



„CoCo – A Collaborative Course on Conservation and Communication at BTU and Deakin University“

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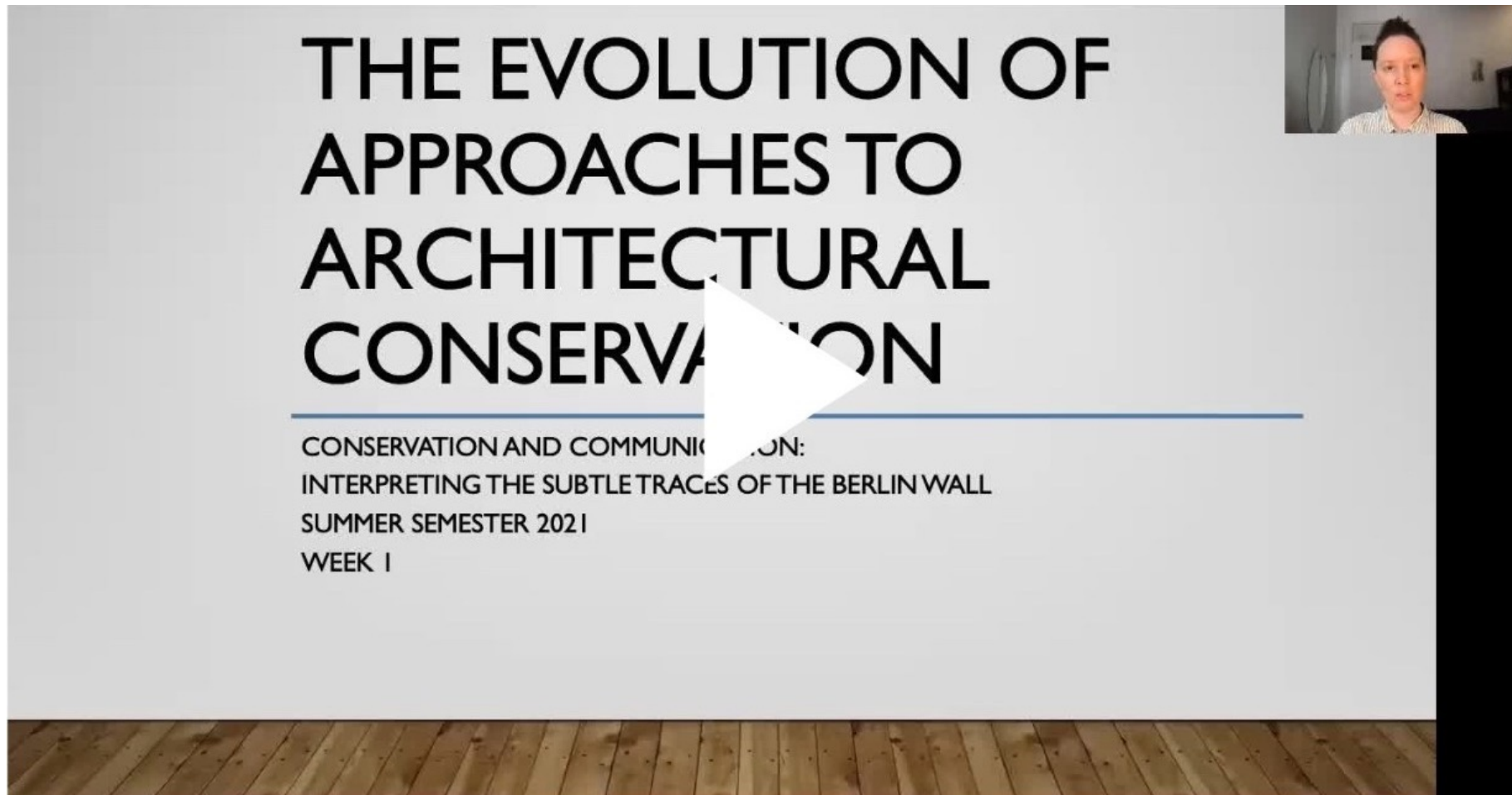
Brandenburgische Technische Universität Cottbus-Senftenberg, Lehrstuhl Denkmalpflege

Deakin University Melbourne, Chair of Cultural Heritage and Museum Studies

11th of November 2021



1. SELF-STUDY MATERIALS: The Evolution of Approaches to Conservation



 [Lecture Slides for "The Evolution of Approaches to Conservation"](#)

 [Link to download the lecture video!](#)

1. SELF-STUDY MATERIALS: The Evolution of Approaches to Conservation

1972
The World
Heritage
Convention



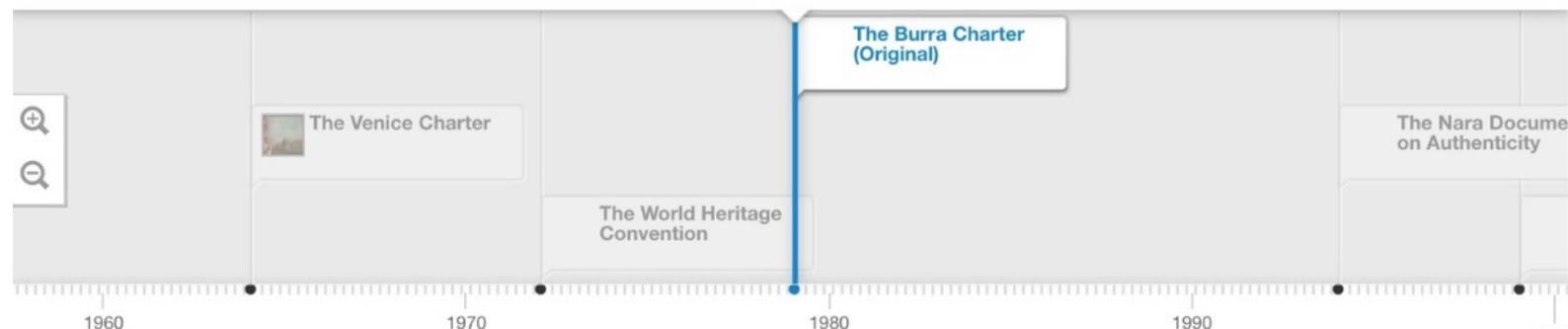
1979

The Burra Charter (Original)

The Burra Charter, the Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance, was developed by Australia ICOMOS as a guiding document for conservation professionals in Australia. However, due to its practical and flexible nature, it has been widely influential and used in various places around the world. The original version of the charter from 1979 largely followed the tenets of the Venice Charter, and thus of fabric-based approaches to conservation, but due to several major updates over the years, it has often been credited with ushering in a values-based approach to heritage

1994

The Nara
Document on
Authenticity



Critical Heritage Studies Groupwork

Conservation and Communication Summer Semester 2021

Discussion Questions for Laurajane Smith's *Uses of Heritage*, Chapter 1

Directions: Each group will be assigned one of the discussion questions below and will have 30 minutes to work together in a breakout room to develop our version of a "Pecha Kucha" presentation that addresses the question and provides further discussion. A Pecha Kucha normally contains exactly 20 slides that are displayed for 20 seconds each, and each slide has an image or minimal words to accompany the oral presentation. However, in our case, we will use 5 slides for 7 minutes, and will place key words (or an image) on each slide. This is meant to make the discussion a bit more engaging and fun, but don't worry too much about the slides. Focus more on discussing your questions in your groups, and then on sharing your thoughts and reflections with the rest of the class.

1. Laurajane Smith emphasizes that "there is no such thing as heritage" (p. 13) and outlines instead that what we refer to as "heritage" is a set of discursive social and cultural practices. According to Smith, what, precisely, does heritage "do"? What are some notable historical developments that have created this dominant discourse (think, for example, of specific policies and choices, as well as dominant neo-conservative paradigms, such as imperialism)? Furthermore, despite there being "no such thing as heritage," Smith does describe the great power vested in the "material things of heritage." How do such material artifacts and monuments play a role in what heritage "does"?

2. A major achievement of *Uses of Heritage* is Smith's outlining and expounding upon the so-called "authorized heritage discourse" (AHD). In short, what is the AHD? Who does it authorize, and who does it leave out? What are the principal uses of the AHD (see pp. 29-31), and how does this apply to real-world examples (please supply at least 2)?

3. Smith speaks of the 1979 Burra Charter as having a fundamental impact on notions of conservation both in Australia and abroad. However, she is critical of the immense importance the Burra Charter places on material fabric. Comment Smith's critique of the Burra Charter with the aftermath and results of the Victoria Street protests of the 1970s and the ultimate passing of NSW Heritage Act 1977. What, in Smith's view, was lost in the aftermath of the preservation of these historic houses? In what ways did the authorized heritage discourse impact the way that these protests were received and responded to by legislators? (p. 26-27)

4. In the fourth section of the chapter, Laurajane Smith characterizes two broad discourses that challenge the authorized heritage discourse: subaltern approaches and approaches that offer a critique of the "heritage industry" (p. 15).

- What are the broad characteristics of these two viewpoints? How are they similar and how do they differ?

- How do these perspectives seek to challenge the AHD, and why do they (in Smith's view) ultimately fall short?

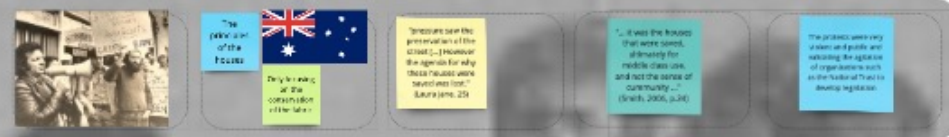
Group 1



Group 2



Group 3



Group 4





Theoretical Section

General Course Information:
Syllabus, etc.



The Evolution of Approaches to
Conservation: April 15th & 20th



Applying the Burra Charter
Process: April 22nd & 27th



Heritage Interpretation: April
29th & May 4th



Berlin Wall Excursion & Follow-
Up: May 7th & 11th



Günter Litfin Memorial & Digital
Interpretation: May 13th & 18th



Group Work and Consultations



Project Overviews: June 22nd



Semester Wrap-up: July 20th



Helpful Materials: The Berlin
Wall



Individual Critical Reflections:
Guidelines & Submission



Final Project Portfolio:
Guidelines & Submission



Practical Section



Photo by Sophia Hörmannsdorfer, 2021

miro | CoCo / Berlin Wall ☆

Homebase

Group 1

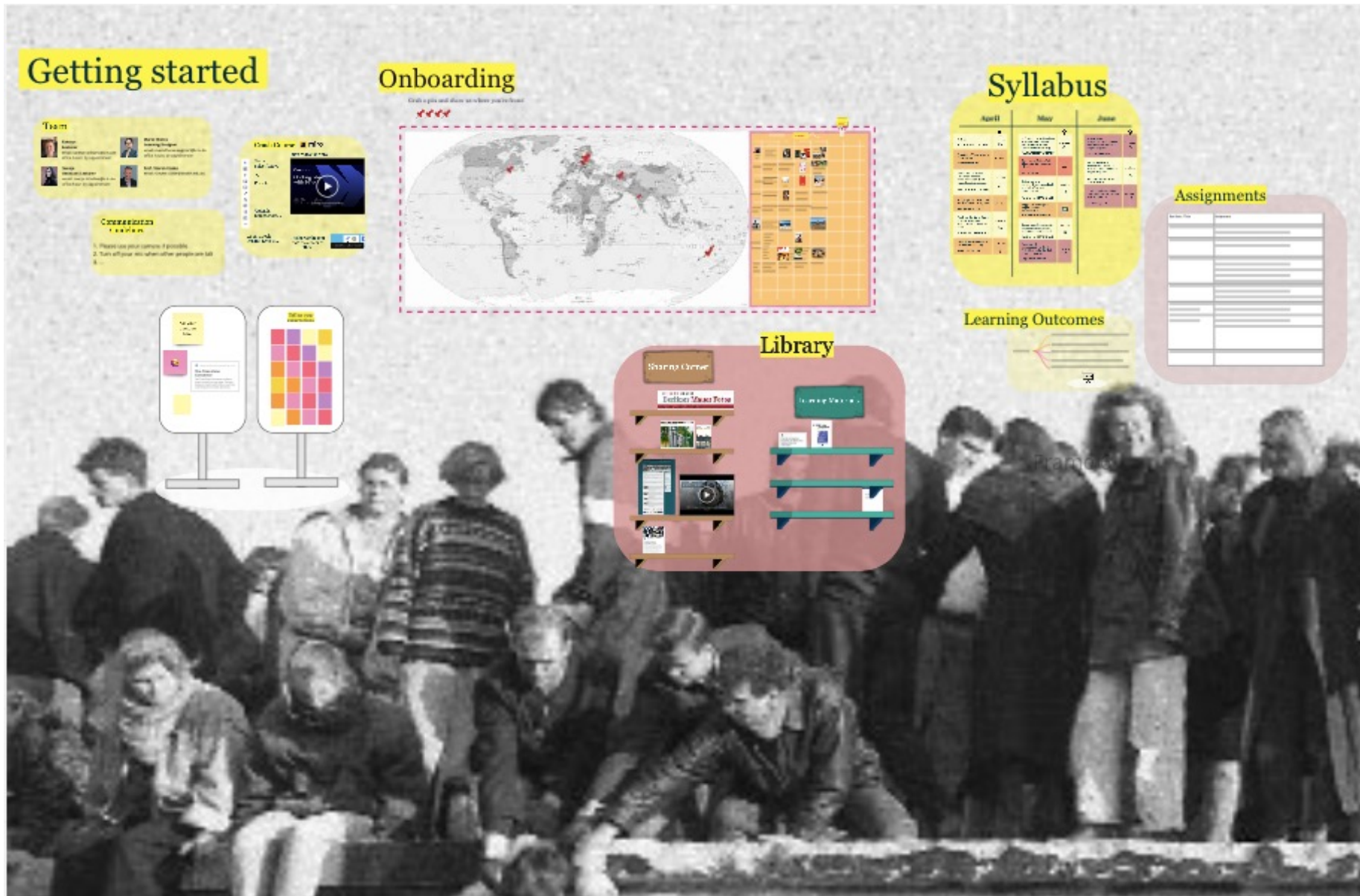
Group 2

Group 3

Group 4

Group 5

2%



Group 1

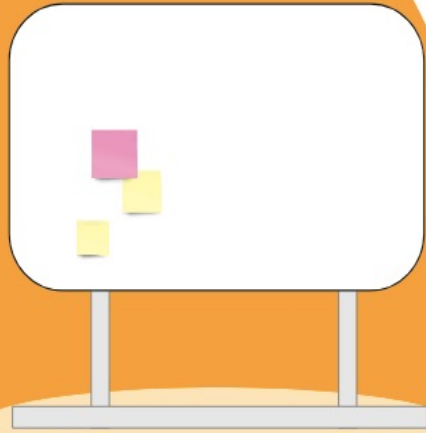
Team Members



Tool

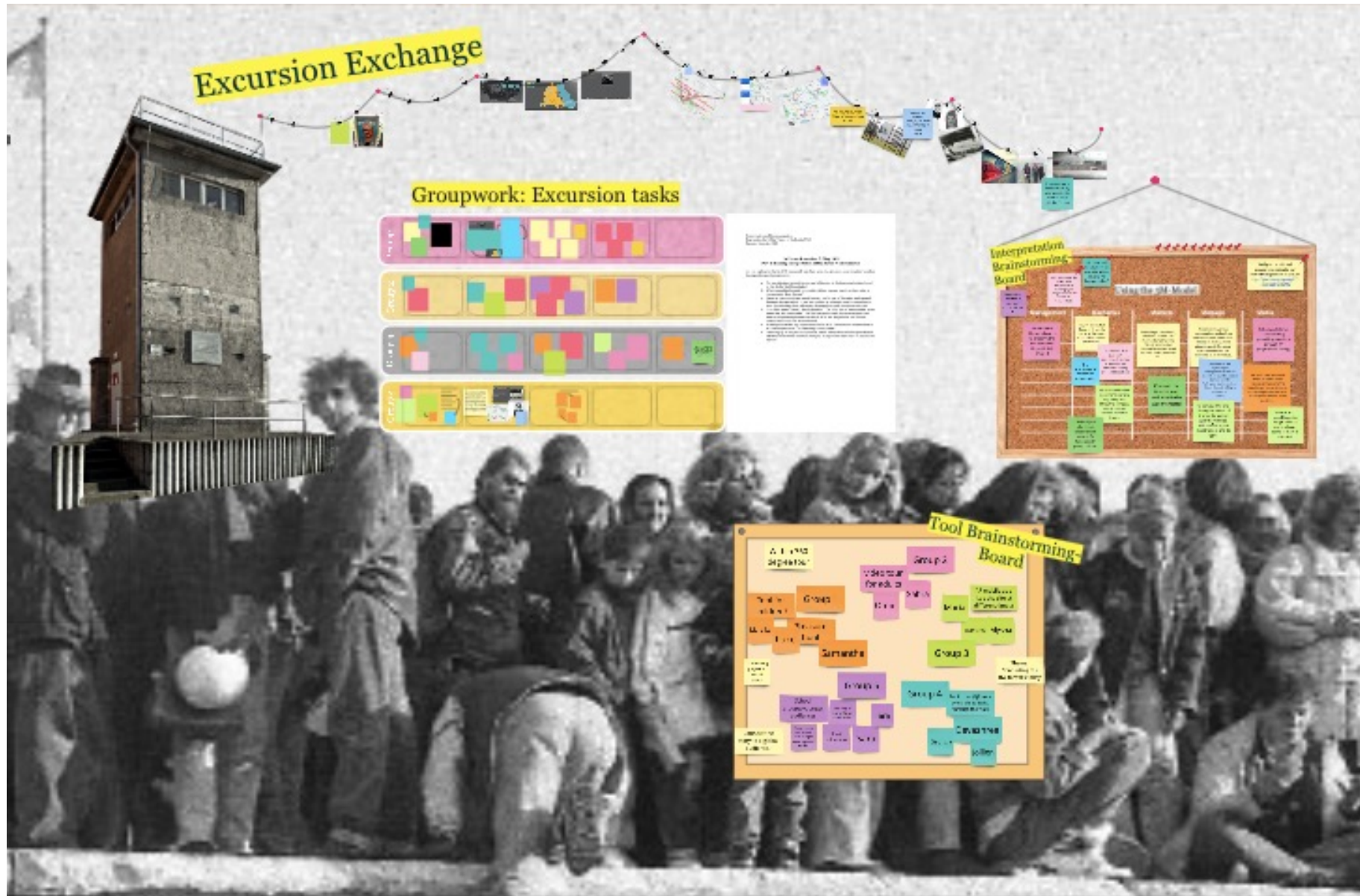
360° virtual tour
Integrate visual points and other data into the existing virtual tour. Use aspects of storytelling to create an interactive but educative experience for (high school) student groups.

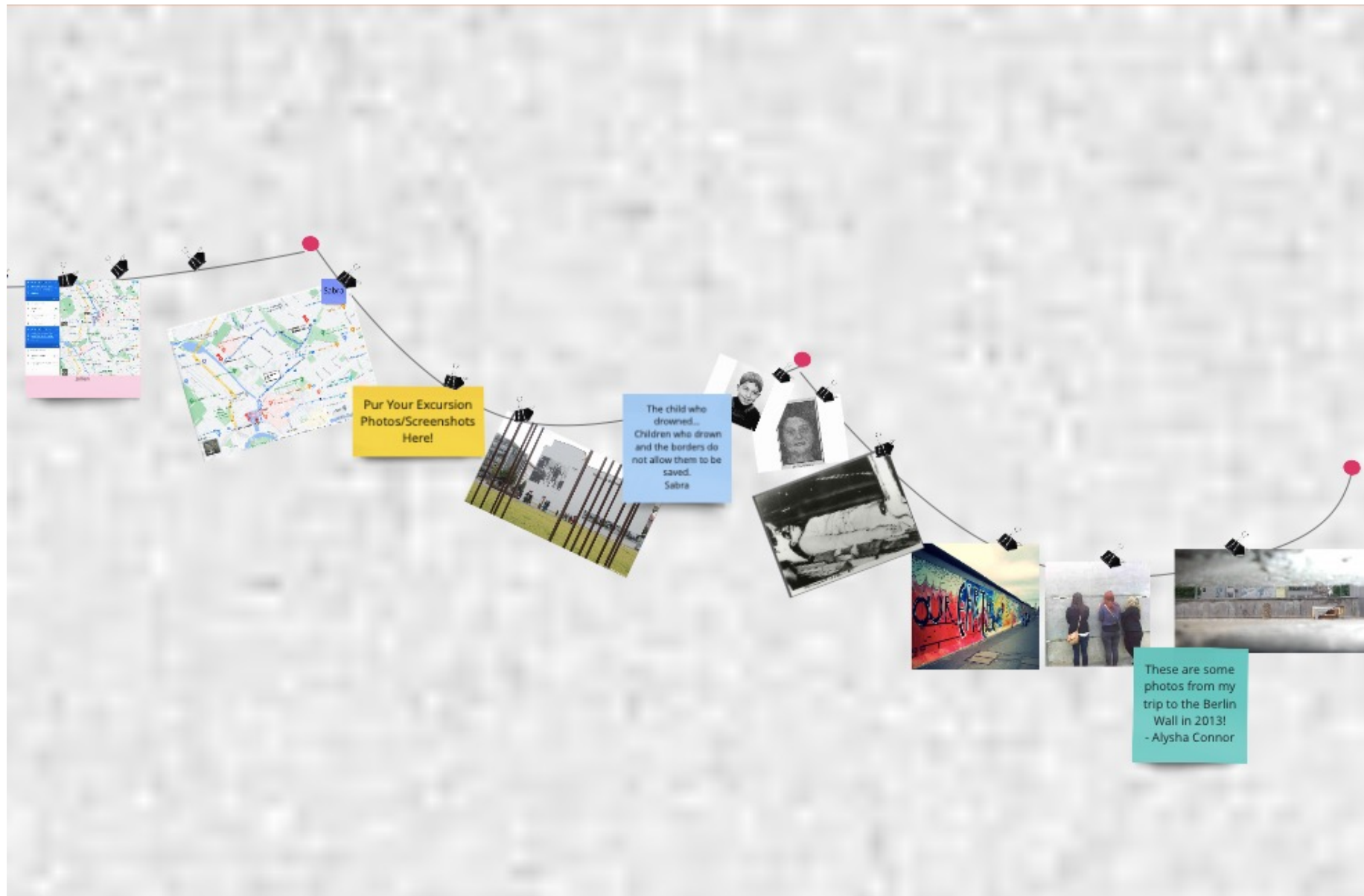
*For lack of a better word:
create a quiz or type of "treasure hunt"*



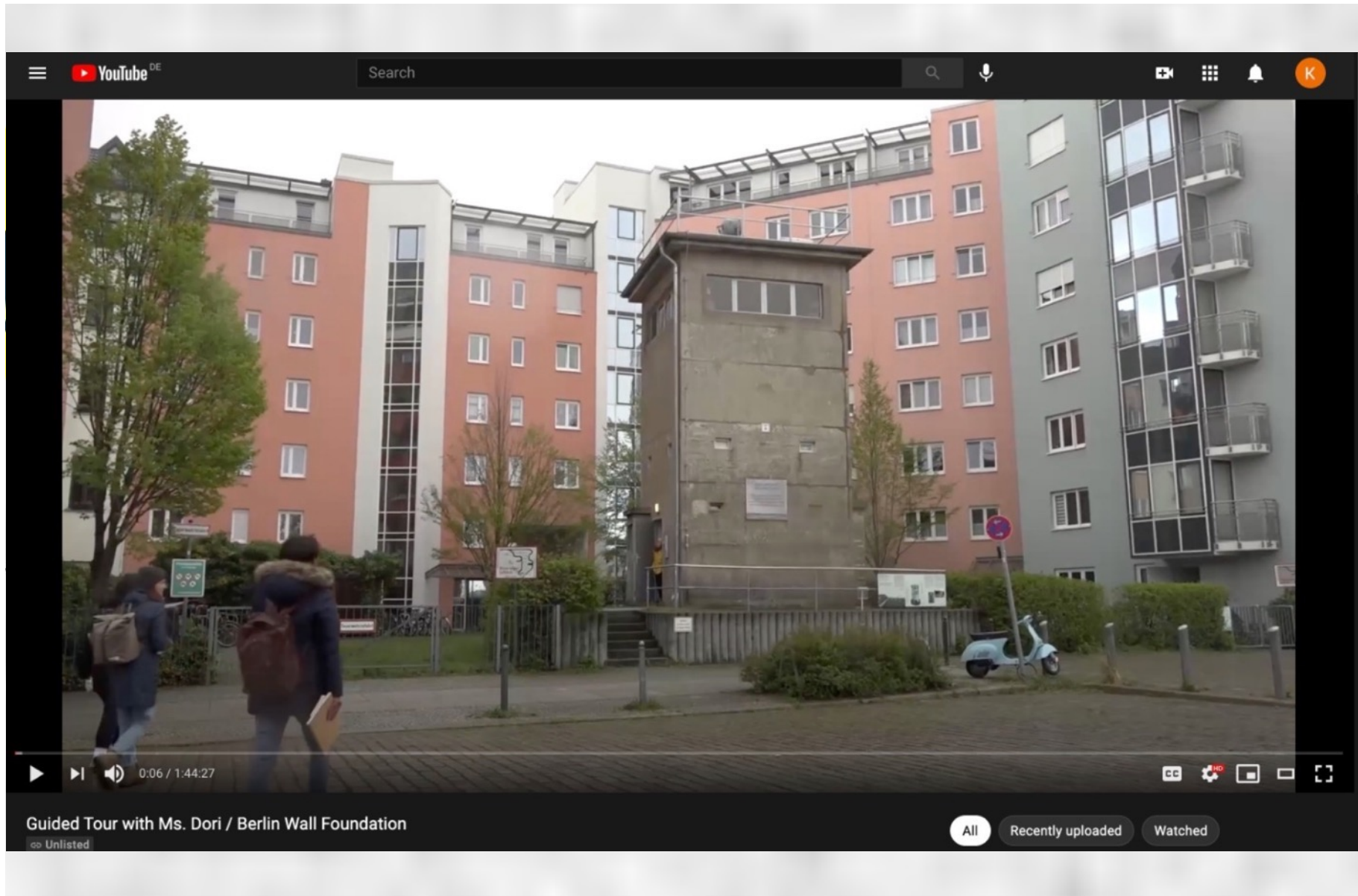
Join here!











Groupwork: Excursion tasks

Group 1

Group 1 tasks and notes:

- Task 1: Research the history of the Berlin Wall Memorial. What was the purpose of the memorial? How was it designed? What materials were used?
- Task 2: Research the history of the Berlin Wall Memorial. What was the purpose of the memorial? How was it designed? What materials were used?
- Task 3: Research the history of the Berlin Wall Memorial. What was the purpose of the memorial? How was it designed? What materials were used?
- Task 4: Research the history of the Berlin Wall Memorial. What was the purpose of the memorial? How was it designed? What materials were used?

Group 2

Group 2 tasks and notes:

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Group 3

Group 3 tasks and notes:

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Group 4

Group 4 tasks and notes:

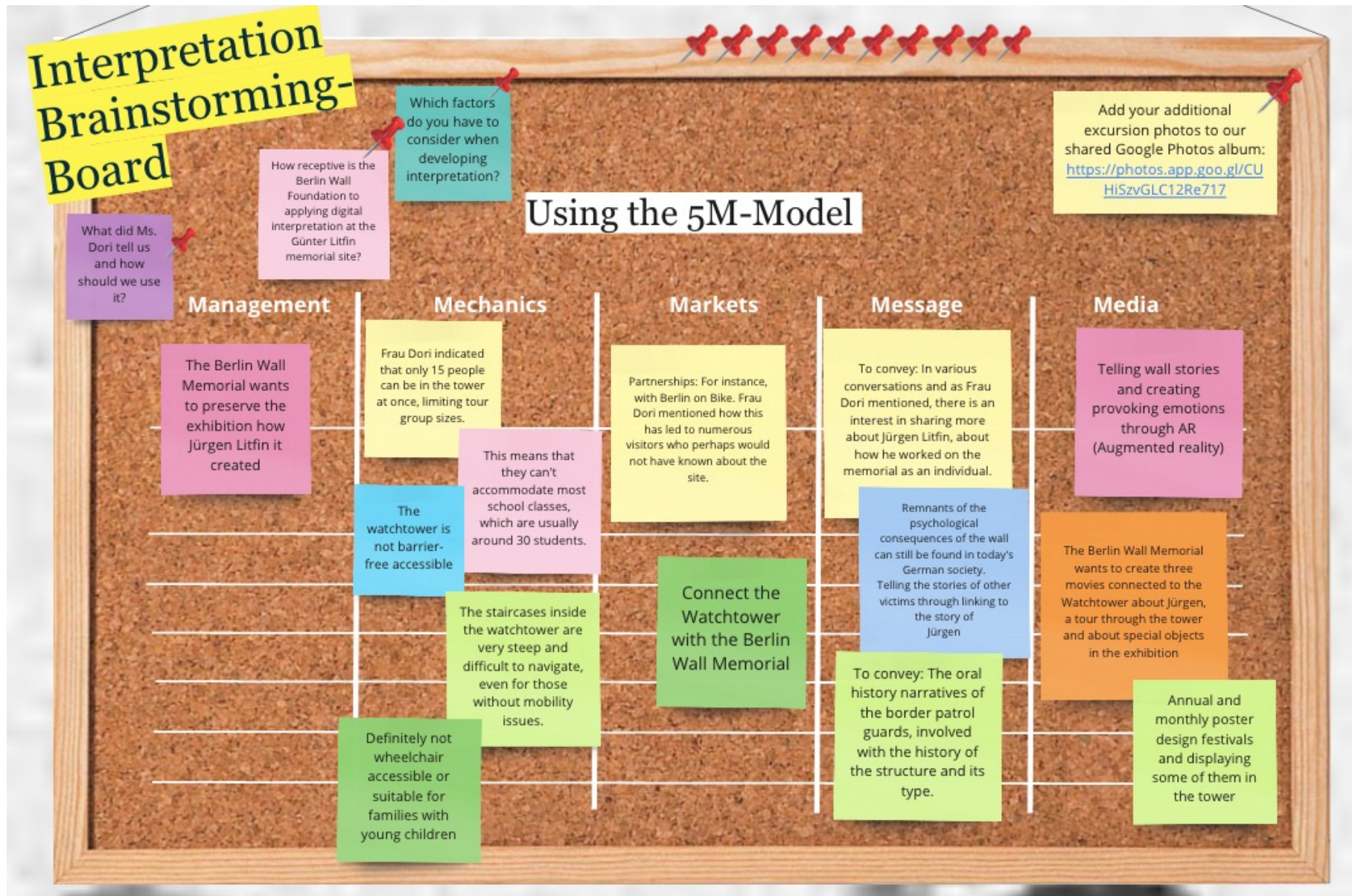
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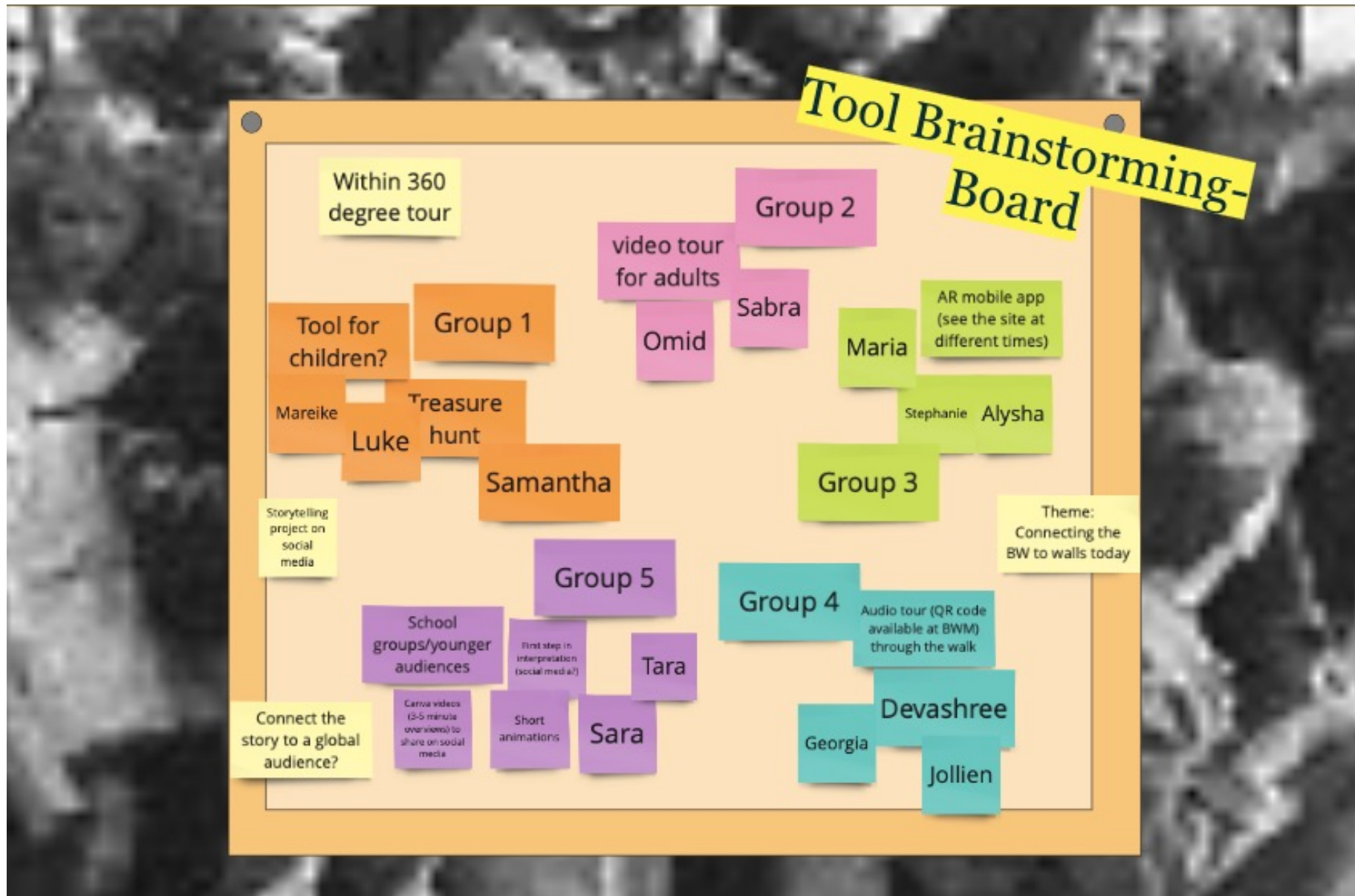
Conservation and Communication:
Integrating the Visible Traces of the Berlin Wall
Summer Semester 2021

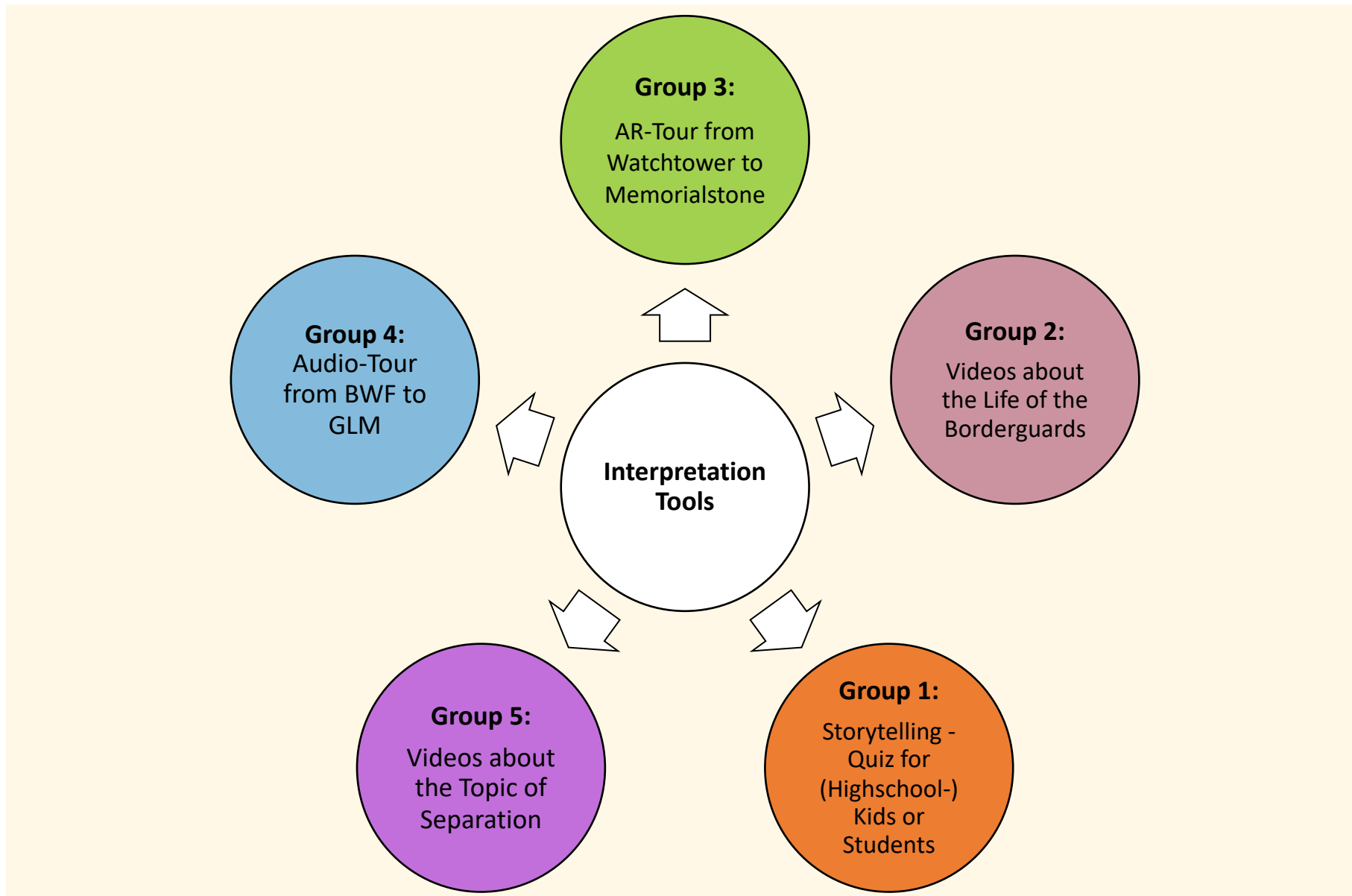
In-Person Excursion, 7 May 2021 Part 1: Existing Interpretation at the Berlin Wall Memorial

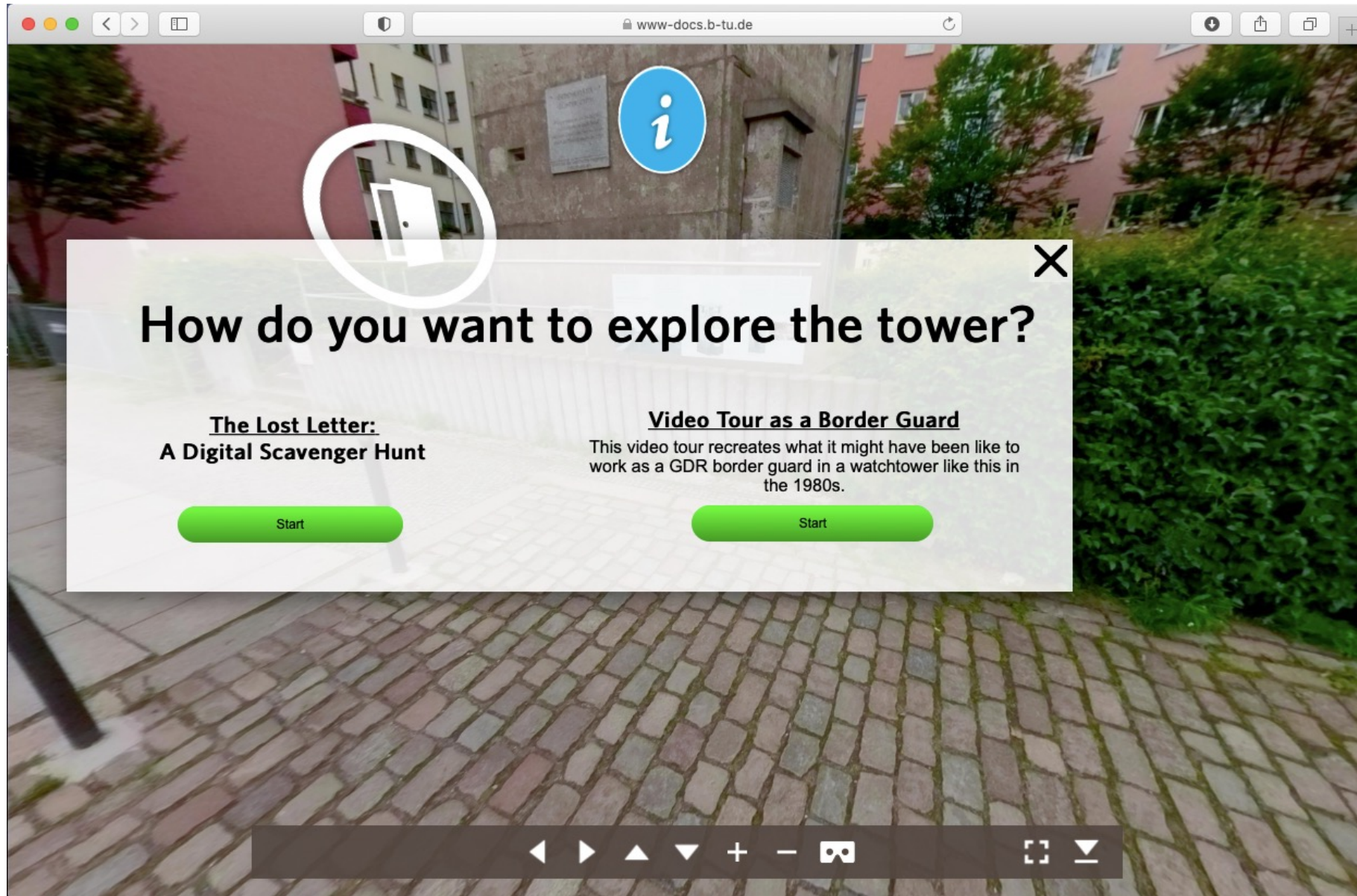
As you explore the Berlin Wall Memorial, take field notes (i.e. jot down your thoughts) based on these guiding questions/prompts:

1. Do you detect any central themes and subthemes in the interpretation developed by the Berlin Wall Foundation?
2. What types of tools/media (e.g. audio, video, images, maps) are they using to communicate these themes?
3. Based on your experience, would you say you're one of the target audiences of the on-site interpretation? If you had to make an educated guess, what audiences were they thinking about when they developed the tools you interacted with?
4. If we think about Vidan's fourth principle: "The chief aim of Interpretation is not instruction, but provocation", did the interpretive tools that you engaged with provoke deeper thought about the Berlin Wall and the political and cultural context in which it was built and used?
5. Would you consider any aspect of the Berlin Wall Foundation's interpretation to be "flat interpretation", as defined by Uzzelli (1989)?
6. Following up on the previous question, which interpretive elements provoked an affective or emotional response from you, if any? What didn't have so much of an impact?











Thank you!

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