ARCLG234
CRITICAL PERSPECTIVES ON CULTURAL HERITAGE
Course Handbook (extended version)
2017-18 (Term 1)
Course Co-ordinator: Dr Jonathan Gardner
UCL INSTITUTE OF ARCHAEOLOGY
ARCLG234 CRITICAL PERSPECTIVES ON CULTURAL HERITAGE
2017-18 (term 1)
15 credits
(MA Cultural Heritage Studies core course; open to options students)

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Turnitin course code (‘Class ID’) and password for 2017-18:
http://www.turnitinuk.com/
Class ID: 3543895  Password: IoA1718

Term Dates 2017-18:

First Term: Monday 25 September 2017 - Friday 15 December 2017
(ARCLG234 teaching begins Tuesday 2 October)

Second Term: Monday 8 January 2018 - Friday 23 March 2018

Third Term: Monday 23 April 2018 - Friday 8 June 2018


Essay Deadline: Friday 15th December 2017, 11:59 PM (see p.7)

Please see the Appendix at the end of this document for important information about submission and marking procedures, and links to the relevant webpages.

N.B. the digital version of this handbook has many useful hyperlinks in the text.
Location of ARCLG234 teaching spaces

Map 1: route from IoA to Chandler House (lectures will be at room 118, Chandler House from 3/10 -24/11/2017)

NB. All seminars are in IoA rooms B13 or 412.

Map 2: route from IoA to 26 Bedford Way (lectures will be in room LG04 at 26 Bedford way from 14/11-12/12/2017)
Introduction

This is the full Handbook for the ARCLG234 - Critical Perspectives on Cultural Heritage course and contains basic information about its content and administration. This extended version differs from the paper copy of the handbook you received in week one, in that it contains additional General Readings relevant to the topics covered each week, that will provide a useful starting point for research for your essays and dissertations these are also available on the online reading list. If you have queries about the objectives, structure, content, assessment or organisation of the course, please consult the Course Co-ordinator.

Further important information, relating to all courses at the Institute of Archaeology can be found on the Institute of Archaeology Administration section of Moodle: https://moodle.ucl.ac.uk/course/view.php?id=40867, and in the General MA/MSc handbook. It is your responsibility to read this material and other relevant handbooks/information. These resources include information about assessments, guides to essay formatting, referencing, originality/plagiarism and essay submission, along with coursework marking criteria, and information relating to many other useful topics related to teaching and studying at the IoA.

Course Aims and Objectives

The fundamental aim of ARCLG234, as a core course of the MA in Cultural Heritage Studies, is to equip students with an understanding and a working appreciation of both theoretical and operational approaches to key issues in the field of cultural heritage.

On successful completion of this course a student should:

- Have an overview of the interdisciplinary nature of the field.
- Understand heritage as a cultural construct and as a conceptual, philosophical, epistemological, methodological and intellectual concern.
- Be familiar with, but be capable of thinking and acting beyond, routinised ‘Eurocentric’ accounts and definitions of cultural heritage and be able to critically appreciate ‘alternative’, ‘postcolonial’ conceptualisations and understand the complexities involved in the globalisation of heritage practices.
- Be able to inquire into the complexities of the global context of cultural heritage and to appreciate the value, in particular, of anthropological perspectives in challenging dominant categories of ‘world heritage’ and addressing alternative heritage models.
- Be able to debate the contested nature of cultural heritage, focusing on such issues as: authenticity, identity, ideology, ownership, commodification, culture and conflict, trauma and memorialisation, cultural/ indigenous/ minority rights, hybridity and cosmopolitanism, human decency and human dignity.
• Be able to critically re-visit the core question – what constitutes cultural heritage? - and engage with the concerns (notably the moral-ethical issues) that shape the on-going process of re-conceptualisation, operational transformation and which define the possible futures of cultural heritage and cultural heritage studies.

Learning Outcomes

By the end of the course students should be able to demonstrate:
• Observation and critical reflection
• Application of acquired knowledge
• Oral presentation and research skills

Content

The focus of ARCLG234 is upon examining ‘heritage’ in conceptual, epistemological and intellectual terms. Emphasis is placed on the interdisciplinary nature of the field and upon the utilisation of diverse theoretical sources and methodological approaches. Different notions of cultural heritage are explored using models taken from, amongst others, critical museology, material and visual cultural theory, archaeology, memory-studies, postcolonial theory and law. An emphasis is placed upon anthropology and anthropological perspectives vis-à-vis addressing emergent heritage issues. These issues are subsequently grounded and problematised in a series of global case-study contexts.

A central objective here is to align with a wider scholarship committed to disrupting the ‘Eurocentrism’ which continues to dominate cultural heritage theory/ practice and also with a contemporary ‘politics of recognition’ which is bound up in articulating new, alternative or ‘parallel’ characterisations of heritage value. We highlight current debates and contestations by focusing in on issues such as: authenticity, identity, ideology, ownership, value and commodification; tangible and intangible heritage; culture and conflict; trauma and memorialisation; cultural/ indigenous and minority rights; hybridity and cosmopolitan flows; human decency and human dignity. By the end of the first term students should be capable of thinking beyond mainstream heritage concepts, categories and texts and engaging with alternative intellectual and methodological frame-works orientated towards the fundamental re-conceptualisations and reconstruction of core heritage values, practices and ethics.
**Timetable**

**Term 1 Dates:** Monday 2\textsuperscript{nd} October - Friday 15\textsuperscript{th} December 2018

**Week 1**  
Approaches to Cultural Heritage: Pilgrims, Tourists and Theorists  
(Jonathan Gardner)  
*\textbf{Wednesday Visit – Trafalgar Square [NO SEMINAR]}*

**Week 2**  
(Jonathan Gardner)

**Week 3**  
Archival Imaginations and the Cultures of Collecting: Heritage Epistemologies and the Emergence of Public Cultures  
(Jonathan Gardner)  
*\textbf{Monday Visit - British Museum Enlightenment Gallery}*

**Week 4**  
Exhibiting Cultures: Colonising Identities, Postcolonial Transformations and the Limits of Representation  
(Jonathan Gardner)

**Week 5**  
Heritage and Destruction: New Perspectives on Iconoclasm and the Past in the Present  
(Dr Rachel King)  
*\textbf{Monday Visit – Olympic Park, Stratford}*

**Reading Week:** Monday 6\textsuperscript{th} – Friday 10\textsuperscript{th} November 2017 [NO CLASS]

**Week 6**  
Cultures in Motion: Wellbeing and Heritage Efficacies and Affect  
(Katie O’Donoghue and Jilke Golbach)

**Week 7**  
Power and Resistance: Indigenising Heritage  
(Dr Johanna Zetterström-Sharp)  
\textbf{[Assessment advice session]}  
*\textbf{Monday Visit – TBC}*

**Week 8**  
Negative Heritage: Representation and Commemoration of Dark or Painful Pasts  
(Dr Gabriel Moshenska)

**Week 9**  
Intangible Heritage: Rethinking Performance and ‘Living’ Traditions  
(Dr Marilena Alivizatou)  
*\textbf{Monday Visit – St James’ Church/Memorials}*

**Week 10**  
Heritage Futures/Future Heritages: Concluding Discussion  
(Jonathan Gardner)
Methods of Assessment

ARCLG234 Critical Perspectives on Cultural Heritage is examined through one assessed essay of **3800-4200 words** on a topic related to the material covered in the Term (due 15th December 2017). The nature of the assignment will be discussed in class and a guide will be placed on Moodle. If students are unclear about the assignment, they should contact the Course Co-ordinator. The Course Co-ordinator will discuss the approach required for the assessment with the class towards the end of term.

Students are not permitted to re-write and re-submit essays in order to try to improve their marks. Please note that in order to be deemed to have completed and passed in any IoA course, it is necessary to submit all assessments.

**NB:** Please see the Appendix at the end of this document for further IoA/UCL-wide coursework information, including extensions.

**Word Counts**
The following should not be included in the word-count: title page, contents pages, lists of figure and tables, abstract, preface, acknowledgements, bibliography, lists of references, wording of citations in the text, captions and contents of tables and figures, appendices.

Penalties will only be imposed if you exceed the upper figure in the word count range for the assessment (4200 words). There is no penalty for using fewer words than the lower figure in the range: the lower figure is simply for your guidance to indicate the sort of length that is expected.

In the 2017-18 session **penalties for over-length work** will be as follows:

- For work that exceeds the specified maximum length by less than 10% the mark will be reduced by five percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.
- For work that exceeds the specified maximum length by 10% or more the mark will be reduced by ten percentage marks, but the penalised mark will not be reduced below the pass mark, assuming the work merited a Pass.

**Submission of Coursework and ‘Turnitin’**
All coursework must normally be submitted both as printed hard copy and electronically. You should staple the appropriate colour-coded IoA coversheet (available in the IoA library and outside room 411a) to the front of each piece of work and submit it to the **red box** on the Reception Desk in the IoA entrance lobby.
In addition to submitting your coursework as described above, it is a requirement that you submit it electronically to the Turnitin system (see the General MA/MSc handbook or here for instructions). This Course (ARCLG234) has the Class ID: 3543895 and Password: IoA1718 which you will need to enrol and submit work on http://www.turnitinuk.com/.

If you have problems using the Turnitin system, please email the IoA Turnitin Advisers on ioa-turnitin@ucl.ac.uk, explaining the nature of the problem and the exact course and assignment involved (they will respond within 24 hours Monday-Friday in term time) and please also notify the course co-ordinator.

Please be sure to email the Turnitin Advisers if technical problems prevent you from uploading work in time to meet a submission deadline – even if you do not obtain an immediate response from one of the Advisers they will be able to notify the relevant Course Co-ordinator that you had attempted to submit the work before the deadline.

All coursework should be uploaded to Turnitin by midnight on the day of the deadline. This will date-stamp your work. It is essential to upload all parts of your work as this is sometimes the version that will be marked.

Candidate numbers
Students should put their Candidate Number on all coursework. This is a 5 digit alphanumeric code and can be found on Portico: this is different from the Student Number/ ID/ UPI. Do not put your name on any coursework. Please also put the Candidate Number and course code on each page of the work as a footer or header.

It is also essential that students put their Candidate Number at the start of the file name title line on Turnitin, followed by the short title of the coursework; e.g., ‘YBPR6 Funerary practices’.

The completed assessment should be handed in no later than: 15th Dec 2017.

Coursework will be marked and returned within 28 days of the submission deadline.

Teaching Methods

The course is taught through lectures, seminars and visits:

Lectures
(2-hour sessions) will be conducted by the co-ordinator, with the addition of guest speakers, where relevant, who have specialist knowledge and expertise on current projects and issues.
**Recommended Lecture Readings** are shown for the sessions below (and online), and these supplement the **General Readings** listed as an aid for further investigation. Students are encouraged to read using these lists as widely as possible, and especially on subjects they find of particular interest and/or are considering writing assessments about.

All teaching materials from lectures will be uploaded to the Moodle site.

**Seminars**

(1-hour sessions) are co-ordinated by both the course co-ordinator and the teaching assistant. Students will be divided into small groups for the seminar sessions at the beginning of term, and over the course of the term each student will present a summary of one or more *Essential Readings* to the seminar group. All students must read the two Essential Readings before each seminar, regardless if they are presenting that week or not, so as to be able fully to follow and actively to contribute to discussion.

Students will be assigned dates for their presentation in the first seminar session. In addition to each being responsible for a presentation during the term, each week students will also be asked to write responses to the readings and bring these with them to class to aid discussion. These responses will be collected by the Teaching Assistant at the end of class (these may also be submitted digitally).

The seminars use these readings as means to initiate group discussion for each week’s heritage topics. Students are therefore expected to come prepared to discuss the essential readings for each week with the group, with the TA/co-ordinator acting as chair and as a facilitator of these discussions between participants. These seminars are also designed to help you practice and improve your presentation and public speaking skills as part of the relevant learning outcome (p.5)

To keep seminar groups small enough for effective discussion, it is essential that students attend the group to which they have been assigned. If they need to attend a different group for a particular session, they should arrange to swap with another student from that group, and confirm this arrangement with the tutorial co-ordinator. Students are expected to participate actively in the seminars, and will be required to undertake a considerable amount of self-directed learning.

**Visits**

These take place every other week in the course (weeks 1, 3, 5, 7 and 9) and take in a variety of relevant heritage sites and museums in/near London to aid learning of each heritage topic. They are led by the co-ordinator with support from the TA and, where relevant, expert guest speakers both from within and out with the IoA. The topics covered tend to crosscut different topics rather than address a specific
lecture topic. Details of these visits will circulated closer to the relevant dates.

These fieldtrips are compulsory for students enrolled on the MA in Cultural Heritage Studies (full-time) and optional for part-time students and option students. In addition, you are encouraged to visit sites and areas in your own time, and to take a personal interest in tracking cultural heritage topics that appear in the media (see page 66 for a list of possible visits you might want to undertake in your own time).

Teaching Schedule

Course lectures will be held from 4-6pm on Tuesdays; for the first half of Term 1, the lectures will be in Chandler House, 2 Wakefield Street, WC1N 1PF (UCL Psychology and Language Sciences), in room 118 – see map 1 (below) – a c.12-minute walk from the IoA. Following reading week for the remainder of term, lectures will be held in 26 Bedford Way, WC1H 0AP, in room LG04 (on the corner of Tavistock Square) – see map 2 – a 4-minute walk from the IoA. If you need to come from other areas of UCL or locate other buildings, use the UCL maps site: https://www.ucl.ac.uk/maps or if travelling from elsewhere use the TfL journey planner https://tfl.gov.uk/.

Seminars will be held in one-hour sessions on Wednesdays: 11am or 12pm in B13, Basement Floor; 1pm, 2pm or 3pm in room 412, at the IoA.

Please note that lecture and seminar sessions may change occasionally to accommodate lecturers’ schedules. The visits are scheduled for alternative Monday afternoons with further details announced closer to the date. These trips will be within or near London and will be accessible using public transport (again use www.tfl.gov.uk or an app like Citymapper to plan your journey in advance). In planning your budget for the year, please be aware that the visits are likely to incur some additional expenditure for travel.

N.B. If it is impossible for you to make it to a visit, please let the course co-ordinator know in advance/as early as possible. Low attendance on visits to museums where we have arranged guest speakers reflects badly on us all and may jeopardise similar visits in future years.

Workload

Each week there will be two hours of lectures and one hour of seminar discussion. In addition, you are expected to spend at least 10 hours per week on private reading,
plus study and writing for essays and reports. Each visit will last approximately 2-3 hours (including travel unless otherwise stated).

You should also familiarise yourself with the wider research activities of the Heritage Section at the Institute of Archaeology, UCL Culture (formerly UCL Museums), and the new collaboration between UCL and University of Gothenburg, the Centre for Critical Heritage Studies. These groups and organisations often have seminar series with guest lecturers from across the UK and further afield which will be advertised via email. You should endeavour to attend as many of these sessions as possible, though attendance is optional.

In addition, the Institute runs seminar series in Terms 1 and 2 on a wide variety of topics covering archaeology and heritage topics on Mondays at 4pm in Room 612, many of which may be relevant to students; keep an eye on your emails or check the IoA events page: http://www.ucl.ac.uk/archaeology/calendar/events.

Reading lists

Please note that students should read across weekly reading lists when preparing assessed work as many themes and issues in cultural heritage studies are closely related. Note that though all essential readings have been digitised or are online journal articles, not all General/Recommended resources are digitised and thus may require checking out from the library (particularly older material or books).

You can find the readings for each week by by using the ARCLG234 Reading List site (http://readinglists.ucl.ac.uk/lists/A66E70DB-134D-9BD2-9198-7D68ECA70441.html) where the Essential readings for each week are available digitally, alongside links to the ‘General readings’ locations, either online or their location in the library.

Links to these readings are also available in the list below – to use these links: Click on the [Held by Library] or [Digitised Reading] links to open the library catalogue for that book or resource’s physical location/download. With online journal articles/chapters click on the button.

See http://www.ucl.ac.uk/library/electronic-resources/ejournal-faq for more information on searching journals. When searching for a book on UCL’s Explore catalogue choose ‘Library Catalogue’ (or for journals choose ‘UCL Journals’) from the drop down menu to avoid getting large numbers of irrelevant results.

Also please browse the conservation, museums and heritage studies shelves in the Institute library (INST ARCH L, INST ARCH M with some material in INST ARCH A,

The majority of these can be retrieved as e-journals from the UCL library catalogue or elsewhere on the web. If searching for specific topics you may want to select ‘Journal articles’ in Explore’s search drop-down box or, additionally search using Google Scholar, Scopus, Zetoc or other journal article searching services (often an article will have a ‘cited by’ link meaning you can see newer research in related papers). Please note that not all physical readings may be in the IoA library – commonly we also use material from different sections of the UCL Main and Science libraries (e.g. Anthropology).

Moodle

All course material will be uploaded to the course page on Moodle, UCL’s virtual learning environment. This will also function as a repository for all other relevant course related information. Note your assessments are not submitted through the Moodle page but instead, directly on turnitinuk.com (see above).

Prerequisites

This course does not have a prerequisite.

Information for intercollegiate and interdepartmental students

Students enrolled in Departments outside the Institute should obtain the Institute’s coursework guidelines from Judy Medrington (email j.medrington@ucl.ac.uk), which will also be available on the IoA website.

Communication

The primary channel of communication within the Institute of Archaeology is email. If you wish to be contacted on your personal or work e-mail address, please arrange for email sent to your UCL address to be forwarded to your other address, since staff and other students will expect to be able to reach you through your College email - which they can find on the UCL website. Students must consult their email regularly, as well as the student pigeon-holes in the Basement Common Room for
written communications. Please also ensure that the Institute has an up-to-date telephone number for you, in case you need to be contacted (this should be entered on to Portico). Please also check on the Moodle site regularly for further course information.

If you are having problems using Moodle (see your general MA handbooks for information, or pages on the student intranet) – such as not being properly enrolled in a class – please contact: Charlotte Frearson: c.frearson@ucl.ac.uk.

Feedback

In trying to make this course as effective as possible, we welcome feedback from students during the course of the year. All students are asked to give their views on the course in an anonymous questionnaire which will be circulated at one of the last sessions of the course. These questionnaires are taken seriously and help the Course Co-ordinator to develop the course. The summarised responses are considered by the Institute’s Staff-Student Consultative Committee, Teaching Committee, and by the Faculty Teaching Committee.

If students are concerned about any aspect of this course we hope they will feel able to talk to the Course Co-ordinator, but if they feel this is not appropriate, they should consult their Degree Tutor, the Academic Administrator (Judy Medrington), or the Chair of Teaching Committee (Bill Sillar).

Health and safety

The Institute has a Health and Safety policy and code of practice which provides guidance on laboratory work, etc. This is revised annually and the new edition will be issued in due course. All work undertaken in the Institute is governed by these guidelines and students have a duty to be aware of them and to adhere to them at all times. This is particularly important in the context of the fieldtrips which will be undertaken as part of this course. Please follow the useful advice on the UCL web pages regarding your personal safety in London both within and outwith UCL: http://www.ucl.ac.uk/estates/security/crime-prevention/staying-safe/

Speak to the MA co-ordinator (Dr Rachel King) or the ARCLG234 course co-ordinator if you have any concerns, special educational requirements, or about any other issue regarding your health or wellbeing.
See also: http://www.ucl.ac.uk/silva/current-students/support for further information on health, safety and wellbeing.

Students will be advised on safety details pertaining to specific visits in advance.
Lecture and Seminar Synopsis & Readings/Questions

Week 1

Lecture
Introductory session – Approaches to Cultural Heritage
Tuesday 3rd October, 4-6pm
Jonathan Gardner

‘At its best, heritage fabrication is both creative art and act of faith. By means of it we tell ourselves who we are, where we come from, and to what we belong’ (Lowenthal 1996: xiii)

How should we approach the critical study of cultural heritage? We begin our search for answers by picking up on a powerful analogy made by heritage critics between the ‘motives’ of the ‘tourist-pilgrims’ engaged in ‘heritage crusades’ and those of practitioners and theorists engaged in defining the heritage culture and heritage-work. We also use the themes of ‘image’, architecture and landscape a means to investigate the construction and ‘deconstruction’ of cultural heritage and museological discourse. Lastly we will consider the newest form of this mythical or religious heritage urge: the resurrection of monuments. The aim of this session is to profile the wide variety of visions of the cultural heritage and of the museum.

Seminar [replaced by visit, this week only]
Wednesday 4th October – visit to Trafalgar Square
(meet 11am at IoA front door or 11.45am at Trafalgar Square)

We take as our case-study context and first visit - Trafalgar Square - a heritage site that has been described as London’s most ‘patriotic’ monument, which almost since its creation, has also been the favoured arena for political demonstrations and protest. This session introduces students to the idea of cultural heritage as ‘mythscape’ and as a site for the construction of ‘official’ pasts – in this case the construction of a celebratory ‘national’ past - which are continually challenged and shaped by contestation, change and by alternative, often competing, accounts of identity and belonging. We use this starting point to draw out further key issues relating heritage to temporality, memory, nostalgia, tradition, gender, oppression, empowerment and resistance.

Seminar/Visit Questions
1. What are the benefits and limitations of applying religious metaphors and analogies, and theories of pilgrimage and ritual behaviour to the domain of
cultural heritage? How does architecture produce, reinforce or regulate such dynamics?

2. How is Trafalgar Square re-presented in terms of public commemoration, ‘mythscape’ and as a ‘sacralised’ site? Critically discuss the relationships to nation/ post-nation?

Essential Reading


Recommended reading


General Readings


Selwyn, Tom, 1996. *The tourist image: myths and myth making in tourism*, Chichester: John Wiley. [Held by Library] and also as photocopy


**Note**: ‘Space, place, landscape and perception: phenomenological perspectives pages’, pp. 7-34. [Held by Library]


Lecture
Tuesday 10th October, 4-6pm
Jonathan Gardner

‘[the] so called rationalisation thesis has long held sway as a global model of how modernization inevitably leads to secularization. It is now conceded, however, that much of the non-western world has taken a different path to modernity, one defies disenchantment’ (Byrne 2004: 17)

The ‘invention’ of cultural heritage is bound up in powerful mythologies which seek to reclaim and repose lost pasts, imagined homelands, ancient Golden-ages and to salvage the essential, ‘authentic’ self/ selfgroup. Part of the seduction of this ‘traditional’ heritage paradigm is its ‘redemptive’ quality: a return to the ‘past’ is understood as a means to revive contemporary contexts. In recent times ‘heritage’ has been evoked as a means to ‘cure’ post-modern identity crises and to counter-act late-modern experiences of rootlessness, rupture and displacement. In this session, we explore this context by providing both an historical overview of the ‘rise of heritage’ within the ‘western tradition’ and by examining its relationship to the ‘chartering’ of ‘heritage’ (i.e. the definition and categorisation of ‘heritage’ – whether cultural, natural or intangible - via national and international legislation and as legitimated by increasingly professionalised, institutionalised and powerful global agencies including UNESCO and ICOM). We conclude by shifting the focus of inquiry from the historical appeals of ‘heritage’ to the romantic, rational and colonial imagination towards newer challenges made to the dominant ‘Eurocentric’ model of heritage by a critical postcolonial politics of identity and memory-work.

Seminar
Wednesday 11th October

Seminar Questions
1. Do you consider cultural heritage to be ‘Eurocentric’? What does this say about global agencies and concepts of ‘universal’ and ‘world heritage’?

2. What do you understand by ‘enchanted heritage’? What form should conservation and heritage ‘after modernity’ take?
Essential Readings

Recommended Readings


General Readings


Kreps, Christina, 2003. *Liberating culture: cross-cultural perspectives on museums, curation, and heritage preservation*. London and New York: Routledge, **Note:** CHAPTER 3 [Held by Library]


Lévi-Strauss, Claude, 1977. *Structural anthropology*. Harmondsworth: Penguin, **Note:** History and Anthropology. [Held by Library]


Week 3

Visit
Enlightenment Gallery, British Museum
Monday 16th October, 2pm
Details to be circulated closer to the time.

Lecture
Archival Imaginations and the Cultures of Collecting: Heritage Epistemologies and the Emergence of Public Culture
Tuesday 17th October, 4-6pm
Jonathan Gardner

‘Empire is a collection of countries and of populations; a country is a collection of regions and peoples; each given people is a collection of individuals, divided into governed and governors - that is, collectables and collectors'.
(Elsner and Cardinal 1994: iv)

In this session we critically examine the relationships between cultural heritage, museology and the archival imagination. We challenge traditional, accounts of cultural heritage and museology which promote linear histories and developmental models of the evolution of these institutions and discourses by drawing on theories of rupture, discontinuity and Foucault’s concept of the ‘episteme’. We thus use the archival motif to critically review the history of the Euro-North American cultures of collecting: from the Renaissance cabinets of curiosity to the institutionalisation of public museums as centres of Enlightenment, Aesthetics and of Science. Our objective is to problematise key motifs such as Benjamin’s ‘aura’ and Adorno’s ‘museal’ and to explore the tensions between the ‘shaping of knowledge’, its ‘representation’ and the rise of the ‘exhibitionary complex’.

Seminar
Wednesday 18th October

Seminar questions
1. Why do institutions and individuals collect? How does this relate to the shaping of knowledge and person-object relationships?

2. Critically discuss the concepts of the ‘aura’ and ‘museal’ in relation to cultural heritage studies and museum practice. How do they challenge or assert ideas on object value?
Essential Readings


Recommended Readings


Pearce, S., (ed), 1994. *Interpreting Objects and Collections*. London and New York: Routledge. **Note:** This reader is a good introduction to the psychology of collecting and provides an introduction to the subject, to current debates and contains extracts from the key texts. [Held by Library]

General Readings


Myers, F., 2001. The empire of things: regimes of value and material culture. Santa Fe, NM: School of American Research Press. [Held by Library]


Stocking, George W., 1985. *Objects and others: essays on museums and material culture*. Madison, WI: University of Wisconsin Press. [Held by Library]


Welsch, Robert Louis, O'Hanlon, Michael, *Hunting the gatherers: ethnographic collectors, agents and agency in Melanesia, 1870s-1930s*. Oxford: Berghahn, Note: Introduction. [Held by Library]
Lecture

‘Exhibiting Cultures’ and the Limits of Representation: Colonising Identities and Postcolonial Transformations

Tuesday 24th October, 4-6pm

Jonathan Gardner

‘Under the general heading of knowledge about the Orient, and within the umbrella of Western hegemony over the Orient during the period from the end of the eighteenth century, there emerged a complex Orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe …’ (Said [1978] 2003: 7)

The idea of ‘seeing’ another culture historically precedes the textual in critical heritage and in museological paradigms. As such, we need to understand something of historical and contemporary shifts of authority and the impact of new technologies of representation in conceptualising and managing heritage resources and in creating exhibitions. We look at the how heritage and museological discourse have responded to the demands of those wanting to participate in their ‘own’ representation. Through a critical review of literature the lecture highlights problems of both conceptual and operational attempts to transform ‘World Exhibitions’ and museum spaces from bastions of colonial nationhood into more ‘community-based’ settings that evoke different senses of belonging and inclusion. One particular facet of the postcolonial, late capitalist age is the growing democratisation of heritage resources and museum spaces and the recognition and empowerment of diverse publics, cultural groups and ethnicities. These ideals are expressed in the philosophy which underscores, for example, the rise of ‘comparative heritage discourses’, post-museology and the reconfiguration of alternative technologies of representation: these include the ‘ecomuseum’, indigenised heritage resources, ‘neighbourhood/ community-museums’, ‘culture’/‘ethnic-specific’ museums and virtual technologies of repatriation.

Seminar

25th October

Seminar Questions

1. What do you understand by the term ‘exhibitionary complex’ and its associated technologies of representation? How do these dynamics relate to historical and contemporary shifts of authority and ethics of display?
2. What alternative ‘postcolonial’ approaches can be pursued by cultural heritage and museological discourse in the ‘re-presentation’ of self and other?

**Essential Reading**


**Recommended Lecture Readings**


**General Readings**


Carr, David, 2003. The promise of cultural institutions. Walnut, CA: AltaMira Press. [Held by Library]


Gilroy, P., 1991. ‘It ain’t where you’re from, it’s where you’re at - The dialectics of Diaspotic Identification’, *Third Text* 13, 3-16. [Held by Library]


Hudson, K., 1991. How misleading does an ethnographic museum have to be? In: I. Karp and S. Lavine (eds), *Exhibiting cultures: the poetics and politics of museum display* by Karp, Ivan, Lavine, Steven, Smithsonian Institution Press, pp. 457-464. [Held by Library]

Hugh H. Genoways and Mary Anne Andrei (eds), 2008. *Museum Origins - Readings in Early Museum History and Philosophy*. Walnut Creek, CA: Left Coast Press. [Held by Library]


Karp, Ivan, Kreamer, Christine Mullen, and Lavine, Steven, 1992. *Museums and communities: the politics of public culture*. Washington, DC: Smithsonian Institution Press, **Note:** Introduction [Held by Library]


Levin, A.K. 2010, Gender, Sexuality and Museums. A Routledge Reader [Held by Library]


MacDonald, S, Behind the scenes at the Science Museum, Berg, 2002 [Held by Library]

MacDonald, S., "Museums, national, postnational and transcultural identities" in Museum and society, 1(1), 2003, 1-16 [SFX@UCL]


MacLeod, S. 2006, Civil disobedience and political agitation: the art museum as a site of protest in the early twentieth century. Museums and Society, 5(1) 44-57. [SFX@UCL]


Marstine, Janet, New museum theory and practice : an introduction, Blackwell, 2006 [Held by Library]


Parry, R, (ed), Museums in a Digital Age Routledge, 2009 [Held by Library]

Phillips, R., "APEC at the Museum of Anthropology: the politics of Site and the Poetics of Sight Bite" in Ethnos, 65(2), 2000, pages 172-194 [SFX@UCL]


Pollock, G, "Un-Framing the Modern: Critical Space/ Public Possibility" in Museums after


Rupprecht, A. 'Making the difference: postcolonial theory and the politics of memory' in: Temporalities, Autobiography and Everyday Life by Campbell, J., Harbord, J. (eds), 2002, Manchester University Press. [Held by Library]


Stanley, Nick, Being ourselves for you: the global display of cultures, Middlesex University Press, 1998 [Held by Library]


Whitehead, Christopher, "Museum architecture and moral improvement" in The public art museum in nineteenth century Britain : the development of the National Gallery by Whitehead, Christopher, Ashgate, 2005, pages 59-68. [Held by Library] and photocopy

Week 5

**Visit**
Olympic Park, Stratford
Monday 30\(^{th}\) October, 2pm
Details to be circulated closer to the time.

**Lecture**
Heritage and Destruction: New Perspectives on Iconoclasm and the Past in the Present
Tuesday 31\(^{st}\) October, 4-6pm
Dr Rachel King

What does it mean when an icon – of the state, religion, science, or art – is destroyed? This question is especially fresh in the wake of the #RhodesMustFall protests in South Africa and Oxford and the violent confrontations surrounding monuments to the American Confederacy, and is as much about peoples’ relationships to the past as it is about their visions of the future. Thanks to the proliferation of social media, these debates have taken on new relevance and incorporated more diverse and global audiences, while also stimulating protest and debate more locally. These debates raise questions about the role of monumental or iconic heritage in catalysing experiences of representation and disenfranchisement, belonging, and memory - and how these are disrupted when that heritage is destroyed. This lecture looks at these themes through case studies from South Africa and England, and the multiple values ascribed to heritage in these contexts. Should such destructive acts be considered as 'crimes against history' or 'crimes against culture'? Is destruction of heritage necessarily a negative act? How can the loss of heritage contribute to the cultural identities of those affected?

In turn, the preservation or conservation of archaeological sites, monuments, and museum collections in these contexts are commonly portrayed as agents of positive change. However, these projects are rooted in heavily politicised contexts. How are certain pasts privileged by certain groups to form part of nation-building or identity strengthening efforts? How do these heritage preservation projects form part of wider ideological and geopolitical battles? And what resources are available to us as social scientists to address these and related questions?
Seminar
Wednesday 1st November

Seminar Questions

1. Why is so much of cultural heritage studies 'loss averse'? Why might such aversions be out of place or problematic in post-colonial or non-Western contexts?

2. How should we best understand ‘iconoclasm’? What are the critical challenges to the term to be found in Latour’s conceptualization of ‘iconoclasm’?

Essential Readings


Recommended Lecture Readings


Visit the Facebook feeds of UCT: Rhodes Must Fall (https://www.facebook.com/RhodesMustFall/) and Rhodes Must Fall in Oxford (https://www.facebook.com/RhodesMustFallOxford/); be aware that especially on the UCT page posted comments can be violent and use racial or misogynistic language.

For journalistic pieces by academics on the movements in both South Africa and the UK:


General Readings

Ashworth, JE & Tunbridge, G. J. 1995. Dissonant Heritage: The Management of the Past as a Resource in Conflict. [Held by Library]


Bender, Barbara, Aitken, Paul, *Stonehenge: making space*, Berg, 1998 [Held by Library]


Bender, Barbara, Winer, Margot, *Contested landscapes: movement, exile and place*, Berg, 2001 [Held by Library]


Centlivres, P. 2008. The Controversy over the Buddhas of Bamiyan. *South Asia Multidisciplinary Academic Journal* 2, online. [SFX@UCL]


Farmer, S., ‘Symbols that Face both Ways: Commemorating the Victims of Nazism and Stalinism at Buchenwald and Sachsenhausen’ in *Representations*, 49 (Winter), 1995


Greene, G., 1954. *The Destructors* [Not held by Library]


Handler, Richard, *Nationalism and the politics of culture in Quebec*, University of Wisconsin Press, 1988 [Held by Library]


James, Jason., “Recovering the German Nation: Heritage Restoration and the Search for Unity.” in Marketing heritage: archaeology and the consumption of the past by Rowan, Yorke M., Baram, Uzi, Altamira Press, 2004, pages 143-165 [Held by Library]

Keenan, T., Introduction “Like a Museum” in The end(s) of the museum by García Düttmann, Alexander. Fundació Antoni Tàpies, 1996 [Held by Library]


Olick, Jeffrey K. and Daniel Levy, "Collective Memory and Cultural Constraint: Holocaust Myth and Rationality in German Politics.” in American sociological review, 62(December), 1997, pages 921-936 [Held by Library]


Sahlins, Marshall, Culture in practice: selected essays, Zone Books, 2000 [Held by Library]

Sahlins, Marshall, Islands of history, University of Chicago Press, 1985 [Held by Library]


Schofield J, 2004, (Editor); Wayne Cocroft (Editor) A Fearsome Heritage - Diverse Legacies of the Cold War. [Held by Library]


Stone, Peter G., Layton, Robert, Thomas, Julian, *Destruction and conservation of cultural property*, Routledge, 2001. Note: This volume contains a number of papers on Ayodhya and other conflicts. [Held by Library]


Veer, Peter van der, *Religious nationalism: Hindus and Muslims in India*, University of California Press, 1994 [Held by Library]

Verdery, Katherine, *The political lives of dead bodies: reburial and postsocialist change*, Columbia University Press, 1999 [Held by Library]


[READING WEEK: 6-10th November 2017 - NO LECTURES/SEMINARS]
‘I wander, preoccupied, among the tourists on the Janiculum. I must speak with the mayor, I say to myself. These tourists, by dint of [their] looking at the panorama of Rome will end up consuming it; […] the panorama is effectively a little blurry and worn out.’ (Luigi Malerba, Diario di un Sognatore, 1981)

‘Because exile, unlike nationalism, is fundamentally a discontinuous state of being. Exiles are cut off from their roots, their land, their past … Exiles feel, therefore, an urgent need to reconstitute their broken lives, usually by choosing to see themselves as part of a triumphant ideology or restored people. The crucial thing is that a state of exile free from this triumphant ideology - designed to reassemble an exile’s broken history into a new whole - is virtually unbearable, and virtually impossible in today’s world’ (Said 1984: 163).

Our encounters with heritage and attitudes towards the past are motivated and shaped by feelings such as pleasure, amazement, longing, pain, disappointment and anger. Recent attempts in literature (especially in the fields of critical heritage studies, tourism studies and cultural geography) have been concerned with the conceptualisation of such emotive aspects of the heritage encounter, and have addressed the challenges and limitations we face in understanding and articulating how affect can be transposed on and transmitted by objects and landscapes of memory. In this lecture, we trace the heritage encounter from the 19th-century Grand Tour to 21st-century tourist experiences by looking at the example of Rome, and focus on the ways in which affective responses to heritage are embedded in cultural constellations of dream, imagination and myth.

We also turn our attention to the plight of exiles and refugees and their experience of enforced cultural displacement. More specifically we explore the role of ‘object-work’ and examine case-study contexts in which heritage resources, souvenirs, mementoes play a central role in attempts to create therapeutic ‘transitional objects’ It is this relationship between what anthropologists refer to as ‘object-persons’ relationships which we will conclude and rehearse recent research which addresses role of objects in refugee memory and identity-work.
Seminar
Wednesday 15th November

Seminar Questions
1. Critically examine the relationship between heritage, affect and experience, making reference to case studies within and outside mainstream heritage practice.

2. Critically examine the relationships between cultural heritage and the experience of (i) refuge-exiles and (ii) diaspora communities experience. How does object-work feature in this context?

Essential Readings


Recommended Readings


General Readings

Aziz, H., "A holiday without Alcohol" in *Tourism In Focus [Journal of Tourism Concern]*, 1993 [Not Held by Library]


Basu, Paul, "Genealogy and heritage tourism in the Scottish diaspora" in *Highland homecomings : genealogy and heritage tourism in the Scottish diaspora* by Basu, Paul, Routledge, 2007, pages 37-64. **Note:** Available electronically. Please click on the SFX button to download the chapter. [Held by Library] [SFX@UCL]


Boniface, Priscilla, Fowler, P. J, *Heritage and tourism in "the global village"*, Routledge, 1993. **Note:** Esp. Intro. Chapters 1, 3, 4 & 11 [Held by Library]


Corbey, Raymond, *Tribal art traffic : a chronicle of taste, trade and desire in colonial and post-colonial times*, Royal Tropical Institute, 2000 [Held by Library]


Enwezor, O., "Reframing the black subject: ideology and fantasy in contemporary South African art” in *Third text*, 40, 1997, pages 21-40. [SFX@UCL]

Errington, Shelly, *The death of authentic primitive art and other tales of progress*, University of California Press, 1998. **Note:** "What became of authentic primitive art?" [Held by Library]

Graburn, N., 'The Anthropology of Tourism’ in *Annals of tourism research*, 10(3), 1983, pages 9-33. [SFX@UCL]
Graburn, N., *Ethnic and tourist arts: cultural expressions from the Fourth World*, Univ. of California Pr., 1976 [Held by Library]


Kingston, S., "Review article on Authenticity" in *Journal of material culture*, 4(3), 1999 [Held by Library]


MacCannell, Dean, *Empty meeting grounds: the tourist papers*, Routledge, 1992 [Held by Library]


Nash, D., The Anthropology of Tourism in *Anthropology Today*, 20(3). **Note:** Introduction to a special issue on tourism [Held by Library]

Phillips, Ruth B, Steiner, Christopher Burghard, *Unpacking culture: art and commodity in colonial and postcolonial worlds*, University of California Press, 1999. **Note:** cf articles by Lee, Silverman, and Graburn. [Held by Library]


Pratt, Mary Louise, *Imperial eyes: travel writing and transculturation*, Routledge, 1992. **Note:** Esp. Introduction [Held by Library]


Special Issue on Tourist Arts - especially article by Graburn. *Journal of material culture*, 9(2) 2004


Steiner, C., “Authenticity, Repetition and the Aesthetics of Seriality” in *Unpacking culture: art and commodity in colonial and postcolonial worlds* by Phillips, Ruth B, Steiner, Christopher Burghard, University of California Press, 1999, pages 87-103. [Held by Library]

Steiner, C., The Art of Trade: on the creation of value and authenticity in the African art market. in *The traffic in culture : refiguring art and anthropology* by Marcus, George E, Myers, Fred R., University of California Press, 1995, pages 151-166 [Held by Library]


Tilley, C., “Performing Culture in the Global Village” in *Critique of Anthropology*, 17, pages 67-89


**Week 7**

**Visit**
TBC – in London
**Monday 20th November, 2pm**
Details to be circulated closer to the time.

**Lecture**
**Tuesday 21st November, 4-6pm**
**Power and Resistance: Indigenising Heritage**
Dr Johanna Zetterström-Sharp

‘Cultural rights remain the ‘Cinderella’ of the human rights family.’
(Niec 1998:176)

In this session, we consider new notions of ownership to emerge in cultural property debates that are concerned with not only the tangible but also the intangible or intellectual aspects of ‘cultural property’. Problematic concepts such as cultural copyrights and patents that define, authenticate and lay claim to objects and designs as cultural property add a further complex dimension to the already hotly debated and politically contentious topics of ownership. These controversial issues and calls for the restitution of cultural property and the return of human remains are contexts in which heritage and museums discourse is directly and deeply implicated. Demands from indigenous, minority and suppressed cultures to repossess their heritage from previous domination has thus wielded a critical edge, confronting the heritage culture with its own complicity in the often-violent appropriation of land, artefacts (including ‘cultural treasures’ and secret sacred material), human remains and in the scientific, cultural and intellectual colonisation of other cultures. In this session we examine this context, and with reference to contemporary debates on cultural rights and cultural property, we further explore subsequent attempts to indigenise heritage, to reclaim land and to reinterpret sacred sites.

**Seminar**
**Wednesday 22nd November**

**Seminar Questions**
1. How do concepts of indigenous identity and tradition say about (a) debates over repatriation and (b) authenticity?

2. How does the concept of ‘ownership’ operate within discourses of cultural rights?
   What alternative models of preservation and representation can be found in indigenous practices?
Essential Readings


Recommended Lecture Readings


General Readings
Affleck, J, Yehuda Kalay, Thomas Kvan, (eds) , 2008, New Heritage: New Media and Cultural Heritage [Held by Library]


Brown , A, Alison K., Laura Peers, 2009, Museums and Source Communities [Held by Library]


Duffek, Karen and Townsend-Gault, Charlotte, Bill Reid and beyond : expanding on modern Native art, 2004 [Held by Library]


Geoffrey Blundell (Editor); Christopher Chippindale (Editor); Benjamin Smith (Editor), 2011, *Seeing and Knowing - Understanding Rock Art with and without Ethnography* [Held by Library]

Golvan C., "Aboriginal art and copyright: the case of Johnny Bulun" in *European intellectual property review*, 10, 1989 [SFX@UCL]

Hanson, A., "The making of the Maori: cultural invention and its logic" in *American anthropologist*, 91, 1990, pages 890-902 [SFX@UCL]

Harrison, S., "Identity as a scarce resource" in *Social anthropology*, 7(3), 1999, pages 239-251 [SFX@UCL]

Hubert, Jane and Fforde, Cressida, "The reburial issue in the twenty first century" in *Heritage, museums and galleries : an introductory reader* by Corsane, Gerard, Routledge, 2005, pages 107-121 [Held by Library]

Jenkins, T, 2010, *Contesting Human Remains in Museum Collections - The Crisis of Cultural Authority* [Held by Library]


Kreps, Christina F, *Liberating culture: cross-cultural perspectives on museums, curation, and heritage preservation*, Routledge, 2003. **Note:** Chapter 3, pp. 46-78. [Held by Library]


Merryman J., "Two ways of thinking about cultural property" in *The American journal of international law*, 80, 1986, pages 831-853 [SFX@UCL]


Schmidt, P. R., "The Human Right to a Cultural Heritage – African Applications" in *Plundering Africa's past* by Schmidt, Peter R, McIntosh, Roderick J, Indiana University Press, 1996 [Held by Library]


Singh, Kishore, "UNESCO and Cultural Rights" in *Cultural rights and wrongs: a collection of essays in commemoration of the 50th anniversary of the Universal Declaration of Human Rights*, Unesco, 1998, pages 146-160. Note: Available electronically. Please click on the SFX link to download the chapter. [Held by Library] [SFX@UCL]


Townsend-Gault, "Circulating Aboriginality" in *Journal of material culture*, 9(2), 2004, pages 183-202 [SFX@UCL]

Lecture

Tuesday 28th November, 4-6pm

Negative Heritage? Representation and Commemoration of Dark or Painful Pasts

Dr Gabriel Moshenska

‘Constructing memory through the common sharing of pain is quite a different activity from constructing it through collections in museums’ (Das 1995:196)

Sites and other materials relating to past tragedies and atrocities are often referred to as ‘negative’, ‘dark’ or ‘painful’ heritage. These are often the most problematic and contested forms of heritage, where debates around representation and commemoration become focused. Such sites include war memorials and cemeteries, the remains of the World Trade Centre in Manhattan, Holocaust sites, and the monuments of fallen dictatorships. Managing, studying and understanding negative heritage is an important challenge, not least due to the often polarised views of stakeholder communities. This lecture examines some of the challenges presented by negative heritage, as well as some innovative approaches such as the ‘counter-monument’ movement in Germany.

NB: This session will also have a section at the end on preparing your final assessments

Seminar

Wednesday 29th November

Seminar Questions

1. How can cultural heritage practices meaningfully respond to contexts of loss and trauma?

2. What do you understand by the term ‘negative heritage’? Critically discuss the tensions between memory and forgetting in the representation and commemoration of dark or painful pasts.

Essential Readings


**Recommended Lecture Readings**


James, J., 2006. Undoing Trauma: Reconstructing the Church of Our Lady in Dresden. *Ethos* 34, pp. 244-72. [SFX@UCL]


Stone, M., 2004. A memory in ruins? *Public Archaeology* 3, pp. 131-144. [SFX@UCL]

Young, J.E., 1992. The counter-monument: memory against itself in Germany today. *Critical Inquiry* 18, pp. 267-96. [SFX@UCL]

**General Readings**


Antze, Paul, Lambek, Michael, *Tense past: cultural essays in trauma and memory*, Routledge, 1996 [Held by Library]


Douglas, Lawrence, "The shrunken head of Buchenwald: icons of atrocity at Nuremberg." in *Representations*, 63, 1998, pages 39-64 [SFX@UCL]


Feuchtwang, S., "Reinscriptions: Commemorations, Restoration and the Interpersonal Transmission of Histories and Memories under Modern States in Asia and Europe." in *Memory and methodology* by Radstone, Susannah, Berg, 1999, pages 59-78 [Held by Library]

Forty, Adrian, Küchler, Susanne, *The art of forgetting*, Berg, 1999 [Held by Library]

Freed, J.I., "The United States Holocaust Memorial Museum" in *Assemblage*, 9, 1989, pages 58-79. [SFX@UCL]

**Note:** A Disturbance of Memory on the Acropolis. pp. 443-456 [Held by Library]

García Düttmann, Alexander, *The end(s) of the museum*, Fundació Antoni Tàpies, 1996 [Held by Library]


Hirsch, Marianne, "Projected memory: Holocaust photographs" in *Acts of memory: cultural recall in the present* by Bal, Mieke, Crewe, Jonathan V, Spitzer, Leo, Dartmouth College, 1999, pages 3-23. **Note:** Available electronically. Please click on the SFX button to download the chapter. [Held by Library][SFX@UCL]

Hodgkin, Katharine, Radstone, Susannah, *Contested pasts: the politics of memory*, Routledge, 2003 [Held by Library]

Hoskins, Janet, *Biographical objects: how things tell the stories of people's lives*, Routledge, 1998 [Held by Library]


Huyssen, Andreas, ‘Monumental Seduction’ in *Acts of memory: cultural recall in the present* by Bal, Mieke, Crewe, Jonathan V, Spitzer, Leo, Dartmouth College, 1999 [Held by Library]

Huyssen, Andreas, "Present pasts: media, politics, amnesia" in *Present pasts: urban palimpsests and the politics of memory* by Huyssen, Andreas, Stanford University Press, 2003, pages 11-28. **Note:** Available electronically. Please click on the SFX button to download the chapter. [Held by Library][SFX@UCL]
Kwint, Marius, Breward, Christopher, Aynsley, Jeremy, Material memories, Berg, 1999 [Held by Library]

Lambek, Michael, Antze, Paul, Illness and irony: on the ambiguity of suffering in culture, Berghahn, 2004 [Held by Library]


Lennon JJ et al 2005, Dark Tourism - The attraction of death and disaster London: Continuum. [Held by Library]


Scarry, Elaine, The body in pain: the making and unmaking of the world, Oxford University Press, [Held by Library]


Uzzel, D, and Ballantayne, Heritage that Hurts – Interpretation in a postmodern world , in Fairclough et al The Heritage Reader. [Held by Library]

Wood, Nancy, Vectors of memory: legacies of trauma in postwar Europe, Berg, 1999 [Held by Library]
Young, James E. *At memory's edge: after-images of the holocaust in contemporary art and architecture*, Yale University Press, 2000. **Note:** 'Daniel Libeskind's Jewish Museum in Berlin: The Uncanny Arts of Memorial Architecture' [Held by Library]
**Visit**
St James’ Church, Piccadilly / Memorials walk to Hyde Park  
Monday 4th December, 2pm

**Lecture**
Intangible Heritage: Rethinking Performance and ‘Living’ Traditions  
Tuesday 5th December, 4-6pm  
Dr Marilena Alivizatou

“For many peoples, the intangible heritage is the vital source of an identity that is deeply rooted in history” (UNESCO.ORG)

Building on recent debates concerning the safeguarding of intangible heritage, this lecture examines the challenges that are raised for cultural institutions and practitioners in the post-2003 Intangible Heritage Convention period. For a number of critics, UNESCO’s approach to the safeguarding of cultural traditions is a topic of severe criticism but to others it is a resource for new and alternative articulations of heritage forms and values. The session looks at some projects for safeguarding intangible heritage and their impact on cultural performers and practitioners and on the processes of heritage designation.

Please familiarise yourself with the basics of the 2003 Intangible Heritage convention before the lecture:  

**Seminar**
Wednesday 6th December

**Seminar Questions**
1. What are the challenges and opportunities that ‘living’ and ‘intangible heritage’ confront the heritage and museum culture with both conceptually and operationally?

2. Critically discuss the need to safeguard intangible heritage. What are the challenges for culture bearers and heritage professionals? Support your ideas with arguments from the literature and discuss examples of cultural preservation.

**Essential Readings**


**Recommended Lecture Readings**


**General Readings**


Cleere, H., “Cultural Landscapes as world heritage” in *Conservation and management of archaeological sites*, 1(1), 1995, pages 63-68


Dorfman, E. (ed,) Intangible Natural Heritage - New Perspectives on Natural Objects [Held by Library]


Fabian, Johannes, Time and the other : how anthropology makes its object, Columbia University Press, 2002 [Held by Library]


Holtorf, C., "Is the Past a Non-Renewable Resource?" in Destruction and conservation of cultural property by Stone, Peter G., Layton, Robert, Thomas, Julian, Routledge, 2001 [Held by Library]

Hoskins, J., "Agency, Biography and Objects" in Handbook of material culture by Tilley, Chris, Sage, 2006, pages 74-84 [Held by Library]


Kirshenblatt-Gimblett, B, 2004, Intangible Heritage as Metacultural Production, "Intangible Heritage as Metacultural Production." in Museum, 56(1-2), pages 52-65


McCarthy, Conal, 2011, Museums and Māori - Heritage Professionals, Indigenous Collections, Current Practice [Held by Library]


Stoever-Ackerman, Jennifer, 2010. 'Splicing the Sonic Color-Line: Tony Schwartz Remixes Postwar Nueva York,' *Social Text*, 28:1, pp. 59-85. [SFX@UCL]


Waldock, Jacqueline, 2016. 'Crossing the Boundaries: Sonic Composition and the Anthropological Gaze,' in *The Senses and Society*, 11:1, pp. 60-67. [SFX@UCL]
Lecture
Heritage Futures/Future Heritages: Concluding Discussion
Tuesday 12th December, 4-6pm
Jonathan Gardner

In this final week we address the increasingly vocal discussion of the future of
heritage and, indeed the heritage of the future. Drawing on a variety of ongoing
projects and case studies we examine some of the new approaches that are being
developed to understand the practice of heritage itself and its future directions. We
return to destruction and reconstruction and the varied processes of heritage
‘resurrectionism’ in the era of the Anthropocene. Relatedly we also question the
recent resurgence of both utopian and dystopian visions of the future and ask what
these imply for heritage.

We also examine the fundamental question of what we should keep and what we
should discard, given the fact that more places, things and practices are now
labelled as heritage and conserved – or otherwise ‘managed’ – than at any point in
human history. Ultimately we will ask: Is everything now heritage?

Seminar
Wednesday 13th December: What have we learnt?

Essential Readings

1. Harrison, Rodney. 2013. ‘Forgetting to remember, remembering to forget:
late modern heritage practices, sustainability and the ‘crisis’ of accumulation
of the past.’ International Journal of Heritage Studies 19(6), pages 579-595

2. Andrea Witcomb & Kristal Buckley AM (2013) 'Engaging with the future of
‘critical heritage studies’: looking back in order to look forward', International
Journal of Heritage Studies, 19(6), pages 562-578.

Recommended Lecture Readings


Harrison, Rodney. 2015. Beyond ‘Natural’ and ‘Cultural’ Heritage: Toward an Ontological Politics of


General Readings


Optional Additional Visits

Below is a list of suggested alternative places you might like to visit in London and nearby that relate to the topics we cover and the mandatory visits we carry out. Please note that these are entirely optional and that some consist of only a monument or plaque etc – research them online before travelling. Please also be aware of your personal safety if undertaking these visits, particularly to those that are more isolated (go with friends, take a fully charged mobile phone and avoid parks if dark etc.). If visiting religious or memorial sites please also remember to be respectful in these places and mindful of others’ beliefs.

Week 1
(Class visit – Trafalgar Square)
See also:
- The Bank of England Museum
- The Tower of London
- Houses of Parliament

Week 3
(Class visit – Enlightenment Gallery, British Museum)
See also:
- Ashmolean Museum, Oxford
- VA Museum
- Sir John Soane’s Museum, Lincoln’s Inn Fields
- Freud Museum
- The Wallace Collection
- Wellcome Collection

Week 5
(Class visit – The Olympic Park)
See also:
- Black Cultural Archives, Brixton
- Stuart Hall Library and Photographic Archive, Rivington Place Shoreditch
- Crystal Palace Park and Museum (ruins of the 2nd Crystal Palace)
- Old Football Pitches, Hyde Park (site of the 1st Crystal Palace)
- The South Kensington Museums – V&A, Natural History, Science Museum
- The V&A Museum of Childhood, Bethnal Green
- Leighton House Museum, Kensington (good example of an ‘orientalist’ display of objects from the Middle East)

Week 7
(Class visit – TBC)
See also:
- The Horniman Museum (ethnographic collections reopens 2018)
- The Royal Anthropological Institute
- Pitt Rivers Museum, Oxford
- Museum of Anthropology and Archaeology, Cambridge
Transnational Heritage sites:
- Baps Shri Swarminarayan Mandir (Neasden Hindu Temple)
- Southall (Indian community, markets, shops etc)
- Zoroastrian Fire Temple (in Art Deco cinema in Rayners Lane)

Week 9
(Class visit – St James Piccadilly/Memorials)
See also:
‘Negative'/dark heritage sites:
- 9/11 Memorial Grosvenor Square
- Crossbones Cemetery Memorial Gates, Borough
APPENDIX A: POLICIES AND PROCEDURES 2017-18
(PLEASE READ CAREFULLY)

This appendix provides a short précis of policies and procedures relating to courses. It is not a substitute for the full documentation, with which all students should become familiar. For full information on Institute policies and procedures, see the IoA Student Administration section of Moodle: https://moodle.ucl.ac.uk/course/view.php?id=40867

For UCL policies and procedures, see the Academic Regulations and the UCL Academic Manual:
http://www.ucl.ac.uk/srs/academic-regulations ; http://www.ucl.ac.uk/academic-manual/

GENERAL MATTERS

ATTENDANCE: A minimum attendance of 70% is required. A register will be taken at each class. If you are unable to attend a class, please notify the lecturer by email.

DYSLEXIA: If you have dyslexia or any other disability, please discuss with your lecturers whether there is any way in which they can help you. Students with dyslexia should indicate it on each coursework cover sheet.

COURSEWORK

LATE SUBMISSION: Late submission will be penalized in accordance with current UCL regulations, unless formal permission for late submission has been granted.

The UCL penalties are as follows:

- The marks for coursework received up to two working days after the published date and time will incur a 10 percentage point deduction in marks (but no lower than the pass mark).
- The marks for coursework received more than two working days and up to five working days after the published date and time will receive no more than the pass mark (40% for UG modules, 50% for PGT modules).
- Work submitted more than five working days after the published date and time, but before the second week of the third term will receive a mark of zero but will be considered complete.

GRANTING OF EXTENSIONS: Please note that there are strict UCL-wide regulations with regard to the granting of extensions for coursework. You are reminded that Course Coordinators are not permitted to grant extensions. All requests for extensions must be submitted on a the appropriate UCL form, together with supporting documentation, via Judy Medrington’s office (411) and will then be referred on for consideration. Please be aware that the grounds that are acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements. Please see the IoA website for further information. Additional information is given here:
http://www.ucl.ac.uk/srs/academic-manual/c4/extenuating-circumstances/
RETURN OF COURSEWORK AND RESUBMISSION: You should receive your marked coursework within one month of the submission deadline. If you do not receive your work within this period, or a written explanation, notify the Academic Administrator. When your marked essay is returned to you, return it to the Course Co-ordinator within two weeks. You must retain a copy of all coursework submitted.

CITING OF SOURCES and AVOIDING PLAGIARISM: Coursework must be expressed in your own words, citing the exact source (author, date and page number; website address if applicable) of any ideas, information, diagrams, etc., that are taken from the work of others. This applies to all media (books, articles, websites, images, figures, etc.). Any direct quotations from the work of others must be indicated as such by being placed between quotation marks. Plagiarism is a very serious irregularity, which can carry heavy penalties. It is your responsibility to abide by requirements for presentation, referencing and avoidance of plagiarism. Make sure you understand definitions of plagiarism and the procedures and penalties as detailed in UCL regulations: http://www.ucl.ac.uk/current-students/guidelines/plagiarism

RESOURCES

MOODLE: Please ensure you are signed up to the course on Moodle. For help with Moodle, please contact Charlotte Frearson (c.frearson@ucl.ac.uk)