

TECH4CULTURE 3° SUMMER SCHOOL “ETHICS AND CULTURAL HERITAGE”

28-29-30 JUNE 2021

Abstracts

Marco Malagodi

Title

To sample or not to sample: does it even matter? A comparison between non invasive and micro-destructive analysis: the case of historical violins.

Abstract

The lecture is aimed at stimulating the discussion about the opportunity to sample artworks for acquiring information on the stratigraphy of the manufacts. At the same time, to discuss the potential and limitations of the non-invasive approach to the complex case of the ancient violins. Generally, technical investigations of the constituent materials of artefacts could require the procedure of sample taking, which may be considered ethically not acceptable. In case of movable manufacts, such as for instance paintings, ceramics, manuscripts, or violins, where sampling is limited or impossible, the non-invasive procedure appears the only solution, with all the limits of this approach especially in the study of the stratigraphy of the finished surfaces. The analytical procedures that will be discussed during this lecture will show different analytical strategies to better perform both approaches, from both the ethical and the scientific point of view.

Short Bio

Graduated in Chemistry, Marco Malagodi is currently Associate Professor at University of Pavia (Department of Musicology and Cultural Heritage). His main research activity is focused on the study and characterization of historical musical instruments, with particular interest in the study of the varnishes and wood treatments. He gives four courses at the University of Pavia on topics related to Chemistry of Cultural Heritage. Since 2013, he is the Scientific Head of the “Arvedi Laboratory of non-Invasive Diagnostics” and he is member of the Scientific Committee of the Museum of the Violin in Cremona. He published numerous papers international research Journals dealing with the conservation field of musical instruments, and he attended several international conferences.

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Stefano Musso

Title

Ethics in and for conservation/restoration of built Heritage

Abstract

Since at least two centuries, European and western culture interrogate themselves about the fate of our built and historical heritage. "Why" and "What" to preserve among the legacy left by past generations, in any time, "How" to intervene on the traces of the past in order to achieve this goal are recurrent questions in this delicate ideal and operative field. Every provisional and always arguable answer to these questions hide or rise many and deep issues of ethic nature. The lecture will explore some of them with reference to the contemporary world and society.

Short bio

Stefano Francesco Musso, architect, PhD and full professor of Restoration, has been Dean of the Faculty of Architecture of the University of Genoa and is Director of its School of Specialization for Architectural Heritage and Landscape. He is past President of EAAE-European Association for Architectural Education and coordinator of its Network on Conservation and has been President of SIRA-Italian Society for Architectural Restoration. He has been visiting professor in many foreign universities and taught in training courses for UNESCO (Albania, Israel) and chaired the ICOMOS-European Commission Expert Group “Cherishing heritage: developing quality principles for interventions on cultural heritage. He is author of Restoration projects and of 300 scientific publications in Italy and abroad.

Christian Greco

Title

Why we should preserve the past: the construction of memory

Abstract

The idea has taken root that society has a moral obligation to preserve ancient artifacts for posterity, thus countering the destruction caused by the passage of time. To fully understand the relationship between humanity and its past, it is, therefore, useful to define certain categories such as “memory” and “oblivion”. We all perceive death as a traumatic passage, a dramatic break between the present and the past. This imposes a decision regarding the preservation of the memory of the dead. Keeping alive in the present the memory of those who have left us, making their names endure and preserving the traces of their actions is certainly a conscious choice. In ancient Egypt, a number of practices were performed to allow life to go on beyond the limits of earthly existence and the memory of ancestors to live on in posterity. By personally arranging for the construction of their funeral monuments, the Egyptians had texts engraved on them containing their name, titles and the principal activities they carried out in life, thus permanently preserving the memory that, in general, is merely entrusted to posterity instead. The commemoration of the dead is undoubtedly the original core of what must be understood as a culture of remembrance. If a culture of remembrance is mainly built on reference to the past, and if the past comes to be when one becomes aware of a difference between the present and more distant times, then death is the primal experience of this difference and the memory associated with the dead is the original form of cultural memory. If we distinguish between communicative memory and cultural memory, it is evident that the commemoration of the dead belongs within communicative memory, yet at the same time, it is cultural memory to the extent that it involves its bearers, its institutions and its specific rites. The memory of the dead is also articulated as retrospective and prospective recollection. Retrospective commemoration is the most general, primitive and natural form of commemoration. It is how a society lives with its dead and keeps them

alive as the present progresses, thus constructing an image of itself as a whole that necessarily includes the dead. In the prospective dimension, however, the central point is that of glorification and fame, the tools, that is, for making oneself unforgettable and acquiring celebrity. The central aspect of the retrospective dimension is that of pietas, namely ways to personally ensure that others are not forgotten. With its combination of the retrospective and the prospective dimension, the commemoration of the dead in ancient Egypt is a special case. This combination did not arise only from the fact that the single individual, having just risen to the summit of high state offices, was in a position to have an imposing tomb erected and thus to construct his own commemoration prospectively. Behind and beyond such expenses, there was a specific form of reciprocity, whereby from posterity they expected a piety at least similar to that which they dedicated to their ancestors. The social network of reciprocity was thus translated here into a temporal dimension that could lead as far as eternity. Ancient Egypt, therefore, stands as an extreme case, and not only by virtue of its immense necropoleis with their grandiose funeral monuments. The tomb of imposing dimensions was nothing but the outward symbol, the physical representation of an exemplary life conducted according to the dictates of morality. “The true monument of a man is his virtue,” says an Egyptian proverb. The virtues of reciprocity – gratitude, love of family, civic sense, solidarity, loyalty, awareness of responsibility and duties, fidelity and piety – played a central part in Egyptian ethics. These virtues informed and were meant to direct the daily existence of each person before his or her death. Their logical continuation was in the afterlife, and was equally important to the Egyptians. However, material monuments were not the only vehicles of this perpetuation. A name could live on even simply by being uttered: “A man lives if his name is spoken,” as another Egyptian saying goes. In a more or less attenuated form, the principle of memory in its two dimensions – the glorious action that exhorts others to remember, and piety which, in its turn, remembers with honor – is active in all societies.

The hope of continuing to live in a community and the idea of your own dead being with you as the present progresses probably belongs to the elementary and universal structures of human existence. Commemoration of the dead is the paradigm of a memory that establishes a sense of identity; through its bond with the dead, generated by memory, a community is sincere in its identity.

Short Bio

Born in Arzignano (VI) in 1975, Christian Greco has been Director of the Museo Egizio since 2014. He managed a refurbishment of the museum building and a renovation of its galleries, completed on March 31st 2015, whereby the Museo Egizio was transformed from an antiquities museum into an archaeological museum.

Trained mainly in the Netherlands, he is an Egyptologist with vast experience working in museums. He curated many exhibition and curatorial projects in the Netherlands (Rijksmuseum van Oudheden, Leiden; Kunsthal, Rotterdam; Teylers Museum, Haarlem), Japan (Okinawa, Fukushima, Takasaki and Okayama museums), Finland (Vapriikki Museum, Tampere), Spain (La Caixa Foundation) and Scotland (National Museum of Scotland, Edinburgh).

While at the head of the Museo Egizio, he has set up important international collaborations with museums, universities and research institutes all across the world.

Greco is also a dedicated teacher. He is currently teaching courses in the material culture of ancient Egypt and museology at the Università di Torino e Pavia, the Scuola di Specializzazione in Beni

Archeologici of the Università Cattolica del Sacro Cuore in Milan, the Scuola IUSS in Pavia and the New York University in Abu Dhabi.

Fieldwork is particularly prominent in Greco's curriculum. For several years, he was a member of the Epigraphic Survey of the Oriental Institute of the University of Chicago in Luxor. Since 2011 he has been co-director of the Italian-Dutch archeological mission at Saqqara.

Greco's published record includes many scholarly essays and writings for the non-specialist public in several languages. He has also been a keynote speaker at a number of Egyptology and museology international conferences.

Sagita Mirjam Sunara

Title (Lecture 1)

Exploring the possibilities of reconstructing missing elements of the sculptures from the Sisak Steelworks Sculpture Park

Abstract

Sisak Steelworks Sculpture Park (Croatia) is a collection of 38 outdoor metal sculptures that were produced during the 1970s and the 1980s by artists from the former Yugoslavia who participated in the Sisak Steelworks Artists' Colony. The lecture will provide an explanation of the context in which the sculptures were created and the reasons for their current poor state of preservation. The sculptures that are preserved only partially will then be discussed, and the possibility for the reconstruction of the missing parts will be examined. The lecture will end with a presentation of a problem-based learning exercise that focused on one particularly damaged artwork. The exercise was intended for conservation-restoration students, and aimed at exploring the possibilities of minimal intervention and even non-intervention.

Title (Lecture 2):

Treatment and presentation of the sculptures that were not fabricated or completed in line with the artists' wishes

Abstract

The lecture will start with a presentation of the interviews that were conducted with the artists who participated in the Sisak Steelworks Artists' Colony, which lead to a discovery that some sculptures from the Sisak Steelworks Sculpture Park were not fabricated or completed in line with artists' wishes. The case of the half-finished sculpture *Man and Woman* by Petar Barišić will be explored in depth, as the treatment that the artist has proposed for that artwork opens up the question of how the Artists' Rights Act relates to the Act on Protection and Preservation of Cultural Goods. Should the artist be allowed to finish his sculpture 40 years later?

Short bio

Sagita Mirjam Sunara earned a degree in conservation-restoration from the Arts Academy in Split in 2005 (field of speciality: easel paintings and polychrome wood). She obtained a doctoral degree in art history from the Faculty of Humanities and Social Sciences in Zagreb in 2017. She started working at the Arts Academy in Split – Conservation-Restoration Department in 2005. Currently she is an assistant professor, and teaches courses on conservation-restoration history and theory, documentation, preventive conservation, easel painting and polychrome wood conservation-restoration, and the artist interview. In parallel to her work at the Arts Academy, for five years she worked at the Croatian Conservation Institute – Department in Split, where she gained experience in conservation-restoration of stone. She spent one semester as a visiting teaching fellow at the Winterthur / University of Delaware Program in Art Conservation (WUDPAC). Over the last ten years her research interests have focused on the conservation-restoration of outdoor sculpture in general and of the Sisak Steelworks Sculpture Park in particular. She coedited the book *The Conservation of Sculpture Parks* (Archetype Publications). She is included in the international project Conservation of Art in Public Spaces (CAPuS); she manages the project on behalf of the University of Split, and coordinates the activities of the Croatian research group. She developed a digital repository of the CAPuS project, and produced an educational documentary

Catherine Rivière

Title

The Vatican Ethnological Materials Conservation Laboratory: From ethics to practice

Abstract

The Ethnological Materials Conservation Laboratory has focused for twenty years its attention on the conservation of the precious Vatican Ethnological Collections, representatives of the cultures of peoples from all over the world. The objects in the different collections, Asia, Oceania, Africa and Americas, should not be seen only as invaluable, ancient or delicate artefacts that must be carefully preserved but also as transmitters of heritage and cultural ambassadors which allow us to learn about their original contexts and to connect with their cultural environments.

Thanks to the experience gained through exchanges with different cultures and through the international “Sharing Conservation” conferences, the Laboratory helps to promote a new approach to conservation, supporting the discussion and sharing the conservative experiences for the protection of a multi-cultural heritage and the valorisation of cultural diversity with the perspective of promoting the ethical issues also in the training of the new generation of conservators.

The Laboratory's team is involved in a careful interdisciplinary study of the collections and the research for the most appropriate conservation strategies as part of an integrated conservation project. Particular attention is given to the study and learning of traditional techniques of construction of the objects, both in the preliminary stages of identification of constituent materials, as well as in the subsequent definition of proper conservation practices, from minimum intervention to the use of natural and sustainable restoration materials.

The conservation choices and the definition of exhibition criteria are developed involving, as often as possible, the representatives of the indigenous communities with the aim of fostering dialogue and exchange, in a careful analysis of both the artefact context of origin and the museum context, keeping in mind the awareness of the social value of conservation.

Short Bio

Catherine Rivière graduated in 1999 from the "Istituto Superiore per la Conservazione e il Restauro" in Rome in Conservation and Restoration of Paintings and in 2000 she attended a course in Conservation and Restoration of Stones and Mosaics, in the same Institute. In 1995, she graduated in Rome from the Academy of Fine Arts, Paintings section, and obtained a Fresco technique diploma from the San Giacomo Decorative Arts School. In 2011, she achieved a first-level master's degree in "Museum didactics" from the "Roma Tre" University.

She has collaborated with companies, consortia and restoration cooperatives on paintings and stones conservation projects in Italy. In 2001, she joined the Vatican Museum where she has been tackling the issues related to the conservation and restoration of ethnological polymateric artefacts from Asia, Oceania, Africa and Americas. She has been a member of the Vatican Ethnological Materials Conservation Laboratory since its creation, in 2007. She collaborated in the organization of the Vatican international "Sharing Conservation" conferences (2011-2014) and in the related publications. Since 2013, she has been collaborating with the Diagnostic Laboratory for Conservation and Restoration of the Vatican Museums on a research and experimentation programme on the use of biocompatible products and materials in restoration and on the use of laser technology for feathers cleaning. Since 2014, she has participated in workshops and conferences on restoration, conservation and diagnostic methods for Oriental lacquer artefacts, organized by the Getty Institute (L.A.), by the National Research Institute for Cultural Properties and Heritage of Tokyo (Tobunken) and by the Fine Arts Department of Bangkok, Thailand.

Silvana Colella

Title

Fixing the Knowledge? Gender Equality and Cultural Heritage

Abstract

My talk will probe two interrelated questions: 1) Is heritage gendered? 2) How can cultural heritage contribute to gender equality? In the first part, I shall discuss some interesting statistics (which give us a clear picture of gaps and disparities) and present the main areas of concern highlighted in what is, by now, quite a substantial body of scholarship devoted to 'gender and heritage'. The focus of the second part is on gender equality (in the grey literature, in policy debates) and on the role of museums, heritage sites, cultural institutions as agents of change. I shall present a selected sample of best practices to illustrate what kind of initiatives are being organised, in collaboration with major museums in Italy, Spain, the UK etc. to integrate gender analysis in their existing procedures.

Deborah Dorotinsky

Title

Collecting Indigenous subjects: photography, ethnicity and the quest for the National Soul

Abstract

In this session, I propose to critically review photographic images of Mexican Indigenous peoples as they were represented by photography during the last decades of the 19th century and through the 20th century, particularly its first half. Whilst becoming a prominent topic of our photographic repertoire, indigenous peoples had little agency in determining the photographic pose. In 20th century postrevolutionary Mexico, the soul of the Nation, "*el alma nacional*", was partly made up of an innate artistic spirit; past and present indigenous populations' "will to form" (*Kunstwollen*). Indigenism became the dominant public policy and doctrine, which aimed to recuperate worthy cultural traits of all ethnic groups, and then bring indigenous peoples into the fold of the Nation State; that is, incorporate them and homogenize our population in language, beliefs, history, values and aspirations. ¿How did photography interact with his ideology? ¿What changes appear in the images of Indian subjects between the 19th and 20th century and how did indigenous peoples react to being photographed? ¿Who commissioned these ethnographic/photographic documents and where were they kept and for what purposes? ¿What was the public's reaction to these images? ¿How do we deal with image ethics when working with our photographic ethnographic patrimony today? ¿What are the response of indigenous photographers today and how have they reacted to

technological transference (including video and film)? These broad questions will be answered through the discussion of selected case studies. Bibliography is available in English and Spanish

Short bio

Prof. Deborah Dorotinsky (she/her/ella) received her B.A. in Cultural Anthropology from the University of California, Berkley in 1985. She holds an M.A. and Ph.D. in Art History from Universidad Nacional Autónoma de México (UNAM) 2003. She is a full-time researcher at the Instituto de Investigaciones Estéticas in UNAM, Mexico City, where she chaired the Art History Graduate Program in 2011-2017. Her areas of research include the History of Mexican Ethnographic Photography 1850-1950, Visual Culture and gender in Mexico 1920-1950 and Popular Arts through the 20th century. Her book, *Viaje de sombras. Fotografías del Desierto de la soledad y los indios lacandones en los años cuarenta* was published by UNAM-IIE in 2013 <http://biblio.esteticas.unam.mx/items/show/9>

She has published articles in scientific journals and collective academic books. She is a member of the research group A+C (Arte+Ciencia), exploring the crossings between art and science.

La Dra. Deborah Dorotinsky es licenciada en antropología cultural por la Universidad de California Berkley (1985) y maestra y doctora en Historia del Arte por la UNAM (2003). Desde 2004 es investigadora del Instituto de Investigaciones Estéticas de la UNAM donde coordinó el programa de Especialización, Maestría y Doctorado en Historia del Arte entre 2011 y 2017. Sus líneas de investigación incluyen la Historia de la fotografía etnográfica (1850-1950), Cultura visual y Género en el México Posrevolucionario, (1920-1950) y el arte popular en el siglo XX. Su libro *Viaje de sombras. Fotografías del Desierto de la soledad y los indios lacandones en los años cuarenta* fue publicado por la UNAM-IIE, en 2013 <http://biblio.esteticas.unam.mx/items/show/9>

Ha publicado artículos en revistas científicas y libros académicos. Es miembro del grupo de investigación A+C (Arte+Ciencia), donde explora los cruces entre el arte y las ciencias.

Stefano de Martino

Title

The Treasure of Troy: a Contested Heritage

Abstract

Heinrich Schliemann started his excavations in Hisarlık Höyük (Western Turkey) in 1870 and was determined to find the ancient city of Troy. In 1873 Schliemann discovered several golden artifacts outside the circuit of the walls of Troy II that he considered the Homeric Troy. Six days later Schliemann arranged a Greek ship that took the “treasure” to Athens, and only at this point he started writing his scientific report on this extraordinary find. The Ottomans claimed these findings that had illegally been exported to Greece and the controversy was solved in court in 1874.

Afterwards, Schliemann moved the Troy collection to Berlin where it was presented to the public in 1881. In 1945 the Red Army reached Berlin and when the Allies ceded the fate of Berlin, they ceded the fate of the “Troy treasure”. 1945 the artifacts from Troy were carried to Moscow together with several other pieces from the Berlin museums, but Russian authorities never admitted that the Schliemann’s collection was in Moscow until 1991, when a journalist and a museum curator revealed that it was preserved at the Puskin Museum.

Short bio

Stefano de Martino teaches Hittitology and Civilisations of Ancient Anatolia at the University of Torino. He is an expert of the Hittite and the Hurrian history, culture, and language. He is the Director of the T4H Phd program (University of Torino) and the scientific director of the Archaeological Centre CRASST.

Jonathan Barbara, Lissa Holloway-Attaway, Hartmut Koenitz

Title

Ethical Aspects of Representations of Complexity - Interactive Digital Narrative (IDN) for Cultural Heritage

Abstract

Narratives have an essential role in recording, communicating and comprehending human existence. As the world around us becomes increasingly complex, traditional narrative forms are no longer adequate for this task. The discrepancy between our complex reality and a discourse still depends on the newspaper article and the TV newscasts opens up opportunities for political extremism. What is needed instead are narrative representations of complexity. This means to re-invent narrative by using the opportunities afforded by digital media to create representations that contain competing perspectives, offer choices and show the resulting consequences while allowing for repeat experiences.

In the context of Cultural Heritage, this means to acknowledge different perspectives and developments over time, which can manifest as oppositional and competing narratives. These different narratives can be politically charged and potentially create adverse reactions. Fortunately, IDN provides means to represent competing narratives and enable audiences as interactors to negotiate contested histories.

In the course, we will discuss these topics and engage in exercises with the participants to learn more about ethics in this context.

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Silvio Mele

Title

Fighting Cultural Heritage crime in conflicts zones. Challenges and Strategies in Iraq

Abstract

Fighting cultural crimes in fragile and crisis affected areas is always extremely demanding and it is even more challenging in countries where long lasting and cruel armed conflicts have torn apart society, economy and national identity. In Iraq, the enduring presence of armed militias, complex and fragmented law enforcement agencies and a dramatic economic situation, are only few undeniable factors which make the protection of cultural heritage extremely difficult. Nevertheless, some effective strategies in the context of tackling organized crime can still be impactful. Cooperation, training and education - with the help of modern IT systems – all have the potential to significantly enhance capacities in the fight against criminal organizations which profiteer from the illegal market of stolen works of art, which has increasingly become one of their most profitable revenue sources.