The Thrill of the Dark: 
Heritages of Fear, Fascination and Fantasy

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Local Community perspectives towards dark tourism development: The Case of Wang Kelian, Perlis, Malaysia  
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Abstract  
This paper critically examines the perspectives of a local community towards dark tourism development. Based on the shocking case of the discovery of human tombs at Wang Kelian, Perlis which is believed related to human trafficking, this preliminary study observes the local community’s perception towards dark tourism development and adopted a qualitative methodology using observation and in-depth interview. The findings revealed attitudes towards the development of dark tourism varied considerably depending on residents’ length of engagement in the area. Although the place was once a popular tourist’s attraction with the existence of daily market in between the border of Perlis and Satun, Thailand, ever since the discovery of the murder of human trafficking, the place became abandoned and considered as a dead town. Whilst long-term residents were predominantly against the development of tourism involving Wang Kelian’s recent dark past, others, particularly those traders or sellers who owned shop at the place were welcoming of the idea. The study posits that official tourism bodies in Malaysia need to respond to the demand for dark tourism in Wang Kelian and provide the area with appropriate tourism infrastructure. However, due to the highly contrasting resident opinions towards dark tourism, it is also imperative that they consult the local community in future decision-making processes.  
Keywords: dark tourism, heritage, human trafficking
The Folk Horror Landscape of 1970's Northern Ireland
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My intended presentation focuses on my ongoing research into a film project which explores the story of how a clandestine military organisation, Information Policy Unit (IPU), coordinated fake satanic rituals throughout Northern Ireland during the early 70’s to create terror and confusion across the province. The ‘Satanic Panic’ scare is one of the strangest tactics carried out by the British Military and marks the convergence of a new way of working with intelligence as a weapon to combat terrorism. Members of IPU used fear and superstition as a kind of technology to tap into and confabulate the space between local supernatural lore and organised religion. The unit worked with specific sites, which where steeped in centuries of myths and occult belief systems, staged black masses and leaked the reports to local newspapers.

Drawing on first-hand accounts from ex-intelligence officer, Colin Wallace and the original newspaper reports, my research explores the correlation between the staged imagery of the IPU faked rituals and the iconic folk horror films being produced in the UK in the 70’s – The Wickerman, Blood of Satan’s Claw and The Witchfinder General. The research draws on the idea that Wallace was working like scriptwriter creating a real-time horror film set in the nooks and crannies of rural Northern Ireland. There are uncanny parallels between the Wallace’s ‘witchcraft operations’ and the narratives being produced under the genre of folk horror. The research forces us to relook at the use of psychological warfare and manipulation of the media in Northern Ireland by the British Military establishment but also asks the question - what does it mean to be a horror film in a time of horror?
Abstract for the Conference of The Thrill of the Dark: Heritages of Fear, Fascination and Fantasy

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Two Flâneurs in the Dark Streets of Fascination and Fear in Turkey

This research paper aims to explore the ways of usage of darkness as a leitmotif in the two novels of Orhan Pamuk, examining darkness as both a nostalgic contemplation and a setting political tension in the context of Turkish modernity.

Both novels, Snow and Strangeness in My Mind provide profoundly rich and sophisticated content, presenting manifold representations of traits of darkness within the form of novel. Moreover, darkness is not only one of the leitmotifs in the novels, but also fascinating and thrilling setting in the two cities of Turkey, Kars and Istanbul. While the darkness in Snow is represented and used as both a fascination of the unknown/other and as a fear of political tension, the darkness of the streets of Istanbul in Strangeness in My Mind is elaborated as both thrillingly attractive and a fear of urban danger. The constructive relationship between reality and fiction through symbolical and literal usage of darkness reflects intersectionality between socio-political realities and individuals, and spaces. Therefore darkness in the novels is transformed from temporal to spatial, from reality to fiction in the imagination two cities. The examination concentrates on two main questions; how and in what ways darkness as nostalgic contemplation of the flaneur is reflected in the streets of Istanbul, negotiating urban culture, modernity and emotions of individual as both fear and nostalgic melancholia. Another one is how and in what ways darkness as political setting of Kars is transformed into a micro space of Turkey negotiating the socio-political changes and the East-West divide and emotions of individual as both a fear for the unknown and fascination for the night.

Imagination and construction of darkness in the dark narratives of Orhan Pamuk provide insights for collective and personal attachments to darkness, negotiating socio-cultural transformations in Turkey.

literature, Modernity, Orhan Pamuk
During the past four years 2014-2018, we have witnessed the re-enactments, memorial celebrations and commemorations of the centenary of WW1. The sites and museums, which usually memorialise both WW1 and 2, have suffered a process of revival that somehow has broken the expected sanitised process that time may bring to an old dark event (Foley and Lenon, 2000; Stone & Sharpley 2008: 578). Therefore, narratives that surround those sites have renewed their rhetoric by reviving the sorrow, despair and dark moments of one of the bloodiest conflicts in the history of mankind. Nevertheless, at the same time, they have had to reshape their discourse as the current political situation offers a context where former enemies are now allies. The interest for revisiting the tragic consequences of the war and the need to offer a common and accepted interpretation of the conflict, without being disrespectful with new allegiances, also coexist with the necessity of selling the sites to potential visitors. This creates opposing dialectic forces that are reflected in the language used in the promotion of the sites. This paper explores how advertising contests typical stereotypes of the language of tourism (Arfin et al., 2018; Calvi, 2000; Dann, 1996; Francesconi, 2007; Manca, 2010; Suau Jiménez, 2012) to present a respectful portrayal of the sites, but without refusing to lure tourists. Therefore, language not only creates fascination, describes striking spectacles, and devises commercial pulls that might border somehow irreverence, but is also the instrument of commemoration and respect. Variation in the language allows for this continuum between darker and lighter interpretations of the sites.

Key words: dark tourism, language, advertising.
Metonyms for Changing Cities: Shrinking American Cities Confront Abandoned Houses

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In cities in the United States that have lost peak population, the legions of abandoned historic houses that populate their streets serve as a reminder of lost fortunes. As “legacy cities” adjust to realities of lost population, limited financial resources and low demand for historic building stock, heritage advocates have struggled with presenting alternatives to the bulldozer. As calls for traditional neighborhood preservation seem politically reckless, and embrace of mass demolition seem a betrayal of principle, new models of practice and advocacy are being tested. This paper examines three efforts to claim the forsaken houses of declined cities as heritage, with variable stances on preservation, transience and causal narratives. The Breathing Lights project in Albany, Schenectady and Troy, New York, outfitted vacant houses in the three smaller cities with pulsating window lights. The aim was to draw attention to possibilities for reuse while also examining vacancy itself as a “darkness.” In Detroit, artist Tyree Guyton inadvertently started the multi-building Heidelberg Project when he began decorating abandoned houses with trash he found on the streets of his neighborhood. The project generated a tourism stream that eventually led to neighborhood displeasure at the ruin gawkers and ultimately arson. In St. Louis, the Pulitzer Arts Foundation and Berlin collective raumlabor dismantled a historic house whose neighborhood declined in part due to racist real estate practices, and reassembled a full-scale version inside of a major art gallery to present the moral weight of a vacant house to the public. These three projects embrace modes of representation and intervention to vacant houses as sites for public discourse around larger problems confronting their cities.

Architecture, Heritage, Urbanism
Recently, there has been an intensive development of tourism in the Chernobyl Exclusion Zone (CEZ). According to data obtained from the State Agency of Ukraine on Exclusion Zone Management, the CEZ was visited in 2017 by 49,758 tourists, i.e. six times more than in 2014. The Zone is becoming an area for development of both organized mass tourism, whose offer includes mainly one-day group trips from Kiev, and illegal tourism, which can be considered as a kind of urban exploration.

The specific character of the Zone is due to several facts. Firstly, the legal nature of the Zone, which is a displaced area under the strict control of the State responsible for its security. Secondly, the continued high levels of radioactivity in some areas, which might result in health damage. Thirdly, the condition of material objects, physical destruction of which is one of the attractions strongly influencing the tourist's imagination, and at the same time makes the inevitable process of ruination gradually limits the area of exploration for visitors. Fourthly, the fact that the Zone is both a site of memory, a physical space symbolizing a nodal event for Ukrainian memory and identity, and a large nature reserve, where nature has been developing practically unhindered for over 30 years.

The paper’s aim is to address the question of many-sidedness of exploration of the CEZ by reaching for the concept of embodiment. Regardless the fact that the site is so heavily associated with visual images (created by photographs, films, video games) a range of performative tourism practices stimulate the tourist exploration. It will be disused how the tourist encounters, to a great extent orchestrated by tour guides, go beyond the simple act of gazing by interacting in a playful mode with time, space and other people.
Ambiguity and exposure: Visionary Architecture use of Darkness
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Visionary architecture is architecture most commonly not-built, sometimes un-buildable, and such that proposes a critical architectural concept, a concept that is a counterweight or alternative to the existing. Visionary architecture permits architects to express themselves in experimental and inquisitive fashion which is different than building or theory writing. Released from the shackles of reality, it presents opportunities for exploration of human emotions and futuristic speculations.

Darkness entails unwelcome misunderstandings, frustrating dead-ends, and lurking dangers. On the other hand, darkness offers a reconciliation cradle for unresolved issues, transgressing taboos, and inner conflicts that torment and arouse man's soul. The lack of the visible does not reduce understanding but rather opens up windows toward new ideas and feelings which the visible cannot unveil, and without which we are confined to a life of no discovery or excitement.

Visionary architecture uses darkness in order to explore levels of conceptual understandings which the geometrical and the concrete do not explain, and expose them as essential for the human experience in the world. Utilizing lack of light and suggesting ambiguous realities, visionary architecture exposes possibilities that can be part of architecture. Drawing on visionary architecture creations by Piranesi, Lequeu, and more recent architects such as Pichler, Woods, and others, the paper articulates the typology of darkness within the realm of visionary architecture. Elaborating on the issue with the aid of conceptual perceptions of Robin Middleton, Alberto Perez-Gomez, and others the paper contends that use of darkness is imperative today no less than anytime in the past. That although contemporary technology has the ability to decipher mysteries of the universe and the body, still the ambiguity of creativity, emotion, eroticism, the unfinished, and death can be reconciled mainly by the use of darkness.
How and when does darkness fade? Exploring fear, fascination and ambivalence with Hitler’s Bunker
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Within days of Adolf Hitler’s suicide in his subterranean command bunker deep beneath the Reich Chancellery, the Führerbunker came to be framed as an object of dark fascination and illicit access. First Red Army looters, then Allied investigators, and a few months later Winston Churchill all came to pick over the remains of this place. Then in 1947 Hugh Trevor Roper, propelled this cold, dank underground bunker into a symbol of thwarted megalomania, the stage for a Götterdämmerung, in his account of his search for Hitler’s missing corpse. Through such framing the site has sustained a lure for Anglo-American war veterans and tourists ever since. Yet to Germans (East and West) this site was a place of political contamination, the tomb of a potential contagion that had to be kept contained (by successive demolition action and cycles of banalisation and profanation). Almost forgotten, the site was ‘rediscovered’ in the early 1990s scrubland of the Berlin Wall’s death strip, and amidst the subsequent redevelopment of that now prime real estate a questioning of the site’s meaning, and of its potentialities, started to emerge: oscillating between calls for the primal darkness of this subterranean lair to be constructively co-opted into holocaust memorialisation and (more recently) in an increasing co-option of the site as part of heritage tours. Cultural representations of this place have become increasingly decontextualised and denatured, transformed by the generational passing of time into a more free-floating, titillating glimpse of a darkness that once was. Through this case study this paper will interpret this semantic decay, showing that ascribed darkness, fear and moral-coding for a site are not eternal givens but rather that they ebb and flow over time, and that studies of attachment to dark places need to be able to account for this, by becoming more processual.

Keywords: Tourism - Ruins - Bunkers
The Lancashire Witches: Heritage, History and Broomstick Training

The Lancashire Witches: Heritage, History and Broomstick Training

The history of the Lancashire witches has resulted in a vast array of contemporary tourism taking place in rural Lancashire surrounding the witches. The ‘Lancashire Witches Walk’, a 51-mile-walk from Pendle Heritage Centre in Barrowford to Lancaster Castle, affords the tourist an authentic journey into the rural landscape of the witches, while also enabling the tourist to read Carol Ann Duffy’s site-specific poem, ‘The Lancashire Witches’ (2012) which is etched into 11 stone tercets along the walk. The walk, along with the poem, offers a contemporary, sympathetic vision of the witches as innocent yet persecuted women – but, one cannot help but recognise that the tourists’ impulse to visit the site(s) of the Lancashire witches is often fuelled by sensationalised accounts of the witches such as Thomas Potts’ The Wonderfull Discoverie of Witches in the Countie of Lancaster (1613) and the novel, The Lancashire Witches: A Romance of Pendle Forest (1849) by William Harrison Ainsworth. The tourism on offer is, therefore, both grounded in history and heritage, and at the same time, reliant upon the tourists’ dark fascination towards witches and witchcraft perpetuated in so-called historical accounts and literary texts. Further positioning tourism surrounding the Lancashire witches tourism as a mode of ‘dark heritage’ is the ‘Lancashire Witches Festival’. The festival comprises both ‘Historic Tour(s) of the Castle’ alongside ‘Broomstick Training’ and an attraction known as ‘Demdike’s Dungeon’ which enables tourists to meet the famous ‘witch’ and hear of tales of her past. Here, we can see heritage/history and the thrill of the dark operating in parallel. This paper will seek to question how both heritage tourism and ‘dark’ tourism operate alongside on another, and why the tourist is attracted to the dark (and often fictional) history conveyed in modern-day tourist attractions.

Keywords: Witches and Tourism.
A New Way of Storytelling at Cultural Heritage Sites: Dark Tourism in Visual Social Media Network
Caglar Bideci

Recently, visual social media network has determined tourism trends and changed the form of motivations and experiences very dramatically. One of the new-born types of tourism is dark tourism, which transformed from religious reasons into popular visitor trends. Travelling to places associated with death have attracted people for a long time and caused to feel and live different experiences towards antique sites, attractions, and events linked with death, violence, natural disasters or suffering. Curiosity for death and death-related places have been a good motivation reason for the travellers. While people used to visit a place for different motivations such as mourning, being a pilgrim and death itself, today people are motivated by social media and stories which derived from followers. Posts and stories can be reached easily by people from all around the world through the social media. Quite a few research suggested that social media and its tools will be the main determinant factor to visit a destination. In terms of the popular consumption of extraordinary death in Pompeii, which is an ancient Roman city near Naples, is a cultural heritage place and an example of dark tourism because of its rich history and archaeological value and tragic eruption in 79 AD. This study aims to examine that how one of the visual social media network (Instagram) has an effect on visiting Pompeii and whether cultural heritage side or storytelling about destination `dark sides is more attractive for visitors. Moreover the paper discusess the relationship between dark tourism and social media.

**Keywords:** Storytelling, Dark Tourism, Cultural Heritage, Social Media, Pompeii
WHEN CRIME IS SUBLIME
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Why is society so fascinated by crime? From an emotional standpoint, it is assumed that “sublime” constitutes an emotional experience to be placed at the center of this process. More precisely, the presentation draws a parallel between the concepts of the “sublime” (Burke, 1756), “awe” (Haidt & Keltner, 2003), and the “uncanny” (Freud, 1919). I hypothesize that these three terms, even if there are many different shades among them, can be brought back to the same emotional experience. In fact, they have an oxymoronic nature in common: they express simultaneous attraction and repulsion. Related to the reaction to crime, they also could be described through two dimensions: (1) the sense of vastness and power associated with the hidden being exposed and (2) something new and unclear that needs a process of accommodation to be understood. For example, in the presence of a tragedy like the Holocaust—we can think about dark tourists in Auschwitz—people live an emotion that overwhelms the natural boundaries of the individual experience. They can touch a disruptive and powerful event, a fracture in history that exposes something that must be hidden: the human ability to kill and to do so in a rational manner. This experience creates a sense of disorientation and a need to review our cognitive schemas in order to understand the phenomenon. Leveraging these concepts, I have conducted research based on four case studies—the Italian true-crime TV show “Quarto Grado,” “dark” tourism, murderabilia collecting, and the fanaticism of (and for) Anders Breivik—that highlight and reflect on these issues. The study is based on interviews with viewers, dark tourists, collectors, and others to explore what really happens when “crime is sublime”.

crime; sublime; emotions
An unprecedented lens for re-envisioning the past; the case of the ‘flak-towers’ of Hamburg as symbols of a dark heritage.

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Abstract:
“History teaches us that the cause of humanity is only advanced through strife. There’s no Renaissance without the Dark Ages.” Vandal Savage

History is important because it gives us the chance to understand our past, our present and even plan for our future. Sometimes, this history can evoke traumatised feelings from times of despair, it can be also awkward for public reconciliation with a positive identity, and that is why it is called ‘Dark Heritage’. This heritage, however, can be acknowledged as a meaningful past, a past that cannot be ignored, silenced or even destroyed.

Germany is a country that has been overshadowed with a dark heritage due to its direct relation to the Holocaust history. Since the end of the Second World War, the country fell under the dilemma of how to publicly represent the fascist dictatorship of its former regime in a way that does not offend the people or mis-commemorate the victims. Amongst many of its cities, Hamburg has gone under extreme bombing during the WWII, and with the tactical urge to defend the city, bunkers (also referred to as Flak-Towers) were built to defend the city and provide shelter for its residents and art treasures.

This paper looks at those towers as evidences of a dark heritage, they represent war, death and fear. The research questions our ability, as urban planners and architects, to find ways that would help people accept this heritage as a crucial factor to connotations of identity, human rights and justice.

Hence, the objective is to propose ‘conceptual parameters’ that would enable the users to re-envision that complex legacy of the chosen cases through a new perspective without obliterating its history as part of the German identity.

Keywords (3 words):
Dark heritage, Hamburg, Bunkers
Paul Bristow: Director, Magic Torch Comics

Paper Title: Crossing Over – Folk Tales and Horror Comics

This paper will explore the work of community heritage group Magic Torch and our subsequent social enterprise Magic Torch Comics.

For twenty years, Magic Torch have reinterpreted and shared the folklore and heritage of our area of Inverclyde in the West of Scotland, always focusing on the more dark and unusual parts of our history. We have undertaken a number of community projects, including restaging the trial of an infamous local pirate, hosting a ghostly boat tour, publishing a number of collections of folktales and horror stories and reinvigorating the local tradition of ‘Going Galoshans’ on Hallowe’en.

In 2013, we began using comics to help us retell and share these stories to appeal to new audiences. Using the format of the classic EC Horror comics of the 1950s, we created a number of anthology comics, retelling our folk tales as short twist in the tale horror stories, reframed by a series of archetypal folk characters from our local history. In particular we have explored the contrast of this rural folk horror tradition with post-industrial urban regeneration landscapes - that notion that those displaced old ghosts and boundary spirits continue to echo across community spaces. No character embodies this more symbolically, than the Greenock Cat Man, an urban legend / bogeyman who has been present in our community since the decline of the shipbuilding industry in the 1970s. The paper will introduce and discuss all of these archetypes and their place in how we have told an alternate history of our home town.

The stories, spaces, folk motifs and characters that surround us in our community, continue to inspire our comics, school projects and local festivals and performances.

Folklore, intangible cultural heritage, comics
A Representation of Dark Heritage Sites for Pilgrims: The Case of Gallipoli Battlefield Site
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Abstract
This paper underscores the significance of heritage sites for dark tourism and the identification of national identity resulting from the place attachment of travellers to the heritage sites. Gallipoli, which is postulated as a sacred landscape for both Australians and New Zealanders; as their national identities were built after the Great War, the destination possesses historic symbolism for them and thus it means a cultural religious landscape. Therefore, the desire to visit Gallipoli is often based on a quest for meaningful experiences and to discover one’s own spirituality instead of for religious reasons. Being as one of the diverse parts of human geography, cultural geography has been most directly linked to the meaning of places and by considering landscape as a social construction or “way of seeing” instead of treating solely as a physical location, cultural geography is directly relevant how places are socially created and/or re-created any groups or individuals within a society. Hence, visiting the battlefields at Gallipoli is considered a pilgrimage even this visitation is not religious. Since Australians and New Zealanders view the site as historical and as a point of departure for their national identities, their visits can be described as historical pilgrimages to a sacred landscape. Similarly, since Gallipoli developed cultural significance for both Australians and New Zealanders after World War I and became the psychological birthplace of their national identities, their journeys to the site can also be defined as cultural pilgrimages. In light of both claims, the journey to Gallipoli for Anzac Day commemoration is defined in the current literature as a civil pilgrimage or a secular pilgrimage.

Key Words: dark heritage site, historical pilgrimage, cultural pilgrimage
The dark airshaft of the haunted memories

*Functions of darkness in Orhan Pamuk’s novel “The Black Book”*

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The present study explores the structural function of darkness in an urban space in the novel “The Black Book” (“Kara kitap”, 1990) by the Turkish author Orhan Pamuk. The novel has been read as homage to the historical-cultural heritage of Istanbul, and – beyond realistic references – as an allegory of a mystical journey towards the fusion with the Otherness. The present study argues that both readings are welded together by a chapter in the middle of the book in which the narrative is woven around “the dark airshaft of the building”. In the perspective of seeing the dark shaft as a kind of well containing the secrets of the past, the narrative refers to uncanny relics of the history which are from time to time discovered and brought to the light by pigeons looking for food. In the eyes of the narrator who is seeking for traces of his wife and his half cousin, both related to that building, the dark shaft appears in an opposite direction as a well wall built up to the upper windows that brings the presentiment of secrets and death into the living space.

For the narrative on Istanbul the “dark shaft” chapter constitutes an opaque space of deposited (albeit forgotten) memories and of compromising evidence of guilty. For the mystical journey the dark shaft represents a reference of fear and repulsion which hides in its thrill the secret elements that constitute clues of the seeking process. Although the chapter contains no pieces of plot and no description of action, the narrative reveals several threads woven previously or later into the texture of the novel. It can be shown that the chapter constitutes a *mise-en-abyme* of both itineraries (Istanbul and mysticism), thus framing a narrative that recapitulates negotiations on haunted memories and the heritage of darkness.

**Key words**: Literature
Legacies of darkness and ghosts of war
Dr Gilly Carr, University of Cambridge

To what extent do our surroundings make us believe in the presence of ghosts? Can heritage presentation encourage, provoke or cause us to believe that ghosts are just around the corner, or could manifest any minute? Is darkness or dim light a pre-requisite for their presence? Do any of our five senses have to be muted in order to allow the sixth free rein? This paper examines the connection between heritage presentation, darkness and ghosts in the Channel Islands, where the ghosts of German soldiers are widely believed to inhabit a few of the multiplicity of old concrete bunkers which litter the coasts. And yet, not all bunkers are thought to be haunted. What is the impact of concrete, light levels, renovation or abandonment on ghostly presences, or is it all in the mind? Are the Channel Islanders themselves wholly responsible for the figments of their imaginations – are they still psychologically ‘occupied’ because of the dominant place of the German Occupation in Islander identity? If that is the case, then what happens when visiting researchers start to share their experiences?

Key words: heritage, renovation, abandonment
Residents’ Perceptions of Community Based Disaster Tourism: the Case of Yingxiu, China
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Abstract
Tourism researchers suggested that a community based approach to tourism development be a prerequisite to sustainable development, and tourism policy makers and planners should help create sustainable communities resilient enough to survive in a highly volatile environment. What has rarely been discussed in tourism literature is community tourism undertaken in the context of a disaster-struck underdeveloped area. This research paper aims to address this gap by exploring how local residents perceive and respond to community based disaster tourism (CBDT). A paper and pencil survey and face-to-face interviews were conducted. Qualitative research approach was used to identify significant issues and draw out important managerial implications. It is found that the residents’ feelings about disaster tourism are mixed and somehow paradoxical. Six themes are identified which explained why and how the residents had the paradoxical attitudes. These themes are: ‘residents rely on disaster tourism for a living;’ ‘CBDT did not help;’ ‘CBDT is not well managed;’ ‘residents look for government’s support;’ ‘CBDT elongates sufferers’ grief;’ and ‘neighborhoods’ close relationships become strained.’ These themes indicate that the current model of tourism was not well planned or managed and therefore virtually not welcomed by the local people. Given the complicated and volatile situations in the local communities, this study suggested that tourism researchers and tourism policy makers and practitioners be tremendously cautious and considerate when advocating and planning community tourism in a disaster struck area of a developing country.

Keywords: community tourism; disaster tourism; sustainable issues; China; developing countries
Annika Christensen, University of Leeds

‘A landscape shrouded in fog: Images of ‘darkness’ in popular Faroese music and tourism’

ABSTRACT: The Faroe Islands are currently a popular tourist destination and Faroese music has also managed to reach further afield than the small archipelago in the North Atlantic. A particular aesthetic is presented in Faroese music that incorporates images darkness: a dark and cloaked landscape, impending doom caused by dark creatures and the darkness embodied in the Faroese ground. The Faroe Islands, as a tourist destination, is presented as something mystical and unexplored, whilst at the same time being firmly rooted in the Faroese landscape, history and heritage. Despair, dread and darkness juxtaposed with images of a landscape shrouded in fog and dark skies more often than not.

This paper will discuss how ‘darkness’ is embodied within the images that make the Faroe Islands and its cultural productions popular in the tourism industry and the audiences of Faroese music. As there are many overlaps between these two, it is possible to discuss both within the wider context of borealism, a term that evolved out of the research in the reception of Nordic cultural productions in the south (Fløgstad, 2016). However, there is also a sense of rootedness that has to be taken into account in terms of the artists that produce this music. This paper will provide extensive examples from musical artists that incorporate the embodied ‘darkness’ of Faroese material (landscape, literature, history) and discuss why this is adding to darkness as a cultural aesthetic.

Keywords: The Faroe Islands, Faroese popular music, Faroese tourism
The Australian town of Hay, with a population of approximately 3,000, is located on a flat, treeless saltbush plain in the New South Wales’ outback. It is a town noted for its brutal carceral history, including three World War II internment camps. In addition, the Hay Gaol, built in 1879, was used as a prison, a maternity home, a hospital for the insane, a prisoner-of-war camp and emergency accommodation for those displaced by floods.

From 1961, the Gaol became the Hay Institute for Girls, a maximum-security complex established as a response to the riots at Parramatta Training School for Girls in Sydney, approximately 700 kilometres away. Girls locked up at Hay were subjected to the harsh silent system that had hitherto been banned in adult prisons in the nineteenth century. A damning television exposé of this mistreatment of adolescent girls, resulted in the closure of the Institute in 1974. In 1976, the Gaol was opened as a museum. As the residents in the town of Hay face the withdrawal of services from the bush, the effects of climate change and subsequent job losses, tourism has become an important industry. Hay accommodation operators have reported that guests travel to Hay specifically to visit the Gaol Museum.

However, in a bid to celebrate the town’s achievements, the Museum’s focus on representing Hay’s settler narrative has relegated to the margins, the cruel reality of the Hay Institute for Girls. As a nation has faced, through various government enquiries, the breadth and consequences of centuries of punitive welfarism, former Hay inmates have vied for a displayed history that is neither voyeuristic nor fantasised. They simply want an exhibited truth and their voices to be heard.
In Search of the Anomalous: Relationships between the design of interior space, darkness and haunted experience.

An investigation into the science of human behavior in relation to belief whilst examining relationships between the design of interior spaces, environmental qualities and paranormal phenomena. The term paranormal in this context refers to “a proposition that has not been empirically attested to the satisfaction of the scientific establishment but is generated within the non-scientific community and extensively endorsed by people who might normally be expected by their society to be capable of rational thought and reality testing” (Irwin, 2009, p. 16-17).

Through a scientific study that explores peoples fear, fascination and fantasy, researchers analyse data measuring psychological and parapsychological perceptions and cognitions within and around haunted locations. Responses document experiences in response to space and in correlation to psychometric data using the Australian Sheep Goat Scale (ASGS) (Thalbourne and Delin, 1993), Haunting short scale (8 items) (Drinkwater et al., 2015) and the Survey of Anomalous Experiences (Irwin, Dagnall & Drinkwater, 2013).

Findings help to define and translate subjective and analytical data into the development of new design concepts and parameters that identify factors that influence the perception of anomalous occurrences. This is consistent with contemporary work examining the anomalous (Irwin, 2009) (e.g., haunted locations), which has established associations between the designed environment through staged haunted experiential scenarios and its effect on wellbeing and behaviour (Anette et al., 2016). Specifically, this investigates how paranormal beliefs affect general perceptions of space. Furthermore, the project considers how analytical (rational) and experiential (emotional) factors effect perceptions of the physical and the paranormal (Epstein et al., 1996).

This research challenges understandings of experience, self and relationships with place. In response to data collected there is opportunity through design to develop, translate and 'tune' experiential phenomena to develop new types of spaces that can be prototyped and tested in future studies.

Keywords: Spatial design, Parapsychology, Paranormal

References:


Authors:

Fabrizio Cocchiarella is a Designer, Senior Lecturer and Researcher at Manchester Metropolitan University. Current research through design practice utilises psychical research as a lens from which to re-invent design scenarios that explore the phenomenology of experience. Explorative projects have the potential to inform a broad range of research informing scenarios for health and wellbeing, enriching social and cultural relationships with place and in developing new insights for architecture, design and spatial planning.

Dr Ken Drinkwater is a Senior Lecturer and Researcher in Cognitive and Parapsychology at Manchester Metropolitan University who’s research has contributed to many published works in the field. Current research interests are in parapsychology, paranormal belief, urban legends, conspiracy theories, memory and part set cuing effects, neuropsychology and deficits caused by TBI.
The Clever People Find Their Way Home: Legend-Tripping, Escape Rooms, and the Commodification of Newfoundland Fairy Lore
Katie Crane, Memorial University of Newfoundland, Masters of Folklore, Public Sector

The recent global phenomenon of escape rooms offers folklorists a new arena for studying the commodification of belief. Legend trips, in which participants visit the location of a legend to experience it for themselves, is not new to commodification, but utilizing legend-trip motifs in escape rooms appears to be a recent development. In St. John’s, Newfoundland and Labrador, ‘Escape Quest’ incorporates Newfoundland heritage and folklore into their escape rooms. Their 'Taken by the Faeries' room incorporates eerie motifs from Newfoundland fairy lore into the design and implementation of the room and as a result replicates an authentic legend-tripping experience.

Through interviews with both the owner of ‘Escape Quest’, as well as an avid escape room participant, I analyse how the careful incorporation of three central fairy lore motifs are used to achieve this authentic experience. Otherworldliness, timelessness and danger are woven into the fabric of the room using tricks of perspective, ethereal music and the immersive qualities of the escape room.

In a narrative in which the clever people find their way home, and the not-so-clever are lost forever, Newfoundland fairy lore has an element of danger that must be negotiated in creating a legend-tripping experience. The fairy room provides a context for new, emergent tradition-maintaining beliefs that reinforce an authentic “Newfoundland” experience. The escape room’s atmosphere of eldritch fairy glamour allows players the thrill of being transported and lost in time, and constitutes a contemporary legend-trip experience.

Keywords: dark tourism, legend-tripping, commodification of belief
Abstract

Women in the Darkness of Rural Scotland

Dr Rebecca Crowther
The University of Edinburgh and Heriot-Watt University, Edinburgh

There are qualities within rural darkness that evoke strong visceral and emotional reactions. For some, the darkness invokes a fight or flight response. The way individuals articulate their own personal contexts seems to be mirrored in aspects of their perception of the darkness. Informants who identify a discomfort with the darkness often suffer from mental ill health, anxiety and depression. They also, often, identify as female.

We are born in this, and are comfortable in these dark spaces to grow in and be born from, why do we become fearful of the dark?
- expectant mother/collaborator/informant

This new ethnographic research considers metaphorical and literal darkness as an affective cultural actor within rural environments and aims to understand the ways in which this actor is ‘known’ and experienced by women in Scotland. This research is transdisciplinary, acknowledging the necessity of approaching the subject from multiple theoretical angles: cultural, social, behavioural, cognitive, emotional and bodily.

In this paper presentation I will reveal and discuss themes gathered from a community of practice who made multiple group excursions outdoors in the winter darkness of Scotland (between 2017 and 2019). Some emergent themes include: physiological and emotional responses to darkness; safety in the darkness personified in feminine symbology (mother, moon, birth, life-cycle and home); perception of threat or sexual danger from encounter with an unseen masculine, animalistic or supernatural other; the dark triad; notions of safe access to dark rural spaces for wellbeing; the objects of and material nature of darkness.

My previous research has shown that people who access nature for personally transformative purposes are motivated by self-verification; the sense of self is dynamic within these engagements. Anthropocentrism is inevitably present within these experiences, and anthropomorphism is also common. In a bid for self-verification, notions of the ‘extended self’ can be seen in the way that individuals relate the activities and symbols of outdoor interaction to their own personal narrative. The current study extends my initial general findings to the specific case of women’s transformational experiences in outdoor darkness (Crowther, 2018)

Key words: Women, Darkness, Nature

1 The Dark Triad – in psychology, the malevolent traits of Machiavellianism (manipulation), narcissism (excessive self-love) and psychopathy (lack of empathy). This theme related to a fear of the potential for danger and dangerous actions of the unseen other within darkness.
“There ain’t no watchman to be drugged—now there ought to be a watchman”: Curfews and Race in Nineteenth Century American Literature

Sarah Cullen, Trinity College Dublin, Ireland

Curfews are a pervasive and overarching trope of nineteenth-century American literature, from regulations within white settlements requiring citizens to stay indoors after a certain hour, to rules forbidding slaves from leaving their plantations after dark, edicts regarding the spaces denied to Native American tribes at night, and laws preventing night work for women working in certain industries. This paper examines the representation of curfews in nineteenth-century American literature in order to demonstrate how nocturnal rules were used to justify white expansion and colonialism, while simultaneously demonising and disenfranchising people of colour.

The title of this paper comes from Mark Twain’s Huckleberry Finn (1885). At one point, Tom Sawyer objects that the night does not present enough obstacles for him. Crucially, the lack of watchmen – those who enforce curfews – gets in the way of his game: that of rescuing the captured Jim. Instances such as this highlight Toni Morrison’s observation in Playing in the Dark (1992) that “Africanism is the vehicle by which the American self knows itself as not enslaved[.]” Building upon Morrison’s argument, my paper argues that the night is the vehicle by which white Americans attempt to deny their freedom by imagining themselves instead as those being oppressed.

In texts from James Fenimore Cooper’s The Last of the Mohicans (1827) to Caroline Lee Hentz’s The Planter’s Northern Bride (1954), the gathering darkness is made synonymous with the dangers of savagery that threaten the legitimacy of white society. Lucy Maddox has argued that “[...] the American writer was, whether intentionally or not, contributing to the process of constructing a new-nation ideology[.]” I argue that by representing white society as threatened or even endangered, white American authors reinforced arguments which justified the use of curfews and nocturnal regulations, laying the groundwork for the construction of a white dominated America.

Key Words: Curfews, Race, America.
HAUNT Manchester: Making Manchester Gothic
Helen Darby
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Manchester Metropolitan University

“Manchester is Gothic physically - in its Gothic buildings such as the Town Hall and Chetham’s and John Ryland’s libraries - but also in a deeper, philosophical, undercurrent. Manchester was the famously dark and smoky ‘shock city’ of the industrial age, and it persists in having a Gothic philosophical identity as a place that is brooding, wild and moody” – Jonathan Schofield (Manchester Confidential)

This paper discusses the creation of the HAUNT Manchester network and website, and its antecedents in the creation of the Manchester Centre for Gothic Studies, the Gothic Manchester Festival and the Encountering Corpses series of public events. Originating in the public engagement programme of the Faculty of Arts and Humanities at Manchester Met, the HAUNT project is both a website (hosted on the Visit Manchester site – the central tourist site for Greater Manchester, which receives 2.5 million hits per year) and a network of cultural producers across the city/region. The website has been successfully populated with bespoke articles on every element of Gothic and alternative culture across the city
https://www.visitmanchester.com/ideas-and-inspiration/haunt-manchester

The HAUNT Manchester network includes not only the associated researchers in Gothic studies, dark tourism and death histories, but over a hundred organisations and individual cultural producers from across the city, including everyone from John Rylands Library, to CityCo and Afflecks (Bruntwood). The network provides a unique opportunity for researchers to connect with the city’s culture, retail and entertainment providers. This paper will detail the formation, design and strategy of the project and frame it as an exercise in creative placemaking via research-informed cultural curation.
The “Waco Siege” and its Aftermath: Imagining the West in a Site of American Dark Tourism

Jennifer Dawes, Henderson State University

In their introduction to *Displaced Heritage: Responses to Disaster, Trauma, and Loss*, Convery, Corsane, and Davis argue that “... the impact of disasters is highly situated” as “they occur in locales that have their own very distinctive cultural and natural heritage resources” (2). This is true for Waco, Texas, as a place long associated with western lawlessness, and the events that occurred there in the spring of 1993.

Twenty five years ago, the deadliest standoff in U.S. law enforcement history began on the outskirts of Waco. The confrontation between the Branch Davidians (an offshoot of the Seventh-Day Adventists) and the U.S. Bureau of Alcohol, Tobacco, and Firearms (ATF) at the Davidians’ Mount Carmel Center lasted 51 days and took the lives of 76 people. When the standoff came to its fiery end on April 19, media reports were quick to label the Branch Davidians a “cult” and their leader, David Koresh, a “madman.” The name “Waco” became synonymous with the standoff in the public imagination.

In this paper, I explore the Branch Davidian compound as a tourist curiosity that draws on visitors’ fascination with fearful spaces of death and destruction. I consider the physical transformation of the site from the early days immediately following the fire, where visitors were greeted with the detritus of the dead (clothing, toys, and burned-out pages of books) to the more recent cleaned up and partially restored compound, and its popularity among, for instance, YouTubers who document their “ghostly encounters” with the place. As the 2018 American miniseries “Waco,” which recounts the final days of Koresh and his followers, will certainly generate even greater public fascination with and interpretation of the site, I examine the tension between the notoriety of this place and the public image that the Waco tourism industry seeks to present.

Key Words: Dark Tourism, Branch Davidians, Waco
Dark Tourism: a nonsensical and non-sensible concept

In this paper I will argue why ‘Dark Tourism’, though fashionable, is an utterly useless concept. I consider the concept of ‘dark tourism’ against the background of everyday practice of working and living in Ypres, a place strongly connected to what some designate as such. I do not believe in the intellectual strength of this concept and believe that its premises are false:
- The term is not universally accepted
- There is no unanimity about the exact meaning
- The concept is ahistorical, and by that I mean that it does not strengthen our historical awareness, quite on the contrary.
- My main argument against the use of the term, however, is emotional: 'dark' has a negative sound. And that is in contradiction with the intention of many of the initiatives that are ranked as ‘dark tourism’. The place where I live and work has nothing dark, on the contrary it is a very clear place of worldwide loss. Sadness and death are not enveloped by darkness, but the presence of the absentees is self-evident, a sharply cut dichotomy between life and death. This place gives me an infallible compass in life, but that is not "strangely attractive" nor has anything to have "fear" for, but is crystal clear.

Tourism, Museums, War

Dr Dominiek Dendooven

In Flanders Fields Museum, Ypres
University of Antwerp
The Dark History of U.S. Sociocultural Anthropology and Its Contradictions
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Much of the history of U.S. anthropology looks very racist now, dark indeed at least in a metaphorical sense. And yet it is that nineteenth century history that makes U.S. anthropology not young and that, hence, is valued by contemporary U.S. sociocultural anthropologists. This paper will talk about these professional ancestors and their value to the profession, how some have been erased altogether, how some have/can be rehabilitated in particular ways, and how some constitute the "dark history" and "dark heritage" of U.S. sociocultural anthropology, serving as a foil for late twentieth century and early twenty-first century U.S. anthropology.

Polygenesis and social evolutionism were hallmarks of nineteenth century U.S. sociocultural anthropology, and are not valued (or even identifiable) in contemporary U.S. sociocultural anthropology. U.S. sociocultural typically claims two founding fathers--Franz Boas and Lewis Henry Morgan. Clearly there were many others, and Morgan himself is rarely read these days, except in essays or courses on the history of anthropology. Samuel George Morton and Frederic Putnam, though quite prominent in their day, have totally dropped out of any U.S. anthropological canon. In addressing why, this paper will frame nineteenth-century U.S. sociocultural anthropology as "the dark history" or "dark heritage" of contemporary U.S. sociocultural anthropology and the ways that the contemporary discipline deals with this heritage, including the contradictory ideologies and practices that claim such a "dark history" rather than totally disavowing it.

KEYWORDS: (1) USA SOCIOCULTURAL ANTHROPOLOGY (2) RACISM (3) NINETEENTH CENTURY
The Reuse of Decommissioned Prison in the Heritage/Tourism Industry: Overview, Key Factors and Chinese Practice

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Abstract

The reuse of decommissioned prisons has been received particular attention worldwide over the past decades. As a specific type of dark tourism, the existing body of literature on the subject suggests the reuse of former carceral sites has invariably oscillated and been caught in a dilemma between entertainment and education; that is to say, while the converted prison structures are expected to present bygone penal history to visitors and consumers today, ensuring the authenticity of on-site interpenetration as well as the historical fabric is equally of paramount importance.

The practices across the world has shown remarkable diversity and complexity in their intended purposes. The decommissioned prisons could be repurposed as penal museums, where education on penal history is delivered; world heritage sites, where witness convicts transportation or battles against Apartheid; or tourist facilities, which range from luxury hotel, themed adventure playgrounds to haunted mansions. A key question needs to be asked is what determinants of the destiny of decommissioned prisons are.

This paper seeks to sketch out an overall picture of existing reused prisons worldwide and to unpack how their future were determined, who had involved, and what factors were taken into considerations. The considerations in the decision-making process may include, for instance, the history of prisons, the stories of inmates and the perception of the public as well as the negotiation among different stakeholders, e.g. governments, local communities, private developers and/or thrill-seeking tourists. Moreover, this paper will introduce the current situation of prison reuse in China – a missing piece of this global ‘puzzle’. The research findings will provide a different insight into how buildings once used for punishment can be repurposed for the leisure and education sector, bringing new understandings to the public about their architectural and social pasts.

Keywords: dark tourism, decommissioned prison, reuse
Historical Hauntings: Ghost Tours in Pensacola

Historians of dark tourism have focused primarily on sites of death and disaster, including battlefields, concentration camps, and nuclear and ‘natural’ disaster areas. Yet, relatively few scholars have investigated one of the most popular forms of dark tourism in the United States: ghost tours. This paper examines the phenomenon of ghost tours through a cross-case analysis of two contemporary ghost tours in northwest Florida. The first, offered at Arcadia Mill Archaeological Site, a rural historic mill site, brings visitors along a secluded boardwalk through dark woods. The second is in downtown Pensacola and includes well-known stories delivered on an urban walking tour. Some of these stories are local lore while others are true events. These particular tours are unique, Halloween-themed events that are carefully scripted and are only hosted during select days in October. Using participant observations and historical materials, including newspapers, pamphlets, tourism guides, and scholarly books, this paper address the following questions: How have the ghost stories changed over the years? Where do the ghost stories fit into the local cultural tourism and narrative? What drove the rise of the popularity of ghost tours?

Key words: ghost, tourism, Pensacola
Management of dark identities: terror and sublime as a reflection on mistakes
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Dr. Arq. Pamela Durán Díaz, Technical University of Munich

Based on the concept of dark identities, which evoke landscapes scarred by sinister stories, either arising from natural disasters (such as the tsunami in 2011 in Japan), or caused by men (such as the nuclear power plant of Chernobil in Pripiat, Ukraine in 1986), this paper retrieves the idea of sublime by Burke (1757), in which when facing the clarity of a balanced beauty, the sublime is the excess, the darkness that generates insecurity and anxiety experienced by those who are prone to the attraction of dark identities.

The focus of Management of dark identities: terror and sublime as a reflection on mistakes is on how to deal with dark identities, whether as letting the soul soak in the experience of the sublime or as going beyond the primary feeling in order to introduce considerations of a possible pedagogy and future inputs.

The proposal aligns with landscapes in which identity has been shattered to the extent of making it disappear. Thus, this paper considers the introduction of new identities that would evoke the past, not denying the sublime but combining it with options for reflection and future projections, id est healing the wound.

Accordingly, this paper links the emotive dark identities with a glimpse of the future that would reflect on the mistakes of the past, through the comparative assessment of the Topography of Horror in Berlin, Germany, and the Valley of the Fallen in El Escorial, Spain, both with dark identities still present. The study offers a pedagogical approach through the projects developed in a joint inter-university workshop where we studied the tomb of General Francisco Franco and one of the last active symbols of Nazism.

Keywords: dark identities, sublime, landscape
Now You See Me: Museums as Deathscapes

Death as a cultural heritage has attracted a number of disciplines. Not least, these discussions have underlined how death has a tendency to materialize in the form of memorials, sights and monuments. A special case is what is commonly referred to as *dark tourism*, meaning the public interest for places associated with battlefields, massacres, spectacular crimes and well-known murders, and other extensive tragedies or traces of human death. Museums rarely count in the range of such more or less macabre attractions or destinations. Nevertheless, there is reason to consider how death function as a mean to tempt visitors to certain museums and exhibitions. In many respect, museums, like cemeteries, memorials and shrines, are to be regarded as distinctive forms of *deathscapes*. In some cases, human death is actually the strongest contributing factor to the existence of the museum, as with Pompeii, Ground Zero or the Holocaust.

Transferred to a cultural heritage context, the museum artefacts telling stories of an authentic death can be related to the concepts of *karisma*, as introduced by Max Weber, and *aura*, bearing in mind Walter Benjamin’s way to perceive the unique artistic object. At the same time, an investigation of how museums deal with the vast corpus of death in their collections put forward the question of ethic. The fact that death is a common feature of many museums does not mean that the presence would be uncomplicated. Museums often have to take into account death as, on the one hand, something that may be used to raise the audience’s interest, and on the other hand, something that has to be handled with great caution so as not to turn the exhibition into a spectacle.

Simon Ekström
Stockholm University
From Darkness to Light: Revitalizing Historic Places through Placemaking

Paper Abstract:

Historic buildings and sites are significant due to the deep connections people have with them. These connections are rooted in their cultural significance. This is the driving force behind why a location becomes a place and why a place becomes a cherished heritage site. It often took centuries and the passing of generations to build. Simply stepping foot inside such a place is electric, a connection with the living, the dead. The importance that architecture plays in people’s attachment to place, the understanding that great buildings are the backbone of any great community.

In this paper I review how to deal with these places of significance by maintaining the forms of the past in concord with the methods of the present, without demolishing the built heritage of the ancestors. They inspire. They uplift the human spirit. These heritage sites represent the collective history and identity of a people, and they belong to everyone.

A quote by Gustav Mahler says that “tradition is not the worship of ashes, but the preservation of fire.” This means that the ways past eras have developed their cities are not consigned to the dustbin of history but are essential parts of our daily lives. Development should emerge out of the organic framework that already exists.

Identifying and determining what makes a heritage site more than a mere attraction, what makes it a “place,” is a key element to analyse how to preserve and conserve it. Our mission as designers and planners is to turn our old buildings into commercial assets by turning them into space for creative businesses; creative placemaking approaches will help support preservation in historic places including train stations, main streets, public markets and other historic sites. Historic places also often make Great Public Spaces, because their human-scale qualities create vibrant, people-friendly settings.

Key words:
Spatial Experience, Historical Places, Spaces of Possibility, Imagination

Presented by:
Nourhan Bassam
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BSc Architecture Design Bachelor’s Architecture Department in Ain Shams University Faculty of Engineering (2013)
Decline of the Witch Trials: Deconstruction of Witchcraft as a Crime in Denmark 1660-1730 – Maria Elleby

After years of persecuting and prosecuting witchcraft tenaciously within the European states between the years 1485-1690, the latter half of the 1600s saw a decrease in the number of witch trials. The purpose of this project is to investigate where, how, and why the scepticism towards witch trials spread in Denmark between 1660 and 1730.

This project is a cooperation between the University of Southern Denmark and the Museum of Southwest Jutland. The research conducted for this project will support the upcoming Witch Museum in Ribe, 2020. The museum aims to provide an authentic representation of the trials and prosecutions without censoring the content, while still being accessible for children. Finding the delicate balance between doing justice to a dark time in our history, and approaching this topic with sensitivity and without becoming gratuitously gory is one of the challenges facing the museum.

The topic of the witch trials of the early modern period is often one that inspires unease, but that also intrigues and fascinates. It is a dark part of history; even darker when one considers that witch-hunts continue to take place around the world to this day. For this reason, it is an important message to communicate that the witch-hunts and trials were orchestrated by ordinary people, and fueled by anxiety and fear. The fear of witches and their powers prevailed in such a manner that people were willing to not only kill those accused of witchcraft but indeed considered it necessary to do so for the greater good.

By investigating the reasons behind the transformation of this fear and the decline of the witch trials, this project will help our understanding of the way fear in society can be changed; a knowledge that remains acutely relevant in our modern world. Plunging into this theme will also provide visitors with an opportunity for internal soul searching and a chance to reflect on the power and potential consequences of their own fear.

Key words: dark tourism, witch trials, museum.
Cold War Heritage in Sweden. Nostalgic Threats and Affective Nationalism

The last decade many initiatives has been taken in Sweden to preserve constructions and formations from the Cold War period. Military installations such as bomb shelters, command and control facilities and barracks has been turned into museums, conference- and spa establishments, hip housing and trendy offices. Stakeholder has been heritage authorities, construction companies, and civil organizations. Entrepreneurs within the experience industry have turned bunkers and weaponries into destinations that offer experiences of historical threats and insights into until now top-secret spaces as main attractions. In parallel, abandoned military settings from the period attract a large number of enthusiasts and urban explores.

Heritage of war and conflict is well studied in an international perspective, but the Swedish case stands out as particularly intriguing since a potentially “dark heritage” has to be reconciled with prominent national narratives of peace and neutrality. What is it that make the Cold War period so thrilling and attractive in the present day? How are notions of national belonging, citizenship and gender negotiated when geopolitical threats and memories of fear and insecurity are articulated as heritage? What narratives of good and evil, right and wrong, friends and enemies are articulated in the heritagization of the Cold War period?
Funerary objects are important exhibition objects in local or national history museums in China. These objects were buried in darkness, as companies of the hosts of the tombs, which symbolises their lives would continue after their death. However, the archeological excavation and other legal or illegal ways have exposed funerary objects, which as a result were often brought to museums and become exhibition objects. Museum curators use multiple techniques (e.g. exhibition boxes, lighting, digital techniques, etc.) to rearrange funerary objects and construct the narratives of ‘darkness’ in a ‘bright’ context. This paper based on the investigation into the exhibition of funerary objects in museums in China, discusses how the narrative of darkness is constructed and what implications are produced when visitors are attracted.

Keywords: funeral objects, museum exhibition, narrative
ABSTRACT
Living with the dead is a paper about the life of Egyptian residents living in the cemeteries of the city of Cairo. It is about their way of life, the use of space, the cultural heritage, the tourism potential, the architecture and urban fabric of the place. It addresses issues ranging from the meaning of life and death and society’s outlook on this unconventional lifestyle to the inherent cultural history of the locale. The aim of the paper is to examine funeral architecture and urban design, the mechanism of life within the cemetery, attitudes of residents, contested spaces, and the potential for tourism within the City of the Dead. Transitory rural migrant population in the 1960s began living among the dead, because of lack of affordable housing options. The city’s residents live in tombs and mausoleums; they have outfitted the tombs with the comforts of a home including required services. Others live in self-built constructions between and around the tombs. Families living on a burial plot may sometimes have their living room above where their family member was buried. Formal-informal urban and social structures characterize life and architecture in the cemeteries. One observes how informal practices interact with existing physical legal spaces, social structures and with government rules, and how they relate to formal practices, urban spaces and the political and social order. The paper examines growth patterns of this informal population, urban manifestation of the negative spaces between the tombs and the reformed activities in the necropolis. These informal practices and their economic, social and spatial relations within City if the Dead shows how they affect every day citizens’ quality of life, produce evident transformations of open spaces and generate spaces of dialogue and contestation of how practices combined with sacredness in shaping a way of living.

Keywords: architecture, homes, tourism
Something slowly coming out of the darkness: how former mental asylums journey towards new uses are affected by their dark heritage
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Keywords: asylums, abandonment, time
Mental asylums are often depicted as dark, feared places. Since their mass closure in the 1990s, these imposing now abandoned and decaying sites have commonly been presented in the media as nightmarish places of torment and scandal. Yet slowly the negative perceptions (their "darkness") appears to have receded. But, asylums have always been on a journey – with their meanings being reinterpreted over time: once considered as places of sanctuary and cure, asylums then passed on to being signifiers of confinement, disorder and care failings. But now, in abandonment they are increasingly valued for their heritage value and are being turned into luxury residential properties (Franklin, 2002). And yet some still chose to frame these places as dark: staging there macabre photo-shoots and other atmospheric engagements. The asylum seemingly can be both resolutely dark and becoming-lighter at the same time. This paper will explore the semantic and material changes in historic former asylums sites that have influenced the evolution and co-existence of these multiple frames of reference for these structures. In doing so, it will examine how we make these places meaningful by asking who the "we" in this question refers to. It will suggest that different people see former asylums as dark in different ways; that this is a subjective response and varies over time. In short, we must study why, and by whom such places are framed as dark – rather than simply taking that as a given quality. To explore this “multivalence” (Bennett 2013) I will examine three former asylum sites, their different pathways of after-use and redevelopments, showing how different stakeholders have viewed, valued and negotiated these spaces differently, how this framing has changed over time and how it has affected the individual after-use path of each of the three sites.
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Paper Title  
**Working curatorially with modern ruination in Eastern Europe:**  
**In-between trauma and nostalgia**

Abstract

With the collapse of the communist regime in 1989 and the years of transition, what remained from the communist past – monuments, factories, public places of trauma and violence – were left abandoned and in decay, as resembling an era that was left once and for all in the past. Here, abandonment is clearly not something momentary that occurred in a specific temporal framework, but rather, an ongoing process – a modern ruin always in the making, which in opposition to official sites of collective memory that are articulated around pre-defined rhetorics, it exists without any of their parts being saved or relocated to museum, collections or archives, and thus preventing any future consumption or closure. However, it is precisely the ghostly memory and spectrality inscribed in these abandoned sites that can become an active mode for negotiating the very process of decay, as well as its political, social, economic, and cultural outlets.

The aim of this paper is twofold: firstly, it will explore the social and political implication that occur in the collective memory of local communities when local governments turn such spaces of the communist past into sites of the so called “dark tourism”; secondly, and more crucially, it will seek to analyse, and suggest, the alternative strategies that are brought forward when such spaces are re-inhabited and re-inserted in the public domain through contemporary curatorial and artistic practices. Discussing exhibitions and artworks, the paper argues that in opposition to official cultural policies, the more spontaneous, affective, elusive, and in some cases, activist approach that is inhabited within the contemporary curatorial and artistic practices can offer new perspectives in working with spaces of ruination that have been associated with violence and socio-political crisis.
Making of Dark Heritage in Postwar Japan and Reconfiguring of Transnational Social Activism in East Asia
Jung-Sun Han, Ph.D. (Korea University, Seoul, Republic of Korea)

Abstract:
This paper focuses on the social activities to make dark heritage by conserving war-related sites in contemporary Japan. More specifically, it focuses on the motivations, activities, and effects of various local organizations’ involvements in cooperating and competing to conserve shameful and resentful heritage of wartime forced labor. Conjuring up colonial as well as wartime violence, such movements to conserve war-related sites challenge Japan’s homogenizing national war memories. This paper introduces the two undercurrents of the Japanese grassroots conservation movements to examine the ways in which Japanese experienced, negotiated, and represented dark heritage. One is the activities aimed at conserving the “heritage of shame” by the Japanese Network to Protect War-Related Sites. The other is the activities to conserve the “heritage of resentments” initiated by resident Koreans in Japan and responded by conscientious Japanese citizens. By examining conservation movements in Okinawa, Nagano, Osaka, Nagoya, Nara, Okayama, and Kifu in Japan, this paper is intended to articulate the shifting goals and tactics of Japanese civil society in the protracted and contentious struggles to 1) carve out a space for new forms of power relations within Japan, 2) confront the wartime past to seek historical justice in East Asia, and 3) envision alternative common notions of humanity embedded in local yet transnational social politics.
“Most of us really enjoyed it” – expressions of thrill, fear and joy at heritages of witchcraft and persecution
Lulu Anne Hansen

The quote, taken from a review of a North American heritage site of the 17th century witch hunts, illustrates an inherent conflict in engaging with interpretation of this part of history – visitor expectations of an enjoyable experience vs. the harsh and dark realities of the issues at hand. By now, the history of the European and North American witch-hunts (16th-17th centuries) have fostered several sites of contemporary heritage interpretation. They arguably represent dark tourism attractions dealing with death and suffering. However, as a historical phenomenon, witches and their trials have also become historicised and the subject of a multitude of interpretations. The witch and her magical powers are by now iconic figures in popular culture. As such, they belong within the lighter end of the dark tourism spectrum. On the other hand, this history holds an immense potential in bringing to light issues of fear and suppression and hence evoke reflection on contemporary issues. It holds an obligation to educate and inform.

While establishing a new museum of the Danish and European witchhunts in Ribe, Denmark, some preliminary research and interviews on visitor expectations have been carried out. The initial results show, that the “fun” aspects of a witch museum are highly emphasized by potential visitors. This keeps well in line with general visitor reviews of witchhunt and witchcraft attractions in Europe and America and are in line with previous research that indicate the need to balance fun and education in dealing with dark heritage sites. By theoretically engaging with different uses of history, particularly regarding emotional engagement, amongst visitors, it is the aim of the paper to seek a deeper understanding of how visitor’s perceptions of this form of heritage are shaped.
Managing Darkness: Nighttime Shelters, Urban Poverty, and the Question of Reform and Replacement in Russia, 1890-1940
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Throughout the late nineteenth and early twentieth centuries, many new arrivals to Russian cities found housing at places called nighttime shelters (in Russian, nochlezhnyi dom, alternatively translated as flophouses). These shelters—which provided sparse but cheap nightly accommodations in large communal rooms—were designed to provide temporary housing, but often ended up being permanent or semi-permanent for many residents. Due to this increasingly permanence, as well as perceived rampant criminality and hygienic concerns, nighttime shelters quickly became known as “dark places” (temnoe mesto), or, to borrow the more colorful language from the journalist Vladimir Giliarovskii, a “writhing, rotting pit,” constantly “obscured by smoke” that moved through the market like “streams into a swamp.”

Despite this association with darkness, local and state institutions in both the late Imperial and early Soviet periods were very interested in working with nighttime shelters, and did so with relative frequency. Through a variety of tactics—including introducing regulations (for both owners and residents), creating municipally run nighttime shelters, and seizing control of existing shelters—these governmental institutions became involved because they were interested in trying to manage the perceived darkness. This paper explores how such management occurs, and what the result is on both the residents and the elites conducting the programs.

In addition, this paper examines the role that “dark” spaces can play in the development of urban life. Despite being widely maligned, there is evidence that nighttime shelters shaped the social status of their residents, transforming their self-conception from rural peasants to an urban proletariat. Although these nighttime shelters had severe limitations in what amenities they could offer residents, and although they were treated at best ambivalently as an institution, they did shape the Russian city in surprisingly profound ways, to an extent that far outstripped their reputation.

Key words: Urban history, Russia

Vladimir Giliarovskii, Moskva i moskvichi (St. Petersburg: Azbuka-klassika, 2015), 41.
When one considers the terms “darkness” and “tourism,” perhaps the last place to come to mind would be the Caribbean. Presented today as a land perpetually bright and sun-kissed, the Caribbean is constructed to tourist consumers as a salve to the drudgery of the everyday—a narrative that got its start in the late 19th c. as towns in Florida, the Bahamas, Bermuda, Cuba, and other Caribbean islands became havens for American and European invalids. However, this image—and the historiography that supports it—have obscured other, darker narratives that drew self-proclaimed tourists, sailors, soldiers, and other visitors to the region. Focusing on the latter half of the 19th century, this paper explores the “thrills of the dark” that captivated these individuals. It examines how historical and fictional narratives of piracy, natural disaster, war, and other morbid topics contributed not only to a coding of the Caribbean as a tourable space, but acted as a means by which visitors could vicariously participate in darker moments of its history. Through interpretation, identification, and rejection of such narratives, these shipborne bodies could insert themselves as actors in romanticized visions of the region, use the darkness to effect personal or national claims of superiority, or simply marvel at man and nature’s tendency toward violence while framing themselves as objective observers. Complicating a history of Caribbean tourism that has long emphasized narratives of health and leisure, this paper argues that the “thrill of the dark” has been a formative and integral, if hidden, part of the Caribbean tourism narrative since its earliest days.

Tourism, Caribbean, Maritime
Feeling fear of the atomic bomb - an affective cultural heritage?
Helena Hörfeldt

After the end of World War II, a nuclear attack was soon seen as a new threat to states and the lives of individual people. Between 1939 and 2002 a large number of nuclear bomb-proof concrete shelters were built in Sweden. In military, medical and educational settings, people were taught how they should act in case of a nuclear attack. The bomb shelters, together with other materialities from the cold war, such as identity badges and gas masks can thus be interpreted as affective materialized traces. In the present, these traces awaken memories and emotions and cause our memories to turn in certain directions. The post-war era was thus characterized by great concern and fear, while Sweden in the 1960s and 70s was a largely safe country for the vast majority. The everyday life in the post-war era with the imminent threat of a final war is surprisingly modestly investigated in the Swedish context though. In my presentation, I will discuss the epistemological possibilities of addressing affects and emotions in memories of fears and threats during the cold war. The affective values that memories of the Cold War are associated with, thus, have an impact on how we understand ourselves and our role in history and how the social, political and individual levels interact. How are the memories of this period framed among those who grew up with the threat of war? What do we remember, both as individuals and as a collective? How are the memories related to medi ally spread images and narratives of the cold war? What is the relation between memories, material traces and sensibility? Are the affective memories of fear a part of an intangible cultural heritage and in what ways do such an approach enrich our understanding of history?
The Heart of Darkness: The Evidence Room as Re-Presentation
Shelley Hornstein
York University, Toronto

The Thrill of the Dark: Heritages of Fear, Fascination and Fantasy
25-27 April 2019
Birmingham, UK

Architectural historian, Robert Jan van Pelt, writes that it took him a decade to come to the awareness that the “crematoria of Auschwitz might be as important to our understanding of architecture as the great cathedrals...” Giulio Camillo’s Theatre of Memory as described by Frances Yates in her book, The Art of Memory, marked van Pelt when he studied under her. Camillo demonstrates, according to Yates, that a visitor must “…perceive with his eyes everything that is otherwise hidden in the depths of the human mind.”1 I propose to consider the exhibition, The Evidence Room, curated and created by van Pelt and his team for the 2016 Venice Architectural Biennale. It is an unusual exhibition regarding the re-presentation of forensic evidence that van Pelt presented at the libel trial of Holocaust denier, David Irving. At the trial, van Pelt argued successfully about the role architecture played for the Nazi project and specifically in the construction of the gas chambers at Auschwitz. I will question how the exhibition assembles objects to challenge ideas that move between human rights issues, architectural form, aesthetics and memory studies in order to examine what it means to display the blackest of places as reconstructions of evidence. How do these forensic objects, presented as an architectural exhibition, invite us to even imagine the unimaginable, or entering the violence of the past today? How do representations of evidence invite the viewer to reckon with the past? What is different about an exhibition of objects that are not the objects themselves? And finally, how does an exhibition of these re-presentations play or tease concepts such as valorizing a heritage that we can never know?
**Matsu Battlefield Culture: Explore the fuzzy history behind the dark tourism**

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**Abstract**

This research looks at the tourism plan of Matsu, a series of Taiwanese islands. The goal is to figure out how we can deliver the neutral history to the local and the tourists by the left facilities and heritages from conflict during World War 2. This research draws upon mostly primary sources including published books and official websites. There are not so many prior researches about Matsu owning to its sensitive position between China and Taiwan, and most of them focus on cultural landscape survey rather than further tourism management. In this research, we will see how the battlefield can be planned in different way, such as display at each site, thesis route, and workshops, and what attitude should people take, so that people will realize and think about the deeper history that not everyone remembers. The dark heritage is not always existed dark, but its history shall be memorized.

**Key words:** Dark tourism, War history, Battlefield culture
The Happy Tourist in “the City of Sadness” -- the Tourist Experience in Jiufen, Taiwan

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Abstract

By analysing evidence of the existence in the context of sites associated with the life and death of the former US President, John F. Kennedy (JFK), Foley and Lennon (1996) started to explore the phenomenon that have been entitled Dark Tourism. Many dark tourism sites are popular and attract a large bundle of tourists to come for various reasons, nevertheless, the conflict between dark tourism and happy tourist forms a paradoxical reflex to each others. Tourism has long been criticized to be superficial and entertainment-oriented. The case of mass tourist in the popular dark tourism site Jiufen can just reflect its absurdity through bringing passed sadness into the present pleasure.

Jiufen, a mountain town located on the New Taipei City of northern Taiwan, was famous for its gold mining industry and has become popular with tourists as a “sadness city” after the film “A City of Sadness” released in 1989 by Taiwanese director Hou Hsiao-Hsien. This film had reflected the “February 28 incident”, also known as the Twenty-eighth (228) incident, in Taiwan's historical controversy and was the first Taiwanese film to win the Golden Lion award at the Venice Film Festival.

To a mining town used to experience decline due to the excavation of pit, the image of Jiufen was consistent with the “sad Taiwan” under the terroristic governance after the 228 Incident in 1947 for decades. No wonder it would be chosen by the director Hou to be a signet of Taiwan’s sadness. This small town possessed an imaged signet of human tragedy by media has now become a place for pleasant leisure fun. This study aims to explore tourist’s perspective, motivation and experience of Juiefen area by executing Stone’s dark tourism spectrum (2006) to understand the paradox of Jiufen’s dark tourism.
“Informed by Tradition ever since the plantation of these Isles”: Second-sight and Identities in Martin Martin’s A Description of the Western Islands of Scotland

Author: Mariah Hudec
Institution: University of Guelph

From the Lochness monster to Ghost Tours on the streets of Edinburgh, much twenty-first century Scottish tourism is centred on the role of the supernatural in the construction of Scottish regional and national identities. In this paper, I focus on an earlier form of ‘Dark Tourism’: eighteenth century travel literature. This genre, including texts such as Martin Martin’s A Description of the Western Islands of Scotland became increasingly popular throughout the eighteenth and nineteenth centuries. First published in 1703, Martin’s text would go on to be republished at least five times between 1703 and 1884 and would inspire many readers to follow in Martin’s footsteps. I examine the ways in which Scottish writer and Belach native Martin foregrounds the second sight (a prophetic ‘gift’) as central to a Hebridean regional identity within a larger Scottish context.

Building on the work of Michael Hunter, Julian Goodare, Silke Stroh, and A.J.L. Busst, I argue that Martin represents his text as an ‘authentic’ depiction of Highland life through positioning himself as a participant in Highland and Island culture and belief systems. Though Martin references examples of the second-sight from across Europe, his inclusion of a chapter on the second-sight in a text focused on the Hebrides reinforces the perception of the second-sight as a regionally specific phenomenon, central to life on the islands. Through his assertion that “those inhabiting the North-west Isles have never yet heard that any such Visions are seen in Holland, Wales, or the Isle of Man,” Martin argues that these isolated examples of the second-sight separated by “Seas, ...Languages, Governments, and Interests” reinforce the credibility of this belief system and positions himself as a believer (313).

Martin’s foundational text continues to resonate with use of the supernatural in twenty-first century Scottish tourism.

Keywords: Travel Literature, Second-sight, Identity
ABSTRACT

SHARMANKA KINETIC THEATRE, GLASGOW: A HERITAGE OF HIDDEN DARKNESS

Ishita Jain

Darkness of humanity exists for perpetuity at Sharmanka Kinetic Theatre in Glasgow, Scotland. It is an assemblage of many sites encountered by sculptor-mechanic Eduard Bersudsky as he navigated the spaces of making and exhibiting art in Soviet-Russia as a non-conformist artist. His kinetic sculptures stand for the cyclic nature of suppression and oppression and are darkly humorous. When Soviet heritage is remembered, the suppression is forgotten. However, the collective memory of such times often escapes the archives and find a home in art, waiting to be discovered through affective encounters with their viewers. A hidden darkness is then discovered.

Sharmanka Kinetic Theatre is a site of such hidden heritage. It escapes most definitions. Is it sculpture, or space? Is it theatre or a socio-political critique? Bersudsky refuses to answer these questions. An atypical world, Sharmanka talks about the darkness of humanity through its figurative depictions of events – ravens hang from roofs, bears dance and monkeys fish in the air. In such a world, humans are chained and busty rats rule from the pulpit of a typewriter. These wooden anthropomorphic forms are put together with wheels and cogs and pulley, reminiscent of an economy of production – the end or beginning of which are not seen. With a flick of switch, they start moving. Is it a Soviet past, or that of entire humanity?

How do you engage with such encoded heritage? What is the relationship of these objects to the space in which they are located, both physically and metaphysically? This paper looks at immersive explorations in artistic practices as a method of decoding heritage that has escaped history but has been captured by art. Such evidences are present to be found, and this paper acknowledges the darkness that has hidden them. That way, when the regime hides, or destroys, not all may be lost.

KEYWORDS: Soviet Russia, Non-Conformist Art, Hidden Heritage, Sharmanka, Kinetic Sculpture
Desiring the Dark: Feminist Scenographies, the City, and the Night
Presented by Caroline Alexander, PhD, Dr Cynthia Hammond (Department of Art History), and Dr Shauna Janssen (Department of Theatre)
Concordia University, Montreal

In this paper we focus on a series of urban scenographic actions we call Feminist City Light Capers (FCLC). Based in Montreal, the FCLC collaborators perform ephemeral, site-responsive scenographic actions in different locations of the city. What distinguishes our practice from other urban interventions in our intentionality: to collaborate, through creative action, at night. We undertake our actions in urban locations that the members of the FCLC desire to temporarily occupy or pass through, but would not normally do so ‘after hours’. Locations include a bridge, a tunnel, the shoreline of an urban river, and a mountain in the middle of the city. For us, desiring the dark is a critical mode of spatial practice for enacting speculative gestures (Stengers) whereby the dark of night is transformed from a site of potential, gendered risk, into a site of collective creative agency. In our temporarily transformed spaces of darkness, we joyfully demand our right to heteronormative space.

The FCLC emerged partly in response to questions of how safety is negotiated across gender and experienced in the city, and how the night is a different geography of experience. In this presentation we consider urban lighting as genre, and the politics of visibility as experienced through the tension between the realm of night, temporary, renegade or user-created lighting, and the use of permanent or ‘officially sanctioned’ urban night lighting. The enactors of the FCLC project take inspiration from recent writings on contemporary performance practices that ask us to consider how the field of scenography has expanded (McKinney and Palmer, 2017), or moves “beyond scenography” (Hahn, 2018), in relation to writings on feminist spatial practices (muf 2001; Rendell 2003). What kinds of scenographies of desire emerge when we work through a feminist lens, vis à vis embodied encounters with the built environment at night?

Keywords: feminist spatial practice, scenography, gendered space

In 2016-17, Alexander and Hammond collaborated on a series of mapping workshops about safety, gender, and urban space: http://safetystrategiesproject.org/, which resulted in a physical exhibition and online, archived project of over 30 drawings and texts. In 2014 and 2016, Hammond and Janssen curated two art events at night, Illuminations and Un Paradis sans pommiers, in which Alexander also participated.
CORPSE-TOURISM – A SOMEWHAT NEGLECTED BRANCH OF DARK TOURISM DISCUSSED BASED ON POLISH DESTINATIONS

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Dark tourism is usually defined as visiting places of death in its various forms and shapes. Most peer-reviewed literature and scholarly debates on the topic relate to typology of dark tourism proposed by A.V. Seaton in his iconic 1996 article Guided by the Dark: from thanatopsis to thanatourism. Although it defines dark tourism as motivated by the „desire for actual or symbolic encounter with death” what seems to be missing from the description that follows is travel to see a dead body. There is a vast number of corpses that became tourist attractions, from a wide range of archaeological finds, through religious relics and medical specimen, to the embalmed bodies of modern day political leaders and various other examples. Poland, when considered as a dark tourism destination is usually associated with concentration camps which is understandable taking into account the importance of those in the genocide education. Dark tourism in Poland, however, is (not surprisingly) much more than Auschwitz, Treblinka, and Majdanek. The presentation focuses on the destinations which offer displays of actual dead bodies. It covers their value, flaws, and controversies around them, as well as practical and ethical aspects of such presentation.

KEYWORDS: death, tourism, body
Dark tourism, bright heritage: Shades of grey in the commodification of world heritage
Steffen Johannessen

“You can’t run a children’s clothing shop in a place with no children” comments a woman on the city’s latest shop-bankruptcy, capturing a dark reality of a small rural town in Southern Norway. On the town square, below a grand hi-tech mirror reflecting sunlight into a steep valley unexposed to such light six months a year, the ‘prince of the sun’ conveyed much the same message, though more optimistic, before announcing this year’s sun-child: times change, we have so many exciting things to offer!

Declared UNESCO World Heritage in 2015, the remains of a major 20th century industrial endeavor in the upper regions of Telemark is being conserved and transformed into attractions. Soon after it was founded in 1905, the company specializing in energy-intensive production of artificial fertilizer expanded into the steep and remote valley to extract hydro-electric power from a waterfall once rumored to be the world’s greatest. Around a huge factory complex on the valley floor, the company created a most modern town to attract workers.

Like many rural post-industrial sites, closure of the chemical industry in the second half of the century led to loss of workplaces and considerable out-migration. These darker times are conveniently excluded from the UNESCO period.

In this emergent experience economy, the UNESCO status becomes key and resource for much needed change. In the process of using history and heritage to attract both tourists and in-migrating young workers with children, consultants suggest marketing darkness: class hatred, wartime sabotage, cold war dining, town misery. Against this, industrial world heritage is cast into bright light – often communicated to create pride and belonging among children of a place where shades of dark and bright inform history and heritage.
Slave trade and rebellion – the use of colonial history in Tanzanian heritage industry

Author: Elin Johansson, MA student at Lund University

Abstract
Tanzania as a tourist destination has traditionally had a nature-oriented tourism for the past years. However, heritage is becoming more and more viewed as a source for tourist attractions which opens up new questions on commodification of culture and what sort of heritage are chosen to attract international and national tourists. This paper focus on two different tourist sites, the Former Slave Market in Zanzibar Stone Town and Iringa Boma - Regional Museum and Cultural Centre in Iringa. One located in exploited Zanzibar, the other in the Southern Highlands far from the mass-tourism but with intention of becoming an attractive destination with the new governmental initiative for expanding tourism to the southern parts of Tanzania. The study draws from the author own ethnographic fieldwork and Bachelor thesis to show how so called “dark” heritage such as Slave trade history, Wahehe-rebellion and colonialization serves different agendas, a process that risks turning heritage into commodity and disengage local residents. Heritage processes are interlinked with global actors and economic interests, such as the tourism industry, with direct effects on the city landscape and its residents. By comparing the Former Slave Market located in a listed World heritage site and a private museum in a region with a comparatively low tourism, questions on historical representation, meaning of space and time and local memory will be used to strive for a deeper understanding of how dark heritage are being portrayed in a former colonial state in East Africa.

Keywords: Tourism, heritage industry
Traces of the Real: Photography, Re-enactment, and the Cultural Memory of Darkness
Gustaf Johansson, Department of History and Contemporary Studies, Södertörn University

Abstract
In a book by American military historian Walter Zapotoczny a photograph of a young soldier can be found. He is said to be a member of the Waffen-SS, photographed towards the end of the war somewhere in Eastern Europe. The problem is that he, in fact, is not. Rather, he is a member of a Swedish group of World War II re-enactors. Far from a perpetrator of genocidal warfare, he is a Swedish history buff. Looking at the photograph you could never tell the difference.

In this paper, I explore how the creation of photographs within the context of World War II re-enactment, often using period-accurate cameras, presses us to think about the relationship between memory and history. As the horrors of the 1940s fade from living memory with the passing of the last generation of witnesses, this issue seems ever more pressing. In many ways, our remembrance of the dark times of the 1940s – the war, the camps, the ghettos, the mass killings – is distinctly visual, relying in particular on the ability of historical photographs to bear witness and act as conveyers of historical truths. What happens to their ability to do so when re-enactors construct new images that are near impossible to separate from the historical ones? Is something at stake here?

As practice, re-enactment can be described as the construction of a specific configuration of objects, bodies, and places, which gives a certain past presence in the now in the form of physically and emotionally experiences. The photographs, I argue, can be seen as the final step in such an endeavour, creating images that blur the lines between past and present in unexpected, maybe troublesome, ways.

Key-words: Photography, Re-enactment, Cultural memory
Paper Proposal – “‘A thing like an Indian, all black’: Indigeneity, Blackness, and White Supremacy in the Production of Salem Witchcraft Dark Tourism

Since the late nineteenth century, tourists have flocked to Salem, Massachusetts to view attractions associated with the witchcraft crisis of 1692 and experience this dark chapter in American history. In Salem, this “darkness” conflates a poorly understood event in the strange and distant past with the tragedy of innocent lives lost, associations with the occult and moral degradation, and, significantly, indigenous and black skin tones. In seeking to explain the cause of the Salem Witch Trials, travel guides, museums, historic houses, and walking tours have consistently scapegoated Tituba, an enslaved woman, as the instigator of the hysteria. Tituba is often shown as a threat from within the home (by turns malicious or hapless) who upends an orderly white patriarchal world by corrupting white girls, who in turn run amok and undermine the gendered order by exerting influence over adult men. By highlighting Tituba’s status as a slave and a woman of color, Salem museums mark her as a source of anxiety and an oddity in a whitewashed world, producing her as the “spark” of the witchcraft hysteria.

Referring to people of color as “black” or “dark” has early modern origins, when white New Englanders applied these descriptions to Native Americans to mark them as sources of fear, disorder, and diabolic evil in contrast to an emerging sense of white, male, “civilized” Englishness. Contemporary dark tourism in Salem draws blends this seventeenth-century discourse with modern racist narratives about inherently dangerous and conniving people of color in order to rehabilitate whiteness and white supremacy in New England. Attractions locate disorder and darkness with Tituba, not the actions of white community members or court officials in 1692. This paper demonstrates how Salem heritage uses “darkness” in a racialized sense to create the horror of “dark” tourism for a primarily white, middle-class audience still grappling with anxieties about racial equality and threats to white supremacy.

Key Words: witchcraft, race, gender
Fearful desire. On Jaws lingering affect at public aquariums.

Lars Kaijser, Stockholm University

In 1975, Steven Spielberg’s movie adaption of Peter Benchley novel Jaws had its’ premier. The film tells the story of a vicious white shark terrorising a small summer resort town on the American east coast. In numerous ways, the film have influenced popular culture as well as the understanding of nature. The iconic movie poster depicting a white shark on its’ way to attack a young female swimming, is an emblematic image often used and referred to in a variety of contexts. In the same way, the menacing shark lurking in the dark water has since become a prominent feature of the popular culture heritage.

This starting point for this presentation is the way sharks are staged and presented at public aquariums. In this realm, stories and images from the film has an ongoing effect on the visitors’ expectations and relation to sharks. The shark tank has a prominent position, usually the rest of the building adapts to the placement of the shark tank. For the aquariums, the thrilling fear of sharks is an ambivalent asset; the fearful reputation is both an obstacle and a resource. Addressed as both top predator and as a misunderstood creature, this presentation will show the various characterizations of sharks used at aquariums. The popular culture shark has a prominent position in this setting. A special emphasis will be on the use and play on the shark jaw and its’ sharp teeth in images and merchandise.
Sublime fantasising as a tool for regional tourism development?

ABSTRACT

Dr Sarah Holst Kjaer, Dep. of Ethnology, History of Religions and Gender Studies, Stockholm University, Sweden

In this presentation I discuss how ‘old books’ can understood as a heritage tool to revitalise the tourism industry in Scandinavia or how ‘culture-based tourism’ can create new experiential content in a certain geography. The point of departure is to connect the current trend of literature tourism to a philosophical piece of work by the English feminist Mary Wollstonecraft (1759-1797), namely Letters Written in Sweden, Norway, and Denmark (1796). Wollstonecraft did her grand tour in Scandinavia and the result of this can be read in these published travel letters. She travelled from England to the East coast of Denmark. From there she continued her travel to the West coast of Sweden and further up the East coast of Norway. The travel letters are written in a romantic and existential spirit of the time. The subject interprets herself in relation to the surrounding landscape. In dramatic and transforming ways nature affects the individual.

Drawing on regional Scandinavian niche tourism research, the discussion I want to conduct is what we can learn about the Scandinavian coastal and rural, preindustrial landscape when viewed through a philosophers writings. What kind of inner – and even sublime– feelings are valued in the (female) traveller? Are ‘1700 feelings’ relevant to the modern tourism industry in that particular landscape? My goal is to discuss how ‘old philosophical feelings’ of enchantment, mystery and transformation can – or cannot – be instrumentalised into new travel products, new landscapes and new sensations. What kind of tourism gaze needs to be applied in other to (re)create a sublime subject-nature relationship in that particular landscape? What kind of learning potential does this kind of literature have in a regional tourism context?

Keywords: tourism development, landscape, feelings
Blodige Maria - The Bloody Mary legend and ritual in Norway

You have to turn of the lights, stare into the mirror and say: Blooody Mary, Blooody Mary, Blooody Mary. You wait until you see somebody inside the mirror. It is NOT you. It is Bloody Mary. And then she comes out of the mirror. And then you die!

These were the words of a seven years old girl who had encountered the Bloody Mary ritual at school. She went on to describe how her teacher had later covered the mirror in the bathroom. As a cultural historian I was curious how this scary ritual had reached such young kids, and the teachers reaction surprised me. Did it not reaffirm the anxieties of the children rather than help them?

This paper presents the variations of the thrillingly dark and scary Bloody Mary-ritual among young children in Norway today, in a context of previous research on similar urban legends. I discuss what appears to be a discrepancy between children's experience of the ritual and the adults' reactions.

My research was conducted during 2016-2018. The study concern orally transmitted folklore involving mirrors, different kinds of rhymes or countdowns, and the conjuring of a ghost or apparition often named Bloody Mary. The material consists of interviews with three children, and a qualitative survey on the topic. The 24 respondents show that the Bloody Mary ritual has been present in Norway with many variations from the 1960s until today.

In my talk I discuss the secrecy amongst the kids, and the fear and reactions of adults who encounter the ritual. I show a fascination and thrill of the dark, negotiated across cultures, generations and gender.

Key words: Folklore, legend, ritual.
Protection for the Dead: Historic burial ground conservation and legislation in Canada

Robyn S. Lacy
Golder Associates Ltd.

Historic burial grounds are an impressive and often imposing sight on the modern landscape. Gravestones, and the burials beneath them, are often purchased in perpetuity in North American burial grounds. While these ideas are changing, at many cemeteries you don’t have to pay a maintenance fee; the grave occupied by your body is your land, or at least that is the idea. The spaces we use for burials are seen as sacred spaces, regardless of their age, and well marketed and maintained burial spaces like the Halifax Old Burying Ground or the Toronto Necropolis draw the attention of tourists and locals, both dark and historically inclined. We assume these spaces, and the bodies within them, are protected for all time. The concern is that much more when the sites in question are of historic significance.

However, in many Canadian provinces, the laws and policy surrounding the protection of historical burial grounds is often hazy, with neither modern provincial cemeteries acts nor the archaeological acts (if they exist at all) seeming to take direct responsibility for these sites. The burial grounds we would expect to have blanket protection, as unidentified archaeological sites do in some regions, often appear to be no one’s responsibility. Community involvement, municipalities, and heritage groups breathe new life into these spaces, but are they protected as potential heritage sites? This paper will explore the legislation and significance of unregistered historical period burial grounds in Canada, their role in the cultural heritage landscape of their towns, and the potentials of dark tourism at burial spaces through protection, conservation, and public engagement.

Key Words: Archaeology, Heritage, Burial ground
Censoring the Past: Broken Hill and the ‘White Australia’ National Heritage List
Chris Landorf, The University of Queensland

Abstract:
Between 1901 and 1945, migration to Australian was governed by the ‘White Australia’ policy. This racially restrictive policy was progressively diluted following World War II and finally terminated in 1972 when the Australian Labor Party came to power after 23 years of conservative rule. What followed was a targeted agenda of socio-cultural reform by successive Federal governments, including the passing of a Racial Discrimination Act and creation of a national multi-cultural broadcaster in 1975, the adoption of the first multi-cultural policies in 1978 and the creation of a National Multicultural Advisory Council in 1994. The result was gradual acceptance of a ‘multicultural’ Australia reflected in laws that prohibited discrimination, policies that encouraged ethnic diversity and the right for people to express their cultural identity.

Since the 1990s, however, debates about social cohesion and the manipulation of multiculturalism for individual and minority group advantage have challenged this thinking. While policy statements refer to Australia’s multicultural composition as ‘intrinsic to our history and character’, there are currently no places on the National Heritage List that act as examples of this sentiment. This paper considers the implications of such selective remembering for the legitimacy of the heritage listing process. The recent inscription of Broken Hill, a remote Australian mining city, to the National Heritage List is used by way of example. The original nomination makes much of Broken Hill as a model of community spirit and the ‘power of unionism’. While the emotive tone is moderated in the final Statement of Significance, the now authorised history contains within it a hidden, but no less significant period where closed unionism effectively blocked migrants from working in the city. A more critical approach to this controversial dark side of significance is suggested if the heritage listing process is to remain relevant in a multicultural society.

Keywords: heritage listing; heritage censorship; national identity
Transcending Dark Heritage of the Korean Demilitarized Zone (DMZ) into Bright Future Reunification Tourism through Semiotic Interpretation in Texts-Images

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Keywords: The Korean Demilitarized Zone, Architectural Peace and Culture, Reunification Tourism

The website of “Korea Visit” expresses The Korean Demilitarized Zone (DMZ) as “a Symbol of Peace and Culture”. DMZ was established as a buffer zone between North Korea and South Korea (1953). Two decades later, two Koreas agreed on utilizing the DMZ as a symbol of peace, permitting human contact and protecting its pristine nature. It remained untouched until the 21st century.

As culture blooming, Imjingak Resort (2005) celebrates the Peace Festival. The park transferred the site of the coldness and war horror into a symbol of peace and unity through cultural programs. As the pain of separation, Odusan Unification Observatory overlooks the meeting point of the two rivers. For reunification tourism, its binocular makes tourists feel to be in North Korea. And Korean Workers’ Party Headquarters, which was part of North Korean land after the end of the Japanese occupation, reveals an open ruin as the scars of the war and its remnant. To this, aromatic scents of the herbs field allure tourists with the ambience for relaxation, changing a dark past to a bright future.

In promoting “a Symbol of Peace and Culture”, slogans and images are attached. A question arises: do the slogans and images communicate each other to satisfy tourists’ expectations?

As texts-Images have a polysemic nature due to the varieties in sign-symbol interpretation influenced by culture, tradition and the individual, semiotics can provide a theoretical foundation for visual communication to unlock the complexities of visual interpretation. For tourists, semiotic approaches to meaning interpretation are subjective and projective. Umberto Eco underlined: “Signs are correlated with what they stand for on the basis of a rule or a convention”. If signs are understood, images will be more memorable.

My paper suggests how the darkness in heritage memories can be a hope by introducing semiotic interpretations of DMZ texts-images.
This is a proposal by a former fiction editor and a practising author of ‘dark fiction’ to present a critical reflection on the creative process of writing a short story in response to an open call for submissions to a forthcoming darkness-themed commercial horror anthology with a 31 December deadline. My aim is to capture and analyse how I engage with the concept of darkness, aesthetically, philosophically and ideologically, during the stages of pre-writing, drafting and editing an imaginative work for a specific, time-constrained, real-world objective, which may or may not be achieved. The approach I take is broadly autoethnographic, using ‘personal experience to describe the processes that contribute to the production of popular culture texts’ (Manning and Adams, 2015, p. 202). The focus will be on cognitive rather than social processes (although the two interpenetrate). My research ‘data’ will include notes, drafts of the story, and journal entries. In my analysis, I will make reference to metatextual observations by practising authors, as diverse as Percy Blythe Shelley (1915/1840), Christian Metz (1982) and Toni Morrison (1992, 1993), who have reflected in very different ways on their writing practice. I will also draw on psychoanalytically informed theories of language, subjectivity and creativity. Using myself as a case study, I aim to show how representations of darkness in a work of ‘dark fiction’ emerge through the interplay of a multiplicity of often conflicting influences, among which are longstanding genre conventions, literary aesthetics, the author’s socio-political convictions, and unconscious desires. Darkness, for this author, is a material for both construction and deconstruction.

autoethnography, creative writing, dark fiction

References

Shhhhhh: Whispered and Silent Transmission of Jewish Culture

Abstract
The paper will explore how history is transmitted in transimperial and transnational spaces, specifically when under duress. The paper will look at whispers and silent means of communication to understand why histories of a Hebraic past are shushed. Through whispered testimonies, archaeological evidence of concealment, and “footnote histories,” remnants of a Jewish past are often shrouded in silence and mystery, and therefore remain in the “dark.” Jews who worked for empire and those who were fleeing from imperial rulings that restricted their livelihoods and threatened their lives, had to consider covert ways to transmit and preserve Jewish culture, making sure a Jewish identity was not seen or heard. It will analyze the projection of Jewish culture and Hebraic heritage (via Arabic and colonial ethnographers) in Africa against the camouflaging of Jewish discourses and pasts by Jews working on behalf of empire, and Africans who claim an Israelite origin. Oral historical methodologies (Miller 1980) often discount whispers and rumor; yet this paper seeks to show how mediums of transmission that are silenced are indicative of a culture of violence, persecution (and in this case anti-Semitism), and secrecy that persisted in colonial West Africa. Lastly, the paper will discuss how these shushed histories confuse oral histories that attempt to provide origin and heritage stories, and how these histories too are often kept in the dark from Western eyes and scholarship.

Keywords: Cultural Transmission, Whispers, Silences, Jewish Africa

Author
Janice R. Levi is a doctoral candidate in the department of history at the University of California, Los Angeles (UCLA). Her dissertation explores the history of Jewish presence, both physical and dialogic, in West Africa. She also holds a MA History (UCLA), MA African Studies (Indiana University), and BA History (University of Oklahoma).

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Misconstrued memories: Bagamoyo and the East African caravan trade
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The guest of honour said, in her opening speech at the 2002 international conference
arranged in Tanzania, that “it is necessary to put Bagamoyo on the [World Heritage] list so
that people in the America and the West Indies can come to Bagamoyo and trace their
background”. This interpretation of Bagamoyo as a slave route site was elaborated in the
2006 announcement that Bagamoyo was now on the country’s tentative list and that “Until,
not 150 years ago, millions of Africans had to bear a cruel fate. They were captured by slave
hunters, chained together and forced to walk sometimes hundreds of kilometres to be sold
for example to planters who used them as cheap labour in their fields”. The two
announcements reproduce a meta-cultural image of the Atlantic slave trade and American
plantation slave system.

Bagamoyo was never a main slave port on the East African coast. The town developed
during the second half of the nineteenth century into the main port for the export of ivory
from Africa and the import of cloth from USA, UK and India. It became the pivot in a trade
which connected trading networks in Africa with a globalizing world.

Bagamoyo and its role in the caravan trade and the spread of Islam, Christianity and the
Swahili language were muted when the town was branded as a slave port. The structures
presented in the launching as places where slaves were kept were, in fact, built to facilitate
the caravan trade. But both visitors and guides look for tangible evidence of the cruelty of
the slave trade. Tourism easily acquires a performative power which can transform stores
and customs houses into dungeons, cellars and underground tunnels where slaves were
kept.

Heritage-making, roots tourism, cultural caravan routes
International Cultural Heritage Law and Transitional Justice: Remaking Dark Pasts for Bright Futures?
Lucas Lixinski*

Cultural heritage and other memorialization processes play a key role in how transitional societies (that is, societies overcoming a past of dictatorship or conflict) come to terms with a violent past, and the law dictates the boundaries within which these processes can take place. This paper investigates how cultural heritage law shapes memory and identity, and can be used to create safeguards against the resurgence of violence, in transitional (particularly ethnic) contexts. In doing so, I seek to understand cultural heritage law’s role in articulating, negotiating and ultimately re-writing violence. We still know relatively little about how to construct reliable safeguards of this kind. This is an urgent problem because violence on ethnic, religious or other cultural grounds is on the rise, and, as these conflicts come to an end, it is imperative to address the risk of resurgence of violent divisions along ethnic lines. Cultural heritage sites – both intact and damaged – often serve as lightning rods for the resurgence of these divisions. Particularly, this paper engages with the recognizable framework of the World Heritage Convention, examining it through the lenses of the World Heritage Sites of Auschwitz-Birkenau (Poland), Hiroshima Peace Memorial Park (Japan), and Robben Island (South Africa). It engages with law’s role in shaping the narratives around these sites, and their role in promoting transitional efforts. As a counterpoint, the paper will engage with the uses of intangible cultural heritage as a living culture in transitional societies, focusing particularly on the efforts to revitalize, through international listing, intangible cultural heritage in the former Yugoslav Republic of Macedonia (Glasoechko, male two-part singing in Dolni Polog), which is under threat of disappearing because of the dispersal of the community of heritage practitioners during and in the aftermath of the wars that led to the dissolution of Yugoslavia. Recent efforts in Colombia to use intangible cultural heritage as a means to rehabilitate former combatants will also be discussed.

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Darkness on the Edge of Town: On the Im/moral Economy behind the Brand of Sarajevo

Staffan Löfving
Karlstad University

The 1992-95 siege of Sarajevo wrote the most recent chapter to the story of that city’s place at the epicenter of the violent conflicts that reshaped the world orders of the 20th Century. While leaving neighborhoods in ruins and neighbors in hospitals, graves or in exile, this war faced an international engagement that became subject to a local criticism of doing far too little and of doing it far too late. The people who experienced this war on the streets of Sarajevo came to nurture a disdain for both aggressors and peacekeepers. Now, more than 20 years after the end of the siege, hordes of European, American, Middle Eastern and Asian tourists go on guided tours to the sites of massacres and to infamous street corners where snipers once took aim at children and elders. The commodification of past horrors seems to suit the needs of both hosts and visitors as Sarajevo has joined a growing number of world cities where post-war tourism is the engine of the urban economy. Yet, a fragile social fabric, durable ethno-nationalist divisions, corruption, and an absence of work and educational opportunities indicate that the very value of the darkness of the past might itself represent a particular darkness of the present. Based on ethnographic conversations and observations in Sarajevo in recurrent visits over the last five years, this paper approaches the tourism market commodities of urban ruins and war memories in terms of a looming darkness on the town’s metaphorical edges. Such an im/moral economy emerges in this analysis as an unequal competition not only for access to material resources, but also to certainty, truth, and to a right to both the place and the past.

Keywords: Post-war tourism, moral economy, city branding, Sarajevo
Eastern Croatia has endured a bitter war 25 years ago. With wounded, imprisoned and traumatised people still living, and damaged and destroyed cities and buildings still here, one must deal with the necessity to remember and document war legacy. The territory of Croatia was finally re-integrated in 1996, and consequently different, often conflicting, ways of preserving and presenting war remnants developed. Anger, pain, revenge, resentment, feeling of loss, denial, all factored in actual plans for reconstruction and renewal of war torn architecture. The article will elaborate three case studies in the worst affected city of Vukovar – the hospital, the memorial home Ovčara and the water tower. All three locations are symbolic to the city and all three reconstructions have approached the problem of dark war heritage in a specific way. The hospital is still a working and functioning regional hospital, with areas preserved, remodeled and dedicated to events from 1991. The memorial home was a small storage facility near the Ovčara farm that now introduces visitors to the victims of Ovčara. The water tower reconstruction is still ongoing and its completion is due in spring 2019. It would house a visitors’ centre, coffee shop, children's playgrounds and an auditorium. The article explores questions and problems connected with all three interventions, attempting to formulate useful guidelines for future reconstructions.

Key words: War heritage, Architecture, Vukovar
Fire Bell in the Night: New Programming at a Jefferson Plantation in Virginia

In the fall of 2018, Thomas Jefferson’s Poplar Forest introduced a new public program titled “Fire Bell in the Night.” The purpose was to explore the impact of the controversial discussions around the Missouri Compromise of 1820, with performances by professional actors in both the house and on the plantation grounds of Poplar Forest. Thomas Jefferson was anxious about the Missouri Compromise, which he stated was the “death knell of the Union.” But, of course, his enslaved community of laborers, such as Burwell Colbert, his personal manservant, had differing ideas because the Missouri Compromise ensured their continual enslavement at the same time it secured freedom for others. Professional actors from Colonial Williamsburg created this dynamic interaction between black and white actors under the glow of candles (inside) and bon fires (outside). The program ran tours throughout one evening, which were sold out—a rarity for public programming around themes of slavery and enslavement in rural central Virginia. This paper reflects on the success of the evening’s program, but also asks if programming at night—a unique event for this historic site—is the draw here, or if the darkness allows visitors a way into the story of enslavement that is protected from the glare of daylight, when it is easier to see our heritages and the actions of our forebears and ourselves with clarity.

Historic Sites
Heritage
Public Programming
Dead interesting: historic cemeteries as visitor spaces.
Janine Marriott

In the UK and Ireland, historic cemeteries are increasing joining the ranks of sites that people visit for leisure, entertainment and tourism. As traditional burial places many historic cemeteries have been neglected and abandoned as they fail economically. To ensure their survival a number of historic cemeteries are now offering a diverse range of experiences for visitors including tours, talks, film, theatre, dance, arts and crafts, exercise classes and exhibitions. Within academia these spaces are sometimes regarded as ‘dark tourism or dark heritage’ as they are places of the dead; although this may not be strictly accurate they are not places of death or tragedy.

As the tradition role of Cemeteries changes in an attempt to revitalise these historic spaces through public engagement, this paper will explore how this transition from a space with one defined purpose, to site of entertainment occurred? Is the presence of the human remains part of the draw to these sites, or a hinderance to their new, alternative use?

Drawing from experiences of researching and working historic cemeteries, this paper explores the transition from cities of the dead to places for the living and looks at a selection of sites that have capitalized on the dark side of the historic environment.

Janine Marriott is the Public Engagement Manager at Arnos Vale Cemetery in Bristol, UK. Her role involves encouraging visitors into the cemetery and providing opportunities to engage with the place, the stories held there and the historic landscape. She began her career in teaching, moved on to museum education and has worked in a range of museums and heritage sites. Janine is now undertaking a part-time Doctorate in Heritage at the University of Hertfordshire, exploring public engagement in sites of memorialisation. Heritage, cemetery, thanotourism
Porcelain, Posters, and Propaganda: Soviet Ephemera and The Cloaking of A Dark Past
Brent McKenzie, MBA, PhD
Associate Professor, University of Guelph, CANADA

The growth, and history of the Soviet Union, has lived on through a range of propaganda displayed in museums, personal collections, and kitchsy products such as posters and t-shirts (Kravits, 2013). One of the most interesting forms of Soviet propaganda has been the plates produced by the Revolutionary Ceramics of the Imperial Porcelain Factory on the outskirts of Petrograd (today Saint Petersburg), during the early years of the Soviet state (Lobanov-Rostovsky, 1990). This firm created a number of political, commemorative plates that were aimed at the development and shaping of the “Soviet ideal”. What made these plates unusual in the political, propaganda sphere, was the abject quality of the plates, as well as arguably the beauty of the craftsmanship and their look. Today, originals are valued in the 25,000 GBP range, and they are on display in both the Hermitage in St. Petersburg as well as the Tate Modern in London. They have also traveled in the work for temporary showings in galleries such as the Art Institute of Chicago.

These plates contained such Soviet slogans as, “If Your Heart Yearns for Work, Everything will Be Reborn”; “The Land is for the Workers”; and “He Who Does Not Work, Does Not Eat”. Beyond the overt political nature of these plates, these and similar posters and other Soviet ephemera were, and once again, have been coopted by organizations of both dubious nature, and overtly racist causes, for a return to the glory of those early Soviet days (Babiracki, 2017).

The focus of this research is, by way of a qualitative study, to examine the impact that these items can, and have been used, to gloss over the more noxious moments in Soviet history, but also to present creative ways in which a Kitchification of the modern day “plates” have been used by opponents of groups to belittle and to expose the dark nature of their intent.

References
An Uneasy Truth: Dealing with the “Thrill” of the Dark in Japan
Rachelle Meilleur
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The thrill of visiting perceived dark places is nothing new – cemeteries, battlefields, natural and manmade disaster areas, in addition to many others, have attracted visitors for centuries. However, with the rise of social media focusing on dark tourism, the number of people visiting these types of sites has been increasing year by year. As numbers increase, many places are forced to deal with visitor numbers that they have not anticipated for; and have had to deal with visitors who are there for the thrill and not necessarily because they have a meaningful reason to visit. This is especially true in Japan, where current events, whether it be a recent Dark Tourist episode on Netflix which seemed to overemphasize the danger of visiting Fukushima, or a certain YouTuber’s insensitive visit to Aokigahara (the suicide forest), have forced the government and local residents to deal with a dissonant heritage they find hard to publicly control in the age of a global social media. From its war legacy to the many disasters (both natural and man-made) it has endured over the centuries, Japan seems to have an uneasy relationship with its past. Similarly, while there appears to be an increase in the number of Western tourists who travel the world to visit dark sites, the same cannot be said for the Japanese. Is shame the primary reason for this reluctance to deal with their dissonant past? What other factors are contributing to the seemingly contradictory attitudes, both indifferent and/or highly politicized, toward dark places and events? This presenter will address and evaluate various dark places in Japan, both known and unknown, their attractiveness (or not) to both international and domestic visitors, and the implications it has for both acceptance and reconciliation of a complex past that many may prefer to forget.

Keywords: dark tourism, dissonant heritage, Japan
Dr Kevin Milburn, London South Bank University

Nocturnal aesthetics, Sinatra after dark and late-night thrills: rediscovering modernist landscapes of desire in Las Vegas

In its short history Las Vegas has become a place more mythologized than most. Three factors that have contributed to this include: the city’s built environment, particularly its mid-century monuments to modernism; its association with celebrity; and its links to the mafia. This paper highlights how these physical and cultural landscapes shaped one another, through the prism of the night-time economy, around which Vegas has orchestrated itself since its inception. It focuses on heritage relating to the period 1952-1966, a decade and a half book-ended by the opening of two fantasy after-dark destinations indelibly associated with the city: The Sands and Caesars Palace; the latter date also coincides with the release of *Sinatra at the Sands*, an enduring night-time recording and a material emblem of the Vegas-based ‘Rat Pack’ group of artists. The paper explores the city’s nocturnal legacy by engaging with performance, the spatial – via the specificities of place, and the temporal – through the particularities of the night. It examines the 21st century resurgence of interest in Vegas’ nightlife heritage, as demonstrated, for example, by the remake of the film, *Ocean’s Eleven*. The paper interrogates the ongoing fascination with how this once unprepossessing locale came to play a key role in expressing post-war American confidence and insecurity. It investigates how the dark history of the city – whose formative years were shaped by nuclear test activity beyond the city and by late-night hedonism within it – is increasingly important to the marketing of Vegas. Finally, the paper considers matters of agency, and the efforts made by the city, the state, and corporations in stimulating and monetizing the dark heritage landscapes of America’s definitive Sin City, a place forever constituted by its distinctive, seductive interplay of neon hum, Nevada sunlight and desert shadows.

Keywords: Tourism, Modernism, Nightlife
A BRIEF HISTORY OF THE CONQUEST OF WESTERN AUSTRALIA

The paper follows the tradition of the anthropology classic BabaKiueria (Barbeque Area) through the reversal of perspective to provide revealing insights to an accepted historical narrative – in this case the colonisation of Western Australia. Rather than the standard narrative of a slowly evolving story of natural progression with few conflicts, the presentation will portray the process as a protracted and planned military campaign, a dark history conveniently forgotten. The paper will follow the format of a military education presentation illustrating a successful military operation as might be presented at a Command and Staff college.

Through the presentation, participants will be forced to consider the act of colonisation as a continuing act of aggression to control land and people. The intent is to encourage new thinking about how the process of European occupation and settlement might be viewed from the perspective of the dispossessed. By reconsidering the traditional dimensions of heroes and villains we can strengthen processes of healing and reconciliation associated with contact and colonisation.

https://en.wikipedia.org/wiki/BabaKiueria

Robert Mitchell
Curator
Australian Army Museum of Western Australia
Jet jewellery was widespread in Roman Britain in the 3rd and 4th centuries AD. It was used for a range of items: beads for necklaces, bracelets, finger rings, hair pins and pendants, and burials of Roman women wearing extensive sets of jet jewellery are well known. Occasionally it was used for non-jewellery objects such as spindlewhorls, dice, handles or freestanding figurines presumed to be amulets or charms. Though there are occasional examples of rings and bracelets in larger sizes, the jewellery is in general taken to be gender specific, as are the spindlewhorls. The other objects may be as well – many of the handles, for example, might have been for mirrors - but evidence is lacking. Jet, as well as being an attractive material when polished, was believed to have magical powers in the Roman period, mainly because of its electrostatic properties. Rubbing a piece of jet for a few minutes will generate enough of a charge to attract hairs or small fibres, for example, and a number of jet cameos show clear evidence of years of having been rubbed. Predating its use for jewellery in the Late Roman period, a number of ancient authors described jet’s medicinal properties when taken orally or burned to generate beneficial fumes.

Death in childbirth would have been relatively common in the late Roman period, as was infant mortality. Because of its blackness jet has been described as chthonic, having an embedded reference to the death and the underworld, but in their iconography many jet jewels clearly refer to life and rebirth. These two strands of meaning are interwoven in Late Roman jet jewellery and must have been understood both by the wearers and the observers of these stylish objects.

Keywords: Roman archaeology, Women’s studies
Stories written in stone: honouring the dead and the burial sites in Italy

Manlio Montuori

Labo.R.A. – Laboratorio di Restauro Architettonico at the Department of Architecture of the University of Ferrara c/o Laboratory TekneHub – Technopole of the University of Ferrara

Abstract

To fully understand the culture of a society, it is necessary to go through its culture toward honouring the dead and entering into a graveyard is the first step to perceive the atmosphere. When getting into a graveyard there are numerous external elements and details related to the personal history, conditioned by a particular attitude of death to hide among the meanders of the "culture" that envelops and interprets it and, through structures and images with which it is chosen to represent the dead, it exorcises the darker aspects. Cemeteries are not only places of the permanent preservation of human remains; they present to us as containers of culture and historical memory. They offer to anyone who passes through them, to whoever is willing to interrogate them, an extraordinarily evocative and fascinating archive of art, mentality, costume, contemplation, through the individual lives and the specific events there gathered: there are stone books very long or short like a sigh.

This paper aims to address the study on some particular burial practices spread in Northern Italy, with the settlement of the Holy Fields in the two Carthusian monasteries in Bologna and Ferrara, and in Southern Italy where the delay of the final burial distinguishes the attention to the treatment of the bodies.

An investigation, therefore, not circumscribed to a precise geographical/chronological context, but perhaps, as it will be shown in the final paper, socially delimited, and which nevertheless allows broadening the vision to certain ways of understanding the death that goes well beyond, both temporally and geographically, the Italian borders.

The objective of this work, which aims only -in its more explicit intentions- to be a first contribution on the theme of the architecture of the Holy Fields and modern funeral practices in Italy, is to investigate the phenomenon of death in many ways. An approach that is the only history focussed or limited only to the written documentation, or even that does not take into consideration the dead corpses, intended as true testimonies of material culture, would prevent outlining the challenges in their actual complexity to address an aware action of conservation and valorization.

Keywords

Holy Field, Terrasanta, Historic construction techniques
In the Ripper’s Footsteps: Dark Tourism and Study-Abroad Pedagogy
Kevin A. Morrison, Henan University

Key words: Jack the Ripper, Study Abroad, Experiential learning

Study abroad is widely considered to be an integral part of undergraduate education. Scholarship and empirical data have increasingly shown that when students study abroad for an academic semester or year most of their learning occurs outside of the classroom. By contrast, because most short-term programs, including my own, consciously weave together classroom sessions and learning activities into their syllabi, much of the learning occurs within the city as classroom. Field trips, site visits, and related activities are all, necessarily, components of experiential learning. Thus, when study abroad programs take advantage of the locales in which they are taught, they are best conceived as forms of experiential learning.

Drawing on my experience of teaching short-term summer programs for American students in London between 2011 and 2018, in which I focused wholly or in part on the Whitechapel murders of 1888, this paper analyzes experiential learning of dark matter in the study-abroad context. It discusses some of the reasons why students were attracted to the program, titled Jack the Ripper and His Legacy, and it offers a robust defense of the academic study of Whitechapel murders against the backdrop of dark tourism research. It includes an evaluation of some activities a program on the murders may inevitably include, such as the Jack the Ripper walking tour and visits to the Jack the Ripper Museum and the London Dungeon, and explores my attempt to broaden the possible array of field trips by incorporating visits to the graves of the canonical five victims.
Can Jack the Ripper be a viable part of our heritage landscape?

Catriona Morton

We all know who Jack the Ripper is, even those of us who might know virtually nothing else about the period or the place where the murders took place. Having spent some time researching Ripper depictions in heritage and tourism, I am concerned with how these crimes have come to be seen in the public imagination – cheap sensationalism has filled a gap where serious consideration on the issues of crime, violence against women, and laissez-faire society ought to be. Gray (2018) describes this view as damaging, a misrepresentation of the time and culture, and continues to exploit the victims. He calls for academia to engage with the myth in order to cease this exploitation. As so many people experience Jack the Ripper via tourism (particularly the many Ripper tours) it seems important to begin by questioning what we are presenting tourists.

The 2015 opening of the Jack the Ripper Museum in Cable Street, London, was met by a tidal wave of protest. Visiting the museum however, I was surprised to find a relatively bloodless depiction of the crimes. It’s missing a lot of important information and fails to contextualise the murders in terms of the societal conditions that surrounded them, or to ascribe any real agency to the victims (Hayward, 2017). This raises the question: is the execution of the Ripper museum the thing that is inherently flawed, and not the idea of a Ripper museum itself? Is it possible to construct a museum that is about Jack the Ripper – or more accurately, about the crimes attributed to Jack the Ripper – that avoids sensationalism, exploitation, and actually manages to use the murders and the surrounding media events, public reaction, and long-term cultural impact to make some sort of meaningful commentary about both Victorian society and how we understand and interact with the past today? Through reviewing this museum, I hope to open up a discussion on how we view the role of crime in heritage in general.

Keywords: Jack the Ripper, crime heritage, black museums

Bibliography


Demons of Babylon and the Modern Occult
Presented by: Kerrie Myers (BA Hons, MREs, PhD Candidate in Ancient History)

Throughout history, humans have sought explanations for the confusing, distressing, and often frightening phenomena and behaviour we experience. When disaster strikes, whether the quiet and personal of unexpected infant mortality, or the widespread devastation of natural disasters, many civilisations of the past turned to their beliefs for an explanation or justification for their suffering. In the Mesopotamian peoples of 1800-600 BCE, this explanation took the form of demons; in particular, a belief that supernatural entities were purposefully inflicting chaos and disorder upon humanity, often at the behest of higher deities, to control and/or punish humankind. Although efforts to translate the many surviving cuneiform texts are still ongoing, we know from incantations that priests dedicated considerable time and effort to exorcise and prevent these demons from causing harm. Perhaps unsurprisingly, no texts have yet been found for the opposite; for the invocation or summoning of demons and similar entities. Nonetheless, the dearth of invocation texts has not prevented these demons from spreading into popular imagination, and from there into the practices of the modern occult. One infamous example is Pazuzu, a demon who was originally used as a protector to ward off other demons, but who has since been transformed into a dark figure, perhaps part due to his characterisation in pop culture.

In this paper, I will explore the relationship between Babylonian demons and their characterisations in the historical record, and their appearance and characterisation in the works of modern pagans and self-proclaimed cultists. Through highlighting differences and similarities in their portrayal in these disparate sources, I will address key questions on how these demons have been adapted and altered to suit modern fears and beliefs, and how this reflects on the broader human fascination with supposed ‘dark magic’ of the past and present.
Political Activism or Paramilitary Propaganda?
‘Troubles Tourism’ in Northern Ireland

Melissa Nisbett and Jessica Rapson
King’s College London

Abstract
Northern Ireland has a turbulent history, enduring 30 years of violence known as ‘The Troubles’. Streets in Belfast that were once ‘no-go’ areas are now popular tourist attractions. They are the sites of assassinations, attempted murders and memorials to the dead - both those killed and those who killed. This article reports back on interviews and focus groups with ex-prisoners, and time spent walking the streets, participating in guided tours of memorial sites, cemeteries and museums, led by former members of paramilitary groups who have since become tour guides. These local, sometimes controversial, figures play a key role in the tourist industry of Northern Ireland. ‘Troubles tourism’ provides vital employment to former prisoners and allows them to tell their stories from their own perspectives. This article explores how tourism allows those at the very centre of the conflict to present and represent its dark, raw and contentious history. For many, the problems of the past did not disappear with the Good Friday Agreement. The struggle carries on for those who seek an independent Ireland and those who strive to maintain British sovereignty. Through tourism, Republicans continue their political activism and campaign for liberation through legitimate and non-violent means, whilst Loyalists uphold their besieged, and increasingly untenable, position as defenders of colonial rule.

Keywords
Political tourism; conflict; Troubles tourism; Troubles
In my dissertation work I research Starlet, a Swedish youth magazine primarily read by girls, published between 1966-96. During its period of publication – and also now, retrospectively – it was often looked upon as something trivial, a magazine only containing “silliness and romantic rubbish”, to quote the mother of one of the young readers. But it contained a whole lot more. To a large extent it covered rather easy going topics, like boys and romance, and also themes such as friendship, school, the body, parents, careers and other subjects in the youth’s sphere of interest. However, every now and then quite dark and heavy topics were touched upon, in the fictional texts (comics and short stories) as well as in the non-fictional messages and letters submitted by readers. It could be everything from death, and bullying, to anorexia, racism, and the Holocaust. Also dark matters such as rape and sexual aggression is a recurring subject. In my paper I intend to present a couple of these heavy topics, and discuss how they are being used, depicted and handled in my popular cultural material. How are dark matters being handled in a forum and medium which primarily is connected to entertainment, aimed towards young girls? My focus will mainly be on the comics, but non-fictional texts will be used as a complementary material, to see how these topics are approached by the adult editorial staff and manuscript writers, as well as the young readers themselves.

Key words: Pop culture, Youth
Over the last decade, researchers across the social sciences have increasingly turned their attention to the history of ‘neoliberalism’. Generally associated with the work of David Harvey, neoliberalism describes the period from roughly 1970 to 2008, an era which saw the end of the welfare state and the beginning of a new class project of upwards redistribution. Practically speaking neoliberalism involved suppression of organized labour, looser capital controls, the development of international trade law, and heavy investment in information and communications technologies, all aimed at making western capital more mobile and hence more competitive with cheaper Asian markets. It also entailed wholesale changes to the nature of the state. As Harvey puts it, states have shifted their focus from managerialism to entrepreneurialism, from mediating conflicts between interest groups to aggressively marketing national ‘brands’ to foreign investors. The heritage industry has played an important role within this transformation. Heritage, after all, is one of the state’s main mechanisms (alongside natural resources), through which it can sell itself to investors, with certain cultural traits (e.g. a hard work ethic, particular artisanal skills, or a certain type of cuisine), offering investors comparative advantages over the competition. ‘Dark heritage’ fits the same pattern. While dark heritage exhibits are often considered taboo sites of voyeurism, this paper will argue that they are in fact cultural branding tools which help states to sell themselves as cosmopolitan actors. More specifically, drawing on ethnographic evidence from African memorial museums, I argue that dark heritage and dark tourism are economic strategies through which African states have attempted to overcome the negative stereotypes of nationalism, xenophobia and violence, and to reposition themselves as ‘open societies’ engaged in a process of ‘historical reconciliation’, ‘cultural rejuvenation’ and ‘economic development’. As we shall see, however, dark heritage development poses its own set of political problems.

Keywords: neoliberalism, memorial museums, cultural branding
“The lady ghost” in Argentinean urban graveyards: 
Dark tourism and ghostly narrative itineraries “

Maria Ines Palleiro*-Maria Eugenia Peltzer**

We deal with the folk narrative matrix of “The lady ghost” connected with the ghostly apparition of a young woman in Argentinean graveyards. This matrix, which shares thematic features with the universal motif codified by Thompson as E 332.3.3.1, “The vanishing hitchhiker”, presents an interweaving with historic events, such as the tragic decease of Rufina Cambacéres, Luz García Velloso and Felicitas Guerrero, whose funeral monuments attract “graveyard tourism” in Buenos Aires city. Such interweaving can be considered from a gender perspective, dealing with a rhetoric of young women’s death. The distinctive feature of such rhetoric is the antithetical tension between erotic and thanatic forces, since the lady ghost is said to meet young guys at night, when she escapes from her grave to go dancing, as a sort of metaphoric reparation for the early decease connected with troublesome love experiences. In fact, some of these deaths such as the one of Felicitas was caused by a turbulent love affair. Curiously, in the same period similar legends appeared in other parts of the world, also grounded in historic events such as the decease of Frederike von Grottes in the place occupied nowadays by the Estonian Tartu Literary Museum - symbolic space dealing with cultural heritage -, connected with her ghostly apparition as “The lilac lady”. These legends linked to funeral monuments can be considered as forms of cultural heritage which offer ways of exploring how different societies deal with emotional issues such as early deceases of young ladies. In this way, heritage sites act as reconciliatory issues regarding historical traumatic experiences. For instance, the funeral monument of Felicitas Guerrero is visited nowadays by young ladies who ask her for help with love affairs. Thus, such dark legends attract the interest of tourists towards graveyards, considered as cultural landscapes.

Key words: lady ghosts-graveyards- Argentina

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MEANING AND SYMBOLISM OF THE SALAMANCA RITE IN ARGENTINEAN POPULAR CULTURE - María Eugenia Peltzer y María Inés Palleiro

The aim of this presentation is to analyze an aspect of the Argentinean Cultural Heritage connected with oral traditional lore, transmitted from one generation to another according to not only to the natural environment but also to the cultural landscape dealing with social beliefs which conform its cultural identity. Belief, understood as a modal certainty, whose true value depends on a personal agreement or a social consensus (Greimas & Courtés 1982) can be expressed in nightmares such as the one of the coven, which makes room for black rites as the one we deal with. Considering the rite as a praxis, whose distinctive feature is the sequential repetition of actions with performative effects on the context (Rappaport 1991), we deal with the “Salamanca rite”, as worshiped in the Argentinean provinces of La Rioja and Santiago del Estero, which generates both legends, folktales and songs whose main topic is the deal with the Devil. As Dégh (1976) points out, legends are folktales historically grounded, which cross the boundaries of reality towards the modal arenas of belief. Even grounded in local times and spaces, local rites such as the “Salamanca” share symbols connected with universal narrative patterns, such as ATU tale type No. 330 “The smith and the Devil”. We focus the attention in the verbal explanation and iconic representation of this rite by the Argentinean craftsman Marino Cordoba, author of a series of ceramic statuettes regarding the Salamanca, exhibited both in the Argentinean folk museum of La Rioja and in the Devil Museum of Kaunas, Lituania as examples of Argentinean cultural heritage. We pay attention to how Cordoba narrates this rite with a synecdotic logic of fragmentation (Briggs 2002) and visual metaphors connected with a rhetoric of mystery which is part of Argentinean vernacular quechua-diaguita culture.

Key words: cultural heritage- Salamanca –Argentina

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Fear of the ‘Dark’

Dr Andreas Pantazatos
Durham University

Dark heritage has recently become a tourist attraction. However, our fascination with dark heritage does not come without ethical challenges. I argue that dark heritage contests our understanding of cultural heritage and more importantly, how we should treat what we inherit from the past.

First, I argue that heritage institutions, broadly construed, exercise their duty of care by transferring artefacts/sites/physical remains and their significant meaning from the past to future generations. What is considered significant meaning at any time is a matter of interpretation and negotiation during this transfer. Second, I claim that if we focus on what is understood as ‘dark heritage’, we challenge what is considered significant meaning. Given that the significance of cultural heritage is a matter of interpretation, ‘darkness’ provides a challenge for cultural heritage because ‘darkness’ is not what we select to inherit from past to future generations. For instance, what tourists and visitors perceive, while they visit ruins from industrial/environmental disasters and earthquakes, as dark heritage and therefore attractive, local communities might recognize is as dissonant heritage. Therefore, dark heritage challenges the relationship between communities and their past by shedding new light into their identity.

Finally, I argue that the challenge of dark heritage to the ethics of heritage can be accommodated if we shift the dominant ethical framework for heritage from the stewardship ethic to the ethic of trust. I develop a model of trusteeship focusing on the restrictive nature of what we inherit from the past and the discretionary powers of trustees to understand and negotiate what is in transfer from past to future generations. The main advantage of the proposed model is the fact that it focuses on the dynamic character of heritage thereby allowing space for the incongruous aspects of dark heritage to shape part of this dynamic.

(Dark, Ethics, Incongruous)
Sounding Out the Darkness:
Negotiating Researcher Vulnerability in the Nighttime Economy of Bourbon Street, New Orleans

Maurice Patterson, University of Limerick and Gretchen Larsen, Durham University

New Orleans is often characterised as an exciting, unique, but sometimes dangerous place (Dimanche and Lepitic 1999; Pelias 2006). In an effort to challenge the occularcentrism of mainstream analyses of dark heritage and tourism we focus here on the sounds of place. After all, music and sound possess place-producing qualities. Moreover, both are pivotal to the positioning, promotion and disneyfication of New Orleans (Atkinson 1997; Vesey and Dimanche 2003; Souther 2007), and to the experience of visiting the city (Sakakeeny 2006).

In conducting a sensory ethnography of Bourbon Street it was the sounds of the field that presented themselves in such a way as to characterise the experience of place as sometimes dark and dangerous. The aim of our study, therefore, is to investigate our experiences of vulnerability in researching the sonic ecology of place. Specifically, we outline how the sounds of the nighttime economy serve to orient us as researchers engaged in fieldwork. We underline how sound can be experienced as simultaneously threatening and welcoming, dangerous and safe; how it can be used to negotiate the darkness and the light. In pursuing this sonic investigation of dark heritage, we thus draw upon Tia DeNora’s (2011) concept of a ‘sonic ecology’ that positions sound as an active ingredient in and workspace for social life. A sonic ecology can be regarded as the bidirectional, aural interactions between people (and other organisms) and their environment. This poses the questions: ‘how are ‘we’ listening and, through listening, interrelating with our environment; and how is our sonic environment calling upon us, triggering us to act and react?’ (Cobussen, 2016: 4). We utilise poetic witness to produce a representation of the New Orleans’ sonic ecology that describes the sonic relation between space and danger in the research process.

**Key Words** sound, vulnerability, place
In 2008, the Namgyal Institute of Research on Ladakhi Art and Culture (NIRLAC) published a four-volume ‘inventory of cultural resources’ cataloguing sites of religious and cultural significance throughout the Ladakh region of Himalayan India. This ambitious work covers architecture and landscape features and summarises stories and religious practices associated with many of these sites; and yet it consistently omits and obscures the more threatening elements of the Ladakhi landscape. In local stories, these places take on a different aspect at night: they become the haunts of spirits, witches and the restless dead, beings that wander the roads after dark and hover on the edges of awareness. This nighttime side of the landscape is excluded from local understandings of heritage and culture, while the stories associated with it are relegated to a realm of superstition and doubt; and this, I suggest, reflects the fact that the denizens of the Ladakhi night continue to possess an unsettling and unpredictable reality. Ghosts and spirits are bound up with a literal and figurative darkness: these beings emerge at night, but also thrive on the edges of human knowledge and certainty. While the expansion of street-lighting in urban areas of Ladakh may have conspired to push them to the margins, they have so far eluded the objectifying gaze represented by the cultural inventory.

**Key words:** anthropology, heritage, spirits
In thirty-three years after the accident that turned it into one of the most recognizable postapocalyptic sights, Chernobyl has become a beloved destination for dark tourism. Through images of carefully curated abandonment and decay, Chernobyl exclusion zone has come to represent a vision of a world without people, people became desperate to experience.

In 2015, when Svetlana Alexievich received the Nobel Prize for Literature for her Voices of Chernobyl: The Oral History of a Nuclear Disaster, the myth of Chernobyl that was until then primarily a visual one, was finally granted a voice amplified by the institution of world literature. Or to be more exact: a polyphonic chorus of voices, offering incoherent, paradoxal insight of why Chernobyl became the spectral place that cannot cease to haunt human imagination.

Trying to come to terms what gothic geography might mean, David Punter wrote that it is a world that in and of itself challenges the process of map-making. Along the same lines Mark Fisher, after whom we inherit the tools for a Derridean hauntology, suggested that the eerie is what we are drawn to through fear and desire because it reminds us that the only epistemology we are allowed to hope for is an agnostic one – one that cannot amount to an account of the world without cracks.

I wish to argue Chernobyl we get through Alexievich's writing is an eerie illustration of why this is the place people go to with the desire to witness what is it about disintegration that makes it so alluring in its horror. For more than anything else, that is what it is: a site national, ideological and material disintegrations. And in that a physical and metaethical reminder freedom and trauma are painfully intertwined.

Key words: Chernobyl, gothic geography, hauntology
“Rivers of blood in Porto: the dark side of battlefield tours”

Abstract:

The city of Porto was the stage of political and military turmoil from 1808 to 1834, beginning with a bloody invasion of French troops, under the command of Marechal Soult, entering the city and razing the badly organized Portuguese troops and driving the inhabitants in panic to the northern margin of River Douro where many of them drowned trying to cross a fragile wooden bridge. Afterwards the French troops merciless sacked the town, raping and murdering in unstoppable bloodbath. There are many written testimonials of these dark times. But this was not the last ordeal for Porto. After the emergence of Liberalism and the confrontation with the old absolutist regime, in 1829, the city witnessed the cruel execution of 12 liberal followers by public hanging, and after the beheading of the corpses, putting their heads on poles in front of their homes. As a consequence the path for the Civil War was open and D. Pedro of Bragança, the Liberal King arrived to the Northern shores of Portugal, nearby Porto in the 8th July 1832, entering in the city in the next day. From that day onwards and for a full year Porto was put under a harsh military siege by the absolutist army of D. Miguel, brother of D. Pedro. Until today remains the memory of this War of the Two Brothers, and the recollections of time brings us times of bloody battles of artillery tearing apart houses and civilians, caught amid the fire between the two armies. Heads blown off by cannon shells, arms and legs torn apart, the bloody confusion of the campaign hospital with the screams of the amputations, the cholera epidemics and the pitched fighting in the palisades brings a dark and dingy memory of one of the highest moments in the History of Porto.

Keywords: Battlefield; Civil War; Peninsular War.
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“I can’t take my eyes off you”: Incorrupted bodies and bones chapels as (potencial) forms of dark tourism”.

Abstract:

When in the seventeenth century the three Franciscan friars built the Bones Chapel in Évora, they did not imagine that four hundred years later they would generate a possible flow of dark tourism. In fact, the initial aim was to convey the message of the transience and fragility of human life, but the macabre taste of baroque man for necrophilia prevailed. The concept of dark tourism has only recently emerged in Portugal and remains virtually unknown. In other words, there are no consistently organised tour itineraries. Like this, the objective of this study is to propose and to reflect on itineraries based on popular cults, and culture related to death and formal religious places. We departed from the analysis of two popular forms of devotion: the one related to the incorrupt bodies (some from people known by their suffering while they lived and sanctity after death), and the other concerning the bone chapels. We are aware of the complexity of the subject and to what extent this could be a controversial theme to explore; however, from a multidisciplinary approach – historical, anthropological and sociological – the analysis and the proposals within the context of cultural (‘dark’) tourism make sense. In strictu sensu this paper deals with death; however, we pretend to deal with it in cultural and scientific basis to reach our objectives. In order to strengthen our proposals, it is our aim to present a few case studies (such as the devotion to Santa Maria Adelaide or the Bones Chapel of Évora), to describe their history and the evolution of its popularity (although there are cases where they simply vanished from the memories of the communities) to offer possible ways to develop ‘dark tourism’ in Portugal.

Keywords: dark tourism, dead, religious popular cult.
THE SHADES OF DARK TOURISM THOUGH THE LIGHTS OF THE CEMETERIES
- RISKS AND RISE OVER FUNERARY HERITAGE-

Lidija Plibersek, M. Sc., ASCE president
Andreea Pop, arch.Ph.D., ASCE scientific representative

Abstract:
Usually, death is a sad topic, but also it is a source for masterpieces in art. In front of inevitably death and with the strong believe in afterlife, humanity found the depository of the remains, in every historical form, a sacred and special place arranged for this purpose. In case of cemetery, death is the common denominator, which brings together real people, art, feelings in a certain space bordered especially by the strong willing of preservation, rest and protection.

In this article, the authors will analyze and present though their experience in funerary heritage and with the help of years of activity the following aspects:
May be or not the cemetery a dark tourism site as a primary aspect in developing this kind of tourism. Is it lost the bet of dark stories in cemeteries?
Examples of good and bad practice of the thrill in some of the events hosted in cemeteries.
The management issues when night walks meet nightmares – from choosing a good guide up to maintaining a cemetery open and clean may prove to be very difficult.
Perception of the public and some statistic results, by developing and poles made over the years.
What are the risks over this particular heritage when there is a cultural pressure and the lack of the legislation in front of the new challenges of the dark tourism – from behavior, damages, restorations and historical truth?
The cemeteries contrast with other dark tourism places by the presence of remains and by the functionality of the assembly. The main purpose of this space along with their users – relatives and visitors – turns the matter of darkness into a sensitive subject. Active members in the most important association that gathered the significant cemeteries in Europe (ASCE) developed a few manners of developing cultural activities and of using the huge resources of a historical cemetery. By this paper and presentation the authors will try to reveal where is the right place of the thrill of the dark in the cemetery.

Cemeteries, Funerary Heritage, Tourism
The Performativity of Dark Space in Holocaust Memorial Museums and Exhibitions
Diana popescu

Dark space is a recurrent design trope of Holocaust exhibitions and of genocide memorial museums around the world. In these heritage contexts, the performativity of dark space remains however an underexplored field of scholarly investigation. This paper will discuss the semantics of dark space in genocide memorial museums in two main ways. Drawing on museum publications and on existing scholarship on exhibition design, I shall outline the key meanings of dark space assigned by museum curators and by design companies. Based on a case study of audience reception study of young people’s experience of The Imperial War Museum’s The Holocaust Exhibition (conducted between March and June 2016 in London), I shall present the meanings of dark space assigned by visitors.

The museum professionals’ and the visitors’ discourse on dark space will be approached critically, and in relation to broader themes of difficult heritage, affect, learning and commemoration. This research case study revealed that young people visiting the Imperial War Museum form nuanced and, at times, surprising understandings of darkness in the Holocaust exhibition space. Dark space impacted not only on their affective engagement but also on their learning of difficult histories. It will be argued that dark space does more than to shape mood and emotional investment; it alters visitors’ learning experience, their perception and historical understanding of the past, and even their understanding of human behaviour in general. In light of this empirical study, the case will be made for a more refined use of dark space in exhibitions of difficult histories.

Keywords: Holocaust heritage, Memorial museums, Museum design, Audience reception
Studying science fiction movies in the light of darkness, social interaction and spatial relationship

Prof. Dr. Sigrun Prahl, University of Applied Science, Krefeld/Germany

Science fiction movies often reflect visually stimulating urban contexts and designs, may they be lit or dark. They portray cities of imagination that are often responsive to real urban issues. These references range from the interaction between different kinds of people to the arrangement of architectural form, product design and clothing.

A selection of films are being reviewed to determine specific topics. The relationship between human behavior and the physical environment is one factor in this analysis. In this context three main topics are showcased:
- Social, economic, cultural and natural forces in the story
- Design of spaces, architecture, fashion, and graphic design
- Relationship between spatial and social appearance (hierarchy/equality).

Science fiction movies often featured a group having an exclusive ideology and ritual practice, a system of religious worship, a devotion to a person, idea or activity, or a popular fashion set between an urban nightmare (dark) and high-tech paradise (light) or an urban paradise and a high-tech nightmare.

It would go too far to claim that our cities will once be similar to the ones we see in science fiction movies today. But the films show us trends in society and a variety of fundamental principles and theories about architectural style and design that might serve as a harbinger of future city and product designs.

More importantly the films make us think of how we as designers can influence these (for the most part negative) trends today to make our future more human both in social terms and in urban appearance.

Keywords: Science fiction, space, design
Dead Man’s Party: Celebration vs Solemnity in Cemetery Thanatourism

Author:
Dr Romany Reagan, Independent Researcher (recent RHUL graduate)

Whilst ‘dark tourism’ and ‘thanatourism’ have sometimes been used interchangeably within academic discourse, thanatourism can be defined as a more specific long-standing practice motivated by a specific desire for an encounter with death. The long history of thanatourism is motivated more by thoughts of memento mori than a contemporary thrill-seeking dark tourism activity. Despite the recent popularity of dark tourism, mediations between visitors and death have been happening in a variety of contexts throughout history, merely shifting between mediums of portrayal. Encounters with death themes represented in the Romantic Movement were precursors and inspiration for the development of Victorian garden cemeteries. The mortality mediation offered by these cemeteries has a long-standing association with a desire for encounters with death.

Many historic cemeteries have opened their gates as community spaces, extending the purview of cemetery community space beyond that as strictly sites of mourning. Contemporary changing attitudes towards death and dying—and our cultural desire for secular mortality mediation—means mixed use of cemeteries as community space are likely to become more commonplace. As cemeteries today embrace a variety of perspectives and voices within their walls, and mixed use brings a sense of community relevance to what is arguably a ‘dying’ mode of body disposal and grief, the transformation of the perception of cemeteries from morbid and solemn to celebratory and inclusive will evolve as society's sensibilities towards death evolve—and cemeteries will undergo a cultural perception shift once again.

Building upon Philip Stone and Richard Sharpley’s concept of ‘mortality mediation’; A.V. Seaton and Duncan Light’s definitions of thanatourism; and cemetery research by Rachael Raine, Linda Levitt, and my own research into the Victorian garden cemetery Abney Park, this paper presents an exploration of diverse secular thanatouristic practices of exploring mortality mediation within cemeteries – and the future of navigating these individualistic practices within community contexts.

Key Words:
Thanatourism; cemeteries; mortality mediation
Dark Heritage Diplomacy: The Implications of U.S. Investment in Preserving International Sites of Conscience in Post-Communist Europe

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The history of U.S. governmental intervention in the protection of cultural heritage outside of the United States has been positioned as an act of good will and a show of respect for other cultures. Heritage as diplomacy shapes international relations through the commemoration and recognition of the past beyond domestic borders in an increasingly globalized world. In post-communist Europe, the use of heritage diplomacy over the last two-and-a-half decades is of interest considering the foreign policy focus placed on the region during the Cold War era. This thesis explores the relationship between dark heritage, diplomacy, and tourism in post-communist Europe – concentrating on how U.S. investment in protecting international sites of conscience or places connected to a painful past communicates the diplomatic message of the United States, both intentionally and unintentionally.

This study considers U.S. governmental funding for the preservation of international dark heritage sites through programs such as the Ambassador’s Fund for Cultural Preservation and the investment of organizations such as USAID to assess how individual preservation projects affect local communities, to establish for whom the heritage sites are preserved, and to understand how such projects promote or detract from U.S. diplomatic missions. Case studies of preservation funding programs and specific projects ranging from political prisons, gulags, and concentration camps to sites of massacre and ethnic conflict are presented to illustrate the various implications of U.S. investment in preserving international sites of conscience and the value of preserving such sites, which extends beyond economic return.

Keywords: Diplomacy, Tourism, Soft Power
Fear and ruin: Piranesi and the visions about degenerated architectures
Angela Rosch Rodrigues


Abstract:
Ruins are the architecture’s trace with greater evocative power alluding to human transience. During the 18th Century, remains of Classical architecture nourished the imagination of artists providing material for fantasy and grief feelings that supported the emerging Romanticism. This approach was improved by the philosophical assertions of Edmund Burke who attributed the concept of sublime in opposition opposing to beauty by obscurity. In this context, the Venetian architect and engraver Giovanni Battista Piranesi explored the pictorial attributes of ruins through his etchings. This architect composed his works combining real elements with his own creations through a pictorial approach that emphasizes the pain of fear of loss and the threat to human self-preservation. In this sense we can point out first great work: Antichità romane (1756) that counts with four volumes, two of them dedicated to the sepulchral monuments of Rome and its surroundings. There is also the memorable Le carceri d’invenzioni (1745-1761), one of his most influential publications that addressed the psychological contradictions of the Enlightenment Century. This paper presents the following question: How Piranesi has been influencing the contemporary vision toward ruined ensembles? Throughout 20th and 21st Centuries the fascination for ruins has been renewed. Nevertheless, they are remnants of more recent sets: war heritage, ruins of the end of the Soviet regime, ruins from processes of deindustrialization or architectures from the Modern legacy. These ruins refer to the collapse of ideologies that were sustained until recently. There have been fruitful photographic surveys that seek to emphasize the pictorial role of ruin. In the context of heritage preservation, there is an increasing number of interventions that have chosen for an aesthetic of deterioration keeping the marks of destruction. These contemporary actions reinforce the symbolic appeal of ruin as a memento mori that was particularly explored in Piranesi’s work.

Key words: ruins, history of architecture, cultural heritage, Piranesi
Storying Darkness: a view of dark heritage sites in Spain

Dr Beatriz Rodriguez Garcia
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Visiting sites of death, war, atrocities and other gruesome events is known as ‘dark tourism’. Despite a considerable growth of the literature in recent years exploring the visitor experiences in dark heritage sites, little attention has been paid to the narratives and stories conveyed to the visitors of such sites and the way these stories are chosen, developed, delivered and contested through particular experiences in dark heritage sites and beyond. These are the issues this study sought out to find answers for. Specifically, this ethnographic research of three dark heritage sites in Spain was conducted from two perspectives: that of the organisations responsible for the sites and that of the observer/researcher. To such aim, ethnographic data collection methods were used, mainly non-participant observations at particular dark heritage sites and semi-structured interviews with key informants (e.g., curators, employees and other groups associated with these places).

The main findings of this study were: firstly, that storytelling and stories of so-called darkness constitute the essence of visitor experiences and the product that is offered in dark heritage sites. This product -namely, individual stories within and the overall narrative of the dark site carries certain emotions and meanings that are communicated through different narrative techniques and/or artefacts (e.g., tour guides, brochures, and signs). Secondly, engaging visitors mentally and emotionally at dark heritage sites is of utmost importance if dark tourism organisations are to fulfil their aims such as entertainment, commemoration, and education. Last but not least, the broader socio-historical context of the selected dark tourism organisations/sites shape the sites’ organisational aims as well as the stories, storytelling approach, and the overall narrative each dark site organisation offers to its visitors.

Keywords: Storytelling, dark heritage, dark tourism.
In horror fiction, historical buildings, cities and spaces function as far more than just the setting for a story. From Lovecraft’s dilapidated farmhouses in *The Colour Out of Space*¹ to Guillermo Del Toro’s deliriously gothic mansion in *Crimson Peak*, architecture in horror provides not only atmosphere and contextual detail but forms also lends spatio-temporal structure to a narrative. This is particularly true in video games in which entire worlds are built around spatial challenges: corridors that offer a choice of routes, walls that might be scaled, doors that must be discovered, rooms in which characters can be encountered.

In modern horror games, architecture functions as both stage and narrator. Environments are inscribed with cues for the player, often in the form of traces of a space’s occupants. Commonly these environmental cues take the form of props, graffiti, blood-splatters and footprints, however the architectural vernacular a game’s designer draws upon also has a structuring effect. Modern games use the same genre conventions as their cinematic and literary antecedents and these conventions are used to help the player make sense of their own experience during the game. The connection between a game and its underlying narrative: be it a hunt for buried treasure in a long-forgotten tomb or a breathless pursuit through an ancient city at night, is established and reinforced not only through characters and plots but through carefully chosen architectural vernaculars.

From simple castles built from a few hundred polygons to detailed evocations of specific historical cities, architectures are often the glue that holds narrative and ludic elements together in modern games. These architectures and the heritage themes they connote are explored, dissected and deployed in a way that has as much in common with the making of immersive theatre as it does with filmmaking or literature.

¹Howard Phillips Lovecraft, ‘The Colour Out of Space’ in Amazing Stories (USA, 1927).
²*Crimson Peak*, dir. By Guillermo Del Toro (Legendary, 2015)
Mortality Salience and Dark Tourism: A study at the Auschwitz death camp

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Abstract
The literature attempts to highlight the social roles and the social construction of encountering death at sites displaying death and horrors. Despite recognizing the significance of mortality salience (henceforth MS), the literature focusing on the connection between the visitors’ experience at heritage site of death and atrocities and MS is theoretical, and, to date, has not been empirically clarified. This presentation reports on an initial empirical attempt to quantify the degree to which a visit to sites presenting death indeed evokes MS, and clarifies the relationship of MS to various dimensions of the visit experience. The study was conducted through a survey of 553 visitors to the Auschwitz–Birkenau death camp, the most familiar symbol of the Nazi atrocities and an extreme marker of dark tourism, and is part of a research project on visitors' experiences of the site, including MS.

The initial empirical findings indicate that not only did MS awaken in visitors during their visit, but also that it is an important variable for understanding visitors' behaviors before, during, and after the visit. Consequently, it can be concluded that the conceptualization of the visitors’ experience at sites that display death and horrors should consider the awakening and/or increase of MS. Additionally, the high Cronbach’s alpha suggests that the study can provide an initial basis for a scale to quantitatively measure Mortality Salience.

From a managerial perspective it seems that the management of dark tourist sites should have an interest in arousing and increasing MS among visitors. The more the visit evokes MS, the stronger the visitor’s emotional experience and positive emotions are aroused. This may lead to a memorable experience, high level of satisfaction, and return visits.

Keywords: mortality salience, dark tourism, Auschwitz Death Camp.
"Enthralled with the Dark: Mining Heritage in Durham Twenty-Five Years On"

Andreas Pantazatos (Durham University) and Helaine Silverman (University of Illinois)

ABSTRACT:

They worked in the dark for generations -- covered with the black coal dust that poisoned their lungs, bodies wracked and endangered from the underground labor and people abused by the mine owners almost till the end of the industry in 1993. An incongruous heritage to celebrate one would think. Yet, as they had since 1871, miners and their families have paraded into Durham from their pit villages, proclaiming their occupational pride, political goals, and keen sense of community. In this talk we consider the near death of the Miners Gala after the devastating Miners Strike of 1984-1985 and its current resurgence with numbers reaching well over 200,000. Part nostalgia among former miners for a hyper-masculinized way of life, part celebration of local identity, and currently a strong rallying point for Labour politics, the Miners Gala is a complex performance and ideology.
“Dark Gon’ Catch Me Here”: The Haunting Darkness of the Blues

“Mmmm, the sun goin’ down, boy, dark gon’ catch me here
Oooo, ooeeee, boy, dark gon’ catch me here”
—Robert Johnson, “Crossroads Blues (Take 2)” (1936)

The darkness that haunts blues music of the 1920s and 30s takes many shapes. It can, as it does in these lines from Johnson’s “Crossroads Blues,” emerge as a pursuant evil wrapped in a cloak of dread. This pervasive darkness even manifests wordlessly, as in Blind Willie Johnson’s “Dark was the Night, Cold was the Ground” (1927), a masterpiece of slide guitar swaddled in Johnson’s doleful moans. In each case, the blues gives rise to an ubiquitous—and enigmatically thrilling—darkness that figures for, and at time seems complicit in, the experience of a deeply personal fear. This darkness speaks to the way the blues functions as a paradoxically mournful yet entertaining art form, especially when considered within the context of the racial oppression that so pervaded the lives of these African American musicians.

Toni Morrison writes that the specter of slavery and racism in America “offered … the imaginative entertainment of violence, sublime incredibility, and terror—and terror’s most significant, overweening ingredient: darkness, with all the connotative value it awakened” (italics added, 37). In this paper I investigate how this darkness permeates the blues to create a unique form of the American Gothic that gives voice to the anxieties that envelope the African American experience, revealing a multifaceted relationship between the concepts of racial oppression, entertainment, and the darkness that haunts these songs.

Work Cited

Keywords
Gothic, Blues, Music
A Darkness Within: the balm of nothingness in the ‘Bonelines’ project
(Abstract)
Phil Smith (Associate Professor [Reader]) University of Plymouth

In this paper I will attempt to theorise a dark unknown within, struggling to avoid a dualistic anatomy while locating this hidden self across planes and fields. Citing the work of psychologists Christopher Bollas and Josh Cohen, I will first identify the contemporary assault upon a hidden subjectivity, how it might be protected and developed, and how, in the ‘Bonelines’ project I have sought with ornithologist Tony Whitehead to create fictional and fantasy models for this dark self and its nurturing. Having laid out some of our theoretical groundwork, I will outline our research trajectory from a literary research into some H. P. Lovecraft marginalia to an intense ambulatory engagement with a small and loaded landscape around a few villages in South Devon (UK). I will describe how we came, through this journeying to devise a fictional ‘dark within’ of wells, caves and of memories of an ocean deep within an inland area, framed within an epic fantasy based on contemporary and historical themes of malevolent evolutionism and spiritualism and on local folklore and our tiny area’s medieval and ancient religious iconography and historic religious practice. Then, based on our use of fiction as a research tool, I will describe how we moved on to our main research output: a meditational tool (modelled on the ‘Sionpilger’ of the fifteenth century monk Felix Fabri), for readers to undertake their own armchair pilgrimage across a real terrain to a dark self in a landscape within.

eerie, psychogeography, folklore
The 15th C. was violent when Europe was in disorder, and different interests were fighting to gain the upper hand. Vlad Dracula was made prince of Walachia, and he held this position three times, but at a high cost, when he was trying to keep the independence of the principality from the surrounding conquering great powers. When he died he was the target of ill willing interpretations of his (sometimes horrible) actions. These were the background for the Germans and later other enemies to show him as a horror, and due to the newly discovered printing capacity, his deeds came to be the first European best seller and stayed that way for almost a century, when he was forgotten, only to be resurrected at the end of the XIXth C when his deeds were transformed into the fantasy character of Count Dracula.

What is interesting is how this historical person was turned into becoming a national hero and at the same time a disgusting bloodthirsty murderer and later be resurrected as a vampire. Are there any plausible connections between these three images?

Recently an Icelandic and two Swedish versions of the Bram Stoker’s novel have been discovered in Iceland and in Sweden. Are these based on a longer now disappeared English manuscript or are they new inventions, and in that case, was there ever an English original of the whole text?

It is worthwhile to look into the deeds of the prince and how he has been looked upon at different times and to understand the development of a historical person into a Gothic monster and to see how the new versions of the novel might influence our concept of the literary character.

Ref:
When the Devil (may) speak the truth. The Ball de Diable’s verses as a way for social critique in Catalonia
Author: Guillermo Soler García de Oteyza / Ironbridge International Institute for Cultural Heritage (MA student)

Abstract: The Ball de Diables (Devil’s dance) has become one of the most popular and representative festive intangible heritage elements in Catalonia, in the north-east of Spain. The Devils, displaying distinctive yet quite simple dresses including a hood with horns, dance to the beat of the drums while carrying a stick with a rotating firecracker on top of it, throwing sparks in all directions. Devils usually open the processions at the local festivals, and may be accompanied by such frightening beasts as el drac (dragon) and la víbria (a mix of dragon, bird and woman) also throwing fire to the audience. Written references to these devils go as back as the Middle Ages, though the Ball de Diables we can see nowadays comes from the XVIII century. There are around 250 of these groups all over Catalonia which take part in over 1500 fire performances through the year. But Diables do not only dance, they also talk. And what they say may or not be the truth. They recite their versots (approximately, ‘rough verses’), a kind of popular rhymes with really strong and rude language and a heavy critique content, usually directed to local authorities. The mayor, the council members and the local priest (or bishop) are usually targeted and their output (or even their personal life) ridiculed to the joy of the audience. In their most traditional setting, versots (which change from one year to another, staying always current) are included in a broader performance displaying the struggle between the Good (Saint Michael the Archangel) and the Bad (the devils). Of course, the Good prevails, and thus what the devils have said has to be considered non-sense. But that’s exactly the point: like the Joker, the devil can say what most think but no one would dare to say in public.
Key words: Intangible Heritage, Folklore, Social critique
In the history of the Brazilian railway system construction, one railway went through the most complex and disastrous implementation ever for not reaching the goals expected in its implementation.

Built by the margin of rivers Mamoré and Madeira, today in the State of Rondônia, 364 kilometers were built and the railway was first inaugurated in 1912.

The idea for its implementation first comes up in 1846 in Bolivia, Brazil’s neighboring country that does not have access to the Atlantic Ocean and, therefore, has trouble to distribute its production. It needed, for that, to go up river Mamoré in Bolivia and river Madeira in Brazil, which was quite illogical because there were twenty waterfalls along the way. An agreement between both countries led to the building of the railway, of which works started in 1872 by a British company. However, because of the challenges presented by the forest dangers, endemic diseases and the difficulties to carry machinery and raw materials into the very own center of Amazônia led to the interruption of the works ten months later. Six years later, a North-American company resumed the works, but it stayed there for one year only.

In 1907, during the peak of rubber production in the area, the North-American entrepreneur Percival Farquhar took over the building, finishing it five years later, following a series of challenges because of the tropical diseases that struck the area.

Nearly 20 thousand workers from around 40 different countries took part in the three stages of the construction. It is estimated that half of them died because of such tropical diseases. This tragic number led to the legend that there was a soul hidden below each railroad tie.

As the rubber trade declined, the railway started to decay only a few years later its inauguration.

One thing remains until now, however: the legends about the ghosts that still walk over the railway remains, begging to go home, and a ghost train that horns across the railway, as if it were saying that the spooky history of this railway has not finished.

Keywords: ghost train, urban legends, estate.
Malevolent tourism: Perspectives on Mexico’s prevailing culture of witchcraft.
Mark Speakman
Affiliation: Universidad Autónoma de Guerrero (Autonomous University of Guerrero), Mexico.

Abstract:
Dark tourism is a manifestation of the concept of ‘darkness’. While it is not a new phenomenon, the last two decades has witnessed a huge growth in its academic study and media presence. This presentation adds to the knowledge by exploring a form of tourism that has a ‘dark’ essence, yet does not fit neatly into the conceptual definitions of dark tourism. It considers the individuals who travel to the destination of Catemaco in Mexico, notorious for being a centre of witchcraft, with the motive of consulting with shamans in order to elicit somewhat sinister personal desires.

Utilising a framework composed of sociological and psychological theory relating to the prevailing tradition of ‘brujería’ in Mexico, the main objective of the presentation is to contemplate the relationship between this form of travel and historical and contemporary socio-cultural conditions in Mexico. A qualitative research methodology is employed with the case study chosen as the research method best suited to attaining the aims and objectives of the research, consisting of semi-structured interviews and covert participant observation.

Initial findings indicate that these individuals feel limited as to the extent in which they can influence their lives; for many witchcraft is a viable means to achieve personal ambitions, be that attempting to gain what (or whom) they desire or exacting revenge against a perceived enemy. As such it provides a sense of satisfaction that could be described as a ‘thrill’.

Due to the awkwardness in categorizing this form of travel as dark tourism, it is suggested that it be labelled ‘malevolent tourism’. The presentation provides a relevant contribution to the conference theme by empirically demonstrating how a metaphorical conception of darkness is manifested in Mexico and by discussing the socio-cultural and psychological issues that instigated and continue to foment the phenomenon.

Key words: Malevolent, tourism, Mexico.
“The Spirit and Expression of the true Gothic”

A change of typescript demonstrates my proposition. The rest of the text, best read by candlelight, merely supports it.

The Dark is the place of the unseen, the unknown, the unexpected, and the unexplained; a place of danger – associations not only realistic, but perhaps rooted in a time when the Light was believed to have been created by a Deity, and their departure at the onset of night left the believer unprotected.

Thus darkness became the setting for threatening ideas and stories that in some form have persisted ever since, with the passage of time adding the unfamiliarity of the past to their power.

Whether our belief is in a Deity or in Reason, what we experience in darkness may test our faith beyond its limits, either in natural places or those we have created.

Perhaps Reason can never satisfy us, and may account for the emergence of the Gothic in English Literature and Architecture in the first half of the 18th Century, although it is telling that their imagery is denoted by the term “Gothick”, to distinguish what was to follow at places like West Wycombe and Fonthill - darker in every sense.

But the Gothic expression would follow a cycle; in the renewed, even humorous lightness of its Regency version, to a High Victorian intensity which at its most extreme, could free itself from restraints of historical authenticity and even good taste.

Well might the literary creator of Knebworth House write of a “dark and stormy night”; it was one such that was the undoing of Fonthill, whose destruction by natural forces was a Gothic end to a Gothic fantasy, but the greater fantasy and fascination of the Gothic remains with us. As an Underground culture, its greatest devotees can be found at night, and very much alive.
The ‘Spectacle’ of Death in Dark Tourism

Philip R. Stone
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ABSTRACT
We live in a dominion of the significant ‘Other’ dead. We ritualize the dead with a memorialized afterlife, where the deceased depend upon the living to maintain their memory. The dead have always acted as our immortal custodians by maintaining our social and cultural order. Yet, in contemporary Western secular societies, touristic deathscapes are appearing as spectacular ‘dark spaces’ of the dead that, in turn, have become places of agency and exhibition. Indeed, the dead are returning to the feast and ghosts remembered as symbolic spectacles hitherto referred to as ‘dark tourism’ – the act of travel to sites of fatality. Thus, drawing upon the work of Philippe Ariès, Michael Jacobsen and Tony Walter, my presentation outlines how successive deathbed histories reveal a contemporary age of the ‘spectacular death’. In particular, spectacular death exists where many of our mortem traditions, practices and beliefs are reinterpreted to fit new socio-cultural circumstances. In so doing, I suggest dark tourism is a defining institution of spectacular death through three key features of (i) mediated/mediatized visibility of death, (ii) commercialization of death, and (iii) the re-ritualization of death. Consequently, spectacular death in dark tourism exposes mortality regulated by difficult heritage production, yet at the same time commodifies the darkness of death as a form of visitor economy consumption. As such, I offer a theoretical blueprint to locate dark tourism in a new age of the spectacular death. Ultimately, I suggest dark tourism joins a family of mediating institutions in which a spectacular death mentality ushers in open-mindedness about mortality, as well as tourist encounters with fatality.

Dr Philip Stone is Executive Director of the Institute for Dark Tourism Research (iDTR) at the University of Central Lancashire, Preston, UK. His research interests focus on dark tourism and its fundamental interrelationships with the cultural condition of society. He has published extensively in this field, as well as presented at many international conferences, including giving numerous keynote addresses in the UK, USA, continental Europe and Asia. Philip is also a Media Consultant for dark tourism for a range of national and international press and broadcast media. His books include The Darker Side of Travel: The Theory and Practice of Dark Tourism (Channel View Publications, 2009); Tourist Experience: Contemporary Perspectives (Routledge, 2011); The Tourist Experience: Concepts and Consequences (Routledge, 2012); and The Palgrave Handbook of Dark Tourism Studies (Palgrave Macmillian, 2018).
The paper intends to explore the modern legacies and cultural memories of the atrocities against the 13th-century heretical Cathars at the major Cathar heritage sites, Château de Montségur (historical) and the Ariège Valley Cave Complex (reconstructed). The evolution of the “dark narratives” of these atrocities prior to nineteenth-century French Romanticism still need to be investigated. They were reconstructed and revalorized in various currents of the French Romantic movement, especially in anti-clerical circles sympathetic to Catharism and modern Occitan cultural revivalism. In these and broader circles Château de Montségur acquired the status of a holy site (according to Lawrence Durrell, the “Thermopylae of the Gnostic soul”), the mass murder of Cathars being seen as a paradigmatic martyrdom of the heroes of medieval dissent and spiritual rebellion. During the twentieth-century the Ariège Valley Cave Complex came to be popularly identified as the subterranean place where persecuted Cathars were hunted down by the Inquisition, perished or hid and disappeared. Both dark narratives of the persecution and disappearance of the Cathars at the two sites were elaborated in twentieth-century European popular historiography (Otto Rahn) and literature (Maurice Magre) to create a complex of evocative notions focused on the historical conflicts and traumas of these events and their role in European and regional religio-cultural developments.

Lately the Cathar Château de Montségur and Ariège Valley Cave became important sites not only in the well-developed tourist network comprising the so-called “Le Pays Cathare” in Languedoc but also sites for dark pilgrimage organized by European Neo-Gnostic and Neo-Cathar groups and Occitan nationalist circles which will be explored in the paper. In the context of these trends in 2016 the regional hierarchy of the Catholic Church found it necessary to address the issue of this dark heritage and formally apologised for the Catholic persecution of the Cathars at Montségur.
Peter Strasser: World Wars and World Heritage: “within the scope of the Convention?”  
Considerations about the relation between recent conflicts and the UNESCO label

Abstract:

The condition for inclusion of a (tangible, immovable) cultural or natural heritage in the UNESCO World Heritage List is its “outstanding universal value”. By October 2018, 1092 sites in 167 states have fulfilled this criterion. Many inscribed sites, like castles, historic city centres and buildings of religious character contain an indirect relation to war. In this regard, the relation between pre-20th century conflicts and built heritage was never questioned by the World Heritage Committee when a site was included in the List. However, on a regular basis, discussions among the World Heritage community come up when sites related to the World Wars of the 20th century getting nominated or even inscribed. The inclusion of sites of “dark heritage” is as old as the World Heritage List itself, when in 1979 (in the second year of the inscription cycle) the Committee set Poland’s proposal of the concentration camp Auschwitz Birkenau on the List. Since then sites referring to warfare (like the Hiroshima Peace Memorial - Genbaku Dome in Japan or the nuclear testing site Bikini Atoll at Marshall Islands) were inscribed.

However, when Belgium and France recently proposed the “Funerary and memorial sites of the First World War” (139 large necropolis with the remains of thousands of soldiers fallen between 1914 and 1918 at the Western front) for inscription, the Committee decided in July 2018 to adjourn the decision until 2021 until “a comprehensive reflection has taken place and the Committee […] has discussed and decided whether and how sites associated with recent conflicts and other negative and divisive memories might relate to the purpose and scope of the World Heritage Convention”.

In my contribution I am going to analyse the changing positions of the Committee by examining and interpreting the “purpose and scope” of the Convention related to issues of the recent conflicts.

Author: Peter Strasser: Danube University Krems, Austria

Key Words: UNESCO World Heritage, World Wars, memorial sites
The Enclave of Death: How Could Tragedy Become a Spectacle and a Re-enchantment of Death in Modern Society?
---The Cases of Nanjing Massacre Museum in China and the Ground Zero in the U.S.

Jiaojiao SUN
SuZhou University of Science and Technology

[Abstract] This research tries to answer a basic question: How could tragedy become a spectacle and thus entertain tourists? This question contains two levels of meaning—morally on the social/government level and operationally on the destination/private level. For this purpose, this research conducted theoretical analysis and empirical study. It traced back to dark tourism’s primitive form and discusses the way in which human has been dealing with death throughout the history in order to interpret the function of dark tourism in modern society. It also analyzed two cases—the Memorial Hall of the Victims of Nanjing Massacre by Japanese Invaders in China and the Ground Zero in the U.S. This research proposes the concept of disenchantment and re-enchantment of death and combs the role of dark tourism in this process—a ritual, a way of tragedy gazing, and an enclave of death. These concepts could explain the mechanism that how tragedy becomes a spectacle by using three most important tools to construct the narrative of tragedy: ontological security; distancing process and re-presentation.

The research is based on the fieldwork conducted in both China and American during the year from 2016 to 2017. The analysis object includes field materials of more than 500 photos, 20 recordings and 6 videos. Beside field materials, a large amount of online data of more than 33104 comments (2,524,055 words) from TripAdvisor and Mafengwo is also analyzed in this research. The analyze tool is the qualitative analysis software of Maxqda12.

[Keywords] the enclave of death; tragedy; spectacle; re-enchantment
Fatberg – An Encounter with a Dark Being

In September 2017 media across the world reported news of a discovery made in the sewers of London. A so called fatberg, consisting of flushed down fat, wet wipes and nappies blocked the sewage system. What was fluid had congealed, and what was hidden became visible, provoking repulsion and a need to act forcefully.

We are interested in what happens when something hitherto hidden and unknown calls for attention. What was discovered and disclosed in the sewers of London? By studying media reports on the discovery of the fatberg, the musealisation of parts of the fatberg and a subsequent TV-documentary, we analyze what happens when waste takes the form of a monster.

As the monster is fought, conquered, exhibited, dissected and analyzed, experiences of disgust, fascination, ridicule and awe are induced. Through such practices, the fatberg moves, resists and reveals what has been hidden. It connects the city with bodies, carries and is carried by heritage of an uncanny, dark, but also comical, kind.

The discourses on the fatberg form the base of our case study, where the focal point is the encounter with a dark being, and the material, affective and moral entanglements in different ways of handling and understanding the consequences of our lifestyle.
ALEXANDAR TAYLOR – Abstract to follow
The Rising Interest in H.P. Lovecraft
Noah B. Taylor (Ph.D.)

Abstract:
Tentacles have reached from the darkness and have firmly wormed their way into the zeitgeist. The works of Howard Philips Lovecraft reach from the dark into the darkness. The resurgence of interest in a relatively obscure author from the turn of the 20th century may seem strange, but utter strangeness was always the point of Lovecraft. The draw to certain types of literature reflects the minds of the time, hopes and fears, both conscious and unconscious. At the heart of his works lies Cosmicism, a philosophical perspective on the utter insignificance of humanity in the face of a vast uncaring cosmos. This space of darkness can be seen as a balancing perspective to the virulent growth of ideologies of nationalism, political tribalism, and even conspiracy theory. All of these perspectives seek to draw a border on the universe to offer reassurance that the universe is understandable and that people matter. Lovecraft's work's offer not macabre horror but an invitation into the darkness, a place to experiment with the taboo of considering yourself insignificant.

Keywords: Lovecraft, Cosmicism, culture

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Paz & Mente
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In the heritage of the Yucatan Mayan culture in Mexico there is a persistent tension between dark and light, dead and life. Materialization of the dark is part of a domestic and collective life in everyday and also in special moments.

The purpose of this paper is to explore and communicate how the thrill of darkness is expressed in the heritage of the dead and life places in Yucatan. How the dead as darkness is materialized and the fear of it is negotiated, expressed and shared with others?

Through the paper we seek to express the multiple cultural relationships between the darkness and the dead. Why people trying to cope with the dead and the darkness make collective the life around both?

People is sad because the absence of the relatives and friends, then why not to invite to remember them in a special dinner during several days in November. The table is settled with special food, dessert, fruits, beverages -even their cigarettes if they used to smoke- candles for light, their personal and other pictures, it’s a table for the person who have died, it isn’t for the person who are living. The dark is important for some spiritual personal moments but after a while the others are invited to come, to pray or so sing.

In the collective places the dark and dead are transform. Skulls and skeletons are paint, they receive a proper name.

The cemeteries are special for those dates of celebrations, they are dark places but with orange flowers and candles with light that allows shadows. The light of the moon doesn’t help in those moments.

The dark in Yucatán fascinate us because the contrast between extreme light of the sun and darkness which create shadows that you don’t see in other places.

Key words
Darkness
Dead
Mexico
Into the mine: (de)colonial heritage and dark tourism in Potosí
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University of New South Wales

The City of Potosí’s world heritage designation is dependent on aspects of its colonial history, particularly its role as a singular example of a major silver mining town of the modern era. However, the city’s formerly legendary wealth was generated by indigenous forced labourers at great personal cost, due to mine collapses, silicosis, mercury poisoning, and abuse. By necessity, work in the mines continues today, and the instability and degradation of the topography of the Cerro Rico (‘rich mountain’) due to centuries of mining means that this remains life-threatening.

The primary tourist attraction in Potosí, the mine tour, provides a sense of the miners’ daily experience, illuminating the challenging reality of the work and the intergenerational disadvantage perpetuating the mining. Further, tensions between ‘good’ and ‘evil’ and the convergence and divergence between Andean and European belief systems is demonstrated with a visit to underground god El Tio (‘the Uncle’), a devil-figure who offers both a promise of protection and threat of destruction inside the mine. However, tourists commonly are most interested in witnessing dynamite explosions; and many residents note that aside from the small gifts of daily essentials brought to the mine by the tourists, the economic benefits of such tourism only reach a select few.

By contrast, the annual miner’s carnival brings Potosí’s complex history and indigenous worker resilience into the light, as miners take icons of Christ and the Virgin Mary out of the mine to parade them down the mountain and through the streets of the city. For participants, this too is a site of struggle, bound to economic conditions inseparable from heritage and hotly debated in relation to traditionalism. As such, material and relational challenges to Potosí’s official heritage – via resource use, tourist activities, and cultural engagements with space – serve as interconnected forms of epistemic resistance.
The construction and experience of darkness in non-linear poetic forms.
Dr Sotirios Varsamis

This paper is going to explore how the experience of darkness is constructed in non-linear geometric poetic forms using as a case study the ancient Latin palindrome *In girum imus nocte et consumimur igni* (we enter the circle at night and we are consumed by fire), that describes the action of moths that as creatures of the night/darkness are consumed by their inclination towards fire/light. We will locate the tradition of poetic structures that relate to darkness and span from Orphic poetry, to Giordano Bruno and his interpretation of the above palindrome, to Alexander Scriabin and his seminal sonata *Vers La Flamme* and Stéphane Mallarmé and the use of palindromes in his masterpiece *Un Coup de Dés*. We will contextualise the space defined by the cultural heritage of darkness and explore this tradition beyond the subconscious archetypes of poetry into architecture and explore palindromic spaces that share the same qualities with the poetic forms of darkness like domes, fountains, thresholds and staircases.

In pure palindromic fashion the second part of the paper will look at the different direction to re-contextualise the construction of darkness within artistic practices. With photographer Ståle Eriksen we will present the original work *Towards the Flame II* a video based on a sound installation of the same name realised for *Buildings on Fire: Towards a New approach to Urban Memory*, at The Slade Research Centre. The installation consisted of a mental land(sound)scape or a room of thoughts created by the voices of our friends that – burning with their breathing – bring form to the Latin palindrome and exhaust it by repetition. *Towards the Flame II* is a nexus of memory generated by all our private and social intricate relationships that moves both inwards towards our personal space and outwards towards our social sphere. A space self-created and self-consumed by our passage from darkness to light, towards the flame.

Keywords: darkness, architecture, poetry, art
'What's in a name? The Coffin Works museum'
Sarah Hayes and Josie Wall

Affiliated organisation: The Coffin Works Museum

Abstract
The Coffin Works in Birmingham’s Jewellery Quarter is a time-capsule museum which opened in 2014. This grade II* listed manufactory and its contents tells the story of Newman Brothers, Birmingham’s last coffin-furniture factory who operated from their Fleet Street premises for over 100 years until 1998 when workers laid down their equipment, and walked out of the building for the very last time, leaving everything behind.
The interpretation of the museum, through guided tours, events and online presence focuses primarily on the social and industrial history of the building and collection. The museum tells the story of ‘the people who made a living out of dying’ and the branding has a strong focus on the friendly and dedicated volunteer team who greet visitors, care for the collection and give tours. Therefore the Coffin Works actively avoids being ‘morbid’ and ‘macabre’.
Visitor reactions to the museum are overwhelmingly positive, but some visitors would like more of a focus on death – both from dark tourism and death positivity perspectives. Therefore some events are included in the programme to cater to these markets, in a sensitive manner, which avoids alienating other potential visitors or diluting the positive brand of the museum.

This paper explores the rationale behind the marketing of the Coffin Works and the delicate balance which is needed to balance different functions within the museum; entertaining visitors, educating them about Birmingham’s industrial and social history, providing a safe environment for conversations about death and dying. The paper will also give examples of how this is achieved through events programming, social media and online presence and during visits to the museum. The paper concludes by discussing what has worked well to date and what approaches the Coffin Works will be taking in the future.
Ethics of Reuse:  
The Rhetoric and Rationality of Repurposing Slaughterhouses and Meat Premises

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Keywords: adaptive reuse, uncomfortable heritage, slaughterhouse, meat packing

Over the past two decades or so, adaptive reuse has widely been accepted as a compromise solution to sustain the existence of historical buildings that are not considered ‘worthy’ of heritage status and statutory protection. The concept has been applied to a wide range of building types and industrial sites, so much so that a good handful of former slaughterhouses and meat processing plants have been saved from demolition and converted into, for instance, museums, school buildings, cultural centers, creative hubs, gastronomic meccas, or upscale commercial venues. The uncomfortable nature of these building’s past has been carefully negotiated and sanitized through the rhetoric of architectural and aesthetic strategies deployed in the reuse and rationalized in its subsequent on-site presentation and marketing.

With a focus on the reuse of slaughterhouses and meat premises, this paper questions: what conversion approaches and aesthetic strategies have often been employed in repurposing; and what have been, or should be, the normalized principles of good practice in architectural conservation for reuse. The paper aims to address the issues of reusing buildings with troublesome pasts such as psychiatric asylums, prisons and slaughterhouses and so to conceptualize the rationalization process and theorize ethical considerations of reuse.
Dark Tourism and Jack the Ripper Heritages

This paper examines dark tourism in the context of the ‘Jack the Ripper’ myth and the Ripper-associated heritage industry that flourished in the aftermath of the murders. In the 1890s, ‘slumming tours’ of the East End combined with phantasmagoria shows began to play on the public’s fascination with the fear and darkness associated with the East End. By the twentieth century a ‘Ripper Industry’ emerged with daily street walks, Ripper memorabilia, and popular ‘Ripper exhibitions’ at museums ranging from the London Dungeon to the London Police Museum. In 2015 the opening of a Jack the Ripper Museum in the East End, instead of the proposed Women’s History Museum, led to widespread protests and a belief that East End heritage was being ‘distorted’ for financial gain. Despite this controversy, the Jack the Ripper Museum has proved popular, with visitors applauding its ‘authentic interpretation of events’, ability to ‘bring history to life’, and ‘discreet morgue images’. This paper seeks to contextualise tourist reactions to ‘Ripper Heritages’ from the nineteenth century to the present day by exploring the reasons for public fascination with the murders and by analysing the heritage industry’s ability to exploit this public interest for commercial gain. It argues that public fascination with the dark aspects of Ripper-associated sites and objects reveals changing attitudes to national identity, gender, and the ‘public sphere’.

Key words: Ripper, Tourism, National Identity

Dr Caroline Watkinson
Ironbridge International Institute for Cultural Heritage
University of Birmingham
“‘How Smooth Must be the Language of the Whites’: Chief Black Hawk and the Reinterpretation of Native American-White Relations in the U.S. Midwest”
Mary Weaks-Baxter, Rockford University, Rockford, IL USA

Abstract: The view from the bluff overlooking the Rock River in Oregon, Illinois, in the United States spans a long stretch of the waters far below. Situated on the bluff stands a 48-foot plaster statue of Chief Black Hawk, a leader of the Sauk tribe whose people were pushed westward out of Illinois and Wisconsin but who fought to return to their lands during the Black Hawk War of the 1830s. Ostensibly crafted to honor the “eternal Indian,” the monument displaces the historical record of white imposition on Native American lands and the slaughter of Native Americans in the Midwest with a benign representation of Chief Black Hawk as the “Noble Savage.” Designed by Chicago artist Lorado Taft, and holding claim to being the second tallest concrete statue in the world, the monument portrays Black Hawk as a contemplative, proud care-taker, who still overlooks the river that was once territory of his people and is one of the few reminders in the region of the presence of Native Americans. This paper examines the historical context for the Sauk tribe in Northern Illinois, the creation of the statue in 1911 at what was then the Eagle’s Nest Art Colony, and the current status of the statue as a key tourist attraction in Northern Illinois.

Key Words: Native American, Tourism, Black Hawk

Summary

The current investigation began as a proposed topic from the commissioning client, the representative of the IDTR at Inholland University, as the monument of the Valley of the Fallen might be considered as a monument associated with dark tourism. For this research, Stone’s definition (2006) of “… travel to locations associated with death, dying or the seemingly macabre..” was used as a reference. Additionally the monument could also be considered contested because of its relevance to both past and recent political ideology. The focus of this research was to determine suitable approaches for tour operators when presenting excursions to the monument and its assumed relation to dark tourism. First of all trends and developments associated with dark tourism were studied from a global perspective such as Robben Island and the 23rd April Jeju Monument, South Korea. From a more national Spanish perspective, the law of historical memory, other sites related to the Spanish Civil war and the current situation of the Valley of the Fallen were the object of an inventory.

Furthermore, the following models have been added to the critical literature review in order to support the analysis: The Dark Tourism Spectrum (Stone,2006), The Destination Competitiveness model (Ritchie & Crouch,2003) the Heritage Tourism Experience model (Timothy and Boyd,2003), The Interactive Museum Experience model (Falk & Dierking, 1992), The 4 Realms of Experience (Pine & Gilmore, 1999), and the Multi- faceted model(Packer & Ballantyne, 2016). From all the enumerated models, various parts have been merged into one theoretical framework.

In the results, the flow of the sub questions was natural and there was a notable pattern recognizable and sometimes even repetitious. However, for two sub-questions there were notable differences in regards to the opinions of the respondents. These differences relate to sub-question 1 and sub-question 3 (local stakeholders) where the discrepancy of opinion could be related in some instances to the religion and/or political ideology. In some cases the historical accuracy with which the site was supposed to be identified led to differences of opinion and therefore different answers.

The conclusions underlined the main factors that were stressed by the respondents. As the results section was rich in information, it was actually challenging to assess and separate the data in a critical manner for the conclusion section. Overall, it may be concluded that the monument of the Valley of the Fallen portrays various dark tourism aspects, and can been placed, after a thorough analysis, on the Dark Tourism Spectrum Framework, in the shade of “Dark”.

Furthermore, the development of the recommendations was built on the premises of the respondents which was provided earlier in the results and subconclusions. It should be mentioned that 24 respondents suggested a change in the presentation of the Valley of the Fallen within a tourism excursion, which consisted of facts and data, so that it provides an
in-depth insight and focus over the historical aspects previous to the Spanish Civil War, in the second republic era. References were made to the outbreak of the Civil War and the events happening during the war itself, which lead to the dictatorship and the construction of the monument. Emphasis has been put over who aided in the construction of the monument, how the monument was constructed, who ordered its construction and its relevant technical and symbolic aspects.

On the other hand, Two respondents suggested that the current form is adequate to support the fact that the monument of the Fallen is actually a symbol of peace and reconciliation, in its current state. It was advised that only these two factors should be altered, in regards to the number of the workers that died at site, and the fact that the prisoners were actually paid for their work. Thus, the second approach towards the recommendation for the excursion at the Valley of the Fallen site relates to the fact that it was built after general Franco was installed in the position of Caudillo, after the end of the Civil War and that the monument should actually be regarded as a symbol of reconciliation towards all that have fallen, including the 33,000 people that are buried at the site.

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DARK TOURISM IN BULGARIA: UNDERSTANDING VISITOR MOTIVATION AT THREE SELECTED COMMUNIST-ERA SITES
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The following paper is a substantiation of an advice-based research on dark tourism in Bulgaria. The main aim of the research was to understand the motivations of tourists visiting three communist-era sites in Bulgaria, which are: Buzludzha, the memorial dedicated to the Bulgarian Communist party; the Park-Monument of the Bulgarian-Soviet Friendship and the Monument to commemorate 1300 years of the Bulgarian nation. This study seeks to provide insightful data to the academia interested in the pursuit of dark tourism research and contribute to the dissemination of dark tourism research findings. Moreover, good practices from other post-communist countries were taken in order to see how they integrate communist heritage in their tourism.

The objective of the study, created in the initial phase was to gain insight into the motivations of visitors at three selected communist-era monuments in Bulgaria, in order to provide recommendations to the sites on how to successfully involve themselves in the destination development and also contribute to the Institute for Dark Tourism Research’s academic database on dark tourism motivation research in Bulgaria. For the realization of the objective, a central question was formulated to give a clear direction of the study and consecutively four sub-questions were developed to answer the main question. For the research, a qualitative method was chosen in order to gather profound information from respondents. Primary and secondary data were collected throughout the writing of this report.

Firstly, field research was conducted, including interviews with visitors of the monuments, in order to get a tourist profile and also understand the main motivations. Secondly, desk research was done to get additional information on good practices of three other post-communist countries (e.g. Germany, Romania and Hungary) on how communist heritage might be successfully integrated in the tourism development of the country. The results of the field research showed that visitors are driven by their curiosity and desire for education. Moreover, the sites themselves and its locations are factors which pull travelers to those destinations. The latter were linked to Dann”s theory of push/pull theory of tourist motivations. Good examples derived from desk research on the three post-communist countries confirmed that adapting communist heritage sites into tourist attractions and maintaining them might benefit tourism to the country and generate additional profits from an increase of the amount of visitors.

To conclude, taking the visitor motivations at the three selected communist-era sites in Bulgaria into consideration and linking them into possible development of the sites might be a step forward for Bulgaria’s tourism and will also help the society not to forget their recent past.
Abstract: Southern Gothic: a Tale of Tombstones, Tourism, and Preservation at the American Cemetery of Natchitoches, Louisiana

R. Caldwell, E. White

Louisiana cemetery tourism is popularly represented by the unique and well-known aesthetics of cemeteries like St. Louis in New Orleans. However, lesser-known cemeteries throughout Louisiana are also adopting tourism.

The development of cemetery tourism in the state is a key source of support for cemetery preservation and protection. While cemeteries are popular sources of inspiration for superstition, fear, and local ghost stories, their popularity as tourism sites has blossomed in recent years, marking a dramatic shift from decades of neglect, vandalism, and general avoidance.

This paper explores the development of cemetery tourism in Louisiana, focusing specifically on the American Cemetery in Natchitoches, LA, and addresses the role of cemetery tourism within the broader tourism plan that is central to the Natchitoches economy, as well as how the use of the macabre in tours has proven an attraction for visitors.

American Cemetery is located in Natchitoches, LA, which was founded in 1714 and is the oldest French settlement in the Louisiana Purchase. The cemetery shares a similar history, and is estimated to be approximately 300 years old. The history of colonization and wars past are evident from the 1700s French headstones to veterans’ markers and designations from multiple wars. The cemetery is a material testament to the history of the area, and is a valuable resource for conveying that history to visitors.

The popularity of the site has resulted from activities such as night tours, or tours with costumed individuals portraying the people under visitors’ feet, while characters recite tales of murder, slavery, and other atrocities mixed with local history. The discomfort of facing one’s own mortality that cemeteries can stir has become less of a deterrent to visitors, and is instead becoming an allure.

Keywords: Cemeteries, Tourism, Preservation
Richard White
Lowbrow thrills and middlebrow sentiment in Australian dark tourism

Settler colonialism generates its own forms of dark tourism. Australia possesses a range of dark tourism sites, some popular since the beginnings of ‘history tourism’ in late colonial Australia, others a more recent phenomenon. They elicited – or were claimed to elicit – a variety of responses. Among the earliest forms of history tourism in Australia was visitation to convict sites, often in opposition to respectable opinion which preferred Australia’s convict past to be suppressed. That tourism was often jocular and viscerally thrilling, as tourists pursued their interests in the macabre and the morbid. Similarly, sites associated with bushrangers – where they were captured, hanged or buried – were popular, again reflecting a lowbrow interest in crime and generally giving vent to sympathy for bushrangers and contempt for their captors. These were somewhat subversive forms of tourism that operated despite official disapproval, and reflected a popular historical consciousness at odds with a respectable depiction of Australia as a ‘new’ society whose glory lay in the future. On the other hand, shipwreck sites and places associated with dying explorers, generally less accessible for tourists until the arrival of the motor car, drew on the sense of intrepid ancestors or pioneers and was almost always depicted as sentimental tragedy. Australia’s lack of conventional battlefields, where a state-sponsored commemorative tourism can flourish in an outpouring of national sentiment – as at Australian war memorials in France and Turkey or battlefields in Canada or the United States – limited the development of a respectable dark tourism. More recently, however, the mapping and development of Aboriginal massacre sites – as places of pilgrimage for indigenous and non-indigenous tourists – opens up a new arena of dark tourism generating its own protocols and responses.

Dark tourism, Australia, convictism
“The Workhouse, Southwell; a family day out?

Using the Workhouse at Southwell, Nottinghamshire as a case study this paper looks at visitor experience at a site of previous distress and hardship. The Workhouse at Southwell is owned and managed by the National Trust and is the most complete workhouse building still existing in Britain. Through a series of conversations with volunteers and staff issues including the visitor experience and reasons to visit and return (or not) are discussed and then analysed with reference to the work of Lovell (2018), Boje (2001) and Dorst (1989). The Workhouse is currently undertaking a re-imagining of the visitor experience. Since the National Trust opened the property to visitors 15 years ago the experience has been fixed. Visitors wear headsets for an audio tour. This produces a dislocating experience. The challenge now is to develop a visitor experience that is authentic to the setting that educates visitors about the site and entertains? The interior of the workhouse is austere, and visitors sample an ambience that is unique to the setting. The headline reason to visit on the National Trust website is “Atmospheric Victorian Workhouse”, so atmosphere takes precedence over story. The alternative to the workhouse in 19th century was death, usually through starvation. A visit to the workhouse can’t be classed as entertainment but there are approximately 45,000 visitors each year. As a National Trust property, the challenge is to broaden the demographics of the visitors in line with national strategy but maintain the atmosphere/setting. There is also a need to balance access vs preservation with the need to gain income to pay for upkeep, a common National Trust issue.

Key words
Heritage, Visitor Experience, Authenticity
Dark Heritage, Dark Present: Where the Substance of Dark Tourism Dictates the Everyday

The specter of war with its accompanying violence, atrocity and loss of human life attracts tourists to battlefields, memorials, and museums. Even with the advantage of historical distance, the dark heritage of war is still difficult and at times, contested. This paper will focus on the more recent Wars of Yugoslav Succession (1992 – 1995) in the town of Mostar, Bosnia and Herzegovina (BiH) and consider the issue of historical distance of the events which are the substance of dark tourism less than 25 years after they have occurred. This quick turnover of events and subsequent packaging as dark tourism is not limited to BiH and therefore is widely relevant to the study of Dark Heritage and Tourism.

Mostar is economically dependent upon the tourism industry and increasingly so on the darker heritage of war, the associated history for which the country is internationally known. Current tourist demands for the narrative of war accompanying the presence of still ruined buildings supports the development of tours entitled the “Death of Yugoslavia,” and museums dedicated to War and Genocide Victims. The commodification and economic dependency upon this dark recent past exists in tandem with a local community still grappling with the outcomes of the wars both personally and politically.

Through immersive participant observation and interviews, this paper will explore how the limited historical distance between the Wars of Yugoslav Succession and present day impact the representation of dark heritage in Mostar, BiH. In what ways does the local community negotiate and/or censor the narrative of war, particularly as it links to the everyday maintenance of personal, professional, and political lives? Because history (and its manipulation) is inextricably linked to conflict in BiH, how might its presentation for tourist consumption contribute to ongoing tensions and a dark present?

Keywords: Tourism, War, Time
In the future, tourism and entertainment could be displayed as spectacles of horror, where consumers are offered an opportunity to revisit the tragedies of the past. Current displays of death where the past is exhibited and consumed as fun, scary and as entertainment productions are widespread. Theme parks, rides and roller-coaster often take a dark and scary approach to enticing consumers. Another popular and well established product (especially in western societies) are ‘fun factories’ (Stone, 2008), such as the dungeon attractions owned by the Merlin Entertainment Group. The market for death and horror based attractions and entertainment is growing. Since the dawn of time death has been a guarantee that awaits us all. Society is well connected to death, however and significantly, the consumption of death and its social transformation historically to present, both in practice and meaning have changed, evolved and continue to do so. The meaning, practice and consumption of death and its evolution into the future will be a significant representation of future societies. This paper, considers how society is moving into a new period, the ‘spectacle of death’. By researching and understanding past and present social realities, it is possible to generate knowledge, ideas and predictions of the future, in this study, the future role of death as tourism entertainment is explored. This paper presents original and challenging potential future scenarios in which tourists engage with death as a form of entertainment, around the year 2100. Uniquely, the paper considers the use of horrific and tragic events that have overwhelmed the world in the early 21st Century (including the 2008 Sichuan earthquake and the September 11 terrorist attacks in New York). Accordingly, presenting innovative narratives exposing how these will become spectacles of death in a ‘terror park’; a lighter form of dark entertainment in the future.
The power of darkness: The heritagization of injustice historic sites in Taiwan

I-Wei Wu, Mi-Sen Wu

Abstract

This paper explores the meaning of dark heritage in Taiwan by questioning the contested terrain of darkness.

I-Wei Wu

To date it’s still in the early phase in Taiwan for historic sites of dark memories to be heritagized, since the interpretation of White Terror during authoritarian regime in 1947-1987 is under debate. Thus it’s necessary to rehearse the meaning of darkness in Taiwan firstly. Moreover, the paper takes position that darkness is more than a concept, it is history that actual rooted in people’s memory.

Taiwanese literatus Ke Qihua described Taiwan as “Island of jail” in his memoir to imply the 40-years long authoritarianism governance, while some people conceived the period as Taiwan Economic Miracle. How can we pursue a socially inclusive urban landscape history with neglecting some selected past? Since 2014 a survey initiated by present government finally identified injustice historic sites within Taiwan, through retracing the literature, history and spatial evolvement, the tangled memories of sites could have a chance to be unraveled. In mapping out these directions of how injustice historic sites got revealed and thus have chance to be heritagized, this paper tries to move beyond to address the power of darkness by tracing the meaning of these sites during the process and have a brief comparison to the transformation in Gunkanjima, Japan. The meaning of darkness in Taiwan is thus offered by questioning the recall of darkness as memory construction, cultural reincarnation, political strategies or resistance to authority. In addition, it is also argued that these unraveling dark heritages to be a hook to urban transformation.

Keywords: dark heritage, heritagization, Taiwan

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Treasure or Ghost Island? Difficult Heritage in Dark Scale

Abstract

National Human Rights Museum of Taiwan has initiated series of campaign diagnosing the injustice historical sites within Taiwan on the dark past. Through retreating the literature, testimonies and spatial evolvement, the institute has officially identified 45 injustice historical sites where countless innocent citizens were being humiliated, tortured and murdered. By mapping out the notion of these sites under the exercise of transitional justice in Taiwan, the DPP administration expects these sites heritagized in the name of dark/difficult heritage in order to rebuild the national identity. However, the injustice historical sites can only represent minimal memories of the brutal regime; the whole island is in fact a gigantic dark heritage as a it once a prison under Chiang-Kai-shek ’s authoritarian regime. Nonetheless, this paper is not only addressing the controversies of historical memory, but also exploring the questions of dark heritage in the matter of scale and the disillusions national narrative within a modern society. I would move further to examine the scale of dark memories by tracing and expanding the meaning of these sites through the architecture. Furthermore, by investigating the approaches these injustice sites and dark memories have taken into Cultural Reincarnation or dark heritage tourism, the heterogeneity in nature between dark and difficult heritage will be also resolved to a certain degree. The ultimate question: Could Taiwan serve as a reminder of human rights and a sanctuary for reconciliation as Island of Gorée?

Key words: injustice historical sites, difficult/dark heritage, national narrative

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Exploring Interpretation Design at Lighter Dark Tourism Attractions

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Abstract

Interest in dark tourism has grown exponentially since its conceptual development two decades ago, with particular growth as a subject for academic study at schools of heritage and tourism management. It is a subject inset with ethical issues and management challenges in practice. However, it can offer a wide range of experiences through provocation, including an opportunity to connect with more difficult pasts, a learning session on seemingly macabre topics, or a thrilling adventure through fear-induced displays. This dichotomy of experiences not only underpins the discourse among academics and practitioners, but it also highlights the multidimensional and complex nature of dark tourism.

While the existing dark tourism literature has highlighted various aspects of supply and demand topics, including visitor motivations and experiences, definitions and taxonomies, and packaging and manifestations, there appears to be limited research into the operations and management of dark tourism attractions, particularly those considered lighter or fun-centric. What is more, a review of literature indicates there has been limited attention directed to interpretation and the design process of these attractions. As such, this paper discusses the author’s PhD research, which, developed from an extensive review of literature pertaining to dark tourism, heritage tourism and interpretation, aims to explore through an interpretive exploratory study, the influences on the design and management of interpretation at lighter dark tourism attractions. Accordingly, this paper introduces the three attractions used for investigation of the topic and the findings achieved to date that not only contribute to the study’s conclusions and recommendations for future research in the realms of dark tourism and interpretation, but also showcases the academic and practical contributions of the research.
Darkness is one of the most common sources of fear. Fear may be considered an emotion (one that spreads easily and that is both willfully produced and strenuously controlled), but darkness also affects us in other ways: it intrigues, promises mysteries and provides shelter, anonymity. It crawls around the edges of light, creating atmospheres that accentuate coziness and safety. It cuts off our sense of sight, while amplifying other senses like hearing. It makes us face the unknown and the limits of our perception. Darkness, in short, is a source of the sublime.

In picture books, fear of darkness is a common theme. Most of them script it as something normal, as part of childhood, and the narratives covering it are for the most part stories of children and childlike characters overcoming or outgrowing their fear. In the process, the affective power of darkness is either aestheticised and thus diffused, or, made ridiculous, the sublime power of it becoming downplayed in an attempt to reassure the fictional reader.

This chapter will discuss a range of North American and Northern European picture books dealing with the fear of darkness. Drawing on diverse fields and theories from childhood studies to cultural studies, aesthetics and affect theories, the analysis sheds light on the semiotic means that are used to frame the fear of darkness as a natural and yet also childish fear. It contrasts these modes of presentation with the larger cultural influence of darkness as a source of fear and reverence (i.e. horror stories) and it addresses questions like: “How is the fear of darkness bridled or harnessed in picture books?” and “What is the performative, childhood-sculpting outcome of such harnessing moves?”
Aspects of significance in the “dark heritage” of Thessaloniki, Greece
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Abstract
Located in northern Greece and boasting an interrupted history of over 2,000 years, the city of Thessaloniki has a wide array of architectural monuments to display. Hellenistic residences, Roman administrative centres, Byzantine churches and Ottoman communal buildings have stood for decades at the forefront of its historical profile, leaving limited space for a nonetheless widely acknowledged group of built remains, namely the city’s “dark heritage”.
Comprising buildings and sites that have over the years been related to rare phenomena and curious events, the “heritage of darkness” in Thessaloniki fascinates the imagination of the city’s residents, while at the same time providing a frequent subject for the writings of local journalists and researchers, not to mention a noteworthy asset for preservation and enhancement by the state services charged with monument protection. The separate players involved evidently evaluate its constituents in different manners, thus leading to the emergence of multiple aspects of significance in the overall appraisal of the local “dark heritage”.
This paper aims to identify these aspects and determine their interrelation and impact on the preservation of the buildings and sites concerned. To this end, a comprehensive overview of the latter will be initially provided, followed by an identification of the players involved in their treatment and their respective attitudes. From there on, a discussion of the interaction of these attitudes will be pursued, culminating in first-hand conclusions as to the consequences of this interaction for the conservation of the tangible and intangible qualities of the “dark heritage” assets involved.
The above issues will be addressed through bibliographical research, as far as the historical development of the separate buildings and sites is concerned, and through original analysis, as regards the remaining matters, with the prospect of a wholly original discussion of the multiple aspects of significance in the “dark heritage” of Thessaloniki.

Keywords: Players, Attitudes, Interaction.