ARCLG234

CRITICAL PERSPECTIVES ON CULTURAL HERITAGE

Course Handbook (extended)

2016-17 (Term 1)

Course Coordinator: Dr Beverley Butler
UCL INSTITUTE OF ARCHAEOLOGY

TERM ONE: ARCLG234 (15 Credits)

CRITICAL PERSPECTIVES ON CULTURAL HERITAGE
2016-17

Course Coordinator

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Teaching Assistants

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Turnitin codes ('Class IDs') for 2016-17:
Course code: 3226917 Password: IoA1617

Term Dates: 2016-17:
First Term: Monday 26 September 2016 - Friday 16 December 2016
Second Term: Monday 09 January 2017 - Friday 24 March 2017
Third Term: Monday 24 April 2017 - Friday 09 June 2017
Reading Weeks are 7th- November 2016, and Monday 13th- February 2017.

Please see the last page of this document for important information about submission and marking procedures, or links to the relevant webpages.
Introduction

This is the full Handbook for the ARCLG234 - Critical Perspectives on Cultural Heritage course and contains basic information about the content and administration of this course. This 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. If you have queries about the objectives, structure, content, assessment or organisation of the course, please consult the Course Coordinator.

Further important information, relating to all courses at the Institute of Archaeology can be found on the Institute of Archaeology intranet pages (https://wiki.ucl.ac.uk/display/archadmin/Home - UCL login details required) and in the General MA/MSc handbook and Moodle. It is your responsibility to read and act on it. It includes information about originality, submission and grading of coursework; disabilities; communication; attendance; and feedback.

Course Aims and Objectives

The fundamental aim of the core courses 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

Course Information

This, the full length handbook, contains the basic information about the content and administration of ARCLG234. Additional subject-specific reading lists and individual session hand-outs will be given out at appropriate points in the course and uploaded to the Moodle site. If you have queries about the objectives, structure, content, assessment or organisation of the course, please consult the Course Co-ordinator(s). This information is also available on the Institute website: http://www.ucl.ac.uk/archaeology/studying/masters/courses/ARCLG234 and Moodle site: https://moodle.ucl.ac.uk/course/view.php?id=7906.
Content

The focus of ARCLG234 is upon examining ‘heritage’ in conceptual, epistemological and intellectual terms. A stress 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.

Teaching Methods

The course is taught through formal lectures, seminars and visits. The lectures and seminars will be conducted by UCL staff, with the addition of guest speakers, where relevant, who have specialist knowledge and expertise on current projects and issues. Students are expected to participate actively in the seminars, and will be required to undertake a considerable amount of self-directed learning. Seminars
have weekly "essential readings", which students will be expected to have done, to be able fully to follow and actively to contribute to discussion.

Students will be divided into small groups for the seminar sessions, and over the course of the term each student will present on an essential reading to the seminar group. Students will be assigned readings and dates for their presentation in the first seminar session. In addition to being responsible for a presentation during the term, each week students will also be asked to write 3 responses to the two seminar questions on paper (either printed or handwritten) and bring these with them to class to aid discussion. These need only be a few sentences each. These responses will be collected by the teaching assistants at the end of class.

Recommended lecture readings are shown for guest lecturers' sessions below, and these supplement the General Readings listed on the reading List below/online.

**Workload**

Each week in terms one and two 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.

There will be several organised trips to a range of cultural heritage sites, museums etc. usually on alternate Mondays. These 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 56 for a list of possible visits you might want to undertake in our own time).

You should also familiarise yourself with the wider research activities of The Heritage Section at the Institute of Archaeology (http://www.ucl.ac.uk/archaeology/research/heritage), the UCL Centre for Museums, Heritage and Material Culture Studies and Cultural Heritage at UCL Network. These
groups often have seminar series with guest lecturers from across the UK and further afield. You should endeavour to attend as many of these sessions as possible.

Prerequisites: This course does not have a prerequisite.

Methods of Assessment

ARCLG234 Critical Perspectives on Cultural Heritage is examined in the form of an assessed essay of 3800-4200 words on a topic related to the theoretical material from Term 1. Please note that references and supporting material in the form of appendices are not included in word length. If students are unclear about the nature of an assignment, they should contact the Course Coordinator. The Course Coordinator will be willing to discuss an outline of their approach to the assessment, provided this is planned suitably in advance of the submission date.

NB: Please see the last page 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, captions and contents of tables and figures, appendices.

Penalties will only be imposed if you exceed the upper figure in the range. 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.

Submission of Coursework to 'Turnitin'

In addition to submitting your coursework as described above, it is now 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 Course code: 3226917 and Password: IoA1617, which you will need to enrol and submit work on http://www.turnitinuk.com/.

The completed work should be handed in no later than: 16th Dec 2016.
Communication

The primary channel of communication within the Institute of Archaeology is e-mail. If you wish to be contacted on your personal or work e-mail address, please arrange for e-mail 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 e-mail - which they can find on the UCL web-site. **Students must consult their e-mail 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. Please also check on the Moodle site regularly for further course information and lecture PowerPoints etc.

*Students must check their e-mail frequently as any changes to teaching arrangements and other messages will be communicated by this means.*

Teaching Schedule

MACHS core-course lectures will be held in Term 1 from 4-6pm on **Tuesdays**, in the **Drayton Building (30 Gordon Street)**, **Ricardo Lecture Theatre (Room B03 [basement])** – see map (right).

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

Please note that lecture and seminar sessions may change occasionally to accommodate lecturers’ schedules.
Several visits will be scheduled during Terms 1 and 2. It is anticipated that these will normally be held on alternate Mondays, but, in any event, will be arranged at a time mutually convenient to both the organisation being visited and the students. Further details will be announced closer to the date. In planning your budget for the year, please be aware that the visits are likely to incur some additional expenditure.

N.B. If it is impossible for you to make a visit, please let the course coordinator know in advance/as early as possible. A poor turn-out reflects badly on us all and may jeopardise similar visits in future years.

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.

Readings

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 resources are online and thus may require checking out from the library (particularly older material or books).

You can find the readings for each week by using the ARCLG234 Reading List site (http://readinglists.ucl.ac.uk/lists/14EF0A97-DAA9-2E11-BD78-367240C81AB3.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. With online journal articles/ebooks do the same for the SFX button. Some of these SFX links go directly to the article but with others you will need to choose the year/volume/issue you need from the source website using the reference listed for each item. If you are using your own computer you will be prompted to login with your UCL username.
(NB just your username, not followed by ‘@ucl.ac.uk’ etc.) and password for each resource. Sometimes on a journal website or provider like JSTOR, you will have to choose ‘Institutional login’ or ‘Shibboleth’, and select ‘UK Higher Education’, then ‘UCL’, before being able to login.

See http://www.ucl.ac.uk/library/electronic-resources/ejournal-faq for more information. 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.


The majority of these can be retrieved as e-journals from the UCL library site or elsewhere on the web. If searching for particular topics you may want to try google scholar also. Please note that not all physical readings may be in the IoA library – commonly we use material from different sections of the Main and Science libraries too (e.g. Anthropology).
Term One: ARCLG234 Critical Perspectives on Cultural Heritage
Course Coordinator: Dr Beverley Butler

Term Dates: Monday 3rd October - Friday 16th December 2016

Week 1  Approaches to Cultural Heritage: Pilgrims, Tourists and Theorists

*Visit – Trafalgar Square – Wednesday 5th October*

Week 2  Chartering the ‘Rise’ of ‘World’ Heritage: Golden Ages, ‘Redemptive Formulas’ and Global Agencies

Week 3  Archival Imaginations and the Cultures of Collecting: Heritage Epistemologies and the Emergence of Public Cultures

*Visit - British Museum Enlightenment Gallery *

Week 4  Exhibiting Cultures: Colonising Identities, Postcolonial Transformations and the Limits of Representation

Week 5  Heritage and Destruction: New Perspectives on Iconoclasm and the Past in the Present

*Visit – TBC*

READING WEEK: Monday 7th – Friday 11th November (no class)

Week 6  Intangible Heritage: Rethinking Performance and ‘Living’ Traditions

Week 7  Power and Resistance: Indigenising Heritage

*Visit – Horniman Museum*

Week 8  Negative Heritage: Representation and Commemoration of Dark or Painful Pasts

Week 9  Cultures in Motion: Wellbeing and Heritage Efficacies

*Visit – St James’/Memorials*

Week 10  Heritage Futures: Concluding Discussion
Lecture Synopsis & Seminar Readings/Questions

Week 1

Lecture: 4th October, 4-6pm
Approaches to Cultural Heritage:
Mythscapes, Pilgrims, Tourists & Theorists
Beverley Butler

‘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. The aim of this session is to profile contested visions of the cultural heritage and of the museum.

Seminar: Wednesday 5th October – replaced by visit to Trafalgar Square
(11am IoA front door or 11.45am 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 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 do 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**


**General Reading**


Hall, S., 2000. Whose heritage?: un-settling 'the heritage', re-imagining the post nation. Third Text, 49, pp. 3-13. [Held by Library] "Introductory session article"


Newhouse, Victoria, 2006, Towards a new museum, New York: Monacelli Press. [Held by Library]


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


Week 2

Lecture: 11th October, 4-6pm
Chartering the ‘Rise’ of ‘World’ Heritage:
Golden Ages, ‘Redemptive formulas’ and Global Agencies
Beverley Butler

'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 repossess 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 counteract 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: 12th 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


General Readings


Butler, Beverley, 2007. Return to Alexandria: an ethnography of cultural heritage, revivalism, and museum memory, Walnut Creek, CA: Left Coast Press. [Held by Library]


Dora, V. D., 2006. The Rhetoric of Nostalgia: postcolonial Alexandria between uncanny memories and global geographies. *Cultural Geographies* 13, pp. 207-238. [SFX@UCL]

Ferdinand de Jong and Michael Rowlands (eds), 2007, *Reclaiming Heritage: Alternative Imaginaries of Memory in West Africa*. Walnut Creek, CA: Left Coast Press. [Held by Library]


Starobinski, J., 1966. The idea of nostalgia, Diogenes, 56, pp. 81-103

Week 3

Visit: Enlightenment Gallery, British Museum
Monday 17th October, 2pm

Lecture: 18th October, 4-6pm
Archival Imaginations and the Cultures of Collecting: Heritage Epistemologies and the Emergence of Public Culture
Beverley Butler

‘Empire is a collection of countries and of populations; a country is a collection of regions and peoples; each given person 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 Adorn’s ‘museal’ and to explore the tensions between the ‘shaping of knowledge’, its ‘representation’ and the rise of the ‘exhibitionary complex’.

Case Study: Queer Heritage as Public Heritage
Kyle Lee-Crossett
Sean Curran, Community Learning Manager, Sutton House (National Trust)

Kyle will give an introductory lecture on the emergence of LGBT (lesbian, gay, bisexual, transgender) heritage subjects and the interventions queer theory can
Archaeology of Identity: Differences


The ‘recovery’, collection, and interpretation of queer heritage;


Recommended lecture case study readings


Essential Readings


Curran, S., 2015. ‘the village folk had a lot to say about it’: a sound piece for Mary Lobb. Towardsqueer, 26 January. http://towardsqueer.blogspot.co.uk/2015/01/the-village-folk-had-lot-to-say-about.html


Seminar: 19th October

Seminar questions

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

2. How do institutions and individuals collect? How does this relate to the shaping of knowledge and persons-object relationships? 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?

Recommended lecture case study readings


Curran, S., 2015. ‘the village folk had a lot to say about it’: a sound piece for Mary Lobb. Towardsqueer, 26 January. http://towardsqueer.blogspot.co.uk/2015/01/the-village-folk-had-lot-to-say-about.html

The ‘recovery’, collection, and interpretation of queer heritage;


Essential Readings


General Reading


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

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]


Pearce, S., 1993. *Museums, Objects, and Collections: A Cultural Study*. Washington, DC: Smithsonian Institution Press, **Note:** read Introduction, Chapters One and Two. [Held by Library]


Pomian, Krzysztof, Wiles-Portier, Elizabeth, 1990, *Collectors and curiosities: Paris and Venice, 1500-1780*. Cambridge: Polity Press, **Note:** In particular pp. 6-25. [Held by Library]


Schildkrot, Enid and Keim, Curtis (eds), 1998, *The scramble for art in Central Africa*. Cambridge: Cambridge University Press, **Note:** Especially Intro. and papers by Mack and Fabian. [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]

Street, Brian and Hallam, Elizabeth (eds), 2000, *Cultural encounters: representing 'otherness'*, London and New York: Routledge. [Held by Library]
Week 4

Lecture: 25th October, 4-6pm

‘Exhibiting Cultures’ and the Limits of Representation:
Colonising Identities and Postcolonial Transformations
Jonathan Gardner and Beverley Butler

'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 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: 26th 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 case study reading
General Reading


Bhabha, H.K., 1994. The Location of Culture, London and New York: Routledge. [Held by library]


Driver, Felix and Gilbert, David (eds), 1999. *Imperial Cities: Landscape, Display and Identity*. Manchester: Manchester University Press. [Held by Library]


Gilroy, P., 1991. *It ain’t where you’re from, it’s where you’re at - The dialectics of Diasporic Identification*. *Third Text* 13, 3-16.


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. 457-484. [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, and Lavine, Steven (eds), 1991 Exhibiting cultures: the poetics and politics of museum display, Washington, DC: Smithsonian Institution Press. [Held by Library]


Knell, Simon, MacLeod, Suzanne, and Watson, Sheila (eds), 2008, Museum Revolutions - How museums change and are changed. London: Routledge. [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 Note: Available electronically. Use the SFX button to access the PDF [Held by Library]


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]


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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 59-98. [Held by Library] and photocopy


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Week 5

Visit: 28th October or 4th November; Black Cultural Archives OR Stuart Hall Photographic Archive & Autograph ABP (TBC)

Lecture: 1st November, 4-6pm
Heritage and Destruction: New Perspectives on Iconoclasm and the Past in the Present
Constance Wyndham and Jacob Davey

‘People go to war because of how they see, perceive, picture, imagine and speak of others: that is how they construct the difference of others as well as the sameness of themselves through representation’ (Gregory 2004: 20)

Loss and endangerment are common themes, both in scholarship and the media, addressing the destruction of heritage during conflict. However, the values ascribed to heritage are often taken for granted and not interrogated beyond the ‘catastrophic loss to the common human heritage’ caused by conflict. This reflects the idea of a ‘universal’ value of heritage which has been promoted by the UNESCO World Heritage Committee since the 1970’s. This lecture looks particularly at the role of heritage in conflict, focusing on case studies from Afghanistan, Bosnia and Syria and the multiple values ascribed to heritage in these contexts. Should such destructive acts be considered ‘crimes against culture’, of the same register as ‘crimes against humanity’? 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 material past is often entangled in international, post-conflict intervention. The preservation or conservation of damaged archaeological sites, monuments and museum collections in these contexts are commonly portrayed as apolitical, altruistic endeavors and agents of positive change. However, these projects often take place in heavily politicised contexts. How are certain pasts privileged by certain groups to form part of nation-building or identity
Seminar: 2nd November

Seminar Questions

1. Critically discuss the concept of “Crimes against Culture”? How does this relate to debates concerning the past a renewable resource?

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

Essential Readings


Recommended lecture case study readings


**General Reading**


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]


Coombs, Annie E. History after apartheid : visual culture and public memory in a democratic South Africa, Duke University Press, 2003 [Held by Library]


Farmer, S., 'Symbols that Face both Ways: Commemorating the Victims of Nazism and Stalinist at Buchenwald and Sachsenhausen' in Representations, 49 (Winter), 1995 [SFX:UCL]


Greene, G., 1954. The Destructors [Not 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, Altamura Press, 2004, pages 143-185 [Held by Library]

Keenan, T., Introduction "Like a Museum" in The end(s) of the museum by Garcia Düttmann, Alexander, Fundació Antoni Tàpies, 1996 [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]


Smith, L, Geoff Cubitt, Kalliopi Fouseki, Ross Wilson (eds.). Representing Enslavement and Abolition in Museums: Ambiguous Engagements, [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]

Week 6

Lecture: 15th November, 4-6pm
Intangible Heritage: Rethinking Performance and ‘Living’ Traditions
George Alexopolous (georgios.alexopoulos@ucl.ac.uk) and Paul Tourle

“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: 16th November

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 case study readings


Information on the emergence/development of the UNESCO convention:


- Hafstein, V. Tr., 2009. Intangible heritage as a list: from masterpieces to representation. In: L. Smith & N. Akawa (eds), Intangible Heritage, pp. 93-111. [Held by Library]

Students are also asked to visit the UNESCO website and familiarise themselves with the Intangible Heritage programme and List of Oral and Intangible Masterpieces: http://www.unesco.org/culture/ich/index.php?lg=en&pg=00001
General Reading


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 (Hold by Library).


Fabian, Johannes, Time and the other : how anthropology makes its object, Columbia University Press, 2002 (Hold by Library).


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Week 7

Visit: 21st November: Horniman Museum - Time TBC

Lecture: 22nd November, 4-6pm
Power and Resistance: Indigenising Heritage
Johanna Zetterstrom-Sharp, Curator of Anthropology, Horniman Museum

‘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: 23rd 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 case study readings


General Reading

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]


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


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

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


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


Renshaw, L, 2011, Exhuming Loss - Memory, Materiality and Mass Graves of the Spanish Civil War. [Held by Library]


Week 8

Lecture: 29th November, 4-6pm
Negative Heritage:
Representation and Commemoration of Dark or Painful Pasts
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.

Seminar: 30th December

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 case study readings**


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


**General Reading**


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


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]

Forth, Adrian, Köchler, Susanne, The art of forgetting, Berg, 1999 [Held by Library]


Freud, Sigmund, Richards, Angela, Strachey, James, On metapsychology: the theory of psychoanalysis: Beyond the pleasure principle: The ego and the id and other works, Penguin, 1991. Note: A Disturbance of Memory on the Acropolis, pp. 443-466 [Held by Library]

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


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, A., '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]


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]


Rapaport, Herman, Later Derrida: reading the recent work, Routledge, 2003 [Held by Library].


Wood, Nancy, Vectors of memory: legacies of trauma in postwar Europe, Berg, 1999 [Held by Library].
Visit: 5th December, 2pm

St James Church, Piccadilly/memorials walking tour with Gabriel Moshenska

Lecture: 6th December, 4-6pm

Cultures in Motion: Wellbeing and Heritage Efficacies

Jilke Golbach and Beverley Butler

‘That which others hear or read of, I felt and practiced myself; they get their knowledge by books, I mine by melancholizing.’ (Burton, *The Anatomy of Melancholy*, 1621)

‘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 the ‘more-than-representational’ qualities of sensory or embodied experiences (Tolia-Kelly, Waterton, Watson 2016). We look at the ways in which affective responses to heritage are embedded in cultural constellations of dream, imagination and myth, paying particular attention to notions of melancholy, nostalgia and the ‘return to origin’. Considering examples of personal as well as collectively shared experiences of the past, we explore how affect and emotion can be transposed on and transmitted by objects and landscapes of memory.
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: 7th December

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


General Reading

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


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]


Corby, 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 [Held by Library]


Graburn, N., Ethnic and tourist arts: cultural expressions from the Fourth World, Univ. of California Pr., 1976 [Held by Library]


Harrison, David, Hitchcock, Michael. The politics of world heritage: negotiating tourism and conservation, Channel View Publications, 2005 [Held by Library]

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

Kinnaird, Vivian, Hall, Derek R, Tourism: a gender analysis, John Wiley & Sons, 1994 [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 [SFXbutton to download chapter]

Parkin, D., ‘Mementoes as Transitional Objects in Human Displacement’ in *Mementoes as Transitional Objects in Human Displacement*, pp72-103 [Held by Library]


Special Issue on Tourist Arts - especially article by Grabum. *Journal of material culture*, 9(2) 2004 [SFXbutton to download chapter]


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 67-103. [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]

Steiner, Christopher Burghard, African art in transit, Cambridge University Press, 1994 [Held by Library]


Thomas, Nicholas, Possessions: indigenous art / colonial culture, Thames & Hudson, 1999. Note: Objects : indigenous signs in colonial design* pp94-126 [Held by Library]

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

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


UNESCO, Culture, tourism, development: crucial issues for the 21st Century, UNESCO, 1996. Note: Click on SFX button to download pdf [SFXUCL]

Urry, John, Consuming places, Routledge, 1995. Note: Part III & Part IV [Held by Library] [SFXUCL]


Week 10

Lecture: 13th December, 4-6pm
Heritage Futures: Concluding Discussion
Beverley Butler

Seminar: 14th December: What have we learnt?

Essential Readings


General Readings


Holtof, C. and Piccini, A. (eds), 2009, Contemporary Archaeologies: Excavating Now, Frankfurt am Main: Peter Lang. [Held by Library]


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. 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)
- Ashmolean Museum, Oxford
- V&A Museum

See also:
- Sir John Soane’s Museum, Lincolns Inn Fields
- Freud Museum
- The Wallace Collection
- Wellcome Collection

Week 5
(Class visit – TBC)
See also:
- Black Cultural Archives
- Stuart Hall Library and Photographic Archive, Rivington Place Shoreditch
- Autograph ABP Gallery, Rivington Place Shoreditch (Decolonial Desire exhibition, opens 7th of October 2016)
- 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 – Pitt Rivers Museum/Horniman Museum: TBC)
See also:
- The Horniman Museum
- The Royal Anthropological Institute
- Jewish Museum
- Clandon Park Maori Meeting House

Week 9
(Class visit – St James Piccadilly/Memorials)
See also:
- Negative/dark heritage sites:
  - 9/11 Memorial Grosvenor Square
  - Crossbones Cemetery Memorial Gates, Borough
- Transnational Heritage sites:
  - Baps Shri Swarinarayan Mandir (Neasden Hindu Temple)
  - Southall (Indian community, markets, shops etc)
  - Zoroastrian Fire Temple (in Art Deco cinema in Rayners Lane)
**Important Information**

**INSTITUTE OF ARCHAELOGY COURSEWORK PROCEDURES**

General policies and procedures concerning courses and coursework, including submission procedures, assessment criteria, and general resources, are available in your Degree Handbook and on the following website: [http://wiki.ucl.ac.uk/display/archadmin](http://wiki.ucl.ac.uk/display/archadmin). It is essential that you read and comply with these. Note that some of the policies and procedures will be different depending on your status (e.g. undergraduate, postgraduate taught, affiliate, graduate diploma, intercollegiate, interdepartmental). If in doubt, please consult your course co-ordinator.

**GRANTING OF EXTENSIONS**

New UCL-wide regulations with regard to the granting of extensions for coursework have been introduced with effect from the 2015-16 session. Full details will be circulated to all students and will be made available on the IoA intranet. Note that Course Coordinators are no longer permitted to grant extensions. All requests for extensions must be submitted on a new UCL form, together with supporting documentation, via Judy Medrington’s office and will then be referred on for consideration. Please be aware that the grounds that are now acceptable are limited. Those with long-term difficulties should contact UCL Student Disability Services to make special arrangements.