use of Pages for more personal and social reasons, although Alassar was more insistent about the idea of Pages as a space for cultural exchange. This adherence to the mission of the space may be partly due to his earlier involvement as a volunteer at Pages.

⁶⁸⁹ Mahassen, Pages Interview: Part 1 and 2, 00:56:00.

⁶⁹⁰ Mahassen, 00:56:36.

⁶⁹¹ Mahassen, 00:57:00.

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Nevertheless, in the context of *Pages* and in terms of his general role as a person of Syrian heritage in the larger Dutch society, he often reiterated the need to share and show Dutch people that they, he and other Syrians, “had” culture.

Pages made them think that we are not a third world people, we are just normal people. A lot of us might have things that none of the Dutch people ever had.⁶⁹²

Likewise, Halloum had also touched on this idea that,

Many people doesn't know anything about Syria. They know only about the war in Syria, not about our culture, about our personality, how people live in Syria or in Arab country, not only in Syria. So, many people wants to know.⁶⁹³

And, more specifically in terms of its space as a place for literature, Alassar noted that,

It's something that not a lot of people thought about – a library. People think [...] Syrian people doesn't read anymore. So, it is very beautiful to make people read again because we left our country and I think that a lot of people have changed [...] so a lot of people might be more open to read...⁶⁹⁴

While Alassar had originally come to *Pages* for personal reasons, because he was looking for Arabic books to read when he was tired of learning and reading in Dutch, he came to appreciate the larger intentions of the space and al Kadri and Hajo's mission. Therefore, he was motivated to support the project because, “the change that [al Kadri] is going after is good for the people who are living here and good for our country also.”⁶⁹⁵ This quote, as well as the previous one, identifies the immediate target audience of *Pages* as the Syrian community in The Netherlands. Yet, in terms of cultural exchange there is the notion that there also needs to be a different cultural audience with whom to “exchange” something. Alassar attested to this second audience when he noted that, from his observation, there were less Syrians than Dutch people who came

⁶⁹² Alassar, *Pages Interview: Part 1 and 2*, 00:57:11.

⁶⁹³ Halloum, *Pages Interview*, 00:08:30.

⁶⁹⁴ Alassar, *Pages Interview: Part 1 and 2*, 00:48:30.

⁶⁹⁵ Alassar, 00:48:07.

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to Pages.⁶⁹⁶ This comment also played into his observations quoted above, that Pages educated Dutch audience about Syrian culture.

At this point in our interview, however, I challenged Alassar if this process of cultural exchange with Dutch users of Pages was equal or, rather, if it was one-directional. In response, he claimed that it was multi-directional.⁶⁹⁷ Presumably, for a process to exist as an “exchange,” there should be a back and forth between the two participants. Alassar insisted that there were processes of exchange occurring within Pages – through the events but also manifested through the act of bringing or meeting friends of all nationalities, ethnicities, genders, and age in the space. Likewise, books are mainly offered in Arabic but there are also other languages sold, including English, Dutch, Turkish.⁶⁹⁸ Articulated by Alassar and included within Pages’ own mission statement, this aspect of multi-directional exchange at Pages contributes to the argument presented in this chapter that the process of cultural exchange may be promoted as a form of living heritage.

In my interview with Lakmouh, when we discussed the opportunities for cultural exchange and communal gathering at Pages, along with the generational differences in the usership of Pages, I asked her if she had brought her parents to Pages, for an event or just to use the space as she did. She had brought her mother once, but it did not result in any lasting usership;⁶⁹⁹ instead, Lakmouh mentioned another space available for refugees in the larger landscape of cultural and community spaces in the

⁶⁹⁶ Alassar, 00:56:00.

⁶⁹⁷ Alassar, Pages Interview: Part 1 and 2.

⁶⁹⁸ Halloum, Pages Interview.

⁶⁹⁹ Lakmouh, Pages Interview: Part 1 and 2.

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Netherlands, that her mother did utilize. There she was learning Dutch and the rules of riding a bike around Amsterdam.

Alternatively, the space of *Pages* has been designated for reading, for sharing, socializing, doing homework, drinking tea, and attending events. The music events could be considered as open to everyone, but the few author events that I attended were conducted in English, as they were a conversation between an Arab and a Dutch author and, thus, this choice in language resulted in a limited audience.⁷⁰⁰

Yet, as one of the most common forms of refugee policies includes a form of “integration,”⁷⁰¹ I was curious as to the relationship between cultural exchange and the implementation of integration in the case of *Pages*. In speaking with Lakmouh, I asked her how *Pages* worked, different from a bookshop and if it facilitated a form of integration. Her response was that,

It is different, because it's not just a place to come and buy a book and just get out. No, it's a social place, it helps in terms of integration, maybe. Because when you want to get in contact with someone who comes from [an] absolutely different background you need something to share, a topic, object, activity, anything...so here you can find this topic [...] anything – maybe even music, poetry – anything. So it helps I think.⁷⁰²

Lakmouh's response here highlights the sociality of the processes fostered at *Pages*, facilitated by the space and the intentions of the team members to create an open, neutral, flexible space in which culture may be produced and shared. Moreover, it illustrates a form of integration that is authored by the participants, by the newcomers,

⁷⁰⁰ This is similar to the case at *bi'bak* discussed in Chapter 3. While the majority of the Dutch population is fluent in English, the English fluency of migrant and refugee populations, on the other hand, is lower. “Dutch Have Best English Skills for Second Year in Survey of 1 Million,” *DutchNews.Nl*, November 9, 2017.

⁷⁰¹ Ministry of Social Affairs and Employment, “Integration of Newcomers,” Government Website, Government of the Netherlands, September 10, 2014.

⁷⁰² Lakmouh, *Pages* Interview: Part 1 and 2, 01:00:16.

themselves – upending the more top-down processes usually enacted in which the home country dictates the language and cultural lessons provided. In *Pages*, the users are interacting, engaging, and “integrating” on an equal level. The Dutch are in their home country, speaking a language with which they are comfortable, while the Arabic speakers and newcomers are facilitating the process as hosts and are providing the content of the cultural lessons through music, books, and art. Thus, this alternate form of newcomer-led integration, reaches Arnstein’s levels of Citizen Power and Citizen Control through processes of cultural exchange (Figure 29). Although it could still be

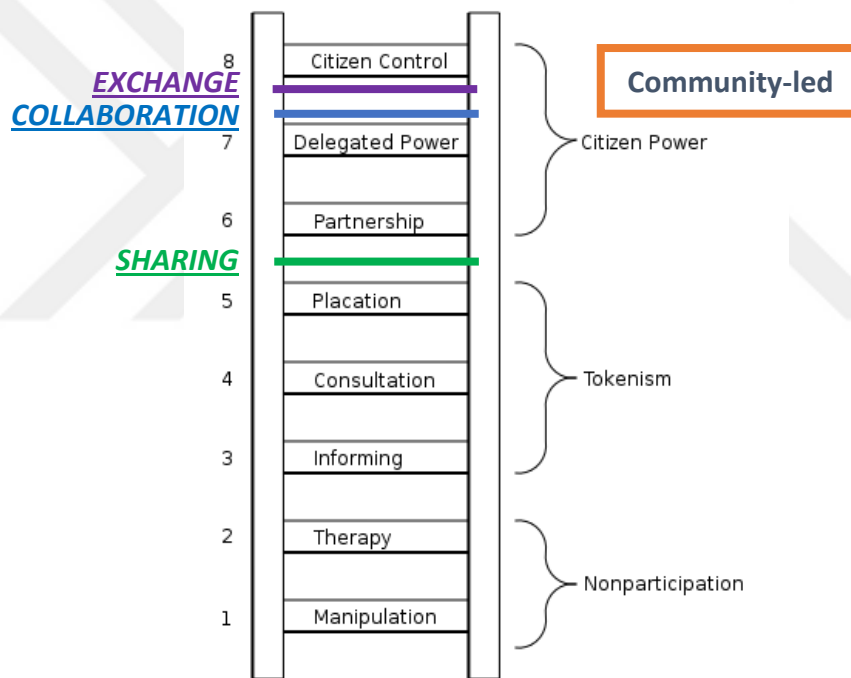


Figure 29 Adapted Ladder of Participation, v. 4 (*Sharing, Collaboration, & Exchange*)⁷⁰³

argued that as long as *Pages* is hosted by a state-supported organization, such as the Goethe Institute or the PCF, the power *Pages* is assuming is a form of Delegated Power. Thus, until they are self-sufficient, *Pages* may be limited in the emancipated forms of participation that they are able to foster.

⁷⁰³ After Arnstein, “A Ladder of Citizen Participation.”

Conclusion⁷⁰⁴

Unlike the previous case studies, Pages is not “an art project” like Making Waves nor an “artist-run space” like bi’bak; rather, it can be categorized as a cultural center, as the managers have marketed it in the mission statement listed on the website, and as a space for engagement, to express oneself, and to share ideas with others through cultural production and creative practice. In the mission statement of Pages published on their website they state that their goals are:

Keeping the culture alive

لنبقى الثقافة حيةً

We offer a home to all cultural and artistic, Expressions, readings, debate and discussions. A home where syrian culture greets and meets the world.

Pages is an independent cultural institution that is concerned with all forms of culture, such as; publishing, theater, cinema, music, children literature and education & e-learning

- "بيجيز" هي مؤسسة ثقافية مستقلة تُعنى بالثقافة بجميع أشكالها كالنشر والمسرح والسينما والموسيقى وتعليم أدب الأطفال بالإضافة إلى التعليم الإلكتروني للأطفال

(A book... art, music... and lots of love) is what makes up Pages and all that it works for, it's our motto and our mission

- (كتاب .. فنٌ وموسيقى .. والكثير من الحب) هو ما تقوم عليه "بيجيز" وما تسعى للعمل عليه بشكلٍ دائم .. فهو

شعارها ورسالتها

In Pages, we all believe that working to keep culture alive is what makes this planet alive, more humane and radiant with beauty! We also believe that we all share the duty of supporting this mission and help to get to know others – without prior judgment, just the way they perceive themselves

- في "بيجيز"، نؤمن جميعاً أن نشرَ الثقافة والتعريف بها هو المحرك لجعل هذه الأرض مكاناً أكثر – جمالاً، وأكثر إنسانية.. وأن علينا جميعاً أن نسهم في دعم هذه الثقافة وفي التعريف بالآخر كما هو ⁷⁰⁵ دون حُكم سابق- وكما يُعرّفُ هو نفسه

⁷⁰⁴ See: Arauz, “Humanizing Migratory Heritage.”

⁷⁰⁵ Pages Book Store Café, *Pages Book Store Café*, accessed March 14, 2018, <https://www.youtube.com/watch?v=ylici0Z2hisc>.

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This mission statement is presented on its homepage as the statement for the general identity of Pages and is not dependent on the location of any physical branch. Moreover, the choice of language for this statement and for the website, English and Arabic, claims its international character, reaching beyond the original context of Turkey and the small corner it occupied in Fatih. Pages' claim in this first line of this mission statement that they are "keeping culture alive," thereby, asserts their role as conservators of culture and of heritage, at the same time as assuming the role of cultural producers and facilitators for the production of culture by others. More specifically, the production, sharing, and presentation of culture enacted through various forms at Pages may be construed as a method of heritage preservation.⁷⁰⁶

Finally, as discussed previously in the case of Making Waves, the agency of the users to control the narrative and dictate which (and how) culture is chosen to represent themselves and their community is also an integral part of how Pages operates in the context of Amsterdam. In some cases, interviewees noted there was an effort to create a "normal" identity or to share the contemporary culture of Syria with a unfamiliar community in the Netherlands.⁷⁰⁷ In other cases, the interviewees commented how Pages was a "neutral" space and thereby provided an open platform to come together through culture, to share and to learn with one another, including users from all backgrounds, ethnicities, nationalities and perspectives.⁷⁰⁸ While Pages was founded, on the one hand, to provide books in Arabic, it was also intended to be used and shaped

⁷⁰⁶ This conclusion will be revisited in a forthcoming paper. See: Arauz and Thys-Şenocak, "New Migratory Heritages in Europe through Cultural Exchange: Pages Amsterdam as a Case for Participatory & Socially Engaged Creative Practices."

⁷⁰⁷ Halloum, Pages Interview; Alassar, Pages Interview: Part 1 and 2; Arauz and Thys-Şenocak, "New Migratory Heritages in Europe through Cultural Exchange."

⁷⁰⁸ Mahassen, Pages Interview: Part 1 and 2; Lakmouh, Pages Interview: Part 1 and 2.

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by any Syrian person, local Dutch people, European, and other international residents, immigrants, and visitors. Therefore, through the diverse usership of *Pages*, a new community had formed around practices of cultural production and exchange. Moreover, this platform for exchange could likewise be interpreted as facilitating a Citizen-Controlled space for alternative forms of integration, offering a model for more ethical and effective immigration policies. However, as these spaces in Amsterdam close and move into other spaces, in other cities and countries, transforming into new iterations with new audiences and participants, the role of *Pages* may likewise be modified. Especially due to the dominant leadership of the founders of the space to date, the impact of *Pages* on migratory heritage and community-led practices may be affected as alternative spaces open and multiply under different or dispersed leadership. Future research will therefore be necessary to assess how participation and migratory cultural heritage continues to be facilitated within *Pages*.

DISCUSSION

The preceding chapters in Part III have laid out three case studies – bi’bak, an artists-run space, Making Waves, a boat-making workshop, and Pages, a book store. The projects differ in terms of goals, geography, demographics, and scale (in duration and material). Yet, their influences and objectives overlap in terms of their response to the socio-political urgency of global migration, the Syrian war in 2011, and the subsequent “summer of migration” in 2015. In summary, these three case studies serve as snapshots of migration-based, cultural practices in Europe which involve individuals, communities, artists, practitioners, and persons on the move. Each project engages uniquely with the socially relevant and political issue of international migration. In providing platforms for discussion, sharing, and exchange these projects exemplify collaborative and community-led cultural practices, providing important alternatives to state-led and top-down processes of integration that exemplify Arnstein’s levels of Nonparticipation and Tokenism. These alternative, creative models for useful community engagement also supply new possibilities for understanding how heritage may be preserved more imaginatively as living heritage through dynamic processes of exchange and sharing. Ultimately, they bring together the three subjects of this dissertation: socially engaged art, participation, and migratory heritage.

Part III: Discussion on the Case Studies

On Socially Engaged Art

Demonstrated by the examples of SE art and Arte Útil cited in this dissertation, I am interested in how bi'bak, MW, and Pages cross boundaries between art, creative practice, cultural exchange, skill-building, socio-political usefulness, and heritage preservation. The literature review of the SE art field, included in the main introduction to this thesis, showed the complexity of defining working institutions or community projects as art projects. In this research, I am not attempting to claim these case studies as SE art, but rather to employ the model of creative, useful, community-based, and (often) long-term projects as a framework for assessing how a project can exist on multiple levels, bridging art, heritage, and usefulness at the same time. In particular, placing Pages, a cultural center, book store, and café, alongside MW and bi'bak, two projects which can be categorized as contemporary art, allows us to expand the spectrum of this research beyond a strict delineation of artistic practice to incorporate alternative socio-cultural, creative projects.

As SE art projects differ in their reception, interpretation, and intention from comparable practices and institutions, such as community development centers, bookshops, immigration resource centers, or bakeries,⁷⁰⁹ it is important to articulate what sets bi'bak, MW, and Pages apart from other migration-based projects. In the case of SE art, Wright identifies the “coefficient of art” in projects that fit the “1:1 thesis” as a way to account for the byproduct that ultimately identifies such projects as art.⁷¹⁰ In

⁷⁰⁹ I am referring to non-art examples that may easily compare to: Lowe et al., *Project Row Houses*; Helguera, “Librería Donceles (New York) 2013”; Bruguera, “About the Project”; Jeanne van Heeswijk, *Homebaked*, ongoing 2010, ongoing 2010, Nr. 115, Arte Útil.

⁷¹⁰ Stephen Wright, *Toward a Lexicon of Usership* (Eindhoven, The Netherlands: Van Abbemuseum, 2013).

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the specific case of Arte Útil, projects are distinguished when they are “Informed by artistic self-understanding, not framed as art”⁷¹¹ or “Use artistic thinking to challenge the field within which it operates.”⁷¹² Expanding the boundaries of what is defined as “artistic thinking” to fit the scope of this research, these case studies are informed by both art and culture, in the form of literature, film, sculpture, music, oral history, craft, photography, design, and other socio-cultural aspects, such as beekeeping, boat-building and navigation, discussions, and social interactions.

In order to articulate how these projects could be distinguished from comparable examples that lie outside cultural practices, I asked the interviewees about the influence of art and culture-based objectives on the outcome of each project. In many cases, the interviewees asserted that it would not be the same if someone else (who was not an artist) was doing it. For example, if, in the case of MW, a boat builder was leading the workshop instead of an artist this would dramatically change the nature of that project. Moore answered in reply to this question that, “By having an artist lead the project it goes a little deeper into the thought instead of just having it be a way of sharing this practical knowledge of woodworking or boat building.”⁷¹³ Likewise, in the case of Pages, it was clear that the space functioned differently in its role as a cultural center in comparison to a commercial book store. As Lakmouh noted, “It is different, because it’s not just a place to come and buy a book and just get out. No, it’s a social place.”⁷¹⁴ In the case of bi’bak, Sungu and Lippmann noted that, in comparison to how the topic

⁷¹¹ Wright, *Toward a Lexicon of Usership*, 5.

⁷¹² Asociación de Arte Útil, “Arte Útil / About.”

⁷¹³ Moore, Making Waves Interview: Part 1 and 2, 00:42:01.

⁷¹⁴ Lakmouh, Pages Interview: Part 1 and 2, 01:00:16.

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of migration was treated in academic contexts, they brought a “performative” and “sensual” quality to the topic, making it more “accessible.”⁷¹⁵ These embedded creative and artistic elements thereby frame each case study in this research on SE art and migratory heritage, distinguishing them from other, non-creative-based practices.

Another aspect of these projects that was raised during the fieldwork and interviews was the notion of sustainability and commitment in the case of long-term, community-based SE art and cultural projects. Among my questions related to this issue were: What is the second life of these community-based projects after an artist leaves? Does the artist have a duty to stay or should it be designed in such a way from the beginning that a handover occurs? Or, does the responsibility of continuing the project lie with the hosting institution?

Unfortunately, to satisfactorily answer such questions requires long-term and in-depth research practices, going beyond the scope of what I planned to accomplish in the course of this doctoral research. Based on fieldwork conducted over six months, this research faced the challenge of researching and presenting contemporary projects which were and still are developing. The answers I provide raise more questions. However, they also manage to highlight some of the critical issues involved in long-term, community-based artistic and cultural projects.

First, in the case of Pages, the primacy of al Kadri and Hajo’s role in the project, makes me question the future of the project as it moves and expands in Istanbul, The Netherlands, and Europe. To date, I have only experienced Pages while the founders were both in residency in the same city. As it will be impossible for al Kadri and Hajo

⁷¹⁵ Lippmann and Sungu, Bi’bak Interview: Part 2.

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to be in every place, all the time, it may be fair to ask how Pages will work in subsequent and planned versions of Pages in Rotterdam or Berlin? How al Kadri and Hajo plan to continue opening and managing these new forms of Pages was not raised in my conversations with them or with the other team members, but may be a topic of future research to consider as the new spaces are realized. Moreover, while the architecture, design, and aesthetics of each space was similar, and the books and drinks on offer will most likely be similar, can the experience of the original Pages be fully replicated? As G.K. pointed out in our interview, each Pages “is half the people and half the city,”⁷¹⁶ suggesting that the experience of each Pages is specific to the unique place in which it is opened.

The future of MW is still not clear, according to my recent informal conversation with Seiple in Berlin in April 2019. The boat is still in the process of being built, relying on the continued participation of previous and new team members. Aji and Jarada still maintained links with the project, helping at times, but also affected by other changes in their personal lives, another natural but unintended consequence of working on long-term, participatory projects. While the future of the boat is undecided, Seiple did express a plan to form a non-profit out of the project. This development would provide a sustainable framework through which to develop new projects related to newcomers and possibly act as sustainable ownership structure for the boat and any future, boat-related programming.

Finally, bi’bak is steadily continuing as before, planning seasonal programming and hosting additional events, such as the KuirFest Berlin, a Turkish queer film

⁷¹⁶ G.K., Pages Interview: Part 1 and 2.

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festival.⁷¹⁷ Meanwhile, they have streamlined their social media presence and articulated their brand with the help of expert consultants. This process is clearly moving them towards a long-term structure; as they continue to develop, they may also be able to acquire long-term funding.

As the structures become more permanent and self-sustaining, the question of the initiators' involvement must also be colored by the involvement of the participants. While the initiators may settle down permanently, the people on the move, who are their audience and core users, may have cause to move on. This is an added perspective on long-term, migration-based projects, calling into question which aspect of a project can be controlled and which element needs to stay constant? As with the contemporary and dynamic heritages presented in this dissertation, these projects will also change over time, facilitating new and different processes over the years.

On Participation

Within the context of SE art, there are now new forms of artistic production, including dialogues, the facilitation of relationships, and “community advocacy.”⁷¹⁸ These practices upend previous notions of aesthetics in favor of Bruguera's aesth-ethics⁷¹⁹ and challenge popular notions of engagement in contemporary art based on provoking antagonistic relationships between the artist and the audience, such as Vito Acconci's

⁷¹⁷ <https://www.facebook.com/bibakberlin/>

⁷¹⁸ Sholette, “Delirium and Resistance after the Social Turn.”

⁷¹⁹ Jacques Rancière, *Aisthesis: Scenes from the Aesthetic Regime of Art*, trans. Zakir Paul, First English edition (London: Verso Books, 2013); Claire Bishop, *Artificial Hells* (2012); Bruguera, “‘Aesth-Ethics’: Artist Tania Bruguera on Art with Consequences.”

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Seedbed or Santiago Sierra's *160cm Line Tattooed on 4 People*.⁷²⁰ However, as was shown in Chapter 1 "Drawing Borders & Defining Terms," there are still varying levels of participation and each form of participatory work requires the artist and participants to engage to differing degrees. While some artists may leave more room for contribution by the participants, others may continue to restrict the space of interpretation by more explicitly managing the experience and the aesthetics of the work. According to Arnstein's *Ladder of Citizen Participation*, this process may be balanced or even tipped in favor of the participants at the point between Tokenism and Citizen Power [Appendix A].⁷²¹ Every case study included in this dissertation has been explicitly designed by the initiators. Yet in each case there are also varying degrees of space in which the participants have been able to navigate and contribute their own meanings and interpretations of the project.

In the case of bi'bak, the project is defined by the work and interest of Sungu and Lippmann, with different levels of collaboration and participation interceding at various points. In MW, the project was initially defined by Seiple, yet it could not have been implemented without collaboration from the other project members. As for Pages, the project was initiated by two individuals but is thoroughly dependent on the support of the team members, self-defined "board members" like G.K., and public participants. As presented in Chapters 3, 4, and 5, the levels of participation varied from "sharing" in bi'bak (Figure 17), "collaboration" in MW (Figure 23), and "exchange" in Pages (Figure 29). Returning to the first adaptation of Arnstein's *Ladder* presented in this

⁷²⁰ Acconci, *Seedbed*; Santiago Sierra, *160 Cm Line Tattooed on 4 People El Gallo Arte Contemporáneo*. Salamanca, Spain. December 2000, 2000, Video, projection or monitor, black and white, and sound, Duration: 63 min overall display dimensions variable, 2000, Tate.

⁷²¹ Arnstein, "A Ladder of Citizen Participation," 217.

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dissertation in Chapter 1 (Figure 11), which incorporates the levels of participation identified by IUCN, these new adaptations may be placed side-by-side for further comparison (Table 2). In assessing how each newly added level of Collaboration, Exchange, and Sharing may overlap with Arnstein’s and IUCN’s schemata, we may draw some conclusions.


	Levels of Participation	Arnstein	<i>Final Comparison / Arauz</i>	IUCN / Araoz
<i>highest</i>  <i>lowest</i>	Degrees of Citizen Power	Citizen Control	<i>Exchange</i>	Supporting Independent Community Interests
		Delegated Power		<i>Collaboration</i>
		Partnership	Deciding Together	
				<i>Sharing</i>
	Degrees of Tokenism	Placation	<i>Engagement</i>	
		Consultation	<i>Stewardship</i>	Consultation
		Informing	<i>Outreach</i>	Providing Information
	Nonparticipation	Therapy		
		Manipulation		

Table 2 Comparative Levels of Participation between Arnstein, IUCN, and proposed added levels based on the dissertation

First, Sharing, as it is enacted in bi’bak, falls beyond Tokenism without reaching Citizen Power, as Sungu and Lippmann maintain control over the material and the programming, in partnership with their expert collaborators. Moreover, as Sungu noted, they do *not* want their programming to be received as a “movie night” or lecture series, i.e. educating the local community. Therefore, they are avoiding the level on the ladder labelled Informing. Rather, they work for and with a public audience that contributes

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intellectually and artistically to the programming through the Q&As, discussions, public events in the community, and communal dinners.

In the case of MW, Seiple initially designed the project based on his own interests and artistic goal. However, as with his previous work, the implementation of the process was dependent on the participation of his collaborators. As it was initiated by an artist from outside the targeted audience of “newcomers,” MW has not achieved Citizen Control. Rather, the form of Collaboration enacted within this project fits in alongside Partnership and Delegated Power, within Levels of Citizen Power. Reflecting qualities of Partnership, MW illustrates a potential balance between artist and participants, in comparison to bi’bak and Pages.

Finally, in the case of Pages, as the project was initiated from within a migrant community, *for* and *with* a migrant community, the participatory practices are closer to achieving levels within Citizen Power, nearing Citizen Control. Embedded in the multi-layered process of the project, the forms of Cultural Exchange that I identified suggest an equilibrium between the newcomer migrant community and the resident citizen community. This approach signifies an important example of community-led, migrant practices that may be used as an approach for designing future migratory heritage projects. However, the public funding and support that Pages relies on may affect its reception and interpretation as a community-led project.

In the case of these three projects, while they may not reach optimal levels of Arnstein’s Citizen Control, they manage to articulate the varying and multifaceted levels of participation. In particular, this research has shown that there is a much more complex discussion of these practices, going beyond Shackel and Chambers’ binary distinction of collaboration and participation, discussed in Chapter 1 “Drawing Borders

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& Defining Terms.”⁷²² Or that there may be more nuances to add to the SE art scholars’ subtle distinctions between relational aesthetics, dialogic art, social cooperation, collaboration, participation, new genre public art, new community art, community advocacy, engagement, social practice, and useful art. Returning to heritage practices, these cases also depict participatory approaches that go beyond Informing, Stewardship, Outreach, and Engagement to more useful and ethical levels of Acting Together, Deciding Together, and Partnership at the level of Citizen Power, with Citizen Control as the penultimate standard to meet.

However, the implementation of such participatory methods brings additional challenges. For instance, other aspects of participatory work that were raised by my research involve issues of commitment, trust, and reception. Particularly when working in the public sphere it is clear that artists and practitioners confront an added obligation to contribute. They insist that it is not sufficient just to be present, but one must commit and actively engage with their public as the real-life responsibility brings new challenges and real-world applications in which art and the artist is pressured to be useful. Artists may be driven by their artistic drive, yet, when these practices enter the social sphere new challenges arise including authorship, ownership, commitment, and power. The social nature of these projects moves them beyond the initial intent of the initiator into the realm of usership and reception. Thus, how users and initiators navigate the fragile user-scape via fluctuating levels of participation is part of what the researcher must untangle.

⁷²² Shackel and Chambers, *Places in Mind*, 3; 205.

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Initially, various elements and people can affect the framework of a participatory project, including the personality or the personal experiences of the artist; this may in turn affect the content. This personal influence may become more apparent when the projects contain a social exchange; in this case, the artists share their own experiences through the work and, in turn, are also asking for the participants to share their own experiences. These personal contributions affect the development of projects as well as the development of trust between the participants and artists. In creating a shared space in which the artist is contributing his/her own experiences, knowledge, stories, and memories, participants may feel themselves welcome and safe to share. This issue of trust is crucial in participatory projects,⁷²³ and can only be nurtured through providing an open and safe space for communication.

In addition to the facilitator's or artist's responsibility to create a safe space and establish a relationship with the participants based on trust, the agency of the participants in these case studies may also be interpreted through the lens of Reception Theory, or reader-response theory. This theory, which builds on phenomenology and hermeneutics,⁷²⁴ is predominantly used in literary criticism. While the application of reader-response theory differs between Iser, Jauss, and Barthes,⁷²⁵ as well in Gombrich's later application to visual art, Eagleton summarizes the idea that in the process of reading a text, the reader will apply his/her own understandings to the work,

⁷²³ Flämig and Velioglu, "Laboratory of Social Change Through Art (ArtLab4Change)."

⁷²⁴ Eagleton, "Phenomenology, Hermeneutics, Reception Theory."

⁷²⁵ Eagleton; Wolfgang Iser, "The Act of Reading," *Baltimore and London*, 1978; Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett* (Johns Hopkins University Press, 1974); Hans Robert Jauss and Elizabeth Benzinger, "Literary History as a Challenge to Literary Theory," *New Literary History* 2, no. 1 (1970): 7–37; Roland Barthes, *The Pleasure of the Text* (Macmillan, 1975); Roland Barthes, *The Death of the Author*, trans. Richard Howard (UbuWeb Papers, 1967).

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bringing his/her own experiences, knowledge, and biases into the hermeneutic processes of interpretation. Moreover, as Jauss delineates, this response is situated in the socio-historical and political contexts in which the author and the readers reside.

If we consider that a text requires a reader, then so too does a conversation require speakers and listeners. Both texts and dialogues are formed through the construction of words and sentences, with the authors, speakers, readers, and listeners each playing a critical role in the production and interpretation of meaning. Building on this idea and applying this theory to artistic production, an artist may create a work and a space that is multivalent and resistant to a restricted singular meaning by enabling this interaction and leaving unmolded space between the audience, the work, and the artist. In text-based work like Yoko Ono's *Instruction Pieces* and Jenny Holzer's *Truisms*, the work itself is a form of text and relies on the participation and interpretation by the audience (or reader). In examples of SE artwork cited in this dissertation, e.g. Suzanne Lacy's *Between the Stoop and the Door* or Tania Bruguera's *Immigrant Movement International*,⁷²⁶ the participants bring their own interpretations to bear on the work through their performance of conversations and their management and usership of an immigrant community center.

As bi'bak, MW, and Pages all rely on participation to varying degrees, the participants are in positions to add varying levels of interpretation, modifying each project through the lens of Reception Theory. To begin revealing these additional layers

⁷²⁶ Suzanne Lacy, *Between the Stoop and the Door*, 2013, Dialogue, 2013; Bruguera, "About the Project"; Queens Museum, "Immigrant Movement International," Institutional Website, *Queens Museum* (blog), 2019. IMI recently transferred into a Citizen Controlled space. See: Centro Corona, Queens, "Centro Corona, Queens - Home," Organization FB Page, Facebook, 2019, <https://www.facebook.com/CentroCorona>.

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of interpretation within each case study, I have incorporated the voices of participants through interviews. Expanding the discourse beyond the initiators' intent is critical in developing honest accounts of how projects work in real-time. However, due to the inevitable constraints on this research, including time, finances, and language, some voices may still be absent from this discourse. These gaps demonstrate the space for future research and the challenges faced in undertaking research on contemporary, dynamic, people-centered projects on the move.

On Migratory Heritage

The final argument presented in this discussion concerns how these case studies have contributed to research on migratory heritage. As mentioned in the main Introduction to the thesis, the heritage that is presented in this dissertation is comprised of the contemporary, dynamic processes embedded within migration. Based on the approaches in Chapter 2 “Tracing People & Participation in Heritage Policies,” this dissertation argues that discourses on migratory heritage must be framed by the recent discussions on human-rights, living heritage, and people-centered heritage approaches. These case studies, through their application of artistic, cultural, and participatory practices to the topic of contemporary migration, exemplify how migratory heritages may be creatively and usefully produced, facilitated, shared, and preserved. In particular, while the category of “cultural” is absent from the listed options on the Arte Útil application,⁷²⁷ the preservation of diverse cultures and their corresponding heritage

⁷²⁷ Asociación de Arte Útil, “Arte Útil / Propose a Project.”

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should be considered a “current urgency”⁷²⁸ and parallels recent legislation where culture is recognized as a human right.⁷²⁹ Currently, the cultural rights of persons on the move have been restricted by conservative European and global policies which restrict immigration and enforce assimilation/integration. Thus, promoting more people-centered and rights-based approaches within the heritage field will help to develop ethical and sustainable methodologies for recognizing, fostering, and preserving at-risk migratory heritages.

In terms of these case studies, first, bi’bak is fostering an intellectual and artistic platform for the exchange, sharing, production, and preservation of migratory cultural heritage through its programming dedicated to themes related to migration. Their initial goal in founding bi’bak was inspired by their own experiences, relationships, and the restrictions placed on immigrants in Berlin along with their interest in the topic of mobility and cross-cultural exchanges throughout their practice as artists. These experiences, combined with their new, publicly oriented storefront studio, impelled them to respond to this critical issue of migration through their new, community-oriented practice. The programming undertaken within bi’bak recalls other artistic approaches directed at bringing awareness to the topic of migration, exemplified by artists such as Tania Bruguera and Ai Weiwei. However, through more local and collaborative practices of public programming, art-educational workshops, and communal dinners, bi’bak has been more effective than these better advertised projects

⁷²⁸ Asociación de Arte Útil, “Arte Útil / About,” sec. Manifiesto, pt. 3.

⁷²⁹ United Nations Educational, Scientific and Cultural Organization [UNESCO], “Universal Declaration on Cultural Diversity,” sec. Article 5; Eide, Krause, and Rosas, *Economic, Social, and Cultural Rights*, 289; Logan, “Heritage Rights—Avoidance and Reinforcement,” 160; Carroll, Gelūnienė, and Vilčinskas, “The Šančiai Cabbage Field Project – Small Scale Seeks Grand Transformation,” 4.

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as it facilitates an active space for discussion which has been flexible enough to focus on cultural practices of migration, including film, music, cuisine, and oral history.

Lying geographically close to bi'bak in Berlin, MW, defines its unique role by producing and sharing migratory heritages (with one another and with its public audience) through the nurturing of a community and the artistic process of conducting interviews and collecting video. Its ultimate goal of building a boat is both a dynamic process through which to implement the above stages and a vessel on which new artistic and social processes may be enacted.⁷³⁰

As discussed in Chapter 1 “Drawing Borders & Defining Terms,” one of the approaches used in current heritage practice is known as “capacity-*building*” and differs from Heeswijk’s “skills-*based*” approach. MW manages to navigate their work using these two approaches. While the workshop was advertised partly as training for newcomers in which they could gain new skills and connect with potential, professional colleagues, it also relies on participants who already possess particular craftsmanship skills. Unlike Heeswijk, however, Seiple did not design the project based on the existing skills of known participants. However, in offering the training, the critical concept within the participatory process was the notion of volunteerism. These participants have chosen to volunteer, recalling Taş, *et al.*’s statement that, “Participation is a voluntary act that occurs when people become conscious of the value of participatory action and deem it desirable to become involved in the different activities undertaken in a

⁷³⁰ The ultimate plan for the boat is still not decided – it may be sold, it may be used for public tours, it may be used as a public and performative art installation, it may be a source for visual documentation to be used in exhibitable work by Seiple.

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participatory project or initiative.”⁷³¹ The persons on the move who have chosen to participate in Seiple’s project are interested in the project, the topic, the conversation, and the boat. To date, fewer participants seem interested in gaining professional training than in the artistic and practical processes of constructing a motorboat. Ultimately, through this project and these collaborative processes, the new, diasporic heritage of newcomers in Berlin may be collected and exhibited through Foucault’s “heterotopia *par excellence*”: the boat.⁷³²

Finally, by establishing itself as cultural center, Pages is specifically highlighting its role in fostering the preservation and production of culture. The first line of Pages’ mission statement on their website is “keeping culture alive.”⁷³³ Placing this statement and approach alongside the practices of heritage management discussed in Chapter 2 “Tracing People & Participation in Heritage Policies,” I argue that this active, “living” method of preservation is achieving the same goals as conserving and/or preserving a heritage site or object in cultural heritage management. In some cases, this process may be even more effective since it recognizes the dynamic qualities of culture. More precisely, the preservation of heritage through the active nourishment of culture addresses more precisely the previously mentioned concept of “living heritage” that has been an important component of heritage studies.⁷³⁴

⁷³¹ Taş, Taş, and Cahantimur, “A Participatory Governance Model for the Sustainable Development of Cumalıkızık, a Heritage Site in Turkey.”

⁷³² There was recent discussion among the participants to use part of the new funding to pay a full-time salary to one participant (Private discussion with Seiple, April 2019).

⁷³³ Pages Book Store Café, *Pages Book Store Café*.

⁷³⁴ See: Wijesuriya, “Living Heritage: A Summary”; International Centre for the Study of the Preservation and Restoration of Cultural Property [ICCROM], “Promoting People-Centered Approaches to Conservation: Living Heritage”; Poullos, “Discussing Strategy in Heritage Conservation”; Djamel Boussaa, “Rehabilitation as a Catalyst of Sustaining a Living Heritage: The Case of Souk Waqif in Doha, Qatar,” *Art and Design Review* 2, no. 3 (2014): 62–71.

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Pages' plans for expansion reiterate the notions of Sheller and Urry,⁷³⁵ and illustrate a moving example of people, heritage, and culture on the move. As Pages moves and expands, bringing with it Syrian and Arabic cultures, the new communities and conversations that will be fostered in each space will contribute to the integration of new, diasporic and migrant cultural heritage within the twenty-first century landscape of Europe.

While the research in this dissertation focuses on the intangible and conceptual elements of culture and heritage, it also recognizes the physical manifestations of attachment to objects and place. Moreover, the concept of creation and construction can be identified in these examples as the connection between the intangible and tangible elements of heritage. For instance, the objects that are mentioned in the interviews – a boat, bookshelves, and tables – may be understood as physical manifestations of these new, intangible, migratory heritages. Thus, it is not only what people bring with them or leave behind that may be interpreted as the material culture of migration,⁷³⁶ but also the new forms and structures that persons on the move may build in their new geographies and shared social spaces.

Summary

In terms of artistic practice, these three projects lie on a spectrum that spans from a dedicated artistic space to a practical workshop, and, finally, to a cultural center that is

⁷³⁵ Sheller and Urry, "The New Mobilities Paradigm."

⁷³⁶ Yannis Hamilakis, "Archaeologies of Forced and Undocumented Migration," *Journal of Contemporary Archaeology* 3, no. 2 (January 30, 2017): 121; Denis Byrne, "The Need for a Transnational Approach to the Material Heritage of Migration: The China-Australia Corridor," *Journal of Social Archaeology*, October 13, 2016.

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outside the established boundaries of the contemporary art world and beyond any distinction as an artwork. The connecting feature of these cases is the theme of mobility, broached through varying cultural practices and forms of participation between users, including artists, curators, researchers, writers, employees, team members, refugees, persons with migratory backgrounds, people on the move, craftspeople, or institutions. The differences in scale and in application of collaborative practices have been highlighted in order to explore the different ways in which participation is designed and implemented as well as how it works (or does not work) in the various cases. In general, this research seeks to articulate how cultural and creative practices may be employed to expand and connect the scope of SE art and migratory heritage. Ultimately, the element of sharing through mobility-based creative practice at bi'bak, the forms of collaboration in Making Waves, and the processes of cultural exchange enacted within Pages facilitated platforms on which newly created, adapted, and transplanted migratory heritages could be expressed.

Review and Proposals for Moving Forward

When I first started this PhD project, my intention had been to develop an original community-based project in Istanbul. The case studies and the fieldwork were initially intended as in-depth research for this final step. However, due to time limitations, political developments, and the intended scope of the project, this final step remained out of reach. Therefore, in this final section preceding the Conclusion, I reflect on the research, specifically the successes and failures that I observed with each case study, and to shape these observations into preliminary proposals for future projects.

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Community-led

At most of the projects I felt that, even though the participants often expressed satisfaction with the extent of their role in each project, there was still room for more collaboration, involvement, direct decision-making, and leadership by the participants. In many of the examples I had previously perceived as ideal projects, such as Heeswijk's *Homebaked* in Liverpool, *Freehouse* in Rotterdam, and Bruguera's *Immigrant Movement International* in Queens, what made these projects particularly interesting and successful as useful works of community-centered works of art was that the members of the community eventually took over leadership of each project.⁷³⁷

Out of the three case studies, Pages may have the most potential to realize this, however a participant-led version of Pages has yet to be undertaken, even with the continued closures of branches as the founders move and as different funding sources are acquired. Alternatively, bi'bak is not likely to take this route due to their focused mission and inclusive programming. Making Waves, however, still has this opportunity – as the boat gets built and boating licenses are acquired. Yet, due to the unclear issue of ownership of the boat, a nonprofit structure, led by Seiple, may be best suited to supporting the future life of the project.

Based on this observation, the first goal of a future project would be to design it to become completely participant-led. One of the aspects that feeds this goal is to develop the project from the initial stages alongside community members; thus, it would be based on the input provided by and designed according to the requirements

⁷³⁷ Jeanne van Heeswijk, *Homebaked*, ongoing 2010, Nr. 115, Arte Útil; Jeanne van Heeswijk, *Freehouse*, ongoing 2008, Nr. 086, Arte Útil; Tania Bruguera, "About the Project," Artistic Project Website, *Immigrant Movement International* (blog), 2011; Centro Corona, Queens, "Centro Corona, Queens - Home," Organization FB Page, Facebook, 2019; Valeria Mogilevich et al., *Corona Plaza Es Para Todos: Making a Dignified Public Space for Immigrants* (New York: Queens Museum, n.d.).

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identified by the community themselves. Another aspect, mentioned often in this dissertation, is to design projects that are “useful.” This requires in-depth fieldwork and research to understand any urgencies and needs highlighted by the community themselves, as well as to gather the skills and knowledge already existing among the community members.⁷³⁸ Combined, these aspects will contribute to developing a project that is community-specific and thus more likely to be community-led.

To an extent, the youth-impact volunteer organization, Istanbul & I, already achieves many of these goals.⁷³⁹ It was founded by persons within a particular community, fulfilling a gap in desire and needs within the community and within the social landscape of Istanbul. The board of Istanbul & I is democratically elected on a revolving basis and supports the development of the organization as a community-led organization. Yet, this organization also faced challenges as its founders left and endeavored to relinquish control in a sustainable manner. The diverse and large participant base of the group often made management and democratic agreement challenging. Thus, with all good intentions still lie challenges and failures, which are not always included in publicly accessible reviews and analyses.

While developing a project which would become community-led would be one of my foremost goals, it is also one of the most difficult to achieve without in-depth and embedded preliminary research. The proposals that I am including in this section would not necessarily achieve this degree of management but are based on the research I have at hand and the communities to which I currently have access. Depending on the

⁷³⁸ Within the heritage field manuals exist that outline this type of practice. See: Australian Heritage Commission, *Ask First: A Guide to Respecting Indigenous Heritage Places and Values*. (Canberra: Australian Heritage Commission, 2002).

⁷³⁹ Istanbul&I, “Istanbul&I.”

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reception of the participants, ideally these projects would provide room for members to undertake more involved roles at the management levels. My role in the project would be confined to “initiator” and, at most, “facilitator.”

Selecting a Community

Choosing a specific community to work with in Istanbul was one of my original challenges. Due to my identity as an “other,” working with a Turkish community or a community of Syrian refugees posed both ethical and logistical issues. The artist-initiators discussed in the prior case studies illustrated three different approaches: al Kadri and Hajo are members of the Syrian refugee community and were residents in the local Istanbul and Dutch societies for whom and in which each project was developed; Sungu and Lippmann are of mixed national identities but are both long-term residents of the German and artistic communities, thus in positions to be embedded in their topics and in the artistic landscape and community of Berlin who constitute the main audience and participant-base of *bi’bak*. Finally, Seiple, American by nationality but based in Berlin for many years, was not a member of the newcomer community for whom he developed *Making Waves*. Rather, once he conceived of the idea he had to work with and learn about the foreign community, developing trust and relationships with potential participants. I am American by nationality, with mixed ethnic origins, who had (up until the completion of this PhD) been based in Turkey for ten years, at Koç University, and thus mainly identify as a member of the local and international academic community in Istanbul.

However, even as a “foreigner,” there would be additional challenges in working with a community with migratory backgrounds in Turkey; mainly,

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understanding that there is a significant difference between “settled” migrants and persons still on the move who are planning to seek asylum elsewhere. The case studies in my fieldwork showcase migrant communities that are, to a degree, settled in Berlin and Amsterdam, possessing the time, space, and emotional fortitude to enter into long-term, cultural-based projects. Moreover, implied within these differences of communities is also a difference in access to socio-economic and cultural capital. For instance, the communities we worked with in Sultanbeyli for the Project Lift program, whose children were not yet enrolled in Turkish public school system, had different access to resources and thus different social needs than the community members I interviewed in the case of Pages or Making Waves. Thus, access and issues of cultural capital are important factors in the ability and desire to take on leadership of a heritage-centered project.

In the proposals included below, I am targeting communities, (1) in the first case, to whom I have direct access and of whom I have prior knowledge and (2) in the long-term project, I am ultimately seeking to target an inclusive participant base, dispensing with limitations, focusing more readily on voluntary participation across a wide scope of communities in Istanbul, Turkey, and globally. In this second case, by widening the breadth of participants, the project becomes more generalized, showcasing similarities and shared values across nationalities, ethnicities, religions, genders, and cultural identities. To more fully develop this project, the final requirement to be mentioned in this review is the issue of collaboration.

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Collaboration

Returning to the importance of collaboration, based on my observations and my own methodological challenges I would plan a project heavily based on collaborative methods, based on the research presented in this dissertation and especially applying the stratigraphy provided by Sherry Arnstein in her *Ladder of Citizen Participation*.⁷⁴⁰ In addition to a community with whom to work, I would also find academic and artistic collaborators with whom to develop the project, including anthropologists, such as Karin Schuitema who led the Tophane Heritage Project and has since worked with refugee organizations in Athens and Cyprus, and sociologists, such as Maissam Nimer, a 2018/2019 Mercator-IPC Fellow at the Sabancı University – Stiftung Mercator Initiative Istanbul Policy Center, who works with Syrian refugees in Turkey on issues of education access, research methods, and political capital of migrants. Projects that are built by teams with diverse experience and knowledge expand the focus defined by the individual initiator, enhancing the capacity and inclusivity of research-informed approaches.

Proposals

In considering possible proposals based on this research, my main concerns include: embeddedness within a community, commitment, inclusivity, targeting audiences of participants, fore fronting community voices, avoiding tokenistic forms of participation, addressing a particular “urgency,”⁷⁴¹ and enhancing participants’ agency. Based on these concerns and observations made during the fieldwork for this

⁷⁴⁰ Sherry R. Arnstein, “A Ladder of Citizen Participation.”

⁷⁴¹ Asociación de Arte Útil, “Arte Útil / About.”

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dissertation, along with the extensive research on heritage and art practices, the following are preliminary proposals for two projects, one short-term, one long-term. The first project, ANAMEDibles, specifically uses methodology derived from the discussion on socially engaged art and participatory structures, including Arnstein's *Ladder of Citizen Participation*.⁷⁴² The second project, the *W.A.T.A.N.* Institute for Migratory Heritage, also uses Arnstein's stratigraphy of participation and more directly address the preservation of migratory heritage using ICCROM's People-Centered Approach and ICOMOS's proposed Rights-Based Approach.⁷⁴³

⁷⁴² Arnstein, "A Ladder of Citizen Participation."

⁷⁴³ Sinding-Larsen, "A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective"; Sarah Court and Gamini Wijesuriya, "People-Centered Approaches to the Conservation of Cultural Heritage: Living Heritage."

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Preliminary Proposal #1: Proposal for a short-term fellowship project at ANAMED

Title: *ANAMEdibles*

Description: Over the past few years as a graduate student in the Archaeology and History of Art Department at Koç University, I have heard increasingly negative reviews of the food provided for fellows at ANAMED, the Research Institute for Anatolian Civilizations at Koç University located in downtown Istanbul on İstiklal Caddesi. The group of fellows is comprised each year of PhD candidates, postdoctoral researchers, and senior fellows working on topics ranging from archaeology to Greek, Roman, and Byzantine studies, Ottoman history and art history, and cultural heritage issues in Turkey.⁷⁴⁴ Required attendance at weekly communal dinners is intended to develop community among the fellows, providing a space for socialization and exchange outside the library and office. Yet, due to the increasingly inadequate service and less than desirable cuisine being provided over the past few years, these dinners have only succeeded in bonding the fellows through their shared dislike and commiseration over the unwelcomed requirement. Responding to this “urgency,” a term employed within the contemporary art genre of *Arte Útil* [translated as “useful art” or “art as a tool” in Spanish],⁷⁴⁵ *ANAMEdibles* is a program of once-weekly meals for the fellows over a 6-week period wherein each meal has a different cultural-historical theme and is complemented by an artistically-designed performative aspect intended to foster community among the fellows through processes of eating, sharing, talking, and having fun.

⁷⁴⁴ ANAMED, “Fellows,” <https://anamed.ku.edu.tr/en/fellowships/fellows/>.

⁷⁴⁵ Asociación de Arte Útil, “Arte Útil / About.”

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The act of sharing a meal is a time-honored and well-documented activity that engenders comradeship and fellowship. Historically, forms of feasting were methods of welcoming honored guests and celebrating accomplishments, such as battles won or new unions through marriage and children, bringing people together to share in an event through the act of eating. Extensive historical research has been done on the wealth of gastronomic and consumption practices globally and particularly within the context of Anatolian history. For example, according to Mary Işın, throughout the period of Ottoman rule, “Food culture bound people of different classes and backgrounds together, defining identity and serving symbolic functions in the social, religious, political and military spheres.”⁷⁴⁶

Likewise, contemporary examples also showcase the continued tradition of breaking bread as a crucial aspect of communal societies in Turkey. For instance, the tradition of *rakı-balık* dinners [*rakı* is a traditional Turkish anise-flavored alcohol; *balık* means fish] at *meyhanes* [Turkish tavernas] in Istanbul are well-known to foster emotional debates on a range of issues over multiple courses of small hot and cold plates of appetizers [*mezes*] and fish entrees which are accompanied by bottomless baskets of toasted bread, glasses of *rakı*, wine, and beer, ultimately concluding over plates of fresh fruit and desserts alongside strong cups of Turkish coffee and tea.

Over centuries numerous, multicultural influences on Anatolian cuisine have further enriched these culinary and consumption traditions in Turkey, contributing to the development of a unique and expansive gastronomic culture.⁷⁴⁷ Thus, the context

⁷⁴⁶ Priscilla Mary Işın, *Bountiful Empire: A History of Ottoman Cuisine* (London: Reaktion Books Ltd, 2018), 1.

⁷⁴⁷ Priscilla Mary Işın, *Sherbet & Spice: The Complete Story of Turkish Sweets and Desserts* (New York: I.B. Tauris, 2013), 1.

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of Turkey and specifically Istanbul, the historical cosmopolitan center of the region and twice capital of major empires, provides a fruitful tableau in which to develop a participatory, gastronomic, and social experience for expert researchers on Anatolian Civilizations.

Building on this rich gastronomic tradition, the proposed project, ANAMEDibles, employs food-based and participatory methods developed by artists working within the genre of socially engaged contemporary art, such as Rirkrit Tiravanija's participatory, food-based artwork, *Pad Thai*,⁷⁴⁸ and Suzanne Lacy's facilitated dialogues, such as her 2013 artwork, *Between the Stoop and the Door*.⁷⁴⁹ Social practice art that is specifically food-based, such as *Pad Thai* or bi'bak's food-based event, *bi'bakstube*,⁷⁵⁰ are often touted as exemplary forms of engagement that are well-received by audiences due to their high level of sociability and participatory factor, enhanced by the opportunity to consume delectable food. Further informed by Sherry Arnstein's 1969 *Ladder of Citizen Participation*,⁷⁵¹ the participatory structure of ANAMEDibles aims to facilitate the fellows' participation in the project at Arnstein's level of "Partnership," categorized under the highest/most participatory grouping of *Citizen Power*. "Partnership," in this case, may be further expanded as forms of sharing, collaboration, and exchange, all forms of participation that specifically reside above Arnstein's mid-level grouping of *Tokenism*.

Employing these artistic and participatory methods, ANAMEDibles proposes to supplant one meal each week for the ANAMED fellows over a 6-week period. With

⁷⁴⁸ Tiravanija, *Pad Thai*.

⁷⁴⁹ Lacy, *Between the Stoop and the Door*.

⁷⁵⁰ See Chapter 3.

⁷⁵¹ Arnstein, "A Ladder of Citizen Participation."

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adherence to community-specific research, each meal will be informed by the specific topics being studied by the fellows at ANAMED, thus fostering conversation around their research and encouraging increased reception. This aspect of the project will be developed based on research conducted prior to the initiation of the project that will include surveys and interviews regarding the fellows' topics of research and preliminary planning with additional collaborators, listed below. Based on the 2019 fellows' research foci, examples of possible themes for meals include: water sources, rural eating patterns in Isparta, Byzantine church cuisine, and Egyptian-Turkish or Ottoman-American exchanges.⁷⁵²

During the preliminary interview process if any fellow expresses particular interest to facilitate a specific activity, lead a conversation, cook a single dish, or plan a complete meal, the program will be adapted accordingly to incorporate this participant-driven leadership. Depending on the expressed interest, a secondary option is to leave the final 6th meal unplanned or, alternatively, to include a 7th meal to be dictated by one or more fellows, providing space for the project to transition from initiator- and expert-collaborator-led to community-led by the end of the scheduled program. Thus, employing a community-oriented approach, the primary collaborators of ANAMEDibles will be the fellows at ANAMED, with the 6-week plan tailored to their specific interests and tastes.

In addition to the fellows, collaboration for this project will also be undertaken with a number of persons employed by Koç University and Koç Foundations. For example, staff and faculty in the newly established Environmental Archaeology Lab at

⁷⁵² ANAMED, "Fellows."

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ANAMED would provide invaluable insight and archaeologically based data regarding prehistoric consumption of plants and animals in Anatolia. Curators from the former ANAMED Gallery, now based at Meşher, and coordinators of the education program at the newly opened Koç contemporary art museum, ARTER, would complement the application of historically based data on consumption and gastronomy with the addition of contemporary cultural and artistic interpretations. Based on the example provided by bi'bak, an art space in Berlin, in which the artist collective Trickmisch enhanced the food-based event, bi'bakstube, with conversation starters triggered by cultural sayings, illustrations, and animated documentation of the responses,⁷⁵³ ANAMEDibles would be enhanced by a different artistic collaborator each week. These collaborators may include performance artists, filmmakers, art educators, artistic research-based producers, participatory artists who have developed projects like PASAJist, or an artist representing the multicultural community at the Arthere residency in Kadıköy.⁷⁵⁴

The final set of collaborators for ANAMEDibles will include gastronomy experts, local food producers (such as the facilitators of *Edible Estate #11: Istanbul, Turkey*, an edible-garden initiated in 2011 on the top floor of SALT Beyoğlu and included in the Arte Útil archive⁷⁵⁵), chefs with migratory backgrounds, and initiators of other projects and spaces in Istanbul based on multicultural cuisine and experimental food sharing, such as the formerly opened Komşu Kafe Collective in Kadıköy.⁷⁵⁶

⁷⁵³ See Chapter 3.

⁷⁵⁴ PASAJ, "PASAJ | Bağımsız Sanat Alanı | PASAJist | Türkiye"; Arthere, "ARTHERE."

⁷⁵⁵ Fritz Haeg, *Edible Estate #11: Istanbul, Turkey*, 2011, Roof top edible garden, 554, Arte Útil, <https://www.arte-util.org>.

⁷⁵⁶ <https://yabangee.com/komsu-kafe-collective/>

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Due to the existing and still growing cosmopolitan makeup of Istanbul, there are now increasing numbers of restaurants and chefs offering a multitude of foreign cuisine such as Syrian, Lebanese, Uygur, Indonesian, and Iranian, as well as established restaurants such as Çiya that serves food based on the extensive history and geography of Turkey. This rich offering provides an array of potential collaborators who can provide a contemporary lens on the multicultural and migrant gastronomic landscape of Istanbul. In line with the developing scholarly field of migrant and diasporic heritage,⁷⁵⁷ ANAMEDibles will draw on this rich contemporary and historical, culturally diverse aspect of Anatolian cuisine. Thus, in addition to the participant-driven themes of each meal, each weekly program will also be based on collaboration between gastronomic experts with migratory backgrounds and the fellows. Collaborative processes will entail cooking, eating, and sharing food and stories. To avoid developing participatory activities that can be categorized within Arnstein's lower-level of "Informing," listed under *Tokenism*, which often take the form of didactic lectures and talks, these interactions between the fellow-collaborators and gastro-collaborators will be explicitly designed to facilitate two-way exchanges.

Within the 8-week period of this fellowship, the first week will be used to plan, clean, and prepare the space in ANAMED for the meals and food preparation.⁷⁵⁸ The following six weeks will then be comprised of the six weekly meals and activities. The final week will be set aside for final cleaning of the space and evaluative aspects of the

⁷⁵⁷ Henrich and Dellios, *Migrant, Multicultural and Diasporic Heritage: Beyond and Between Borders*; "Making Migrant Heritage," Making Migrant Heritage, accessed April 23, 2018, <https://migrantheritage.blog/>.

⁷⁵⁸ This is dependent in part on the current renovations and changes in available space at the research center. If necessary, other locations, accommodations, or adaptations of the program will be considered.

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project. In order to expand the academic and research benefits of this projects beyond the ANAMED fellows, a survey will be conducted with all participants at the end of the program and a second survey will conducted at the end of the fellows' tenure at ANAMED that assesses the long-term effects of the project on the development of their community. Based on this feedback and on the observational account documented during the duration of the project, an article can be prepared and submitted to an academic journal on gastronomic, artistic, heritage, and/or social practices.

In conclusion, the proposed, short-term project, ANAMEDibles responds to an urgency identified by the community of ANAMED fellows – specifically, increasing the quality of food and enhancing the forced community-bonding each week – and is built on models of food-based, socially engaged contemporary art practices. Employing artistic, historical, and gastronomic approaches, this project seeks to foster community among the fellows through the time-honored and cross-cultural tradition of breaking bread. By specifying the topics each week, this project is tailored specifically to the ANAMED community, increasing reception and participation. Finally, while this project is intended to be delicious and fun, ANAMEDibles is deeply rooted in academic research on community art practices, the history of Anatolian and multicultural gastronomic practices, and diasporic intangible heritage. Reception and feedback from this project will contribute to the scholarly literature on participation in cultural programming and food-related, migrant heritage, upholding ANAMED's main mission of developing high quality research on Tukey's past. Ultimately, this project seeks to foster a cohesive community of scholars and friends within ANAMED through the act of sharing food and experiences.

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Preliminary Proposal #2: Proposal for a long-term independent project

Title: *W.A.T.A.N.* Institute for Migratory Heritage⁷⁵⁹

Description: Heritage around the world, both intangible and tangible, is continuously under threat due to wars, religious ideology, changes in climate, conflicts over borders and between national and ethnic identities, and loss of language, tradition, and customs. These same circumstances threaten communities and livelihoods, generating forced and voluntary patterns of migration around the world. According to the International Organization for Migration [IOM], there are at present over 250 million international migrants in the world, over 70 million of these have been forcibly displaced.⁷⁶⁰ Meanwhile, the international community of heritage policy makers, based at institutions such as UNESCO's World Heritage Center, ICCROM, ICOMOS, and the World Monuments Fund, have yet to make significant strides in recognizing the dynamic and transitory heritage embodied by these new, evolving, and migratory communities. Instead, programs organized primarily by archaeological and architectural institutions have developed digital databases and documentation projects recording the destruction and threats faced by built heritage in the countries and spaces left behind by forced migrant populations.⁷⁶¹ Some projects, like *Stunde Null*, which was developed by the

⁷⁵⁹ *Vatan* or *Watan* is the Turkish/Arabic word for homeland. It is also intended to stand for an ambiguous acronym. One possible meaning can be: We Are The Archive Network. Another can be: World Association for The Archive Network.

⁷⁶⁰ IOM's Global Migration Data Analysis Centre [GMDAC], "Migration Data Portal."

⁷⁶¹ UNESCO (<http://www.unesco.org/new/en/culture/themes/illicit-trafficking-of-cultural-property/awareness-raising-initiatives/help-stop-the-destruction-of-cultural-heritage-in-syria-and-iraq/>); WMF (<https://www.wmf.org/project/building-conservation-capacity-syria-and-jordan>); GCI (http://www.getty.edu/conservation/our_projects/field_projects/iraq/index.html); Deutsches Archäologisches Institut, "Stunde Null: A Future for the Time after the Crisis," Project Website, Deutsches Archäologisches Institut, 2016 2012; ASOR <http://www.asor-syrianheritage.org/about/mission/>; Zainab Bahrani et al., "Mapping Mesopotamian Monuments."

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German Archaeological Institute [DAINST] in coordination with the Museum of Islamic Arts in Berlin, have begun to consider local and migrant voices in their narratives;⁷⁶² yet, these voices are still predominantly tied to the loss of built heritage, as exhibited in a recent temporary exhibit in the museum in Berlin.⁷⁶³ In this exhibit the recordings and written testimonies primarily related memories and experiences tied to specific buildings and archaeological sites. Providing an alternative to these approaches, the “W.A.T.A.N. Institute for Migratory Heritage” is a global, crowdsourced, primarily online archive for migratory heritage that forefronts the voices of persons on the move, with a specific focus on the intangible and conceptual aspects of migration, forced or voluntary, including new experiences, amended heritage, and perspectives on the future.

Migratory heritage, i.e. heritage identified and embodied by persons on the move, is inherently tied to the persons creating the heritage, providing an alternative to the popular discourse on place-based and nation-defined heritage. Migratory heritage encompasses the past as well as the present and the future as it recognizes how heritage is adapted as people move, have new experiences, gain new skills, make new relationships, learn new languages, and taste new foods. Looking towards the future emphasizes how heritage, particularly migratory heritage, is a continuous, dynamic process, both affected by history and passed on to future generations.

The urgency in recognizing individuals’ role in the establishment of migratory heritage is directly tied to the latest developments in heritage scholarship that

⁷⁶² Deutsches Archäologisches Institut, “Stunde Null: A Future for the Time after the Crisis.”

⁷⁶³ Museum für Islamische Kunst, “Cultural Landscape Syria - Preservation and Archiving in Times of War,” Exhibition Website, Staatliche Museen zu Berlin, February 28, 2019.

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establishes heritage as a human right.⁷⁶⁴ The 1948 Universal Declaration of Human Rights states that, “Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”⁷⁶⁵ Reflecting this declaration directly in the heritage scholarship, the *Faro Convention on the Value of Cultural Heritage for Society* states in the introduction that:

Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966).⁷⁶⁶

As people move across borders and into new countries, they are faced by issues of language, integration, citizenship, and asylum requirements, making the right to participate in and to define the culture and heritage of their choice more critical. In particular, practices of assimilation and certain forms of integration can severely threaten the development of continued cultural practices and disrupt the production of multiculturalism. In addition to the development and implementation of the Faro Convention by the Council of Europe, international organizations such as ICOMOS and ICCROM have proposed new approaches that recognize the central agency of individuals in heritage processes, including a Rights-Based Approach [RBA] and a People-Centered Approach [PCA] to preserving Living Heritage.⁷⁶⁷

⁷⁶⁴ Stener Ekern et al., “Human Rights and World Heritage: Preserving Our Common Dignity through Rights-Based Approaches to Site Management”; Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective.”

⁷⁶⁵ United Nations General Assembly, “Universal Declaration of Human Rights,” Article 27.

⁷⁶⁶ Council of Europe, “The Faro Convention,” 2.

⁷⁶⁷ Sinding-Larsen, “A Short Introduction: Our Common Dignity: Rights-Based Approaches (RBA) in Heritage Management - an ICOMOS Perspective”; Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage.”

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In an effort to preserve this diversity and the right to define the heritage of their choice, the *W.A.T.A.N.* Institute for Migratory Heritage seeks to establish an open forum for the definition and sharing of these diverse, living heritages. By the very act of expressing and sharing this heritage, the Institute preserves these intangible, conceptual forms of heritage – captured through text and/or audio. This Institute is simultaneously designed as (1) a network of producers, (2) an archive of personal, migratory heritage, and (3) a publicly accessible forum for the implementation of exchange and collaboration between contributors and the development of related community-oriented programming. Based on extensive, preliminary fieldwork, the initial public format of this project will take the form of a website.

This project is informed by previous archive projects such as StoryCorps and the Asociación de Arte Útil [translated as “Association of Useful Art (or) Art as a tool” in Spanish].⁷⁶⁸ StoryCorps was founded in 2003 by Dave Isay and initiated in the form of mobile audio booths. The mission of StoryCorps is to collect, record, archive, and share personal stories and histories. Within this format, friends, coworkers, and family are encouraged to interview each other regarding personal and family histories as well as about their memories of specific historical events, such as 9/11 or Japanese Internment Camps during WWII in the United States. Using the methodology of oral history, StoryCorps documents personal narratives through the act of open-ended interviewing strategies. Some parts of this archive are accessible online through the website, as well as in published books, podcasts, stories shared on National Public

⁷⁶⁸ StoryCorps, Inc, “StoryCorps,” Organization Website, 2019, <https://storycorps.org/>; Asociación de Arte Útil, “Arte Útil.”

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Radio, and animations. Several of the interviews are permanently archived in the United States Library of Congress.

On the other hand, the Asociación de Arte Útil is foremost a network, specifically “a new, international membership organisation that seeks to promote and implement Arte Útil.”⁷⁶⁹ This “Asociación” was developed through a collaboration between the American-based, Cuban artist, Tania Bruguera, and curators at Grizedale Arts, Van Abbemuseum, Liverpool John Moores University and is “co-directed by Tania Bruguera and Alistair Hudson (Whitworth and Manchester Art Galleries) in partnership with the Van Abbemuseum and FRAC Poitou-Charentes.”⁷⁷⁰ The publicly accessible website functions as an online archive of projects that have been identified as fulfilling the criteria of Arte Útil.⁷⁷¹

In addition to functioning as a database, the Arte Útil website also functions as a forum for communication between members and provides a toolkit for those practicing Arte Útil and for anyone interested in exhibiting or contributing to the archive of projects. Membership is free but the acceptance of projects into the database does go through a peer-reviewed process by the managers, directors, and other members of the Asociación. Following initial exhibitions of the project in the Van Abbemuseum in Eindhoven,⁷⁷² other publicly oriented manifestations of this archive have been

⁷⁶⁹ Asociación de Arte Útil, “Arte Útil / About.”

⁷⁷⁰ Asociación de Arte Útil.

⁷⁷¹ Asociación de Arte Útil.

⁷⁷² Tania Bruguera and Van Abbemuseum, “Museum of Arte Útil,” Exhibition Web Site, Van Abbemuseum, Eindhoven, NL, July 12, 2013.

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implemented as “Offices of Useful Art” in Liverpool and Istanbul and as “Art of Use” in Toronto as well as workshops and labs.⁷⁷³

These two projects, StoryCorps and Asociación de Arte Útil, form the core inspiration for the initial development of the *W.A.T.A.N.* Institute for Migratory Heritage. As the project is initiated, additional examples of counter-archives, databases of oral history projects, networks of cultural producers, and archives produced as artworks will serve to inform the final shape of this project. Along with research on comparable projects, preliminary fieldwork and initial stages of the Institute will be worked on in collaboration with academic and artistic colleagues, such as anthropologists and sociologists. Additional collaborations will subsequently develop as colleagues are found who can assist in the development of the technical, artistic, and conceptual elements of the project.

In partnership with these academic and technical collaborators, further collaboration will be undertaken with individuals on the move. This collaboration will entail feedback and recommendations on the development of the Institute as well as the interviews regarding their personal heritages. A particular focus of the feedback will establish if and how the Institute, including the public archive, the network, and the potential of public manifestations, may be of “use” to the dispersed global community of people on the move, per the Arte Útil model.

⁷⁷³ Granby 4 Streets Community Land Trust. “Granby 4 Streets Community Land Trust”; SALT, “Office of Useful Art,” Organization Website, SALT, accessed 2019; “Scaffold and Horizons (Earth and Sky), 2018,” *Museum of Contemporary Art Toronto Canada* (blog), accessed 2019; Asociación de Arte Útil, “Arte Útil”; Queens Museum, “Queens Museum of Art Announces Arte Útil Lab, Investigating the Parameters of Useful Art - Press Release” (Queens Museum, 2013); MoMA, “Arte Útil: Art as a Social Tool,” The Museum of Modern Art, 2018.

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The semi-structured interviews that will be conducted with interested groups of individuals on the move will include questions oriented toward their past, present, and future experiences as well as their personal understanding of the concept of heritage, including how they would define their *own* heritage. Based on methodologies employed by comparative projects, additional stages of these interviews and documentation of heritage may be conducted between friends, colleagues, and family members. After the initiation of the project and establishment of the Institute, potential public manifestations of the archive may take the form of workshops and site-specific exhibitions.

In this context, “site-specific” refers to the necessity to present heritage specific to the local community. This tactic encourages targeting audiences of participants and developing an approach to sharing stories that avoids utilization of minority heritage which aims, solely, to “raise awareness” of issues in other cultural contexts. Informing these approaches is the understanding that participation is a complex action, encompassing multiple degrees ranging from categories of *Nonparticipation* to *Tokenism* and, ultimately, *Citizen Power*, as defined by Sherry Arnstein in her article, *The Ladder of Citizen Participation*.⁷⁷⁴ In order to reach the highest rungs of Arnstein’s *Ladder*, i.e. the most participatory levels in the range of *Citizen Power* which encompasses “Partnership,” “Delegated Power,” and “Citizen Control,” projects must be designed to go beyond tokenistic approaches. Under Arnstein’s stratigraphy, *Tokenism* includes “Informing,” “Consultation,” and “Placation.” Thus, any publicly oriented implementation of the *W.A.T.A.N.* Institute will preclude didactic approaches

⁷⁷⁴ Arnstein, “A Ladder of Citizen Participation.”

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that seek to “inform” an audience of non-participants. Instead, public exhibitions or physical manifestations of the archive should be developed through forms of “Partnership,” which may be understood as collaboration, sharing, and exchange.

For example, within the structure of the *W.A.T.A.N.* Institute, the heritage defined by Syrian refugees in Gaziantep should be exhibited in Gaziantep, specifically targeting an audience of Syrian refugees. Likewise, the heritage defined by individuals of Turkish descent in Berlin within the project structure should be exhibited within the same community in Berlin and the heritage defined by immigrants from Mexico in North Carolina should be exhibited in and for the same North Carolinian community. The displacement of these heritages is acceptable in cases of a direct arrangement between two communities to “exchange” their documented heritage. For instance, if the Center for the Study of the American South, based in Chapel Hill, NC, makes an agreement with Small Projects Istanbul, the two organizations may arrange exhibits of the heritage that is defined by the community represented by the partner institution.

In these examples, the *W.A.T.A.N.* Institute aims to construct a participatory structure that achieves *Citizen Power* and, ultimately, aspires to be “Citizen Controlled.” Establishing a participatory project at the level of *Citizen Power* upholds the agency of communities and individuals and their right to heritage as declared in the Faro Convention, RBA, and PCA. Furthermore, the development of an inclusive and fully participatory project, using Arnstein’s stratigraphy, fosters better reception by participants and thereby contributes to a more sustainable future of the project. Thus, using collaborative processes in establishing this project and instituting a methodology

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of “Partnership” going forward, ensures that this project functions as an open and inclusive forum for exchange and sharing.

In conclusion, the *W.A.T.A.N.* Institute for Migratory Heritage responds to the urgency faced by communities of persons on the move around the world by establishing their right to define the cultural heritage of their choice. The act of creating a network and a public forum fosters the connections among a dispersed, global community and furthers the potential, international reach of the project. As the project develops, public manifestations, including workshops and exhibits, will further establish the network, increase interest through participatory practices, and preserve at-risk “world heritage.”

IV. CONCLUSION

As migration has become a critical and urgent issue in today's global politics and is inherently connected to the issue of human rights, upholding the freedom to move, to seek security from humanitarian crises, and "to participate in the cultural life of the community"⁷⁷⁵ is of utmost necessity. Embedded within the field of heritage, this research takes on Winter's urging for critical heritage to engage with the "critical issues that face the world today,"⁷⁷⁶ and responds to the recent "migration crisis" faced in Turkey and in Europe. This dissertation has provided an in-depth analysis of language, discourses, policies, levels of participation, and contemporary examples of cultural, migratory, and people-based practices. I have explored particular themes, relevant methodologies, and exemplary practices that will contribute towards building a more socially engaged approach to understanding the heritage of "people on the move" within critical heritage studies. Ultimately, with my focus on migratory heritage I claim that the intangible, the transient, the contemporary, and the abstract processes engaged in by people on the move are forms of new heritage.

This final concluding chapter of my dissertation is composed of two sections. The first is based on the qualitative data collected from the initial part of the interviews,

⁷⁷⁵ United Nations General Assembly, "Universal Declaration of Human Rights," Paragraph 1 of Article 27.

⁷⁷⁶ Winter, "Clarifying the Critical in Critical Heritage Studies," 533.

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mentioned in the Introduction, and focuses on the interviewees' migratory experiences and understandings of heritage. The responses indicate the emergence of personal heritages, divergent from the hegemonic discourses proffered by international heritage organizations like UNESCO and by national governments. The second is a proposal for "socially engaged heritage," a new approach which synthesizes several methodologies and exemplary practices presented in my interdisciplinary research.

The Personal in People-based Heritage Practices

In working towards a more socially engaged approach to heritage, the following pages introduce some of the responses from the first part of the interviews that I conducted with initiators, users, and persons on the move regarding their own personal experiences and personal understandings of heritage.⁷⁷⁷ Within these responses, the formulation of more intimate, personal forms of heritage are revealed, and evoke Byrne's definition of "counterheritage."⁷⁷⁸

Questioning Migratory Experiences

As presented in the Methodology section of this dissertation, in the personal section of the semi-structured interviews conducted within the scope of this project, I posed a series of questions to the participants regarding their individual migratory experiences [Appendix B]. The first set of questions included:

⁷⁷⁷ Most of this qualitative data will be shared in forthcoming and future publications. The collection of interviews conducted within the scope of this project, *Activating Migratory Heritages*, is in the process of being digitally archived by the KU Oral History and Memory Archive and will be accessible on the Koç University Suna Kiraç Library website. Time stamps included with specific quotes may change according to future stages of editing. See also: Arauz, "Humanizing Migratory Heritage."

⁷⁷⁸ Denis Byrne, *Counterheritage*.

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- From where are you coming?
- What (or who) did you leave behind?
- Where is your “home”?

Following these anticipated questions regarding loss during the process of migration, I then asked questions that addressed what the individual brought with them, what they learned along the way, and what they found upon arrival. Third, I concluded this progression of questions about being on the move with a prompt to discuss what the interviewees might look forward to finding at their final destinations, in their future lives, and what they could foresee passing on to future generations.

These second and third sections of the personalized interviews were intended to take the narrative beyond the familiar discourses related to refugee experiences of “loss” or “struggle” and to incorporate more positivistic notions of what the individual has accomplished, where he/she finds him/herself today, what he/she is working towards in his/her current life, and, ultimately, where he/she see him/herself in the future.⁷⁷⁹ This is a perspective that brings the present and future into balance with the past, an especially critical notion within heritage studies, a field that tends towards a preoccupation with the past. As aforementioned, this fixation of heritage studies on the past has begun to shift due to work that is being conducted on the heritage of the recent past, contemporary heritages, and the future.⁷⁸⁰ Combined with Smith’s statement that

⁷⁷⁹ This alternative perspective and disruption of the common narrative of the “refugee” is also discussed in a forthcoming paper on cultural diplomacy and exchange. Arauz and Thys-Şenocak, “New Migratory Heritages in Europe through Cultural Exchange: Pages Amsterdam as a Case for Participatory & Socially Engaged Creative Practices.”

⁷⁸⁰ John Schofield and Luise Rellensmann, “Underground Heritage: Berlin Techno and the Changing City,” *Heritage & Society* 8, no. 2 (July 3, 2015): 111–38; Paul Graves-Brown, “Old Bag’s Way: Space and Power in Contemporary Heritage,” in *Who Needs Experts?: Counter-Mapping Cultural Heritage*, ed. John Schofield, Heritage, Culture and Identity (Surrey, England: Ashgate Publishing, Ltd., 2014), 55–76; Rebecca Ferguson, Rodney Harrison, and Daniel Weinbren, “Heritage and the Recent and Contemporary Past,” in *Understanding Heritage in Practice*, ed. Susie West, 1st ed. (Manchester:

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heritage is a discursive practice enacted in the present,⁷⁸¹ the perspective employed in this research asserts that, in the context of contemporary migratory experiences, the creation of new heritages in the present should be recognized as on par with the heritage of the ancient and modern past, the latter two which often remain in the borders of countries left behind, forced or voluntarily, by persons on the move.

In order to assert how heritage was understood by the individuals on the move, the final segment of the personal section of the interviews questioned their understanding of heritage. The questions included:

- What does heritage mean to you?
- How would you identify ‘your’ heritage?
- Is your heritage lost, the same, or brand new?
- What is the past, present, and future of your heritage?

The responses to these questions yielded a unique set of qualitative data that indicate a more personalized heritage that diverges from the place-based and nationalized heritages championed by governments or international organizations. Moreover, the recognition of these new and unique heritages indicates a context in which the approaches mentioned above, including rights-based and people-centered, may be implemented outside the boundaries of World Heritage.

“What is your heritage?”

Every person I interviewed knew the term “heritage.” However, some translated it into their own language, while others managed to translate it differently in the same

Manchester University Press, 2010), 277–315; Rodney Harrison, Nadia Bartolini, et al., “Heritage Futures,” *Archaeology International* 19 (December 12, 2016): 68–72; Rodney Harrison, Cornelius Holtorf, et al., “Assembling Alternative Futures for Heritage,” Project Website, Heritage Futures, 2019.
⁷⁸¹ Smith, *Uses of Heritage*.

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language. Some didn't like the word and preferred instead to consider the concept of heritage in terms of memory. This non-consensus indicates the problematic usage of the term and its utilization by governments and large intergovernmental organizations; it suggests that the interviewees, without knowing the technical language employed by practitioners and experts, were conscious of Smith's AHD.⁷⁸² I had anticipated this awareness from the beginning of the project and my original intention in preparing the interview questions was to provide a space in which this idea of heritage could be more freely interpreted and challenged. Nevertheless, in some cases, a further discussion arose in which I was prompted to explain more specifically that I was interested in their own, personal interpretation of the term and the concept, as opposed to just sharing had been defined through an education system, the media, or by larger governmental organizations.

Can Sungu, the co-founder of bi'bak, reflected on this dichotomy of heritage and said during our recorded interview that, "Usually, there are some differences between how it's told officially and what the stories people are actually telling. So, I think that is why that heritage is very important and we should just talk to people and hear the stories of the people."⁷⁸³ These "stories" that Sungu notes should be considered as composites of personal heritages – stories that recount what happened yesterday as well as what happened fifty years ago, because fifty years from now, future scholars will treat them all as heritage. Therefore, this research is anticipating such discourses and claiming the present experiences being lived by diasporic, migrant communities as heritage, *now*.

⁷⁸² Smith.

⁷⁸³ Sungu, Bi'bak Interview: Part 1.

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Furthermore, delving into the crux of what people identified as heritage, a clear delineation emerged between national heritage and personal heritage, unique to the individual. This was especially articulated in the stage of asking the current “status” of the interviewee’s heritage. No one felt their heritage was completely lost; rather they were able to articulate how it evolved — losing some parts, yes, including people, friends, families, homes, money, status, citizenship, but also adapting to current lives, embedded with new experiences, languages, foods, skills, friends, and perspectives. For instance, Jarada articulated this transitional understanding of his heritage well when he said,

I consider, let’s say my heritage, in two parts — one of which is lost, the part I was in Syria and [...] now I am making it, let’s say, by living here in Germany. Some part of it [is] totally lost. I mean, if I consider my home as part of my heritage it’s lost, or my neighborhood, or my city. So yeah, some part of it is lost and some part of it I am just doing it now, making it now.⁷⁸⁴

Similarly, Halloum stated that,

Sure, it’s not lost. I have my heritage, but I add many things about my heritage. Now it is bigger [...] I travelled a lot; I met a lot of people, so I add many things.⁷⁸⁵

Aji, in his interview, first stated that “Heritage for me is a way of living, the language, [...] the construction, the buildings, the food and traditions.” He continued after the next question, saying that, “Of course, it changes by the time and by moving from city to another or living with another people.” Then, finally, in terms of the future of his heritage, he stated that,

I don’t know. We don’t know what could happen in one year. Some of the things you can move with you, as I said: the language, the traditions, the way of thinking. But in the future, maybe ... [...] not everything I have lived in Syria

⁷⁸⁴ Jarada, Making Waves Interview: Part 1 and 2.

⁷⁸⁵ Halloum, Pages Interview.

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was perfect and the right thing. Including the heritage and the traditions. In the future things can be changed into better and into worse.⁷⁸⁶

All of these responses emphasize how we, as heritage practitioners, should be compelled to recognize effectively *which, how*, and, as always, by *whom* heritage is selected to represent a particular individual or collective identity. Moreover, heritage, like identity and memory, evolves over and through time. Thus, living, dynamic forms of management and preservation should likewise be cultivated by scholars, practitioners, and policy makers. And, in cases where comparable practices are already underway, we may be better equipped to recognize such citizen-controlled, civic actions which, for all intents and purposes, produce the same results as established, technical methods of heritage preservation.

Throughout this process of interviewing persons on the move and asking open-ended questions regarding their past, present, and future along with their definitions of heritage, I found myself involved in activating new ideas of heritage through dialogue and via the individual's process of articulating his/her perspectives and experiences. The curious replies and looks I received in response to my questions, such as "Where is home?," "What did you find along the way?," and "What is the future of your heritage?" intimated the potential of facilitating more creative and open-ended conversations with individuals and communities regarding their heritage. By reestablishing our definitions of heritage, redrawing the boundaries of tangible and intangible heritage, and reconsidering the roles of experts and communities in heritage processes the discourse formed around heritage may achieve greater capacity to engage

⁷⁸⁶ Aji, Making Waves Interview: Part 1 and 2.

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with the social sphere. To this end, we need to readjust the focus of “capacity-building” approaches onto building the capacity of the field of heritage studies, itself.

Moving *towards* a Socially Engaged Heritage

Borrowing the language and concept from the field of contemporary art, “socially engaged heritage” purports to engage with socio-political and socio-cultural issues, within the social sphere and with the people who constitute it. Following Winter’s appeal, this heritage addresses the critical issues in the contemporary world.⁷⁸⁷ Moreover, it is situated in the present, aligned with the statements made by Schofield (regarding Byrne’s counterheritage) and by Palmer.⁷⁸⁸

In the case of migration, particularly forced migration, socially engaged heritage re-establishes the individual’s agency, power, and right “to participate in the cultural life of the community” and “to engage with the cultural heritage of their choice.”⁷⁸⁹ By utilizing ICCROM’s PCA, this SE approach centers the human within the heritage process. Moving beyond values-based, this approach recognizes the individuals and communities who identify and generate the values while creating heritage.

Use Value of Heritage

There has been a good deal of scholarship on the use of heritage for political purposes and as a political tool by governments as well as by international intergovernmental

⁷⁸⁷ Winter, “Clarifying the Critical in Critical Heritage Studies.”

⁷⁸⁸ Quoted in Chapter 2 and in the Introduction. See: Palmer, “Preface,” 8; Schofield, “Counterheritage.”

⁷⁸⁹ United Nations General Assembly, “Universal Declaration of Human Rights,” sec. Article 27. Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society.,” 2.

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organizations.⁷⁹⁰ Therefore, adapting the language and approach directly from Arte Útil and presenting heritage as useful or as a tool is problematic. Discourses such as Smith's AHD have already illustrated how the use of heritage as a tool may contain or further embed power within the already powerful. Furthermore, research conducted by Beardslee and Aykan exemplify how the, supposedly, more participatory approach toward listing intangible heritage enacted by UNESCO can serve to centralize the power within the state rather than "empowering" the local communities to whom the policy was designated to engage.⁷⁹¹ Thus, to emphasize how heritage may be *of use to* and *used by* communities, it may be more productive to embed this language within the already existing heritage structure by defining a "Use Value."

In a 2002 GCI publication a Use Value was articulated as the Market Value which emphasized the economic and monetary value of heritage.⁷⁹² In opposition to this economic-based application, the proposition Szmelter puts forth in her 2013 article based on Riegl, more appropriately categorizes this Use Value as a "contemporary socio-economic value."⁷⁹³ Specifically, Szmelter identifies that,

The context of a use value is derived from its utilitarian service to society. The followers of Riegl had interpreted use-value in the economic sense, but

⁷⁹⁰ Meskell, *Archaeology Under Fire*; Lynn Meskell, ed., *Global Heritage: A Reader* (Chichester, UK ; Malden, MA: WILEY Blackwell, 2015); Lynn Meskell, "UNESCO and the Fate of the World Heritage Indigenous Peoples Council of Experts (WHIPCOE)," *International Journal of Cultural Property* 20, no. 2 (2013): 155–74.

⁷⁹¹ Beardslee, "Whom Does Heritage Empower, and Whom Does It Silence? Intangible Cultural Heritage at the Jemaa El Fnaa, Marrakech"; Aykan, "How Participatory Is Participatory Heritage Management?"

⁷⁹² Marta de la Torre, ed., *Assessing the Values of Cultural Heritage: Research Report* (Los Angeles, CA: The Getty Conservation Institute, 2002), 13.

⁷⁹³ Riegl, A. 1982. "The modern cult of monuments: its character and origin", Forster, K.W. and D. Ghirardo, D. (tr.). *Oppositions* 25: 20-51. (Org. 1903. *Der moderne Denkmalkultus. Sein Wesen und seine Entstehung*. Wien u. Leipzig). Cited in Iwona Szmelter, "New Values of Cultural Heritage and the Need for a New Paradigm Regarding its Care," *CeROArt. Conservation, exposition, Restauration d'Objets d'Art*, no. HS (September 11, 2013).

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currently, Rieglian use-value seems to be much closer to the needs of a “reflective society” and social access regarding cultural heritage.⁷⁹⁴

Therefore, employing this re-established value as defined by Szmelter, SE heritage recognizes a Use-Value defined by the socio-political benefit assumed by the “heritage community.”⁷⁹⁵

Skills/Capacity-based approach

In terms of design and implementation, SE heritage utilizes participatory methodologies centering on the skills-based approaches proposed by the artist Jeanne van Heeswijk⁷⁹⁶ and further employed within ICCROM’s PCA. In their most recent publication, Court and Wijesuriya acknowledge the capacities embedded within the communities and see these are set to outlast the involvement of experts.⁷⁹⁷ Thus, in direct opposition to the common capacities-*building* approach, a skills- and capacity-*based* approach prioritizes the agency and contributions provided by the communities within the heritage processes of identification, management, and preservation.

Socially Aware versus Socially Engaged

Ultimately, there is a critical difference between “creating awareness” of social issues and “engaging” with social issues. Awareness recognizes a social urgency, responds to it through artistic or cultural practice, and presents a one-sided/biased account in the

⁷⁹⁴ Szmelter.

⁷⁹⁵ Council of Europe, “The Faro Convention Framework Convention on the Value of Cultural Heritage for Society,” Article 2 b.

⁷⁹⁶ Yank, “From Freehouse to Neighborhood Coop: The Birth of a New Organizational Form”; Carroll, Gelūnienė, and Vilčinskas, “The Šančiai Cabbage Field Project – Small Scale Seeks Grand Transformation.”

⁷⁹⁷ Court and Wijesuriya, “People-Centered Approaches to the Conservation of Cultural Heritage,” 3.

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public sphere for reception. However, engagement signifies the initiation of a dynamic, multi-channel conversation between artist, audience, and the social issue. The process of engagement also signifies working *towards* a solution, in other words, a response that is actively embedded in a real-world application.

Criteria for Socially Engaged Heritage

- Engages with current critical and social urgencies
- Produced and defined by the users
- Founded on the skills, capacities, and interests already existing within the user-base
- Planned & Implemented at levels of Citizen Power:
 - Citizen Control
 - Collaboration
 - Partnership / Sharing / Exchange
- Confirms experts/specialists working in *support of* publics
- Employs a Use-Value of heritage
- Re-establishes heritage as a social process sited in a contemporary context
- Embedded within the social sphere

The Social Turn / Heritage as a Social Action

In conclusion, the “Social Turn” in art, noted by art critics such as Sholette and Bishop,⁷⁹⁸ may be reflected back towards the field of heritage and critical heritage studies. The consideration of “Heritage as social action,” a title used by both Byrne and Harrison in 2008 and 2010, respectively, parallels the views of Sholette, Bass, and Social Practice Queen’s most recent handbook, *Art as Social Action* published in 2018. These publications reiterate the symbiosis occurring in the development of these two fields – socially engaged art and heritage.⁷⁹⁹ Thus, where heritage stands today provides

⁷⁹⁸ Bishop, “The Social Turn”; Sholette, “Delirium and Resistance after the Social Turn.”

⁷⁹⁹ Byrne, “Heritage as Social Action”; Harrison, “Heritage as Social Action”; Sholette, Bass, and Social Practice Queens, *Art as Social Action*.

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a critical juncture with art and the social at which to engage with the current, socio-cultural urgency of global migration.

Final Reflection

The rapid deterioration of the global climate, dismantling of world economies, abuse of politics and religion, acts of hate, unequal distribution of wealth, limited access to food and water, revolutions, civil and international wars, and resulting cases of forced migration can make the world a severely stifling context in which to produce cultural work. Fifty years ago, triggered by the assassination of Martin Luther King Jr., the artist Hans Haacke was struck by a similar notion and lamented to a friend on the state of art within a depressive socio-political context:

Last week's murder of Dr. King came as a great shock. Linda and I were gloomy for days and have still not quite recovered. The event pressed something into focus that I have known for long but never realized so bitterly and helplessly, namely, that what we are doing, the production and the talk about sculpture, has no relation to the urgent problems of our society. Whoever believes that art can make life more humane is utterly naïve. Mondrian was one of those naïve saints...Nothing, but really absolutely nothing is changed by whatever type of painting or sculpture or happening you produce on the level where it counts, the political level. Not a single napalm bomb will not be dropped by all the shows of 'Angry Arts'. Art is utterly unsuited as a political tool. No cop will be kept from shooting a black by all the light-environments in the world. As I've said, I've known that for a number of years and I was never really bothered by it. All of a sudden it bugs me. I am also asking myself, why the hell am I working in this field at all. Again an answer is never at hand that is credible, but it did not particularly disturb me. I still have no answer, but I am no longer comfortable.

Extract from letter to Jack Burnham, April 1968
*Hans Haacke*⁸⁰⁰

⁸⁰⁰ In Kaspar Koenig (ed.), *Hans Haacke – Framing and Being Framed – 7 Works 1970-1975*, The Press of Nova Scotia College of Art and Design, Halifax; New York University Press, New York, 1975. Quoted by Charles Esche, *Art and Social Change: A Critical Reader*, ed. Will Bradley (London: Tate Publishing, 2008), 174.

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In this disheartening state, Haacke was brutally honest as he confronted the role of art and the perceived uselessness of his and others' artistic production in solving real world issues. Over the course of writing this dissertation, similar states of global affairs have caused me to question the role of culture, art, and heritage in cases of forced migration and to reevaluate the place of my own research within this wider discourse. Without abandoning my research due to this uncertainty, I resolved to take a more constructive approach, to push cultural practices in socially useful directions and to propose creative alternatives with the hopes of upending established stratagems.

After expressing his reflection to his friend, Haacke did not abandon making art, but persisted and found ways through his practice to produce art that was activist and resistive to the capitalist structure of the art world. We must also rally and seek constructive methodologies within heritage practices to engage with the critical issue of migration. This dissertation is an invitation to do just this.

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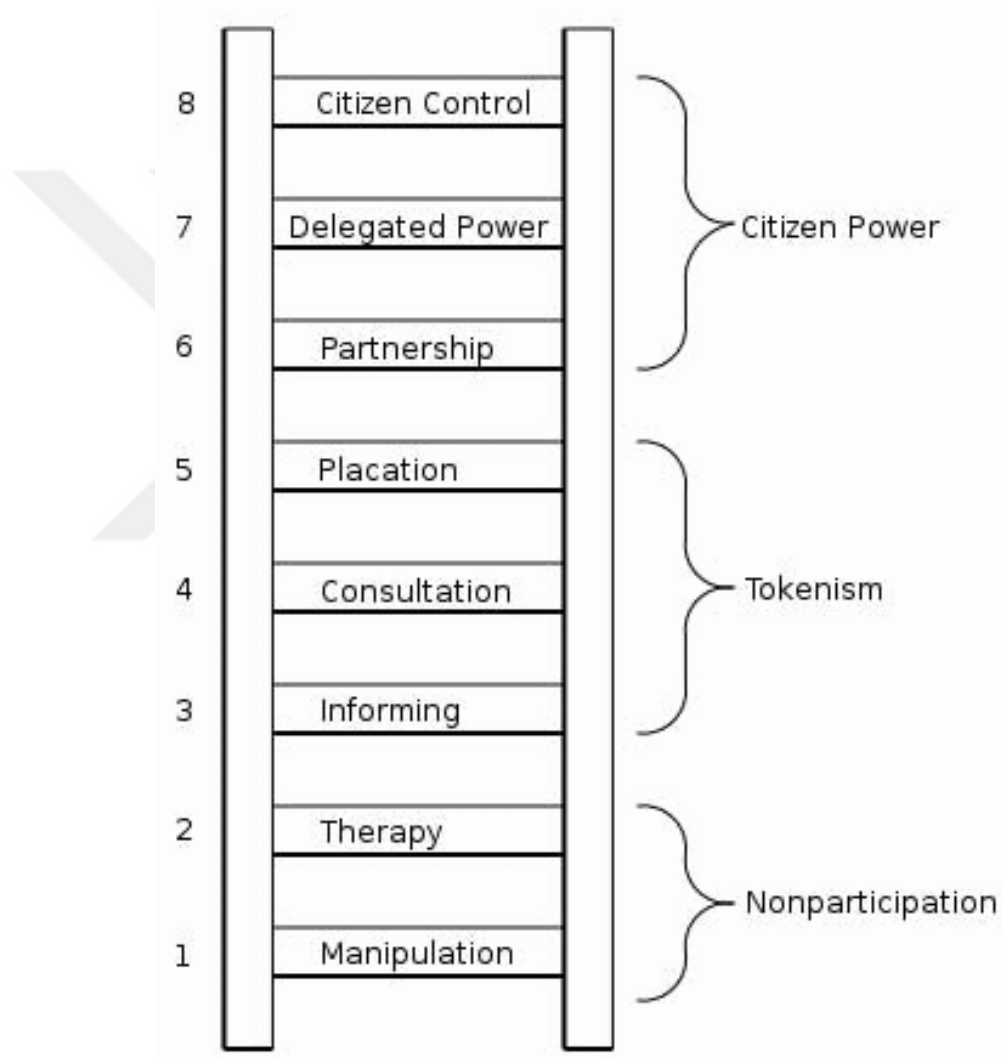
APPENDICES

APPENDIX A SHERRY ARNSTEIN'S *LADDER OF CITIZEN PARTICIPATION* (1969)

APPENDIX B LIST OF INTERVIEW QUESTIONS

APPENDIX A

SHERRY ARNSTEIN'S LADDER OF CITIZEN PARTICIPATION (1969)



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APPENDIX B

LIST OF INTERVIEW QUESTIONS

The following is the list of interview questions prepared for the *Activating Migratory Heritages through Creative Practices* Research Project. These questions were given approval by the Ethics Committee for Social Sciences at Koç University starting on 23.02.2017 for a 1-year duration (Protocol No: 2016:243.IRB.155).

PART 1

For every interviewee:

1. Where are you from?
2. From where are you coming/have you come from?
3. Where are you living now?
4. Where is your family living?
5. What is your nationality? Your partner's? Your family's? Children's?
6. What is your current citizenship status? Your partner's? Your family's? Children's?
7. What is your current residence status? Your partner's? Your family's? Children's?

8. How would you define "home"?
9. Where is your "home"?
10. Are you home now?
 - a. Do you feel settled?
 - b. What steps have you taken to make this your home?
11. Or Are you on the move?
 - a. Where do you want to go?
 - b. Where are you going?
 - c. Where do you want to be?

12. Did you leave anything behind?
 - a. If so, what?
13. Is there anything in particular that you miss?
 - a. If so, what?

14. Have you brought anything with you?
 - a. If so, what?
15. Have you found anything new on your way?
 - a. If yes, what?
16. Have you found anything new here?
 - a. If yes, what?
17. What will you pass on?
18. What are you looking forward to finding at your final destination?

19. What does heritage mean to you? How would you define it?
20. What is the status of your heritage?
 - a. Lost?
 - b. New?
 - c. Same?
21. What is the past of your heritage?
22. What is the current state of your heritage?
23. What is the future of your heritage?

PART 2

For facilitators:

24. What inspired you to start this project?
25. What was the goal?
26. What was the process?
27. What was the outcome?
28. Why do you use creative aspects in this project?
29. Any interesting insights or feedback on the experience at this point?

For participants:

30. How have you engaged with this project?
31. How has your overall experience been in this project?
32. Have there been any new experiences? New relationships? New insights?
33. What do you feel about the creative/artistic aspects of this project?