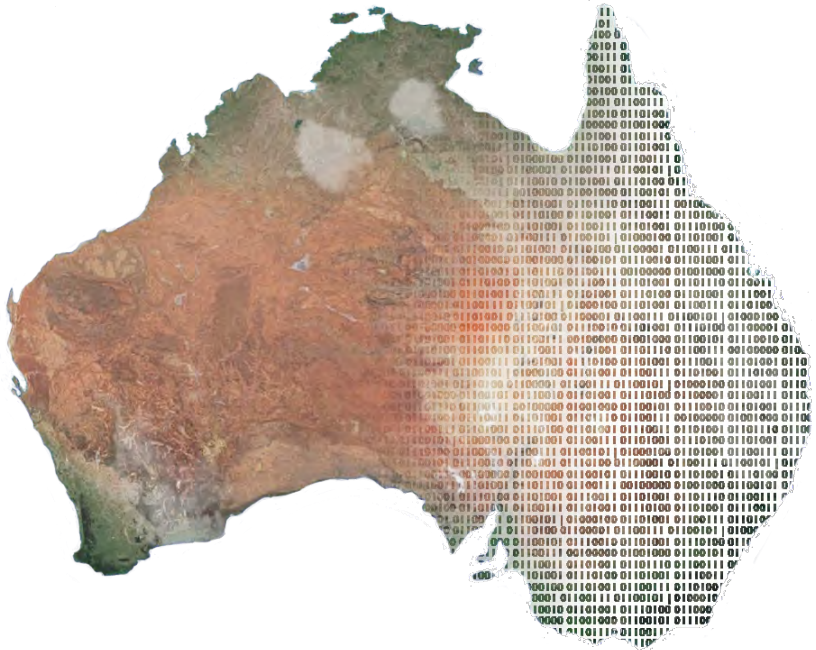


Digitising Heritage



29.09. – 01.10.2019

International Workshop
Ruprecht-Karls-University Heidelberg
at the International Academic Forum (IWH)

Sunday, 29 September 2019

19:00 – OPEN END

MEET & GREET

at the

KULTURBRAUEREI

Leyergasse 6



<https://www.openstreetmap.org/#map=18/49.41346/8.71544>

Monday, 30 September 2019

09:15 – 09:30 REGISTRATION

09:30 – 10:00 WELCOME & OPENING STATEMENTS

Beate Neumeier

Professor of English Literature and Chair at the Department of English, University of Cologne; President of the Gesellschaft für Australienstudien

Carsten Wergin & Stefanie Affeldt

Conference Organisers; Transcultural Studies, Heidelberg University

10:00 – 12:00 **KEYNOTE I**

Paul Turnbull

Emeritus Professor in History, University of Tasmania and Honorary Research Fellow of the National Centre for Indigenous Studies, Australian National University

Restoring Dignity

Networked Knowledge for Repatriation Communities

The repatriation of Ancestral Remains is of profound significance for Aboriginal, Torres Strait Islander and many other Indigenous peoples worldwide. An extraordinary Indigenous achievement, repatriation has been the single most important agent of change in the relationship between Indigenous peoples, museums and the academy over the past 40 years. Since 2016, the Research, Reconcile, Renew Network (RRRN) has been engaged in creating a digital resource with funding from the Australian Research Council and partnering universities that will help Indigenous communities, provenance researchers, and other parties with interests in the history of scientific collecting and uses of Indigenous ancestral remains, to locate and assess information about the origins of remains held in overseas collections. This presentation focuses on RRRN's efforts to date to develop solutions to two of the key challenges in creating this resource.

Chair: Corinna Erckenbrecht

Reiss-Engelhorn Museen Mannheim; Transcultural Studies, Heidelberg University

12:00 – 13:00 LUNCH

13:00 – 14:30 **PANEL 1**

Rajan Khatiwoda

Post-Doctoral Researcher at the Heidelberg Centre for Transcultural Studies, Heidelberg University

(In)tangible Heritage of the Kathmandu Valley Challenges in Documenting an Open Museum

The Kathmandu Valley UNESCO World Heritage Site encompasses seven Monument Zones (Pashupatinath, Swayambhu, Boudhnath, Changu Narayan,

Monday, 30 September 2019

Patan Durbar Square, Kathmandu Durbar Square, Bhaktapur Durbar Square). The Government of Nepal lists over 100 monuments as “grade A” heritage buildings, more than 800 structures within the Valley are listed as historically significant, which makes it an open museum. In its current pilot phase, the Nepal Heritage Documentation Project (NHDP) funded by Arcadia is documenting over 400 endangered monuments and sites of Nepal’s cultural heritage, in particular from the royal city of Lalitpur in Kathmandu Valley. Such an initiative is especially valuable in times of rapid urban transformation and the damages caused by the two earthquakes of 2015. Given the precarious and threatened state of many (in)tangible heritage sites (e.g. earthquake, privatization, encroachment, road widening and other forms of urban planning and ‘modernisation’), the challenge is to document them as fast and professional as possible. In the given context, the present paper will attempt to scrutinize the challenges of documenting such heritage sites.

Victoria Herche

Post-Doctoral Researcher at the Department of English, University of Cologne

Mediating Memory Interactive Digital Migrant Fictions

Medial representations of refugees arriving by boat, both in the Pacific region and in the Mediterranean Sea, usually encourage the public to feel a sense of invasion and violation. Images of the boat often stand in for a discussion of the refugee crisis at large. It is therefore not surprising that contemporary authors and artists have sought to shift the focus from generalising images of boats back to personal stories of the asylum seeker. By referring to two interactive web-based graphic stories, adaptations of Khaled Hosseini’s *Sea Prayer* (2018) and Nam Le’s *The Boat* (2009), this paper discusses the choice of authors and media artists to accompany or adapt these stories of migration into interactive, intermedial forms. How do these digital mediated forms transform these already powerful stories? And how do they foreground the notion of memory and trauma in these stories? Thereby I particularly focus on the affective investment in the representation of boat migration in the interactive format as it affords critical readers to be active participants in the reading process and invites to move towards a re-conceptualisation of the iconography of the boat in public discourse and narrative.

Jana Keck

Doctoral Researcher at the Department of American Literature and Culture, University of Stuttgart

Oceanic Exchanges Tracing Global Information Networks in Historic Newspaper Repositories, 1840–1914

Newspapers were the first big data for a mass audience. Their dramatic expansion over the nineteenth century created a global culture of abundant, rapidly circulating information. The recent digitization of newspaper archives and the ever-growing array of tools for accessing and assessing them provide a fruitful platform of new evidence to re-evaluate the transatlantic networks through which news and concepts of culture traveled. “Oceanic Exchanges: Tracing Global Information Networks in Historical Newspaper Repositories, 1840-

Monday, 30 September 2019

1914” (OcEx) brings together scholars in computational periodicals research from the US, Mexico, Germany, the Netherlands, Finland and the UK to examine patterns of information flow across national and linguistic borders by linking digitized newspaper corpora currently siloed in national collections. For scholars of nineteenth-century periodicals and intellectual history, this project uncovers the ways that the international was refracted through the local as news, advice, vignettes, popular science, poetry, fiction, and more. Computational linguistics provides building blocks, such as recognizing translation, paraphrasing, or text reuse that can enable scholarly investigations, with both historical and contemporary implications. At the same time, such methods raise fundamental questions regarding the validity and reliability of their results (such as the effects of OCR-related noise, or imperfect comparability of corpora). Moreover, the project addresses questions such as the accessibility and interoperability of emerging and well-established newspaper digitization efforts to output clear recommendations for structuring such development in future.

Chair: Dorothee Klein
University of Stuttgart

14:30 – 14:45 COFFEE BREAK

14:45 – 16:15 **PANEL II**

Ana Sanchez Laws

Associate Professor of Media at the Faculty of Media and Journalism, Volda University College (Norway)

Digitisation Policy in Europe and Australia

Digitisation policies set the frameworks for the work that museums are able to conduct in the field. A comparative analysis of digitisation policy whitepapers from a selection of European countries as well as Australia can help shed light on digitisation areas that are well covered versus those that require more attention. One hypothesis that can explain any imbalances found may be that these imbalances stem from needing to meet prioritisation targets made in other government policies pertaining digitisation policy more broadly. A second hypothesis is that practical matters related to the physical process of digitisation itself may play a large role in hindering progress in some areas while easing it in others, despite the ambitions of policymakers. The argument of this presentation is that before assuming that an imbalance of available digital material in a given area is directly connected to lack of attention to certain groups or topics, it is important to understand the governmental conditions that underpin digitisation.

Polly Lohmann

Curator at the Institute of Classical Archaeology and the Heidelberg Center for Cultural Heritage, Heidelberg University

Digitising from the Scratch

An Example from the Practise of a University Collection

University collections face different challenges than public museums: established as “study collections”, they combine academic teaching, research and public outreach. In all these matters, they are provided with often very poor, or

Monday, 30 September 2019

none, financial and human resources. Given these constraints, digitising such collections represents an enormous effort for individual responsables. The paper pictures the current situation in the Heidelberg collection of Classical antiquities and plastercasts as an example from the practise. It aims to problematise and question what “digitising” may means and to show the issues implicated with regard to specific kinds of objects and to selection and access of information.

Aaron Pattee

Doctoral Candidate at the Institute for European Art History and the Interdisciplinary Center for Scientific Computing, Heidelberg University

Graphdatabases for the Organisation and Analysis of Digital Heritage

This presentation presents an application of a graph-database management system in order to model and analyse the political and economic network of two ministerialis families of the German Palatinate from the late 12th century until the mid-14th century. The Neo4j-based graph-database provides an excellent platform for adding in information extracted from over 500 hundred charters, and dozens of historical texts, allowing users to assign unique properties to the different entities, and explore the interconnectivity between the family and their peers. This is made possible due to the graph database’s emphasis upon modelling relationships and their properties. The opportunity to visualise real interactions between individuals and proceedings, as an interactive network with descriptive properties ascribed to each entity and relationship, brings transparency to the multitude of factors impacting particular historical events. In this capacity, graph-databases prove themselves invaluable as explorative, learning, and analysis tools for understanding the complexities of medieval society.

Chair: Katrin Althans

Heinrich-Heine-University Düsseldorf

16:15 – 16:30 **ROUNDUP**

16:30 – 18:00 **VISIT TO THE EXHIBITION ‘THE SCHOLAR’S CHOICE’**
at the Ethnographic Museum
Hauptstrasse 235

18:00 – 20:00 **KEYNOTE II**

Leah Barclay

Sound Designer and Researcher; President of the Australian Forum for Acoustic Ecology

Designing Digital Environments for Acoustic Ecology Engagement

The rise of ecological sound art has seen the emergence of artists working in a highly interdisciplinary context – initiating collaborations across sciences, activism and education, highlighting the value of sound in understanding changing environments. This resonates strongly with the field of acoustic

Monday, 30 September 2019

ecology, particularly R. Murray Schafer's initial premise was that we should attempt to hear the acoustic environment as music and take responsibility for its composition (Schafer, 1977). Digital acoustic recordings of the environment have the potential to address the major gaps in our knowledge about ecosystems by using non-invasive technology to monitor species and document the temporal and spatial complexities of changing environments. Rapid advancements in digital technology has provided unprecedented opportunities for non-invasive acoustic monitoring that is now accessible and affordable. The research brings together specialists in sound art, digital technology, acoustic engineering and environmental sciences to work directly with communities to develop and deploy acoustic sensors and map ecological changes. Every stage of the research process – from methodology to fieldwork is an equal balance between artistic and scientific perspectives. This keynote focuses on the interdisciplinary impact and outcomes from three major projects exploring the changing soundscapes of invisible ecosystems over the last decade. Sonic Reef uses sound as a call to action to protect the Great Barrier Reef, Biosphere Soundscapes maps the acoustic ecology of UNESCO Biosphere Reserves and River Listening has pioneered the new field of freshwater eco-acoustics by demonstrating that sound is a key measure of ecosystem health and presents revolutionary opportunities for freshwater conservation.

Chair: Carsten Wergin
Transcultural Studies, Heidelberg University

20:00 – 23:00 **CONFERENCE DINNER**

Essighaus
Plöck 97

Tuesday, 1 October 2019

09:30 – 10:00 MORNING COFFEE

10:00 – 11:15 **PANEL III**

Marijke van Faassen

Historian and Senior Researcher, Huygens ING (Netherlands)

and

Rik Hoekstra

Digital Historian at KNAW Humanities Cluster, DI Research and Development (Netherlands)

Digitising Heritage: Why? – Perspectives and Blind Spots

Heritage is recollections, and recollections are the building blocks for storytelling. A story is told from the perspective of a person, a group of persons or of governments. But all collections, both private and public, have been created through processes of selection, conscious or unconscious, that are often hidden. Even if we connect all available heritage materials, they will contain blind spots, and some perspectives will be over-exposed while other remain under-represented. In our paper we will explore the pitfalls of large-scale digitisation, the perspectives of the institutional and the individual, of governments and marginalized groups.

Friederike Schmidt

Doctoral Researcher, University of Greifswald; Transcultural Studies, Heidelberg University

Retracing the Mobile Object – Digitising Biographies of Aboriginal Material Culture

The presentation investigates the collecting processes of private collectors and those of British officials in Australia between the 1840s and 1960s, with an emphasis on the mobility of the collected artefacts. Therefore, examination of written sources is accompanied by interviews with descendants and representatives of Indigenous communities, in order to offer a comprehensive dataset for statistical and geographical analysis and visualisation of artworks' and collectors' specific transcultural histories.

Chair: Juliane Heinze

Grassimuseum Leipzig; Transcultural Studies, Heidelberg University

11:15 – 11:30 COFFEE BREAK

Tuesday, 1 October 2019

11:30 – 12:45

PANEL IV

Maarten DeKieviet

Academic Director at the Physics Institute, Heidelberg University

Bringing Together Heidelbergensis, Platon, Hetep-Arnun and Genzel: University Collections 4.0

The University of Heidelberg hosts some forty historical collections, scattered over various institutes and faculties. The state of these collections varies from museum-like, having a complete inventory, curators, and exhibitions with opening hours, to non-explored, meaning just storage (at the best). What all university collections have in common though, is that they consist of valuable objects, that are only locally accessible. In an attempt to make the university collections in Heidelberg globally accessible, we developed a scheme for digitizing and reconstructing their objects in a full 3D manner. The digital objects can now be reproduced, as a 3D print, displayed, as a 3D hologram, or published on the web, including 3D manipulation tools. In this contribution we will present the digitizing scheme and show some of the possible outputs, using actual examples from selected collections. Applying our method university-wide will not only produce a full 3D catalogue of the collections, it will also provide the basis for conserving, protecting and archiving the objects. In addition, the 3D catalogue will provide the university collections with a unique platform for novel and interdisciplinary teaching and research activities.

Sven Becker

Researcher at the Forensic Science Investigation Lab (FoSIL), University of Applied Sciences Mittweida

and

Jasmin Rosenfelder

Computer Scientist and Researcher, University of Applied Sciences Mittweida

Use of Photogrammetric and Laser Scan-based Methods for the Digitization of Cultural Heritage

The digitization of cultural heritage is an important and urgent task in order to protect it from its temporal decline and to document it sustainably. The resulting digital works of unique holdings of museums, libraries and archives allow for simultaneous research and can be presented and made accessible to the public in a modern way (for example via virtual reality). Using photogrammetric and laser scan-based methods, it is possible to create high-resolution, fully-textured 3D models within a very short time and to secure them sustainably in a suitable form. Photogrammetric processes, such as Structure from Motion, can be used to calculate three-dimensional surfaces from 2D image information and thus create realistic 3D models of recorded objects. The data basis for this are overlapping photographs, which cover the objects to be reconstructed 360° from different perspectives. A variety of software applications can be used to process the collected data. Another possibility for the digitization of cultural heritage is represented by classic 3D laser scanners. These allow the geometry of objects to be scanned by a laser beam. The result is a three-dimensional point

Tuesday, 1 October 2019

cloud, on the basis of which a closed model can be created in further process steps. By simultaneously taking pictures, texturing of the models can be realized. Fundamentally, various approaches, such as hand-held or stationary scanning, are distinguished. Both approaches are suitable for the recording and sustainable documentation of cultural heritage. The photogrammetric process chain for the digitization of cultural heritage is demonstrated using two Australian skulls, which were recorded as part of facial soft tissue reconstruction. Regardless of the application, millimetre-accurate 3D models can be generated with both photogrammetric and laser scan-based methods. The merging of created digital copies also makes it possible to create comprehensive digital libraries and present them to the public, for example, in the form of virtual exhibits or 3D printed duplicates.

Chair: Melanie Brück
University of Cologne

12:45 – 13:45 LUNCH
13:45 – 15:30 ROUNDUP – RE. PUBLICATION

Carsten Wergin & Stefanie Affeldt

Nicolai Schmitt

Heidelberg University

**Input on possible multimedia publication with
Heidelberg University Publishing (HeiUP)**

further info on the series: <https://heiup.uni-heidelberg.de/series/info/kemte?lang=en>

INVITED SPEAKERS

LEAH BARCLAY

Dr Leah Barclay is an Australian sound designer and researcher who works at the intersection of art, science and technology. Barclay's research and creative work over the last decade has investigated innovative approaches to recording and disseminating the soundscapes of terrestrial and aquatic ecosystems to inform conservation, scientific research and public engagement. Her work has been commissioned, performed and exhibited to wide acclaim internationally by organisations including the Smithsonian Museum, UNESCO, Ear to the Earth, Streaming Museum, Al Gore's Climate Reality and the IUCN. Leah is the president of the Australian Forum for Acoustic Ecology, the vice-president of the World Forum of Acoustic Ecology and serves on the board of a range of arts and environmental organisations.

www.leahbarclay.com

SVEN BECKER

Sven Becker studied molecular biology and bioinformatics with a focus on general forensics at the University of Applied Sciences Mittweida. He is a member of the Forensic Science Investigation Lab (FoSIL) led by Prof. Dirk Labudde and is involved in forensic case analysis and computer-assisted crime scene and facial soft tissue reconstruction. In addition to the processing of research projects, supporting activities are carried out for investigating authorities, in particular public prosecutor's offices and police stations. For creating three-dimensional objects and scenes photogrammetric and laser scan-based methods are used as starting points for further forensic analyses, such as simulations of progression of events.

MAARTEN DEKIEVIET

Maarten F.M. DeKieviet studied physics and chemistry in Leiden (The Netherlands) and Genoa (Italy). After one year as a "pre-doctoral" fellow at the Max-Planck Institut für Strömungsforschung in Göttingen (Germany), he started his PhD at Princeton University (United States of America) and received his degree in chemistry in 1994. He then was recruited as a post-doctoral fellow at the Physics Institute of Heidelberg University, where he remained ever since. In 1998 Maarten DeKieviet habilitated at the Faculty for Physics and Astronomy in Heidelberg and is currently Academic Director at the Physics Institute.

MARIJKE VAN FAASSEN

Marijke van Faassen (Huygens ING) is a historian and a senior researcher at the Huygens ING. Her research focuses on political and institutional history, international relations and migration history. She coordinates the project Migrant, Mobilities and Connection, a collaboration between Dutch and Australian historians and literary scholars of Huygens ING, Edith Cowan University and HOME-centre Perth. She is partner in the 4-year Dutch-Australian Shared Cultural Heritage Project 2018-2021, together with the National Archives The Hague and the National Archives Australia. Previously she

has been editor in chief of various analogue and digital source publications. In 2014 she was awarded her PhD on the Dutch emigration governance system *Polder en Emigratie* and the online research guide *Emigration 1945-1967* (resources.huygens.knaw.nl/emigratie). In 2016 she received a NIAS-Lorentz grant to organize a 5-day international workshop on Migrant (R)e-collections with data scientist, digital humanities experts and cultural heritage institutions, together with Rik Hoekstra.

VICTORIA HERCHE

Victoria Herche is a post-doctoral researcher and lecturer in the English Department at the University of Cologne. Since 2017 she has served as Public Relations Coordinator at the Centre for Australian Studies (CAS) in Cologne. After studying Theatre, Film and TV Studies, English Studies and German Studies at the University of Cologne, she concluded a project on *The Adolescent Country – Re-Imagining Youth and Coming of age in Contemporary Australian Film* to be published in Universitätsverlag Winter (2019). Her research interests and publications include Australian Literature and Film, Indigenous Studies, Post-Colonial Theory, Migration and Refugee Studies, Popular Culture and Psychoanalytic Theory.

RIK HOEKSTRA

Rik Hoekstra (KNAW Humanities Cluster – DI Research and Development) is a digital historian. He has a historical background in the colonial history of Mexico and has been focusing on the publication of historical information on the internet since the 1990s. At Huygens ING he contributed to and devised and supervised numerous digital publications, including the correspondence of William of Orange, the Resolutions of the States General and the Dutch Biographical Portal. With a combined scholarly and technical background, he bridges research, data, and development; his research interests are primarily in the combination of established and innovative, digital methods. With Marijke van Faassen, he has been involved in the Migrant Mobilities and Connection Project from the beginning, devising methods to connect worldwide distributed cultural heritage collections and concentrating on digital collection evaluation and accessibility. In addition, he is involved in the REPUBLIC project. It uses cutting edge digital methods to provide digital accessibility for all estimated one million decisions of the Dutch Republic States General decisions from the time it existed (1576-1796).

JANA KECK

Jana Keck is a doctoral researcher at the University of Stuttgart, Department of American Literature and Culture, where she is part of an international Digital Humanities-research project “Oceanic Exchanges: Tracing Global Information Networks in Historic Newspaper Repositories, 1840-1914” (DFG). In her PhD-project, she uses digital corpus analysis methods to examine the construction of German identity through digitized 19th-century German newspapers in the United States.

RAJAN KHATIWODA

Rajan Khatiwoda received his PhD in Classical Indology from Heidelberg University in 2017. He has been a Research Assistant and Cataloguer at the Nepalese-German Man-

uscript Cataloguing Project (NGMCP) at the Nepal Research Centre (NRC) in Kathmandu for 9 years (2004-2013). He is currently working as a research associate in the “Mulukī Ain Translation Project” headed by Prof. Axel Michaels. Rajan is involved in “Nepal Heritage Documentation Project” (NHDP) as a consultant from the time of its establishment. In June 2019, he joined the NHDP as a research associate.

POLLY LOHMANN

Dr Polly Lohmann is a Classical Archaeologist at Heidelberg University. She holds an MA in Classics from the University of Heidelberg, and received her PhD in Classical Archaeology at the Ludwig Maximilian University of Munich in 2016 as a fellow of the Munich Graduate School for Ancient Studies. For her doctoral thesis on graffiti in Pompeian houses, Polly Lohmann was awarded with the 2017–2018 travel grant of the German Archaeological Institute (DAI). She has taken part in excavations in Turkey, Italy, and Kosovo. Her research interests include Roman housing and the construction of social space, graffiti and the materiality of inscriptions, as well as gender ideals, role models, and representations of ‘otherness’. Since February 2018, she is lecturer and curator at the Institute of Classical Archaeology and the Heidelberg Center for Cultural Heritage, where she oversees the collection of antiquities and plaster casts. In that capacity, she also researches the history of the collection and 19th century academic networks.

AARON PATTEE

Aaron Pattee is a doctoral candidate at the Institute for European Art History and the Interdisciplinary Center for Scientific Computing at Heidelberg University. He is writing his dissertation on the topic of 12th/13th century ministerialis castles in the German Palatinate with the application of 3D photogrammetric and laserscan models, GIS (Geographical Information Systems) based spatial analyses, and a graph-database of over 700 medieval charters. Prior to pursuing his PhD in Heidelberg, he received his Master of Arts in Anthropology with a focus in Historical Archaeology and a certificate in Digital Humanities from the University of Nebraska-Lincoln in 2016.

JASMIN ROSENFELDER

Jasmin Rosenfelder is a computer scientist and researcher at the University of Applied Sciences in Mittweida (Germany). As part of the Forensic Science Investigation Lab, she is involved in digital crime scene reconstruction and forensic facial reconstruction. Since 2019 she helped reconstruct several faces as part of forensic or historic soft tissue reconstructions. Her main research interest lies in digitizing and reconstruction of cultural heritage.

ANA SANCHEZ LAWS

I’m Associate Professor of Media at the Faculty of Media and Journalism, Volda University College. My research covers topics within digital cultural heritage, immersive journalism, and web documentary. Previous to the position in Volda, I was Assistant Professor at the Faculty of Arts and Design, University of Canberra. Alongside my academic work, I am also a media producer and visual artist. More recently, I held a position as Senior Advisor at the section for museums, Arts Council Norway. My books

include *Panamanian Museums, History, Context and Contemporary Debates, Museum Websites and Social Media* (both with Berhahn Books) and a third upcoming volume *Conceptualizing Immersive Journalism* (Routledge). A complete profile is available at: <https://www.hivolda.no/en/tilsette/institutt-film-og-animasjon/ana-luisa-sanchez-laws>

FRIEDERIKE SCHMIDT

I am a doctoral researcher and since October 2018 doctoral scholarship holder funded by the State Graduate Funding Mecklenburg Vorpommern supervised by Prof. Dr. Heck (Art History, Greifswald), Prof. Dr. Dr. h.c. North (History, Greifswald) and Dr. Wergin (Ethnology, Heidelberg). Since September 2018 I am an associate member of the Research Group “The Transcultural Heritage of Northwest Australia: Dynamics and Resistances” at Heidelberg University. In my doctoral thesis, I investigate the collecting processes of private collectors and those of official appointed Protectors of Aboriginals in Western Australia, Queensland and Victoria during the 19th and 20th Century, with emphasis on the transcultural character of the collected artefacts.

PAUL TURNBULL

Paul Turnbull is an emeritus Professor in history at the University of Tasmania, and is an honorary research fellow of the National Centre for Indigenous Studies at the Australian National University. Since the early 1990s, he has acted as a consultant researcher for various Indigenous Australian representative organisations, museums and the Australian Government’s International Repatriation Program. He has written extensively on Western scientific interest in the bodily remains of Australian and other Indigenous peoples and their repatriation. He is the author of *Science, Museums and Collecting the Indigenous Dead in Colonial Australia* (Palgrave, 2017).

ORGANISERS

STEFANIE AFFELDT

Stefanie Affeldt is a Research Fellow at the Heidelberg University, Transcultural Studies, with a project about multiculturalism and racist conflict in north-western Australia: *Exception or Exemption? The Broome Pearling Industry and the White Australia Policy* of which she has published first findings inter alia in the journal *Race & Class*. She studied Social Economics at the University of Hamburg, received a Bachelor of Arts in Sociology from the Macquarie University and a Master of Arts in Cultural and Social History from the University of Essex. She obtained her doctorate with a historico-sociological survey from the University of Hamburg: *Consuming Whiteness. Australian Racism and the 'White Sugar' Campaign* (Lit 2014) examines the entanglement of the political history of Australian nation building with economic, cultural, and social processes and investigates the mechanism of inclusion/exclusion and questions of socio-political organisation in the settler society, with a particular interest in the role of mass media and popular culture in the everyday (re)production of ideology.

www.stefanieaffeldt.net

CARSTEN WERGIN

Carsten Wergin is Associate Professor of Anthropology and leads the interdisciplinary Research Group "The Transcultural Heritage of Northwest Australia: Dynamics and Resistances" at Ruprecht-Karls-University Heidelberg. He is co-chairperson of the German Association for Australian Studies (GASt) and founding member of the Environmental Anthropology working group of the German Association for Social and Cultural Anthropology (DGSKA). His research is located at the intersections of heritage, culture and ecology and has resulted in journal articles for, among others, *Australian Humanities Review*, *Ethnos: Journal of Anthropology*, and *Journal of Cultural Economy*. Further publications include the Special Issue Materialities of Tourism (Tourist Studies 2014, with Stephen Muecke), and *The Call of the Trumpet Shell* (HeiBOOKS 2018, with Corinna Erckenbrecht), a monograph on German anatomist and explorer Hermann Klaatsch (1863–1916) and his work in the Kimberley region of Northwest Australia.

BENTE RATHJEN

Organisation and Administration
digitisingheritage2019@gmail.com

RESEARCH COUNCIL FIELD OF FOCUS 3
**CULTURAL DYNAMICS
IN GLOBALISED WORLDS**



**UNIVERSITÄT
HEIDELBERG**
ZUKUNFT
SEIT 1386

Hosted by the
Junior Research Group

*'The Transcultural Heritage of Northwest
Australia: Dynamics and Resistances'*



Gesellschaft für
Australienstudien

**TRANSCULTURAL
STUDIES**

