What is the present status of the "cultural heritage" field? An important part of any such consideration must recognize how "heritage" has now emerged as a critical "crossover concept" in diverse work in the arts and humanities, in the human rights movement, in new paradigms of economic development, as well as other "cultural policy" arenas. We might note the ways "heritage" has now become a critical basis for UNESCO's work on "culture," to justify culturally informed international development at the World Bank, for the advancement of grassroots collective cultural rights claims, to frame current work in culture and the arts in the U.S., and more. But we have yet to clearly articulate both the fault lines and common ground of these efforts. It is time for us to ask: Why, and how, is the concept of cultural heritage used to confront crucial global struggles and challenges? The diverse contexts in which cultural heritage has become a central concern have at the same time transformed the meaning, use, extent, and possibilities of the heritage concept. What, then, has "heritage" come to mean across these endeavors, and what might they have in common with each other? A related question is the current status of the "practice" of heritage, particularly the present state of institutional support and promotion of cultural heritage. What are the challenges currently facing heritage professionals and performers, in terms of training, funding, employment, or the status of heritage in the public sphere? The question of heritage is important because it articulates an appeal by, or on behalf of, the so-called "grassroots," globally and in the U.S. However, across the fields of "culture and the arts," "cultural rights," or "development," what sorts of partnerships now exist between institutions of heritage promotion and the grassroots? Such a question includes consideration of the similarities, differences, and potential conflicts among the kinds of heritage variously expressed by different grassroots stakeholders, including individual artists or performers, indigenous or minority communities, and nation-states.