

REVISITING CULTURAL HERITAGE:**Novel Approaches,****Innovative Methods, and****Transnational Connections****International Conference****Sibiu, Romania | 26–27 October 2023****BOOK OF ABSTRACTS**

KEYNOTE **Tuuli Lähdesmäki**, University of Jyväskylä

ADDRESSES **Politics of Scale in the Making of European Cultural Heritage**

Mathieu Viau-Courville, University of Burgundy/Ministry of Higher Education and Research, France

Reframing Expertise and Knowledge in the Museum: New Organizational Structures to Address the Challenges of Contemporary Society

Suzie Thomas, University of Antwerp

Revisiting the Darkness: Participatory Approaches for Engaging with Difficult and “Dark” Heritage Places

MUSEUMS AND THE PRESERVATION OF CULTURAL HERITAGE

Chair: Johanna Turunen, University of Jyväskylä / Room 16

Shikoh Shiraiwa, University of Helsinki and University of Antwerp

National Museum and Societal Roles: A Case Study in Finland and Japan

Based on interviews that I conducted with national museum professionals and a few museum researchers in Finland and Japan, this presentation focuses on how museum workers think about and deal with current social and cultural responsibilities when working at each nation's most prestigious heritage educational institutions. Although the interviews were conducted between 2020 and 2021, before the new museum definition was approved by the International Council of Museums (ICOM) in August 2022, the interview data implicitly reflects the new definition and its background of increased responsibility to democratize and broaden museum narratives. Despite facing different struggles, the interviewees in Finland and Japan have partaken in rebuilding the social function of their museums to stimulate broader conversations within the national museums and beyond. In this presentation, I will first explain the methodology, my positionality and the research process for this case study. Second, I will discuss how the interviewees see the role of the national museum today and how they are implementing it. Third, by focusing on Indigenous (Sámi and Ainu) perspectives, I will talk about situations of ideological conflict among Indigenous communities and how their museums face the challenge of straddling the divide between presenting their own cultural and historical narratives of self-determination while engaging with the inevitable coloniality of museums. Finally, I will discuss shared goals among the interviewed museum professionals in both nations and further prospectives on the ever-changing roles of national museums.

Viktorija L. A. Čeginskas and Tuuli Lähdesmäki, University of Jyväskylä

Heritage Diplomacy: Conceptualizing the Uses of Heritage in International Cultural Relations

During the past years, policymakers, cultural managers, and scholars have become increasingly interested in the instrumental value of cultural heritage sites and museums, identifying them as spaces for cooperation and underlining their potential for diplomacy. Recently, scholars have explored these linkages between cultural heritage and diplomacy with various emphases and conceptualizations. In this presentation, we examine the conceptualization of heritage diplomacy in scholarship in relation to cultural heritage and power relationships. Our critical close reading of 57 sampled scholarly publications reveals the ambiguity of heritage diplomacy. The meanings of the concept vary from heritage-related actions as part of states' international relations and foreign policies to providing contact zones for facilitating intercultural dialogue within and between diverse communities. In scholarship, heritage diplomacy is commonly approached from a conservationist point of view, emphasizing the safeguarding and preservation of tangible cultural heritage through transnational knowledge exchange, material aid, and funding. Besides international organizations and states, the concept is extended to include people-to-people diplomatic relationships that scholars, however, rarely scrutinize. Our presentation underlines that cultural heritage and power relations are entangled in the conceptualizations and explorations of heritage diplomacy. A critical approach to this entanglement encourages us in line with earlier research to approach cultural heritage sites and museums through a transnational perspective that highlights the historical connectivity and mobility of people, objects, and ideas, as well as the uses of power included in narratives dealing with such connectivity.

Adriana Avram, ASTRA National Museum Complex

Between Unintentional Whitewashing and Critical Awareness: The Case of World Cultures Heritage in Sibiu, Romania

Franz Binder Museum from Sibiu is the only museum of world cultures in Romania, under reorganisation since 2019. It hosts old (19th) and new (20th – 21st century) “ethnographic” collections. Albeit the term being today perceived as problematic in relation to (post)colonial contexts, it is still used to describe the specificity of the museum as being of “universal ethnography”. Old collections are a good example of how a historical colonial context left its mark on the formation of early extra-European collections in this area, even if this historical region was not part of a colonizing administration per se. Members of Transylvanian Society for Natural Sciences traveled within different contexts (military, diplomatic, scientific, or economic); they formed and donated collections with a notable eurocentric / orientalizing perspective.

Their rare accounts should be as significant for the museum as the items themselves; yet, little awareness is gained, even less communicated to large audiences by this museum, regarding the power imbalances and asymmetries at play when cultural anthropology was born as a science. Be it we discuss South Sudan area collections of Franz Binder, the 2500 years old mummy received as a gift by Hermann von Hannenheim for facilitating excavations in Egypt, or the collection of diplomatic gifts received by the presidential Ceaușescu couple, among others, the museum holds considerable untapped potential in opening up critical and relevant perspectives for both the public and researchers, provided it takes the opportunity in the future to present itself as such.

Georgiana Vlahbei, The National Museum of the Romanian Peasant
Re-sourcing Cultural Heritage: The “Creative Traditions” Framework

Founded on the idea of "modernity of traditions" and their ability to become lucrative, a grassroots movement emerging simultaneously in Romania configures a landscape of a multidimensional cultural-social-economic phenomenon which has been theorized by Vintilă Mihăilescu as 'creative traditions'. Inspired by academic research, museum collections and even their own ethnographic work, a new wave of creatives, cultural workers and educators proposes a return to local know-how: designer/artists collaborate with local artisans, move or even establish at the countryside to learn traditional practices and skills, develop models of sustainability, create a community that gathers within a Forum, taking part in conferences, exhibitions, fairs and produce a niche market. Creative traditions deal with the recovery and valorization of local / regional / national heritage elements, tangible and intangible, to use them creatively as resources for education and development in contemporary contexts. Theoretical narratives – from sociology, cultural anthropology and pragmatism-activism, art practice and production, community dynamics, economical underpinnings, all intertwine in this multi-faceted project. Eric Hobsbawm's "Inventing Traditions" provides the possibility of a theoretical framework for understanding the ways in which the paradigm of creative traditions functions and manifests today in Romania, both as an ethos and as a socio-cultural and economical practice. We look at its various manifestations as tools for heritage conservation and its attempt to transfigure heritage so as to suit contemporary development demands of certain communities, related to practical needs of local sustainability and market requirements.

Bogdan Iancu and Theodora Năstasie, National School of Political Studies and Public Administration / The National Museum of the Romanian Peasant

Incompletely Exorcised. The Afterlife of the Material Culture of Objects Belonging to the Collections of Socialist Museums

While a consistent body of scholarship has analysed the ways in which socialism has been and is (re)presented in exhibitions, museums and memorials, the post-socialist biographies of the objects that populated the socialist propaganda exhibitions constituted a less explored field. Museums can be not only places where objects can be saved, stored, preserved and made visible, but also hidden, exposed to physical and symbolic degradation, mortified, stuck between worlds, re-signified in line with the dynamics dictated by the politics of representing recent or distant history. Starting from the ethnographic observation of a key-event – a curation project of an object from this collection in a European exhibition dedicated to rubbish – the purpose of this presentation is to explore the complicated universe of material culture and museum practices circumscribed to objects symbolically disqualified after the collapse of the socialist system in Romania in the 90s and abandoned for a long period of time in an improvised ad-hoc warehouse in The National Museum of the Romanian Peasant in Bucharest in Bucharest (in conditions unsuitable for their optimal conservation but sufficient for maintaining a liminal horizon of in-betweenness). The afterlife of the material culture of the exhibition of the Romanian Communist Party Museum opens up the possibility of understanding the multiple ways in which socialist museum artifacts have found their place in the new world: from piles of scraps exposed to mold and fungi to historical upcycling, decontextualization and revanchistic kitschification.

HERITAGE, CONSUMPTION, AND TOURISM

Iulian Mitran, Ovidius University of Constanta

Tourism is Not Our Saviour. The Ways in Which Tourism Maintains and Promotes Harmful Misconception in regard to the Folk Culture of Dobrudja

There is a long-running theme that tourism will, or already is, the saviour of vernacular rural culture in Dobrudja, The region suffers from a long history and cultural isolation and ignorance from the part of the elites when it comes to the true value of its material and immaterial heritage. Tourism is a for-profit industry, in the case of Dobrudja, as is with most of Romania, this economic sector is marked by deprofessionalization, many jobs are unstable and wages are generally low. Their use of “folklore” and “folk traditions” is purely performative, and is almost entirely done with no attempt to critically analyse what is being presented. More than anything else, the tourism sector will

always feed on the misunderstandings and errors that exist in regard to the general perception of vernacular rural culture. Building local brands that are a composite inaccurate and misleading representations that are meant to catch the attention of the potential clients. One of the greatest misconceptions that tourism fostered among the general public has to do with the perception that the value of a culture can be externally validated by people that see it as an object intended for consumption. Another great misconception that was fostered by tourism is that every group has a “unique culture”, meaning that their material and immaterial heritage have no commonality, similarities - this being a necessary characteristic that is necessary when reinforcing the entertainment value that tourism is meant to bring.

Ana-Cristina Irian, Asociația Omnia Photo

The Practice of Presenting Travel Public Diaporamas (Sound Slideshows) in Communist Romania and their Role in Popularizing Tourist Routes and Landmarks

Photographic technology, with its viewfinder attached to the camera, along with travel literature, has shaped our perception of 'what is worth seeing and knowing.' The 'sound slideshow,' referred to as 'diason' or 'diaporama,' is a distinctive type of photographic product and live performance that includes images and music or speech. During the second half of the last century, the mass production of slides for the purpose of promoting science, propaganda, and tourism routes flourished. In Romania, travel diaporamas emerged in the 1960s, being projected at photo clubs during weekly meetings, in specific competitions held in various contexts such as travel clubs and mountain clubs, as well as informally, after holidays spent in the country or abroad. Recognition of this photographic product and live performance came in the late 1970s when the 'Cântarea României' National Festival introduced the diason-diaporama category, including required themes such as tourism and ethnography. Subsequently, various competitions and festivals dedicated to diaporamas were organised. This presentation aims to analyse the content of travel diaporamas, the place of their performance, and their role in popularising both domestic and international tourist routes and landmarks, particularly during precarious times, especially for travels abroad. It will utilize a case study: a diaporama photo archive produced by ec. Vasile A. Marinescu, a passionate Romanian photographer and traveller.

Simion Valer Cosma, Lucian Blaga University of Sibiu

The Village as Theatre Props and the Faces of Rural Modernity in the Age of Entertainment and Tourism

If in peasant communities governed by customs rooted in a magico-religious view of the world, what today are called traditions and folklore were an organic manifestation of community life and specific ritual cycles, today we

are dealing with a vast production of events, artistic creations, media content and advertising materials whose defining coordinates are entertainment, the reaffirmation of local/regional/national identity, the museification and tourist marketing of folklore and peasant material heritage. This type of production is based on a combination of spectacle with elements of historical and cultural identity assembled in forms typical of pop culture - videos, concerts, festivals, TV shows, radio-TV broadcasts, podcasts, etc. - and packaged in a rhetoric specific to tourism and festival marketing. This paper examines the ways in which nationalism, folklore, peasant material heritage and concern for traditions and identity are intertwined in the case of promotional campaigns for rural tourist sites and folklore festivals in the Transylvanian area. I start from the premise that these types of campaigns are representative of a vast folklore entertainment industry and part of tourism marketing, reflecting a broad phenomenon in Romanian society and contributing to the perpetuation of an idealizing/mythologising way of seeing and describing the rural world and the rural population. The analysis is placed within a broader framework of transformations shaping the rural world, aiming to highlight the faces of rural modernity and the relationships between them.

Mircea Fuciu and Anca Șerban (Sims), Lucian Blaga University of Sibiu

Analysing Cultural Heritage Consumption in Sibiu County

The concept of cultural heritage has undergone, in the last century or so, multiple changes and adaptations to the current cultural environment, the same happening for the consumption of cultural heritage. Within a world dominated by the usage of technology and that of social media interaction rather than that of face-to-face interaction, probably one of the only constants left is culture. The current paper aims to provide an understanding of the evolution of the cultural heritage concept, while underlining the importance of studying the consumer behaviour of cultural tourism. The article is aiming to bring forth the most „consumed” cultural heritage components in the Sibiu County and the Centre Development Region of Romania areas, while providing a brief secondary analysis of the evolution of cultural tourism in the Sibiu County area, and correlating it with the overall consumption of cultural heritage and touristic evolution of Romania and of the Centre Development Region.

ABANDONED HERITAGE

Ștefan Cibian, Laura Visan, Edi Beserman, Oana Lup, and Ruxandra Mocanu, Făgăraș Research Institute / Lucian Blaga University of Sibiu

Exploring the Capacity of Local Communities to Preserve Cultural Heritage: The Case of the Ambulance for Monuments in Romania

Many heritage buildings in Romania are at risk of disappearing over time due to structural deterioration, lack of interest, or limited resources for restoration. Recognizing this, the Ambulance for Monuments project, led by the Momentum Association, intervenes to protect these monuments from further decay. Their aim is not only to restore these monuments, but also to see if the community is interested and mobilizes to preserve them. The paper explores, departing from the experience of the Ambulance for Monuments, the potential of local communities to mobilize and preserve local built heritage in the communities where such interventions have taken place. The paper builds on data gathered through quantitative (survey) and qualitative (interviews and focus groups) methods from thirty local communities where the Ambulance for the Monuments project team has intervened and, at the same time, articulates policy recommendations for local authorities and the institutions responsible for preserving the built heritage.

Maria D. Pitarch, University of Valencia

Industrial Heritage as a Lever for Local Development. The Case of Sagunt (Spain)

The existence of industrial heritage in a territory implies the singularity of a place, that is the result of economic and social processes that did not take place in the same way everywhere and with the same intensity, and therefore, it also implies the presence of a potential differentiating argument with respect to other cities or regions with other characteristics. It is a relatively recent aspect of heritage that leads to reduced social awareness of it, that is, the attribution of a value, even though the community should feel more identified with this historical stage that is closer to the present. In some places, this situation has led to the loss and disappearance of representative elements of industrial heritage. It is the case of Sagunto, a city in the Valencian Region, Spain. This city has a long history, pre-Roman times and roman times. At the beginning of the 20th century, the iron and steel industry developed there. Between 1922 and 1986 the steel industry grew, reaching 3 blast furnaces and more than 8,000 employees. A factory town was built for the workers. Today it is an industrial heritage site. The city's extraordinarily rich industrial heritage can be an element of economic and social development, as well as a tourist attraction. However, it has not been given the attention it deserves until recently and only partially. This paper presents

this case study as well as future proposals for the protection and enhancement of this heritage.

Georgi Georgiev, Central European University, Budapest/Vienna

Abandoned Heritage: Transnational Perspectives on Cold War Technical Infrastructure

The paper explores the historical significance of the abandoned over-the-horizon radar Duga (Arch) located in the Chernobyl exclusion zone. In 2021, the Ukrainian government included the gigantic installation in the national register of immovable monuments. The impressive metal construction close to the nuclear power plant attracted tourists and media attention after the area was open for visitors. This research aims at situating the monument in a wider transnational historical context beyond its Chernobyl legacy. Built in the 1970s, this typical Cold War technology was designed to detect missiles launched in the US. Although Soviet authorities restricted the access to military facilities, the radar became famous due to its interference with civilian and military radio in the form of constant noise. Radio amateurs from all over the world christened the repetitive sounds coming from Soviet territory “the Russian woodpecker.” US journalists at the time criticized the lack of respect for international treaties protecting the value of free flow of information. Meanwhile, communist states invested in methods of deliberate disruption of communications known as jamming. Introduced on a massive scale in the USSR, jamming stations selectively silenced program content of Western radios such as Radio Free Europe, BBC, and the Voice of America. The paper outlines the history of former jamming transmission stations dismantled and forgotten after the collapse of communism in the USSR, Romania, Hungary, and Bulgaria. “Preserved” by radiation, the enormous radar close to Chernobyl remained a rare witness to an era when intentional communication blackouts constituted a norm.

Mihai S. Rusu, Lucian Blaga University of Sibiu

Dissonant Heritage: The Memorial Afterlives of Communist Monuments in Postsocialist Romania

Public monuments and statuary art constitute powerful means of inscribing space with ideological meanings. These material artefacts are fundamental for constructing memorial landscapes that legitimate a political regime. During the four decades of state-socialism in Romania (1948–1989), the country’s territory was marked with Soviet war memorials and monuments commemorating the Red Army, Soviet and domestic communist leaders and intellectuals, and figures from the Romanian workers’ movement pantheon of heroes. After the regime change of December 1989, these ideological statements written in stone or cast in bronze became unwanted residua of the defunct regime. In this paper, I investigate the monumental politics of these

rubbles of memory by charting their memorial afterlives during the protracted period of postsocialist transformations in Romania. Drawing on scholarship developed in memory studies and political geography, I construct a typology of multiple memorial fates suffered by the Soviet and other communist monuments in postcommunist Romania, ranging from complete annihilation, through abandonment and relocation, to adaptation and in situ preservation. The typology, which includes several sub-types, is illustrated with case studies of specific monuments, statues, and busts taken from numerous places from Romania. The paper concludes by discussing how the memory of the past embedded in material artefacts is negotiated following a regime change and highlights the varieties of communist statues' memorial afterlives.

Marius Rotar and Corina Rotar, 1 Dec. 1918 University of Alba Iulia
Absent Presences: On the May 4, 2024 - Rugby and Memorialization in Contemporary Romania

The topic of sports seems to be neglected by death scholars. This occurs despite the substantial development of sports in the last 150 years and their importance in society and everyday life. Rugby was one of the first team sports played in Romania (since 1913). Often unknown or ignored, today its past offers many examples of passion, sacrifice and struggle for survival (especially during the Interwar period). In 2022, the Romanian Parliament adopted the day of May 4 as the National Day of Rugby in Romania for celebrating the National Team's participation at the 1924 Olympics in Paris (where this team obtained the first Romanian medal at the Olympics). This decision represents a great opportunity for rugby propaganda, based on its tradition, its history, and its actual situation in Romania. The contemporary Romanian rugby's situation urgently demands to be improved, as there are fewer and fewer players and teams, and there is a decreased public interest in this sport. During the last four years, I was fully involved in Romanian Rugby as both historian and team manager of the rugby team of my university. Considering the implication of May 4, I was wondering what I could do best for celebrating this day. Starting from this point, I got involved, together with the Romanian Rugby Federation, in a complex endeavour for identifying the resting places of the first international Romanian rugby players (who played in the Inter-Allied Pershing Games 1919 and Olympic Games 1924). My presentation will expose this idea from its birth to its translation into reality, as a tool for the preservation of Romanian rugby heritage (including here the restoration of some of the most important Romanian interwar rugby players' gravestones in Bellu Cemetery in Bucharest). But the most powerful signification of this action is to inspire people to rediscover the beauty and the primary values of rugby. The history of this sport in Romania could be the best example in this way.

MANAGING CULTURAL HERITAGE

Ana Bonmati, University of Valencia

Nau Social: An inclusive Approach to University Culture

The University of Valencia is an institution with more than 500 years of history. Throughout this time it has accumulated a rich cultural, natural and scientific heritage, but its most significant project is the La Nau Cultural Centre, which manages exhibition projects, music, film, comics, historical memory, dissemination of poetry and literature and performing arts. The university is also known for its work and commitment to social inclusion. The project, called Nau Social, is a socio-educational and community intervention project for participation and social inclusion through art and culture, which is in line with the values of the University of Valencia: Justice, equality, solidarity and social progress, from the spaces and resources of the University of Valencia, and through the establishment of a network of collaboration with social entities, but also with other heritage and cultural institutions in the surrounding area. In today's society, the need to develop strategies and approaches to promote inclusion and social cohesion has become evident. Reducing inequalities is a challenge that we must address with new approaches and critical and transformative practices. Building social laboratories and giving visibility and representation to the most disadvantaged groups are key to individual and professional development. The aim of the Nau Social programme is to reaffirm and value the role of art and culture as a means of integration and social cohesion, and artistic-cultural spaces as generators of dialogue, knowledge and personal and community enrichment.

Tudor Urea, Lucian Blaga University of Sibiu

Research and Valorization of the Archival Documents in the Study of Party and State Bureaucracy at the Local Level in Romania During the Communist Period in Argeş and Vâlcea Counties

The access to the archive documents regarding the political dimension of the history of the communist regime has relaunched the research of the recent history of Romania and opened new perspectives of knowledge. The study of the party and state bureaucracy at the local level in Romania during the communist period in Argeş and Vâlcea counties required the research and valorization of original archive documents from the funds of the Argeş Regional Committee of the Romanian Communist Party and Argeş County Committee of the Romanian Communist Party from the Argeş County Service of the National Archives, as well as from the fund of Romanian Communist Party - Vâlcea County Committee from the Vâlcea County Service of the National Archives to obtain data on the content, size and evolution of the nomenclature and on the political of the cadres in the territory, as well as on

the improvement of the nomenclature and the party bureaucracy. The valorization of archival documents presupposed going through a methodology of their study.

Ester Alba Pagán, María Dolores Pitarch Garrido, and Adela Cortijo Talavera, University of Valencia

Models of University Cultural Management: Heritage, Culture, Knowledge Transfer and Territorial Extension

The institutional culture of the University and values that permeate the principles that govern the principles that govern its actions and constitute the main axes of the various areas of Social Responsibility of the University of Valencia, such as excellence, commitment to innovation from the intellectual, commitment to promoting economic progress through economic progress through the advancement of knowledge, transparency as a mechanism of management and open dialogue with society, promoting justice, promoting equal rights and opportunities for all people, equality, solidarity and cooperation. Among these values, and associated with this project presented here, we find the value of commitment to the transfer of knowledge, culture and heritage, in which the University presents itself as an institution strongly linked to its territory, and linked to the Valencian reality through the promotion of culture and the study of the cultural manifestations of its own territorial and cultural environment. This communication presents the management model of the university culture through its programming sections (culture classrooms: cinema, comic, historical memory, narrative, comic, historical memory, narrative, poetry, visual arts, exhibitions, music, visual arts, exhibitions, music, festivals, performing arts) and performing arts), as well as its observatories (cultural observatory, heritage observatory cultural observatory, cultural heritage observatory, etc.), together with the role that the university projects to the territory using culture as a tool for university extension, but also as a tool for the promotion of culture and heritage. But most especially through its heritage collections and museums that encompass a rich cultural, natural and scientific heritage, in an institution whose existence extends over more than five centuries.

Lavinia Cociubei, Asociația Petrus Italus Trust

Volunteering Culture and the Preservation of Cultural Heritage

The architectural heritage in Romania, especially in rural areas, finds itself in an acute state of disrepair. After the fall of communism, the vast majority of nationalised heritage buildings have been abandoned and after years of neglect, many of them still have no function and need urgent rehabilitation work, some being even on the brink of collapse. In the absence of a structural national plan to restore and repurpose this architectural heritage, the civil society is becoming more and more active in this field, through the involvement

of different NGO's, and especially through the involvement of volunteers. In this paper we will analyse the 'Ambulance for Monuments' project as a study case for civil involvement in protecting endangered historical monuments. The concept is to offer 'first aid' to endangered heritage buildings, hence the name, with a team of craftsmen that teach by doing on site, and instruct the volunteers in traditional building techniques and crafts. The project also has sustainability valences, as it promotes the exclusive use of traditional building methods on site, the reuse of old building materials, a philosophy of minimal intervention and the use of local resources. One of the causes of abandonment of heritage buildings is the absence of a local community that has a direct interest in conserving the historical building due to various reasons. In these cases, the involvement of a group of volunteers acts as a 'buffer community', which 'adopts' even if only temporarily the place. This creates a shift in paradigm and the locals become interested and get to rediscover the cultural values that are lying idle in their midst.

Delia Bran, Municipal Museum of Bucharest

Culture without Heritage – Art and Facts without Traces

Usually we document and describe the origins of a piece, which collections it belonged to and what history of its own it has developed. This presentation aims to profile the past of museum artifacts as it was made in the Romanian communist era. Basically, if you work in a museum, as I do, you have to investigate each artifact and profile its history. My experience has shown that this narrative history is not linear in the communist era, rather than rocky and very hard to trace. So, starting from three examples of different artifacts I would try to trace back the history of them, looking back to the key moment of the history of the museum as an institution and, also, into the history of cultural heritage in the communist period. Starting from the three artifacts examples I shall try to profile also the methodology applied, in order to better understand how communist 'artifact archeology' can be done.

ARCHEOLOGY AND MATERIAL HERITAGE

Sabin Adrian Luca, Anamaria Tudorie, and Florentin Perianu,

Lucian Blaga University of Sibiu / Brukenthal National Museum, Sibiu

Three Stages of the Neolithic and Eneolithic Painted Pottery from South-Western Transylvania: A Comparative-Evolutive Study

This study is based on the archaeological discoveries from the last 30 years, made by complex research collectives interested in the archaeological cultural heritage from prehistoric sites located in south-western Transylvania (Romania). The nucleus of the research collectives was formed at the Lucian Blaga University of Sibiu, including students, Ph.D. candidates, post-doctoral researchers and other scholars from Romania, Europe, or North America.

For the Early Neolithic period (which started around 7200 BP) the most important remarks came from the archaeological sites of Miercurea Sibiului-Petriș (Sibiu County), Miercurea III (Sibiu-Sebeș Highway), Cristian III, Cristian I (Sibiu County), Tărtăria-Gura Luncii (Alba County) and Turdaș-Luncă (Hunedoara County). In what concerns the ideas regarding the Developed Neolithic Period (which started around 6200 BP) the main conclusions are based on the observations made on the archeological excavations from Cauce Cave, Turdaș-Luncă (Hunedoara County), Tărtăria-Gura Luncii (Alba County) and Miercurea Sibiului-Petriș (Sibiu County). In the end, for the Eneolithic Period (5200 BP – the end of Petrești culture), the research is based on information from the archaeological sites of Miercurea Sibiului-Petriș (Sibiu County), Tărtăria-Gura Luncii (Alba County) and Turdaș-Luncă (Hunedoara County). It can be noticed the fact the oldest painted horizon is relatively common in the Danube area in what concerns the typology, styles and colours, with a few exceptions. For the Developed Neolithic from south-western Transylvania, we can notice a personalised evolution of Vinča culture, associated with a painting called Lumea Nouă, specific only for this area. And, for the third period, an extremely similar type of painting as the one of phases A and AB of Cucuteni culture, develops in Transylvania.

Marius-Mihai Ciută, Lucian Blaga University of Sibiu

Again about the Metal Detector in Romania. A Phenomenon under the Sign of Sisyphus

The paper deals with the complex problematic of metal detecting in România in the last 10 years. The author presents the evolution of the phenomenon, from different points of view. The number of solicitants of authorisation is in progress, more than the law maker believed in 2000, when where the law 182 and the OG 43 were passed.

Nicolae Adrian Șovrea, Lucian Blaga University of Sibiu

The Technology behind the Modeling of Ceramic Vessels from Albești

The title above meant to address the audience that this article presents some technical data on ceramics fragments and pots from the site of Albești-La Cetățea/Sub Cetățea, such as measurements, observations regarding the mixture of clay, the color and the firing. There are two historical periods of timeline that the author of the diggings, archeologist Gheorghe Baltag, took in consideration: first it is the second half of 7th centuries and the 8th centuries but with a possible extension in the beginning of the 9th century; and the second period with pots and ceramics fragments that were included for the 9th and the beginning of the 10th century. I took in considerations the authors classification and brought in addition some technical data, personal observations and analogies.

Alexandru-Florin Cioltei, Lucian Blaga University of Sibiu

Urban Archaeology in Sibiu. Excavations at the Outskirt of the Medieval Town

Independent on the period when they were written, chronicles have and will remain some of the best primary historiographic sources. These writings manage to bring back whole worlds, be their macro- or microcosm, revealing passions, beliefs, human nature, relations between individuals and their position in society, as well as the latter's impact upon their lives. 17th century Transylvanian chronicles focus best on historical and political events, not only within the principality, but also beyond its borders. However, in the background of these writings there are also depictions of particular settings, namely towns. This is also the case with the town of Sibiu, mentioned in several 17th century chronicles. Their authors thus capturing glimpses of the town's development during a particular period in time. Our research emphasizes the relation between cultural heritage depicted in 17th century Transylvanian chronicles with the reality of their current state.

Oana Alina Dichel, Babeş-Bolyai University, Cluj-Napoca

Public Archaeology: The Relationship between Archaeologists, Archaeological Heritage and Cultural Tourism

Public archeology is the practice of presenting to the general public the archaeological data obtained from field research as well as their possible interpretations. Its purpose is to engage public interest by passing on what archaeologists have learned through books, pamphlets, museum exhibits, lectures, television programs, websites, and excavations open to visitors. One of the essential points of public archeology is the dissemination of information outside the academic and scientific environment and this aspect represents a real challenge for archaeologists to transmit correct, clear information using a language accessible to the general public. The challenge is all the greater as the online environment has become a source of promotion and information, sometimes in real time, with both benefits and disadvantages. The archaeologist is the primary source of information for both tourists and the tour guide, being the one who circulates information about an archaeological site or an archaeological discovery. Cultural tourism has gained increasing importance in recent years, being one of the engines of the tourism industry for many countries: Greece, Italy, Jordan, Egypt, Peru, etc. Charter on Cultural Tourism (1976), ICOMOS defines cultural tourism as having the purpose of discovering sites and monuments, which is why it is necessary to adopt norms for its protection and management, investments for enhancement given the fact that it brings socio- cultural and economic at regional, national and international level. For this reason, large archaeological sites that carry out archaeological research must have special programs for visiting archaeological excavations and other types of activities dedicated to

tourists and the communities in its vicinity. These actions are not only for the benefit of the tourist, who has a unique experience and direct access to the main source of information, but also of the archaeologist who has the opportunity to disseminate the latest discoveries to the general public, to make his profession known and implicitly his methods work (much less known aspects).

LES DYNAMIQUES DU PATRIMOINE CULTUREL

Maria Mateoniu-Micu, Musée national du paysan roumain

De l'industrie au patrimoine. L'exemple de la vallée de Jiu (Roumanie)

Cette communication porte sur la transition de l'industrie à la gestion du patrimoine, dans la vallée du Jiu, l'une des régions parmi les plus touchées de l'industrialisation accélérée basée sur l'extraction du charbon et des politiques d'après 1989 : la fermeture rapide des mines, en raison du manque d'efficacité, et la « transition juste » de l'économie intensive à l'économie durable. L'analyse des réalités de la vallée du Jiu nous aide à mieux comprendre comment les politiques européennes et globales, liées à l'écologie et au patrimoine, sont internalisées, dans une certaine mesure, au niveau local. La première partie comprendra une courte présentation des différents contextes de développement dans la région, du XIXe siècle, en passant par l'ère socialiste et postsocialiste, au stade actuel, en mettant l'accent sur la transition de l'industrie au patrimoine. Dans la deuxième partie, nous analyserons les défis actuels du patrimoine local à partir de deux exemples particuliers : les actions d'un entrepreneur dans l'industrie touristique qui valorise les ressources ethnologiques du patrimoine local ; et les initiateurs de la sauvegarde et de la reconversion du patrimoine industriel de la vallée du Jiu. On va essayer de comprendre les étapes du processus de patrimonialisation dans les deux cas, les défis actuels des ressources ethnologiques, industrielles et naturelles dans le développement touristique de la région, les liens des acteurs impliqués dans la gestion du patrimoine avec la mémoire locale, avec les communautés, les autorités et les spécialistes.

Jean-Louis Tornatore, Université de Bourgogne

Le patrimoine culturel est-il soluble dans l'Anthropocène ?

Revisiter le patrimoine culturel aujourd'hui suppose d'engager un travail réflexif sur les catégories de patrimoine et de culture et d'interroger leur opérativité aujourd'hui, alors que notre époque est caractérisée par une sensibilité accrue au vivant devant les grands enjeux auxquels l'humanité est aujourd'hui confrontée. La désignation de cette époque, l'Anthropocène, met

l'accent sur des grands clivages qui mettent en tension des manières antagonistes d'habiter la Terre, entre les dévastations de la civilisation thermo-industrielles, et le souci de refonder cet habiter dans un régime de soin et d'attention à l'égard des humains et autres qu'humains. Je voudrais dans le cadre cette communication proposer une réévaluation de la catégorie de patrimoine au regard de cette perspective contrastée. A l'appui de quelques situations actuelles, je voudrais suggérer qu'une nouvelle manière d'habiter la terre suppose un déplacement de la catégorie de patrimoine : au-delà du dualisme nature-culture, de la culture vers les ontologies relationnelles, et sous le signe de l'héritage, lequel peut-être autant positif que négatif.

Antoine Heemeryck, Musée national du paysan roumain

Le patrimoine comme enjeu politique et social

La notion de patrimoine est souvent utilisée dans une perspective strictement culturelle. Ce faisant, elle perd son caractère de fait social total (selon l'expression de M. Mauss). Cette proposition s'attache à mettre en lumière les articulations entre marché, Etat et patrimoine. Pour ce faire, l'analyse partira de la formulation conceptuelle de K. Polanyi qui considère les dimensions sociales, politiques et économiques non pas isolément mais comme un enchâssement. Dès lors le patrimoine peut être l'objet d'usages différenciés voire opposés : légitimation des Etats, marchandisation des traditions, subversion du marché, création de communs. Délier les fils de cette concaténation permettra de comprendre comment le patrimoine n'est pas un donné mais le produit de luttes sociales et politiques. Nous nous pencherons en particulier l'exemple du patrimoine naturel qui devient un enjeu de plus en plus pressant à l'heure du réchauffement climatique global.

Domingo Pujante González, Université de Valence

Dynamisation et décentralisation des espaces et des programmes culturels : le programme "Activa Cultura" de l'Université de Valence

Depuis sa fondation en tant qu'Étude Générale en 1499, l'Université de Valence a géré un important patrimoine culturel qui se manifeste dans plusieurs bâtiments historiques, parmi lesquels se distingue le Centre Culturel « La Nau ». Ces dernières années, les politiques culturelles universitaires ont tenté de préserver ces espaces avec un meilleur contrôle de l'accès, les transformant en espaces muséaux. Cependant, ces actions, plus ou moins conservatrices, entrent en conflit avec la mission et la vocation de ce que devrait être une université publique : un espace ouvert, mouvant, au service de la communauté étudiante et de l'ensemble de la société. Afin de faire face aux défis d'un temps présent, changeant et dynamique, sans renoncer à la protection de l'héritage reçu, différents programmes et actions ont été lancés visant à démocratiser la contribution des étudiant.e.s à la vie

culturelle. Dans cette communication, nous expliquerons ce processus que nous illustrerons avec le programme « Activa Cultura ». Il s'agit d'une initiative culturelle innovante qui, depuis deux ans, tente de promouvoir la création au sens large, ainsi que la réflexion critique, à travers la participation directe des étudiant.e.s à l'action culturelle universitaire, tant dans les espaces historiques ou emblématiques que dans d'autres lieux périphériques ou alternatifs.

Maria Șpan, Université Lucian-Blaga de Sibiu

Le rural rencontre l'urbain. La promotion du patrimoine culturel immatériel rural par les institutions culturelles de la ville de Sibiu – une forme de sauvegarde ?

La ville de Sibiu, capitale culturelle de l'Europe en 2007, est située dans la partie sud de la région multiculturelle de la Transylvanie. Par souci de préserver leur identité, les Roumains de cette région – autrefois, la majorité vivant en zone rurale – ont strictement préservé leur patrimoine culturel immatériel (PCI), au fil du temps. Avec l'avènement du régime communiste, une grande partie des jeunes des villages soit se sont installés en ville, soit ont eu un contact permanent avec l'agglomération en raison de leur travail qu'ils y avaient. C'est la principale raison pour laquelle certains éléments du PCI rural ont été perdus au fil du temps, sans plus personne pour les faire avancer. Cette communication vise à mettre en lumière le rôle que les institutions culturelles de la ville de Sibiu ont, de nos jours, dans la sauvegarde du PCI rural en le promouvant. Quels sont ces établissements ? Quels éléments de PCI promeuvent-ils ? A travers quels événements ? Où sont organisés ces événements ? Les jeunes apprécient-ils davantage PCI à cause de ces événements ? Cette manière de promouvoir la PCI peut-elle constituer un modèle de bonne pratique pour le sauvegarder ? Nous essaierons de répondre à toutes ces questions dans notre communication.

Alain Chenevez, Université de Bourgogne

Les nouveaux territoires du patrimoine culturel

Le patrimoine culturel n'est pas uniquement une relation avec le passé mais souligne plutôt des relations avec le temps. La cause écologique et l'effondrement de la biodiversité dénoncent désormais le passé de mauvaise gestion. Il ne s'agit plus dans cette perspective de conserver des artefacts anciens, mais de s'assurer que l'avenir soit possible. Prendre soin des choses aujourd'hui, c'est se préoccuper en partie de la photosynthèse et préserver les arbres contre la bétonisation. Nous quittons l'Histoire et ses récits de conquêtes progressives sur la Nature pour nous interroger sur la viabilité future de l'aventure humaine. La définition du progrès humain se métamorphose et remet en question nos représentations collectives, celles liées au productivisme ou à la croissance infinie par exemple. Plus encore,

tout ce qui construisait nos croyances, la Nature vierge conquise peu à peu par les humains, s'estompe au profit d'une perspective plus inclusive de toute la biodiversité nécessaire à notre perpétuation. Nous nous sommes longtemps crus à part, plongés dans un monde naturel comme des étrangers, nés dans une sorte de décor et de paysage nous préexistant et nous nous découvrons totalement intégrés à l'ensemble, plus encore comme son prolongement direct. Ainsi, en matière de patrimoine, il est utile de s'intéresser aux relations non plus simplement dans des collectifs administratifs par exemple, mais à travers des relations d'intérêts entre des humains et leurs environnements non-humains. Cela passe par des formes d'attributions de la valeur, des opinions, des jugements sur ce qui nous entoure et nous construit.

GENDER PERSPECTIVES IN CULTURAL HERITAGE

Ester Alba Pagán and Mar Gaitán, University of Valencia

Revisiting Museums from a Gender Perspective. The Case of the Network Museum: Re-readings from Gender Perspective in Valencia

Femininity, masculinity, stereotypes, assigned roles... these are some of the themes addressed by the project Relecturas. Museum Itineraries in the Key of Gender. This project, subsidised by the Generalitat Valenciana and through a study by the Universitat de València, offers different perspectives on the collections housed in each of the eighteen participating museums, with the aim of generating new discourses that allow visitors to reflect on the role of women, patriarchal myths and social inequality between men and women. To visit these museums is to reflect on the role of history in this area and to question our role in fostering these attitudes. Relecturas proposes a virtual visit, in which the semantic web plays a fundamental role, at various levels of information. This project is based on the potential offered by joint work between academia and museum institutions to offer new readings in search of equality.

Johanna Turunen, University of Jyväskylä

Engaging the Knowledge Potential of Heritage

Cultural heritage has often been understood as a positive resource that brings communities together. This is partly due to the intertwined history of cultural heritage and identity politics fueled by nationalistic ideals: the need to create communities and legitimize their existence in the past, present and future. The problem with such unifying cultural ideals, however, is that they always exclude groups that do not fit the definition: indigenous communities, ethnic, cultural, and sexual minorities, working classes, people with disabilities, at times even women and children. In this presentation I will focus

on these exclusive tendencies of heritage and draw on recent discussions in the field of critical heritage studies that have sought for ways to deal with the more difficult or uncomfortable dimensions of our history and the inequalities linked to them. I will reflect these theoretical openings through an empirical analysis of panel discussions held at the Whose heritage? seminar at the National Museum of Finland in November 2021. By analyzing the seminar discussions, I approach cultural heritage from the perspective of its knowledge potential. I am particularly interested in the historical mechanisms that have built the privileged position of the majority population and the ways in which the effects of these histories have begun to be dismantled. As such, the presentation offers insights to both heritage scholars and practitioners on the different power dynamics and privileges that contour contemporary heritage practices and proposes that learning from difficult heritages and recognizing one's own cultural privileges can build a more equal, diverse, and inclusive futures.

Mar Gaitán, University of Valencia / ICCROM

Sustainable Development for Collections-based Organizations: Our Collections Matter in Spain

Monuments, buildings, and artefacts provide us with a knowledge and understanding of others and our history on this planet. They also constitute a source of livelihood, a meaningful reference and inspiration for the future. Nonetheless, in recent years we have witnessed a series of natural and human-induced disasters that threaten not only cultural heritage but society as a whole. Heritage collections can contribute to a sustainable future in a significant way, but not without scaling up our efforts to connect them more effectively with the challenges we see around us. Collections have the potential to address these social challenges by putting at the core of their activities sustainability and the desire to make positive contributions. In this conference we will address some of these challenges through some examples of Spanish collections-based organizations who have applied the Our Collections Matter toolkit, a toolkit developed by ICCROM, an intergovernmental organization who strives not only to preserve cultural heritage worldwide but also to help heritage organizations to turn their sustainability aspirations and commitments into action. Through practical examples, we will demonstrate how from reorganizing storages to re-reading collections with a gender perspective, we demonstrate how heritage organizations can contribute to the Sustainable Development Goals (SDGs) of the UN Agenda 2030 but also a platform for participating institutions to innovate and experiment with new activities to be included in regular programmes.

Arabella León Muñoz, University of Valencia

**Participation and Co-creation: Cultural Agitation of University Students.
An International Project**

Links between creative industries, cultural heritage organisations and educational institutions - in particular those involved in design, arts and other creative professions - should be encouraged and strengthened. Joint educational curricula, research projects, all kinds of interdisciplinary and cross-sectoral efforts should be interdisciplinary and cross-sectoral, can be fostered especially through innovative use of European cultural assets, including digital tools. In CreaLab we will use design collections in collaboration with creative industries and design schools to foster trans-European collaboration including data exchange and joint programmes in a digital and sustainable way. CreaLab through co-creation put industry, artists and young university students in contact with each other, thus connecting three universities with three different realities. It is an international project connecting students with a theoretical vision with active artists. Through co-creation, the students were able to tackle each of the topics proposed, going beyond theory and coming into direct contact with the artists. They also got to know real cases related to migration, gender and sustainability in order to be able to address the issues being critical and aware, working with creative industries and other sectors such as technology, together with universities and the CH sector can help to address the current SDGs, making culture the fourth pillar of sustainable development.

Mădălina Căpraru, Alexandru Ioan Cuza University of Iași

**The Traditional Romanian Blouse Aesthetically Revitalised: A New
Actor on the Stage of Romanian Traditional Clothes**

Mădălina Căpraru is a PhD student in her last year in the field of Sociology at the University „Alexandru Ioan Cuza” from Iasi. During her Phd she has written a total of six articles on the theme of traditions analysing how traditional messages are used in marketing, how social media influences the transfer and communication of tradition as well as how the new media influences the process of sharing traditional knowledge. The PhD thesis is titled „The revitalization of the traditional Romanian blouse. Qualitative study” or „Revitalizarea cămășii femeiești de sărbătoare. Studiu calitativ” in romanian. In the doctoral thesis I studied the process of revitalisation of the traditional romanian blouse, its purpose, the originators of the movement as well as its effects on the traditional romanian blouse. In the thesis, new terms are developed such as traditional revitalization, partial or incomplete revitalization, revitaliser and traditional romanian blouse aesthetically revitalised.

METHODOLOGICAL ISSUES IN CULTURAL HERITAGE

Anna Talasniemi, University of Jyväskylä

Sauna Dialogues – Methodological Potentials of Sauna as a Site for Making Heritage Futures

I will take my research into sauna. I am interested in sauna as a corporeal forum for discussion. I am organising sauna dialogues, where facilitated conversation is combined with strengthening the multisensory nature of sauna. What kind of conditions does the sauna have to act as a site for making heritage futures? According to the answers of the Welcome to build the future of sauna survey (2021), in sauna one feels closeness and connection with oneself, other people and nature, and in addition, the sauna is considered an equal place for discussion. In sauna, you also connect to different places and times through previous sauna experiences and memories – both internal and external landscapes and spaces. How do these sauna features fuel creativity? In what ways, it is possible to create, share and crystallise both individual and communal meanings in sauna? How can sauna, as a multisensory place for discussion and cultural heritage, lead to a more sustainable future? How do you build the future in the sauna? In critical heritage studies, it has been sought to reform cultural heritage research and work, among other things, by calling for multidisciplinary and the experimentation of innovative and insightful data collection methods. I take up this challenge. In the methodology of my research, I am inspired by the dialogical aesthetics and methodologies of futures studies.

Stephen Ogheneruro Okpadah, University of Warwick

Performativity, Environmental Colonialism and the Death of Indigenous Epistemologies

I write this academic piece from the positionality of a scholar of Urhobo extract in the Niger Delta, Nigeria who is conducting research into the erosion of Urhobo cultural heritage, environmental colonialism and applied theatre. I write from the position of a scholar whose interest in researching into indigenous cultural and environmental frames in Urhobo communities stems from my personal experiences of environmental colonialism and its entanglements with traditional Urhobo cultural heritage(s). The result of this entanglement is the disruption of the celebration of festivals and veneration of traditional religions, heroes and ancestors and the erasure of traditional values and norms. The disruption of the transmission of traditional epistemes and cultural systems by Western political processes such as what is stated above is what I refer to as the death of Indigenous Epistemologies. The question that emanate in this research is, what is the impact of transnational environmental colonialism on indigenous epistemologies in Urhobo land? I examine ways in which Western driven climate change has led to the

displacement of Urhobo cultural heritage(s) and investigate the intersection of transnational eco-colonialism and Urhobo cultural heritage. Also, I analyze representations of the this politics of intersection and entanglement on performative media with particular reference to the medium of theatre.

Ester Alba Pagán, Jorge Sebastián, Mar Gaitán, Arabella León, Álvaro Solbes, Cristina Portalés, and Javier Sevilla, University of Valencia

Reflections on Digital Humanities: Cultural Heritage and Creative Industries

Museums, traditionally charged with the task of preserving the memory of the past, are facing a digital transformation in making information accessible and understandable to today's citizens. The practical implementations of digital transformation vary greatly from one context to another, of course. Many issues are at stake in these processes: ownership and funding models of these collections, intellectual property rights involved, information resources (whether catalogs, inventories, mere access lists or any kind of intermediate models) and their availability in digital formats. etc. The digital transformation in all types of museums, especially in the necessary work of publicity and dissemination of their collections, seems to have been accentuated in the wake of the COVID-19 crisis and the need to access culture virtually. A current look and evaluation of the scientific literature shows the need to work on the necessary concepts and methods involved in a digitization effort, to produce a standard approach based on good practices and the concept of open science. In other words, the approach that raises the universal access to information and, therefore, derives from this aspect the process of democratization in the access to knowledge itself. This approach consists of digitizing cultural objects and goods according to their characteristics and dimensions and needs. This leads to the need to establish planning and selection processes. This paper presents the results of research projects such as Silknow (Award Europa Nostra in research, and Grand Prix in innovation Europa Nostra and European Commission), Semap that works with semantic web for the digital network of museums in Spain and other projects of the same characteristics.

Jiyun Zhang, University of Antwerp

Applying New Media in the Safeguarding of Orochen Intangible Cultural Heritage: A Case Study of Animated Short Films “Orochen Tale of Nisan Shaman” and “Orochen Creation Story”

With the development of globalization and digitalization in the 21st century, the contemporary media landscape is highly diversified. What opportunities and challenges does digital media bring to the dissemination of intangible cultural heritage (or “ICH”)? How to apply new media to safeguard the ICH of

communities, groups and individuals (here after “CGIs”)? Drawing from theories in media archaeology and critical heritage studies, this paper starts with decoding the role of the media within the framework of the UNESCO 2003 Convention for the Safeguarding of the ICH (or “the 2003 Convention”). Then, it takes the creation and dissemination of animated short films “Orochen Tale of Nishan Shaman” and “Orochen Creation Story” as an example to analyse the use of audio-visual media to interpret and transmit the ICH and diversified cultural expressions of the Orochen group, a minority “ethnic” group in China. We focus on the main challenges and strategies during the process of research and production: mainly, to emphasis “participation” to implement the 2003 Convention. Animation represents an adequate and potential way to communicate with the younger generation, hence, the combination of ICH and new communication technology can effectively raise awareness about the significance of the ICH of minority groups. Cultural industry is key stakeholder and important cultural broker in sustaining the vitality and diversity of the ICH. We recommend the cooperation between local CGIs with other regional, national and international interested parties in the safeguarding of ICH, and the role of cultural brokers should be emphasized.

Khaoula Stiti, Université libre de Bruxelles

Bridging Contextual Divides: Exploring Decolonial Computing for Participatory Collection and Dissemination of Information of Architectural Heritage in Diverse Settings

Developing a platform for the participatory management of spatial-semantic information related to architectural and urban heritage presents unique challenges in diverse contexts. This paper explores these challenges through a case study approach, comparing the Musée en plein air du Sart Tilman in Liège, Belgium, and the historical urban landscape of Tunis, Tunisia. The aim is to demonstrate how a decolonial computing approach can address contextual disparities and foster inclusive heritage management practices. Through the case studies, the limitations of traditional application development approaches are examined. These limitations include cultural insensitivity, communication barriers, limited community involvement, accessibility issues, power imbalances, and lack of customization. To overcome these limitations, participatory and inclusive practices that empower communities are emphasized. By drawing upon decolonial computing principles, the platform for participatory management can facilitate co-design, knowledge exchange, and community engagement. This transformative solution encourages recognizing and dismantling colonial biases and power dynamics inherent in technology development. The goal is to create a culturally sensitive, contextually relevant, and inclusive application. The potential benefits of a decolonial computing framework for heritage management are highlighted. Bridging the gap between top-down

expert-driven approaches and grassroots community engagement is emphasized. By incorporating local knowledge, narratives, and perspectives, the platform empowers communities to actively shape the management and interpretation of their architectural and urban heritage. In conclusion, this case study-based paper contributes to the discourse on decolonizing technology by examining the challenges and opportunities of developing a participatory management platform for architectural and urban heritage. Embracing decolonial computing principles can transcend contextual divides and create meaningful technological interventions that empower communities and bridge gaps between different heritage contexts. Through these efforts, more inclusive and equitable heritage management practices can be achieved.

HISTORICAL CULTURAL AND MATERIAL HERITAGE

Anda-Lucia Spânu, The Institute of Social Sciences and Humanities from Sibiu

Historical Images of Towns (of Nowadays Romania) as Cultural Heritage

Over centuries, important towns and cities around the world have been the subject of a significant number of drawn, painted, engraved, but above all printed representations. Partial or general urban views made between the two 'cultural revolutions' (printing and photography), i.e., from the beginning of the 16th century to the middle of the 19th century, were printed in books and/or have circulated as prints. Showing intellectual elitism, cultural historians and art historians have neglected this type of images considering them of low quality. But historical images are important testimonies, recording on-the-spot observation of the events depicted, thus allowing us to imagine the past more easily. In fact, their role was to bring the public news, or even better, curiosities from the exotic world of others, be it with other customs, another language, another religion, other geographical location and so on. They satisfied the need for images from distant places felt by those who could not travel. This paper aims to draw attention to the educational and historiographical role of historical images of towns, important keepers of cultural heritage testimonies.

Marco Antonio Coronel Ramos, Universidad de Valencia

The Old Valencian Jewish Quarter: Recovering the Memory through Juan Luis Vives

Juan Luis Vives is one of the most outstanding European humanists of the 16th century. His ancestors were Jews who were forced to convert to Christianity in the late 14th century. We propose to recover the memory of the Valencian Jews through his figure and his work. In this way, the city will

rediscover its past and will be able to discover its cultural, religious as well as political mix.

Corina Cioltei-Hopârtean, Institute of Social Sciences and Humanities from Sibiu

Cultural Heritage Depicted in 17th Century Transylvanian Chronicles. Case-study: The Town of Sibiu

Independent on the period when they were written, chronicles have and will remain some of the best primary historiographic sources. These writings manage to bring back whole worlds, be their macro- or microcosm, revealing passions, beliefs, human nature, relations between individuals and their position in society, as well as the latter's impact upon their lives. 17th century Transylvanian chronicles focus best on historical and political events, not only within the principality, but also beyond its borders. However, in the background of these writings there are also depictions of particular settings, namely towns. This is also the case with the town of Sibiu, mentioned in several 17th century chronicles. Their authors thus capturing glimpses of the town's development during a particular period in time. Our research emphasizes the relation between cultural heritage depicted in 17th century Transylvanian chronicles with the reality of their current state.

Gabriela Boangiu, Institute for Socio-Human Research "C.S. Nicolaescu-Plopsor", Craiova, the Romanian Academy

The Residential and Building Space Specific to the Architecture of the 19th Century and The Beginning of the 20th Century – Cultural Heritage among Archive Files, Social Biographies and Aesthetic Valuation

Craiova represents an economic and social pole representative of the national culture. The architectural style of the houses built in the 19th and early 20th centuries aroused attachment and animated a special symbolic imagination for its inhabitants. Beyond the red thread of modern history, the biographies of some of Craiova's personalities record memories that speak of past generations, of various aspects of the city's cultural life. I will present and analyze certain elements of collective memory, cultural convergences, but also unique imaginations of a city that is trying to redefine its identity continuously, reintegrating aspects of the past, of the cultural heritage and at the same time keeping an eye on the future.

Simion Pop, Centrul Cultural Municipal George Coșbuc, Bistrița
Unfinished Heritagization: The Case of Teleki Castle in Posmuș

In my paper I aim to present "heritage" as process and that involves particular ways of temporalizing heritage. Based on my field research as part of the

project Living Castel: Art and Community in Posmuş I argue for taking into account the participative and anticipative dimensions of an unsettled heritagization process.

Agota Abran, Independent researcher

The Entanglement of Nature and Culture in Posmuş Village

This presentation will use the case study of a project targeting the Teleki Castle of Posmuş within the village community to consider the place of natural heritage within cultural heritage discussions. How can we talk about the place of secular oak trees, pear trees, orchards, hay meadows, linden trees providing shade along streets, and garden seeds travelling across borders as part of both building blocks of a community and possibilities of inclusion within our cultural heritage? Through anthropological theories of disassembling the Nature/Culture dichotomy, this presentation will showcase the practical use of such theories for hands-on intervention projects. It will discuss how seemingly natural landscapes are often also human-made and that it is possible to shift our view from people who destroy nature to those who contribute to creating some of the most biodiverse places. As nature is one of the building blocks of human communities so human communities are part of creating natural places. Thus, it is crucial to include the discussion of nature not as separate from our cultural heritage but as very much part of it. This presentation, therefore, will answer the question of how we can include nature in our studies and projects addressing cultural heritage in a way that does not separate Nature from Culture but emphasises its intertwining.

TECHNICAL ISSUES IN MATERIAL HERITAGE

Álvaro Solbes-García, University of Valencia

Non-invasive Imaging Techniques for Conserving and Disseminating Design Heritage, Materials Characterisation in the Arxiu Valencià del Disseny (AVD)

Preserving design archives is an essential challenge for today's societies. On the one hand, it is a heritage at risk by its contemporary character and its link to the professional design sphere and the design of small and medium-sized enterprises. On the other hand, it is often a "living heritage" that allows archival objects to be shared and experienced collaboratively within the design ecosystem. Therefore, its conservation, recovery and dissemination are fundamental tools through channelling the progress of our society based on the capital of knowledge, the cultural heritage, as well as the innovation promotion, the circular economy, and the training models of future designers. In this work of utile knowledge, conservation and generation for the current creative industries documentation processes are substantial. Moreover, the digital era has given rise to a wide range of tools at the service of

documentary funds and collections, like multiband (MBI) and hyperspectral imaging (HSI), which are used in the Arxiu Valencià del Disseny (AVD) for cataloguing, documenting, and digitization of the design heritage. For this reason, a series of watercolour sheets for furniture sales were analysed for the identification of the material using these non-invasive techniques. As a result, a complete set of visible and near-infrared (Vis-NIR) images and spectral information in the 400-1000 nm bands were obtained. The acquired data, both spatial and spectral, were processed for pigment classification and condition diagnosis. The information helped us to characterise a chromatic range made with modern organic pigments of the azo families.

Rodica Mariana Ion, ICECHIM, Bucharest / Valahia University, Târgoviște

Nanomaterials in Architecture Monuments Conservation

Nanomaterials like hydroxyapatite in principle, single, double or triple, and metallic or substituted derivatives, used in architecture monuments conservation give a comprehensive overview of the state of the art of using nanomaterials in conservation sciences, mainly for stone, mortar, and plaster strengthening. The details of the deterioration mechanisms of stone and historical mortars, as well as methods of characterizing and testing consolidation effects, will be discussed in this paper. Besides, general aspects of inorganic consolidants that are targeted, this paper will exemplify the main processes responsible for the degradation of buildings materials require the diagnosis of the cause of the damage through various investigation techniques: X-ray diffraction (XRD), X-ray fluorescence (XRF), Fourier Transformed IR Spectroscopy (FTIR), Raman spectroscopy, SEM-EDS, thermal analysis, colorimetry, etc., used to evaluate the structure and chemical composition and the characterization of the degradation products, causes, and mechanisms of disintegration/degradation of materials and aging processes. Some samples from the different locations of the Corvins' Castle, Hunedoara, Sacidava Roman Fortress, Adamclisi monument, Roman Mosaico, Chalk Churches from Basarabi-Murfatlar are analyzed in this paper in order to identify the provenance of the raw materials and weathering/deterioration processes. Acknowledgements: This work was supported by Romanian Ministry of Research and Innovation -MCI through the project MCI-UEFISCDI No. 687PED/2022.

Alma Pentescu, Lucian Blaga University of Sibiu

Gen Z's Perception on Cultural Heritage and New Technologies: Opportunities for Cultural Preservation through Digital Storytelling and Gamification

The preservation and promotion of cultural heritage has been a major focus of European and international policy makers and researchers. Access to it is transformational (europeana.eu), which is why new technologies seem to be a good opportunity in doing so, especially in education. The young generation (Gen Z) is one of “digital natives”, as a result of their early exposure to the Internet and electronic gadgets. Thus, they usually expect more engaging experiences. At the same time, games have a powerful role in improving key skills and competencies required for success in education and professional life (Pellegrino, Hilton, 2012). Thus, this paper will focus on understanding gen Z's expectations from cultural heritage sites and activities. Could the use of gamification in presenting cultural heritage information contribute to the increase of visitors' interest and engagement with different cultural heritage sites? What about disseminating information (for example about museums) in the age of big data? How can cultural heritage sites keep up with users' preferred channels for communication?

PATRIMOINE CULTUREL : ACTEURS ET PROJETS

Baptiste Cottard, Université de Bourgogne

Pour une sensibilisation de la communauté universitaire au patrimoine scientifique

A l'occasion de la célébration de ses 300 ans, l'université de Bourgogne a présenté une exposition dédiée aux prototypes scientifiques des laboratoires du territoire. Cet événement était une adaptation de l'exposition nationale présentée à Paris en 2020 et conçue par le réseau national PASTEC, piloté par le Conservatoire National des Arts et Métiers. Membre de ce réseau depuis plus de quinze ans, l'université sauvegarde, inventorie et valorise ses collections auprès de différents publics. L'exposition Prototype Objet Particulier a été l'occasion de mettre en lumière ces objets issus de la recherche en train de se faire et constituant le patrimoine de demain. Ayant par nature, aucun caractère historique, ces outils illustrent toutefois à eux seuls la dimension dynamique du patrimoine scientifique des universités. Elaborés et fabriqués in situ dans les laboratoires, les prototypes sont le fruit de collaborations entre les chercheurs, les ingénieurs d'étude et les techniciens. Au prisme du programme de sauvegarde national, ces outils incarnent, par leur innovation technique et les aventures humaines qui s'y rattachent, des jalons de l'histoire des sciences à venir. Au regard des outils

anciens présents dans les collections, ils soulignent également une histoire des savoir-faire et des champs d'expertise de la région à l'échelle nationale et internationale. Ces prototypes deviennent ainsi des marqueurs d'identité et de légitimation du laboratoire et de l'université dans la recherche. Plus largement, cet évènement a été un outil de sensibilisation auprès de la communauté universitaire à la sauvegarde de son patrimoine matériel et immatériel et à sa valorisation.

Ana Pascu, Musée national du paysan roumain

Acteurs du patrimoine en Roumanie: de bénévolat à l'entrepreneuriat culturel

Garcia-Bardidia Renaud, Girard Pénélope et Viau-Courville

Mathieu, Université de Bourgogne

Des acteurs privés dans un écosystème culturel ? Une exploration qualitative

La manière dont un lieu culturel travaille dépend son écosystème (Jung 2022). La part du privé, qui va de la collaboration avec des freelances au mécénat par des grands groupes, est croissante, mais pose question au secteur (Mairesse et Rochelandet 2015). Elle reste pourtant peu étudiée au-delà des musées privés (Kolne et al. 2022) ou de la recherche de financements alternatifs. Le lien avec des acteurs privés, et plus largement avec des industries créatives et culturelles aux contours flous (Mickov et Doyle 2018), sont particulièrement peu investigués en France. Il s'agit donc de mettre au jour la participation de ces acteurs au fonctionnement des lieux culturels. C'est ce que vise le projet Dyneco-ICC qui fait collaborer l'OCIM et le CREGO-PARC à partir d'une exploration de trois écosystèmes particuliers : celui d'un ensemble de tiers-lieux culturels dans une zone rurale, celui d'un muséum-aquarium et celui d'un muséum progressivement devenu la direction biodiversité d'une métropole. Les vingt entretiens réalisés auprès des personnels de ces lieux et de leurs partenaires montrent la diversité des formes de leurs écosystèmes culturels, et donc de leur intégration dans leur territoire. Les partenaires privés y sont au cœur d'expérimentations face à la rigidité des marchés publics voire de l'action publique. Leur mobilisation suppose cependant d'inventer des modes de gestion de ces partenariats, et parfois de nouveaux postes et un organigramme, mêlant affinités, co-construction des projets et respect de l'équité dans le cadre du service public.

Gana Kenza et Garcia-Bardidia Renaud, Université de Bourgogne
**Le patrimoine au cœur de l'expérience des jeux vidéo historiques :
Comprendre l'expérience de consommation d'une pratique
vidéoludique**

Selon l'agenda 2030 pour le développement durable, le patrimoine est un moteur d'un développement socialement, économique et écologiquement durable. Le nouvel agenda urbain de l'UNESCO met l'accent sur le rôle important que joue le patrimoine culturel pour rendre les villes inclusives, sûres, durables et résilientes . De telles politiques s'appuient sur les bâtiments historiques, les sites archéologiques, les monuments mais aussi les aspects immatériels du patrimoine (Richards, 2022). Avec l'émergence de nouveaux croisements entre différents secteurs, le patrimoine culturel a connu des transformations en se développant avec un objet culturel prometteur : les jeux vidéo historiques (Siegel et al., 2020). Ce croisement entre culture, patrimoine et tourisme donne lieu à des recherches en sciences sociales, en tourisme et en marketing (Richards, 2018) qui indiquent l'intérêt d'y observer des formes de consommation patrimoniale (Shaheer, 2021 ; Boutonnet, 2022). Cette recherche vise ainsi à analyser la manière dont le patrimoine culturel se présente dans un objet vidéoludique (Assassin's Creed) et les effets de cette combinaison sur l'engagement des individus par rapport au secteur touristique et patrimonial. Elle tente de mettre au jour les formes d'apprentissage qui peuvent en découler. L'analyse d'onze entretiens semi-directifs fait apparaître des liens possibles entre l'expérience de consommation du jeu vidéo et celle de la visite d'un lieu touristique. Cette combinaison permet au joueur de se balader dans le jeu, visiter et découvrir le patrimoine inséré (Wei, 2019), ouvrant la voie à de nouveaux usages de l'histoire et du patrimoine.

Ana Lopez Navajas, Université de Valence
**Women's Legacy : un projet pour la restitution dans les classes du
patrimoine culturel créé par les femmes**

Le projet Women's Legacy vise à répondre à un besoin européen commun : récupérer le patrimoine culturel des femmes et les inclure à leur juste place dans les supports pédagogiques pour reconnaître leur rôle de protagonistes de la culture et de l'histoire et redonner de la valeur à la société et à tous les peuples, le patrimoine culturel qui nous a été caché. L'objectif est provoquer un changement décisif dans la transmission de la culture en classe qui restaure l'héritage culturel et historique des femmes et leur donne le rôle social qu'elles ont toujours eu, dans le but de construire une culture véritablement universelle et de contribuer, de la base, à la l'éradication des inégalités entre les sexes. Pour cela, des instruments d'intervention didactiques sont proposés qui facilitent l'inclusion des références féminines et leurs apports dans les contenus éducatifs européens. Nous offrons des

ressources en ligne, ouvertes et accessibles qui serviront à récupérer cet immense patrimoine culturel méconnu, qui déforme le concept de culture et de corriger la vision androcentrique de la culture transmise par les systèmes éducatifs. Women's Legacy : un projet pour la restitution dans les classes du patrimoine culturel créé par les femmes

Diana Nechit et Andrei C. Șerban, Université Lucian-Blaga de Sibiu

La festivalisation urbaine: revisiter le lieu théâtral. Le cas du Festival International de Théâtre de Sibiu

Notre article vise une analyse de la manière dont le Festival International de Théâtre de Sibiu (FITS) s'inscrit dans un territoire urbain (la ville de Sibiu), devenant un instrument de développement et d'aménagement urbain. Le FITS se caractérise par la mobilisation d'un nombre de plus en plus croissant d'espaces divers transformés en lieux théâtraux. Ainsi, la ville devient chaque année, pendant dix jours, un théâtre géant et on assiste de la sorte à la transformation d'un lieu en un équipement de spectacle. Notre analyse va faire un repérage au niveau des lieux théâtraux permanents voués traditionnellement au spectacle théâtral (théâtre, philharmonie, centre culturel, etc.) ou des espaces non conventionnels et modulaires, réhabilités dans le but de servir comme espace théâtral (des anciens fabriques et lieux industriels). Un segment important dans cette approche est représenté par les lieux de culte (les églises) ou les sites architecturaux (centre-ville, murailles, Grande Place, etc.) qui appartiennent au patrimoine culturel matériel et qui sont transformés soit en espaces théâtraux, soit en salles de concerts ou spectacles de rue ou vouées aux expositions temporaires. Non dernièrement, on propose de surprendre les productions inédites qui ont lieu dans des espaces « éphémères » ordinairement non destinés à cet usage. Dans ce dernier cas, les événements produisent des pratiques spectaculaires insolites qui peuvent susciter une volonté d'appropriation plus durable des lieux.

FESTIVALS AND PERFORMING CULTURAL HERITAGE

Alin Croitoru and Ionela Vlase, Lucian Blaga University of Sibiu

Explaining (Un)welcoming Attitudes towards Festivals of Minorities: Evidence from Central Romania

Public space is a place of dispute and various categories of people aim to appropriate parts of it in order to gain visibility and legitimacy. Material artefacts and other symbols (e.g., monuments, commemorative plaques, street names) structure the geography of the cultural heritage and (re)produce social inequalities. However, at local and regional levels, festivals and cultural events can represent important means for challenging the

hegemonical discourse about the identity of a city/region in order to create more inclusive cultural environments. After decades of promoting a homogenous national identity and marginalizing minorities during communism, Romania entered during transition in a phase of democratizing the public space and making room for accepting distinctiveness. We explore this process in Sibiu, a region located in the central part of Romania, by looking at social attitudes towards celebrating different types of minorities (e.g., Roma ethnics, religious minorities, LGBTQ+). Empirical data derived from a multi-method research design inform about the (un)welcoming attitudes towards queer festivals and other forms of celebration of minorities within the public space. On the one hand, survey data allow us to offer a general image on the process and to use regression models for understanding certain factors behind positive/negative attitudes towards festivals dedicated to minorities. On the other hand, qualitative data collected through semi-structured interviews and focus-groups interviews provide in-depth insights into local inhabitants' stories and experiences.

Raluca Mureşan, Lucian Blaga University of Sibiu

Local Cultural Festivals as Spaces of Inclusion – The Festivals Organizers' Perspective

In addition to their contribution to the economic development of the area and the attraction of tourists, festivals bring important social benefits to the communities that host them. Social goals that can be pursued by festival organizers include social inclusion and engagement, enhancing the feelings of belonging to the community, increasing tolerance, and accepting diversity. Festivals "bring people together" and are perceived as manifestations of the acceptance of diversity, which facilitate connections and relationships between participants, but also the interaction between people of different ethnicities, of different ages or belonging to different social categories, social interaction being, moreover, one of the important aspects through which they contribute to social inclusion. This study aims to analyze the opinions of approximately 20 cultural festival organizers from the Sibiu area in order to identify to what extent they propose to pursue some social goals through the events they organize and what provisions or measures they have adopted in this regard. The opinions will be collected through the semi-structured interview. Following these interviews, we will try to determine if the organizers of festivals adopt certain strategies by which they aim to ensure social inclusion, looking, in particular, at aspects such as ensuring equal access to culture, regardless of ethnicity, religion, gender or income, but also if they are aware of the recreation needs of people with disabilities. Equally, we will try to determine to what extent these cultural events contribute to community development, to the creation of stronger and more inclusive communities.

Oana Marin, Lucian Blaga University of Sibiu

**The Premises of Heritage Exploration through Performing Arts Markets.
Case Study: The Sibiu Performing Arts Market**

Despite the fact that the concept of an arts market has a history of over two millennia, with an early depiction of an art transaction dating from the Ancient Greek Civilization, a performing arts market, focused on the live presentation in front of the interested stakeholders in the framework of a showcase or a festival, represents a more recent approach to sharing and disseminating cultural and artistic products. This paper proposes an analysis, both vertically, on the chronological development of practices and work models, as well as horizontally, on the local and international impact and strategies, of the sole market of this type in Romania, the Sibiu Performing Arts Market, and the way it can contribute to the promotion of local cultural heritage. When it comes to this matter, the performing arts market can act both ways: once, by disseminating intangible cultural heritage through local artistic products that can be identified as remarkable traces of autochthonous culture, and twice, by facilitating the discovery and exploration of cultural patrimony by artists, creators or cultural managers, that can ultimately lead to creating site-specific works. The research also explores foreign models or new methods of development of an arts transaction system, focusing on the dualism between business and humanities, while highlighting the imperativeness of finding strategies that align to a glocal thinking towards promoting both tangible and intangible cultural heritage.

Miki Braniște, Babeș-Bolyai University, Cluj-Napoca

Open Attachment and Living Rural Heritage

Transylvania has a complex history that makes the attachment to noble castle heritage in rural areas a process sometimes not started, unfinished or ignored, depending on the history and social relations of the place. The management of public institutions administering such heritage sites tends to reflect the ambiguous relationship between classes, political-economical changes, social processes, etc. and may even present a convenient version of history. Who does actually benefit from the convenient version? Who does it harm and what effects does it have? What does this "convenient" mean when institutions are pressured, for lack of funds, to produce artistic content for tourists and the local community is not included in the institutional strategy? Financial pressure can transform the artistic and cultural programme, can curate partners, collaborators and can guide the vision of the place. The risk for these institutions is that management becomes entrepreneurship and many of the events have a festival dimension, designed for an external audience. How can a post-national artistic-heritage vision be developed so that history does not become a commercial object and community is not just a buzzword?

CULTURAL POLITICS OF HERITAGE

Alexandra Horobet, Lucian Belaşcu, and Zeno Dinca, Bucharest
University of Economic Studies / Lucian Blaga University of Sibiu

Exploring the Economic Performance of Cultural Industries in the European Union: A Cluster Analysis

The preservation of cultural resources stands out as a challenge that demands a committed comprehension of the national heritage of each country and how efficiently their cultural wealth is employed in generating monetary benefits. Europe is one of the largest and richest epicenters of human society, accommodating hundreds of ethnic groups spread across several dozen countries, each with its unique history and endowments. The European Union is the culmination of Europe's community ethos, yet among its members the concern for the health of the cultural sector would be displayed asymmetrically, driven by geographical and economic factors. This study examines the economic performance and demographic characteristics of cultural activities and enterprises in the European Union. The EU nations are divided into groups based on the size and operational efficacy of their cultural sectors using cluster analysis. Numerous variables are considered, including business demographic and performance data related to the size, number, operating profits and productivity of enterprises carrying activities related to the cultural sector. Private and public spending on cultural products and services are also recognized as measurements indicative of countries' cultural dimensions and therefore are included in our analysis. By identifying the countries where the cultural environment is weak and where is strong, this study highlights the features of Europe's cultural heritage but also countries' ability to monetize their cultural traits and endowments. The information provided here can be beneficial to national and international authorities and organizations seeking to support, fund, and improve the cultural patrimony of the European Union.

Ovio Olaru, Lucian Blaga University of Sibiu

Branding Germanness in Transylvania

Following the 1989 Romanian Revolution, the German ethnic group in Transylvania has become a hotly debated topic; seen by many as a beacon of civilisation during the tumultuous '90s, the myth surrounding them has lingered in their absence. Their image in the collective consciousness, however, is currently instrumental in Transylvanian regional branding. But this branding does not focus exclusively on tourist destinations - such as the Saxon dwellings - or products originating in the Transylvanian region, but acts as a mechanism through which social dumping is labeled as social mobility, and German companies are framed as continuing the civilisational undertaking of the first Saxon colonists, thus attracting labour force from

other regions and strengthening the myth of Transylvanian development and forward-thinking entrepreneurial ethos.

Oana Mateescu, Babeş-Bolyai University, Cluj-Napoca
Critical Heritage and the Reproduction of Inequalities

This study starts from twin premises: that heritage narratives must be articulated critically and dialogically, and that they cannot be analyzed separately from the political-economic context of their production. The setting is the newly restored Teleki castle in the village Posmus (Bistrita-Nasaud), where I carried out ethnographic research within the framework of the interdisciplinary project Castel Viu: Artă și comunitate la Posmus (Living Castle: Art and Community in Posmus). I want to highlight the political, social and cultural challenges involved in restoring a local monument to historical inequality. The restoration project's time frame explicitly draws on the noble history of the Teleki family, silencing or erasing the feudal and post-feudal stories of labor extraction that are patterned on ethnic lines (Roma, Romanian, German). The emerging heritage narrative encourages admiration for (or even identification with) the cultural extravagance of the aristocracy, without considering the social costs. The glorification of the aristocratic past is hardly the only available strategy for establishing the castle as critical heritage. Heritage, by definition, tells a story of reproduction: what does the castle reproduce? What are the current political-economic processes that explain these choices of heritage narrative? Furthermore, is the blurring of past inequalities also a commentary on present ones? Alternatively, these questions can be reframed in terms of temporal and social distances: how is memory (and forgetting) reproduced in conjunction with the reproduction of inequalities and (ethnic) exclusions? Where are the omissions and contradictions of this process?

Monica Stroe and Bogdan Iancu, National School of Political Studies and Public Administration Bucharest
The Politics and Poetics of Food Heritage Authentication in Romania: Norms, Practices, Discourses in Transnational Perspective

Food's potential to enforce collective identities is acknowledged by national, transnational and supranational institutions and organisations (governments, the EU, UNESCO, Slow Food etc.), through protectionist policies, heritagisation strategies and cultural diplomacy. The recognition of the heritage status can be formalised (such as through the EU's territorially-embedded certifications, the Protected Geographical Indication (PGI) and the Protected Designation of Origin (PDO), or can be negotiated informally. Shifting the focus from the post-socialist and the post-EU-accession contexts to the recent context of rising populism, Euro-scepticism and nationalist

backlash, the paper aims to explore how the new facets of gastronationalism in Romania are integrated in the discursive strategies of food producers, cultural brokers and other stakeholders active in food heritagisation processes. The research poses the following questions: What are the main symbolic resources employed by producers and other social actors to construct added value of local food products in Romania? How do Romanian producers and other social actors interpret, localise and employ the various authentication instruments and facilities provided by institutional or private actors? What is the role played by the poetics of authentication in the disconnection of heritagised food products from their commodity status?

Mihai S. Rusu, Lucian Blaga University of Sibiu

“Mihai Eminescu is Everywhere”: Charting the Memorial Spatialization of a National Icon

Mihai Eminescu features prominently at the core of Romania’s pantheon of cultural heroes. Soon after his untimely death in 1889, at the age of 39, Eminescu was canonized as the “national poet.” Drawing on several strands of scholarship from social memory studies, critical toponymies, and cultural geography, this research sets out to examine Eminescu’s memorial cult in Romania. In particular, culling together four complete datasets of commemorative artefacts dedicated to Romania’s national poet (public monuments, street names, school nomenclature, and the toponymy of cultural centers), the paper charts the regional spatialization of Eminescu’s memorial posterity.

IDENTITIES IN CULTURAL HERITAGE

Daniela Stanciu-Păscărița, Lucian Blaga University of Sibiu

Les lieux de sociabilité. The Urban Public Space in Post-imperial Realities. Case Study: the Habsburg Cultural Heritage in Sibiu and Braşov

This paper aims to capture the metamorphosis of urban public spaces in Transylvania after the Great War from a historical and anthropological perspective. Of interest are those lieux de sociabilité frequented by urban actors for leisure, both outdoors and indoors. Therefore, the analysis of the urban architectural heritage, represented by cafés, taverns and restaurants on the one hand, and parks and promenades on the other, will reveal the way in which public space was conceived. One of the research questions is how the Habsburg cultural heritage can be traced in the cities of Sibiu and Brasov in the post-imperial interwar period. We thus interrogate the way urban heritage is organised by linking it directly to its forms of inspiration and to the urban actors who frequent the spaces of sociability and entertainment. The sources of the research are archival documents, press and visual sources.

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Florin Dumitrescu, Transylvania University of Braşov

The Market behind the Superstore: Romanian Fairways Threatened by Urban Progress

The paper follows the evolution of some markets and fairs in several Romanian cities that generated commercial fairways and thus participated in urban development. An increased emphasis will be placed on cases of markets obscured/covered up or threatened with extinction due to abusive modernization and gentrification in recent years (ironically, in the very urbanistic sense they have generated). The paper is based on the author's recent ethnographic research in the fair/market area of several Romanian towns. It documents the immaterial, sociable-relational character of Romanian markets, the so-called târgoveţie/precupeţie. The project aims to demonstrate the immaterial cultural heritage character of the târgoveţie/precupeţie, in the form of practices, interpersonal and intercultural relations, tradition and perpetuation of a specific social atmosphere.

Delia Ştefenel and Mădălina Mirea, Lucian Blaga University of Sibiu / Forest Stewardship Council, Bonn

Towards Assessing Multiple Identity Domains and Well-being in Culturally Diverse Germany

The aim of the present paper is to assess the multiple facets of personal identity in the context of culturally diverse Germany, and their impact on well-being, conceived as an indicator of quality of life. Data were collected among native Germans and people with migration background living in Southern Germany (N=172), using adapted versions of the Utrecht-Management of Identity Commitments Scale (U-MICS) (Crocetti et al, 2008), Satisfaction with Life Scale (SWLS, Diener et al., 1985) and Multigroup Ethnic Identity Measure Revised (MEIM-R, Phinney, Ong, 2007). The psychometric properties of the measures were assessed, confirming U-MICS three component identity model (commitment, in-depth exploration, reconsideration of commitment). Our main findings highlight identity formation differences in religious, family and ethnic domains, with significant relations between identity dimensions and well-being, both for majority group members and minority migration communities. Implications of the study for migrants' cultural belonging and acceptance in host countries are discussed.

Amalia-Ludmila Pavelescu, Lucian Blaga University of Sibiu
Transnational Connections in the Fields of Ethnography and Folklore as Viewed by Romanian Researchers

The presentation will focus on Romanian ethnographic and folkloric studies based on researches in the 19th, 20th and 21st centuries that prefigure a common European heritage. The study is based mainly on monographs and edited volumes, most of them very descriptive, but with value in details and information which requires more follow up studies in cooperation with scholars from other cultural spaces in the EU. Our article contributes to the awareness of the value of these studies that could open new knowledge production of the past and present related to the European heritage. The traditional view of cultural heritage needs a new perspective shaped in a larger European context and with multiple voices from different cultural spaces. The main method of presentation is the narrative one and has in view semantic values, interpretations, transnational connections and memories. Although socio-cultural setting differs, there are shared themes, myths, cultural memories, values, social and moral conventions, and similar tangible heritage. Behind conventions, there was a functional utility in most cases which could be viewed through intertextuality..

Andrei Popa, Brukenthal National Museum, Sibiu
Conflicting Views on Cultural Policies: The Manipulation of Art Through Commercialization and Bureaucratization

While art can be perceived as a leisure activity or a form of personal expression, it is often influenced and instrumentalized by various factors, including political agendas. Cultural policies can play a significant role in shaping the art world, they are present through funding and resource allocation, selective curatorial and exhibition practices, critical reception and awards, and can range even to propaganda practices. This article analyzes a period of the past, namely the Cold War era, with its clash of two contrasting ideologies: capitalism and communism, each with its own approach to art and culture. Both sides sought to utilize art as a means of promoting their respective ideologies and influencing public opinion. While the specific policies and strategies varied between countries, there were overarching tendencies that can be identified. The emergence of Abstract Expressionism in the West for example, as well as the dominance of Socialist Realism in Eastern Europe, both have disrupted a normal course of events and generated reactions that continue to shape the art world even today.

CULTURAL HERITAGE IN LITERATURE AND ART

Andrei Terian, Lucian Blaga University of Sibiu

“Canon” vs. “Heritage” in Literary Studies

This paper examines the conceptual tensions and methodological divergences between “canon” and “heritage” as operative terms in contemporary Literary Studies and Heritage Studies. Although both fields address questions of cultural value, collective memory, and transmission across generations, they employ distinct vocabularies that shape their respective analytical frameworks. Literary Studies traditionally mobilizes the notion of the “canon” to discuss textual selection, authority, and aesthetic evaluation, emphasizing the autonomy of literature and the critical practices that legitimize certain works over others. In contrast, Heritage Studies uses a language centered on “heritage,” “preservation,” “communities,” and “cultural significance,” foregrounding social processes, institutional mediation, and the politics of representation. By comparing how each discipline formulates issues of inclusion, exclusion, legitimacy, and continuity, the paper argues that the terminological gap between “canon” and “heritage” reflects deeper epistemological differences: one rooted in evaluative criticism and disciplinary tradition, the other in participatory, policy-oriented frameworks. Yet these divergent vocabularies also offer opportunities for productive convergence, particularly in debates on cultural diversity, decolonization, and digital mediation. Ultimately, the paper highlights how interdisciplinary dialogue can enrich both fields, encouraging a more dynamic understanding of how societies select, value, and transmit texts as part of their cultural inheritance.

Carles Padilla-Carmona, University of Valencia

The Legend of Meșteru Manole between Medieval and Modern Literary Tradition

We find no direct literary precedents or sources in ancient Greek or Latin literature for The Legend of Meșterul Manole. This story has developed within Romanian folklore and oral tradition over the centuries. However, it is important to note that the legend of Meșterul Manole shares thematic and structural elements with similar stories and myths found in various cultural traditions. Such common themes may include sacrifice, duty, the conflict between love and obligation, all in the context of the construction of palaces or, above all, temples. Victor Hugo's "Notre-Dame de Paris" or Ken Follett's "The Pillars of the Earth" follow this tradition.

Ioana Baci, Gheorghe Asachi Technical University of Iași

Reassessing the Heritage of the Chivalric Past: David Lowery's *The Green Knight* (2021)

Based on the anonymous fourteenth century romance *Sir Gawain and the Green Knight*, David Lowery's 2021 film adaptation retains the original text's ambiguity in problematising the status of the hero in a changing world. A quest for self as much as a search for the chivalric values of honour, Gawain's sense of identity is challenged by views of masculinity attached to the knight's code of conduct. The film's contribution is significant as it conveys a vulnerable portrayal of masculinity, leaving the fallacy of male infallibility generally ascribed to the hero behind, while re-negotiating the male stance towards nature and the outside world (represented, in our view, by the Green Knight). The paper will focus on highlighting the ways in which the film addresses the intersection of chivalric code, heroism and the cultural heritage of masculinity, probing it where it has been most challenged in most recent contemporary times: in its relationship with nature and femininity.

Eva Nicoleta Burdușel, Lucian Blaga University of Sibiu

Literature as an Invaluable Asset for Intangible Cultural Heritage

The paper aims to present a twofold perspective: on the one hand providing a theoretical dimension of cultural heritage and cultural diversity mainly related to the UNESCO Conventions (Paris, 2003, 2005) in addition to a recent approach to cultural diplomacy, on the other hand it sets the goal of highlighting the role of literature as a fundamental connector of cultural diversity, promotor of cultural identity at a global scale. Literary heritage represents a significant component in the framework of a comprehensive approach to intangible cultural asset. Cultural exchanges represent a successful connector in a multipolar world, genuine vector of innovation and creativity as well as promoting the image and identity of a country – a fundamental pillar in public diplomacy. Moreover, the power of culture will be brought to the forefront through the present study as the most effective vector of survival and endurance in the face of global challenges, as literature acts as a repository of collective memory, preservation of identity and raises awareness about cultural diversity, enabling interculturality and the understanding of such concepts as: multiperspectivity, mental maps and framing. The overarching goal is to set forth a plea for the humanities to counteract the civilization of the spectacle, in addition to emphasizing the role of art to raise the individual and global awareness of the living and enduring power of literature to connect heart and mind, culture to culture and set us thinking about the need of balancing a pragmatic mind, scientific approach to life and market-oriented efforts with a profoundly human and moral understanding of the essence of life. The paper reinforces the power of culture not only to connect individuals to a homogenous and coherent

community, to enable national survival throughout millennia, to endure dominance and preserve its tangible and intangible heritage as the most valuable asset of continuity and worldwide harmony.

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Johanna Turunen, University of Jyväskylä
Ionela Vlase, Lucian Blaga University of Sibiu

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