

Heritage ecologies and Heritage tourism

How to rid ourselves of nature : culture divides?

HPHE7002 Unravelling Heritage
Session 4

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University of Wales Trinity Saint David

Culture, heritage and environment

□ From the GRAND TOUR



□ over HERITAGE TOURISM



□ To HERITAGE ECOLOGIES

The Grand Tour and antiquities

- ❑ The “gap year” of wealthy travellers 17th to 19th centuries while visiting the past high cultures in the Mediterranean
- ❑ collected ancient Egyptian, Greek and Roman artifacts (sculptures, coins, pottery, ...) as souvenirs + symbols of their journey → private collections that later formed the basis of museums
- ❑ Creation of a market for "Grand Tour" style items: genuine ancient pieces and later reproductions (same aesthetic)
- ❑ **Classical antiquities:** most sought-after items
- ❑ **Souvenir items:** purchased or collected portable objects as mementos
- ❑ **Copies and reproductions**
- ❑ **Cabinet of curiosities:** "cabinet of curiosities," which could include a wide range of items from natural objects to scientific instruments and art

National Trust: Erddig Hall and Garden, Wrexham (Wales)

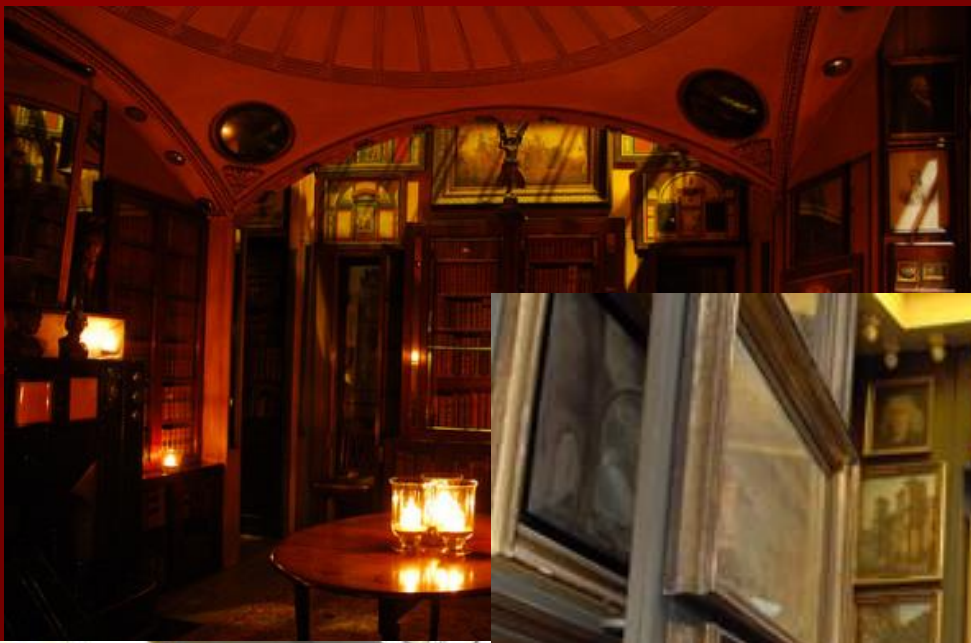


Sir John Soane's Museum



- Born in 1753, died in 1837
- son of a bricklayer
- English architect, specialised in Neo-Classical style
- professor of architecture at Royal Academy, official architect to the Office of Works
- received a knighthood in 1831
- designed 13 Lincoln's Inn Fields as his home + setting for his antiquities and works of art
- established the house as a museum by Act of Parliament (1833) requiring that his romantic and poetic interiors be kept as they were at the time of his death

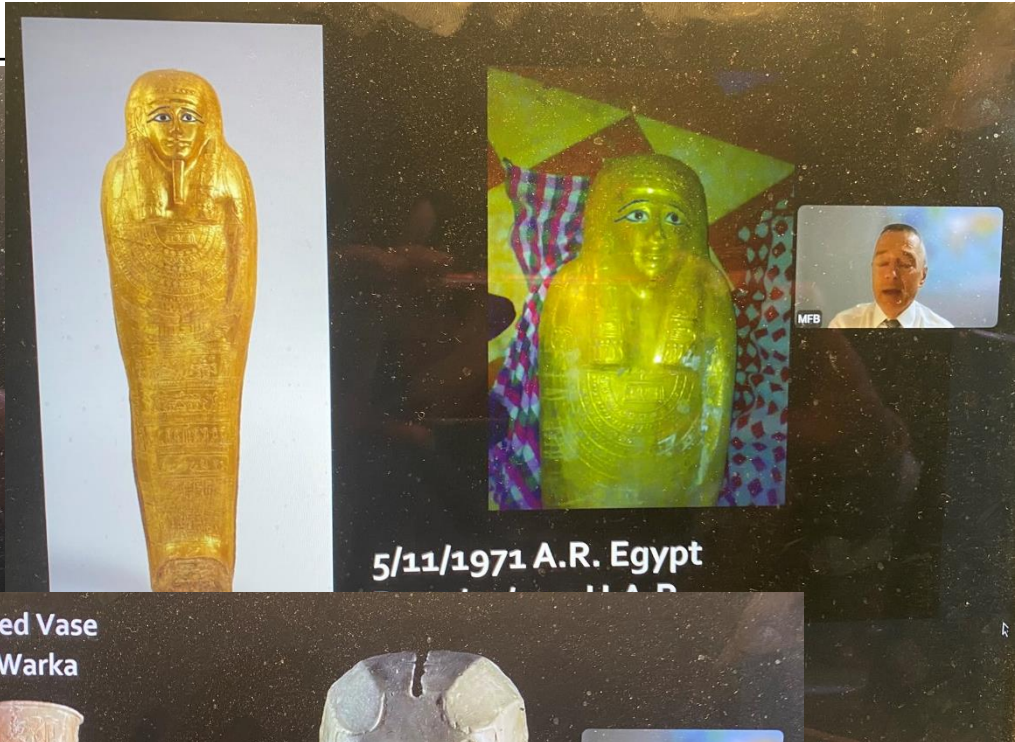




Talk by Matthew Bogdanos (Assistant District Attorney in Manhattan, New York) on Combating Antiquities Trafficking – 27/09/2025

Antiquities Trafficking

- 18 convictions & 8 awaiting extradition
- > 15,000 seizures in 25 years
- 15 years: \$500 million & 51 countries
- Criminal Investigations using Criminal law
 - Museums & Auction Houses
 - Galleries & Dealers
 - Private Owners & Collectors
- Single Team: prosecutors, federal Agents & Analysts



Sacred Vase
of Warka



Mask of
Warka



Identifying stolen / trafficked artefacts

Sources of Information

Limited only by our imagination

1. Informants
2. Rival Dealers
3. Auction House Employees
4. Museum Employees
5. Academics
6. Archaeologists
7. Diplomats
8. Descendants
9. Bloggers



Jurisdiction

Over People, Property, and Actions

- Property
 - No how many times changes hands
 - No Good faith in the U.S.
 - Once stolen = Always Stolen
- Crime
 - No matter When
 - Continuing Crime
- Jurisdiction
 - No matter where
 - Passes through New York

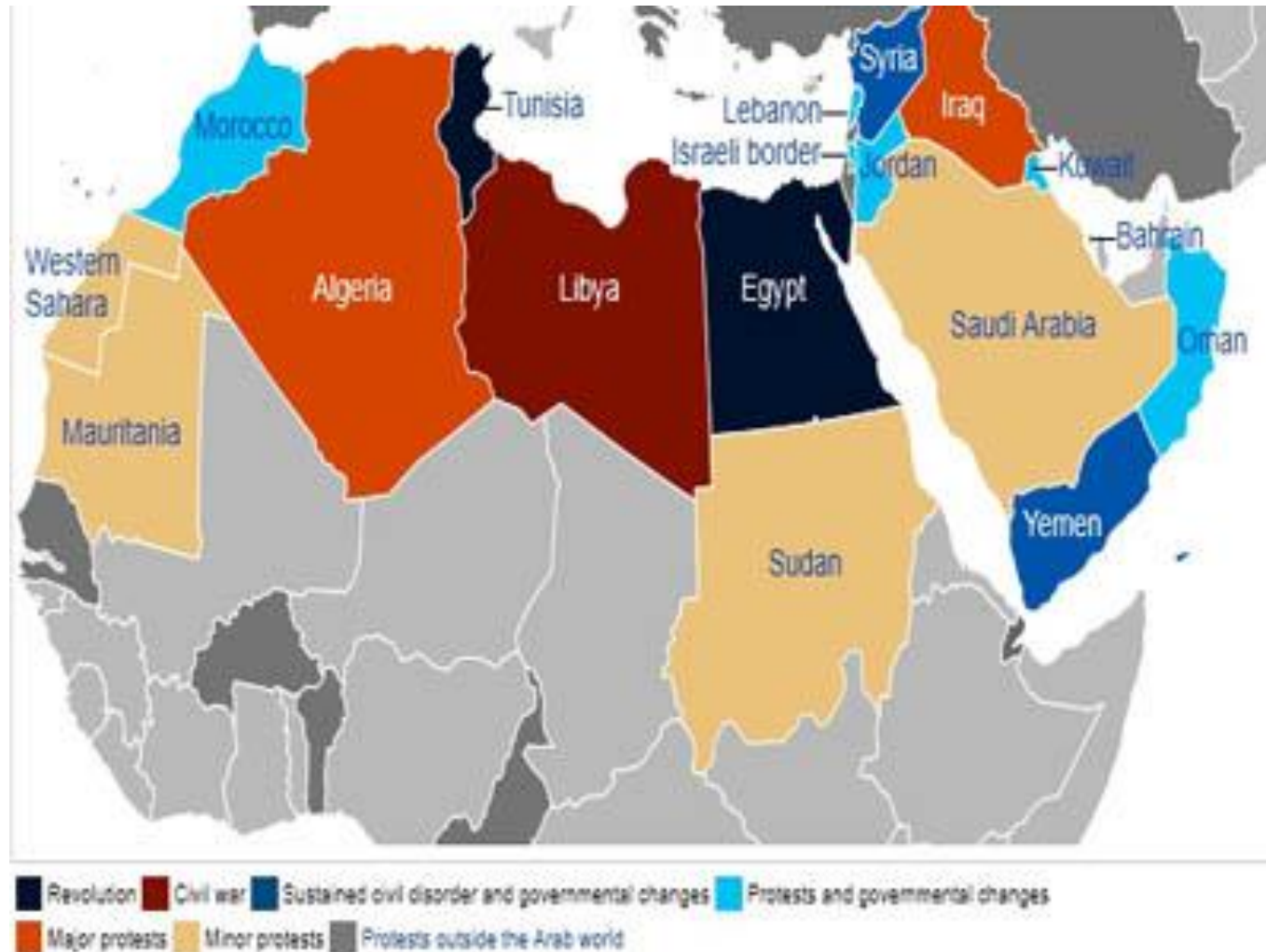


Lessons Learned

1. Three types of countries
 - Source, Transit, Market
 - >95% passed through 2 countries
 - >95% passed through 5 countries
 - Zero came directly to NY
2. Conduct Investigation in 2 directions
3. Do not wait



Why should this interest us?





■ HOPE



■ Chaos: a revolution that failed to blossom

Looting of the Egyptian Museum Cairo during the Arab Spring 2011

- Police secures the Egyptian Museum
- BBC coverage of the looting in 2011:
<https://www.bbc.co.uk/news/world-middle-east-12442863>



Influence on Tourism



■ In contrast 2006 – very crowded

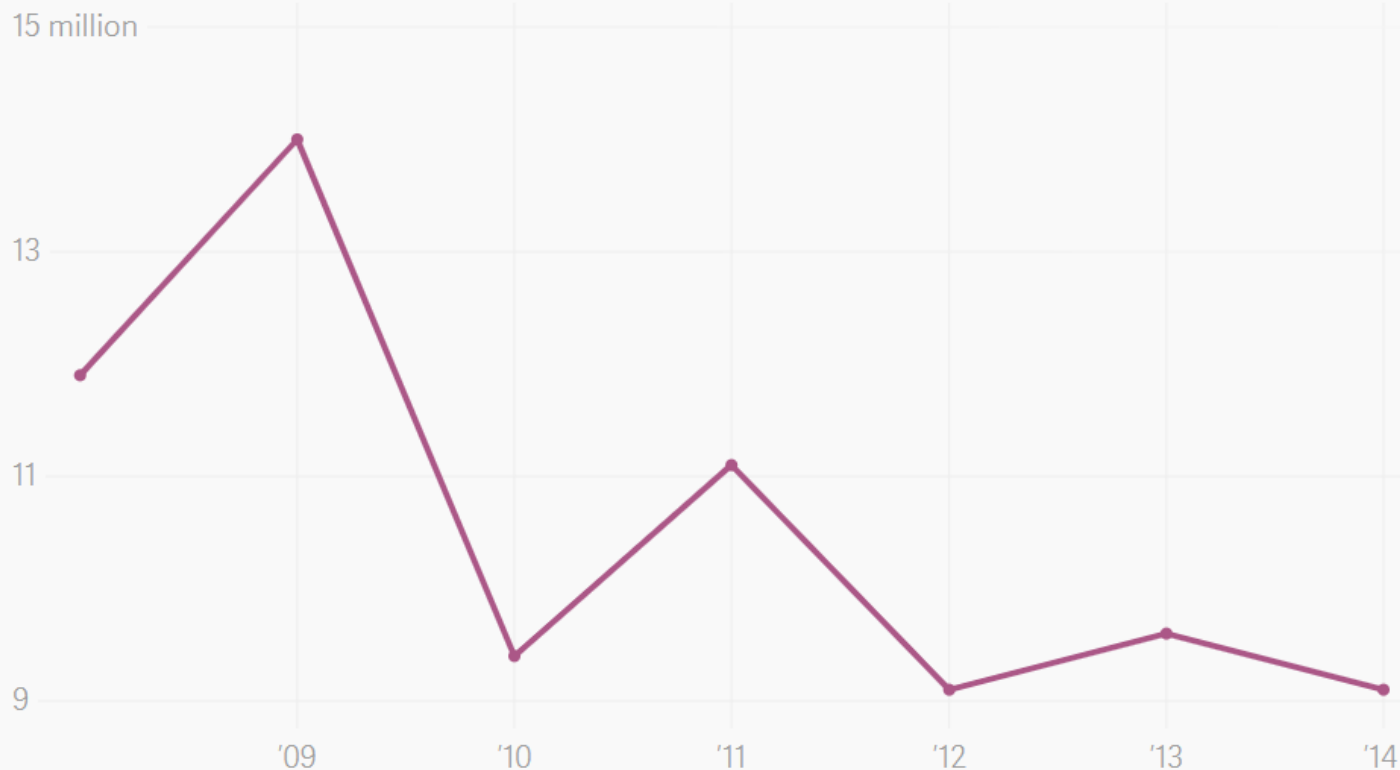
■ 2015 – empty →



Egypt and Tourism

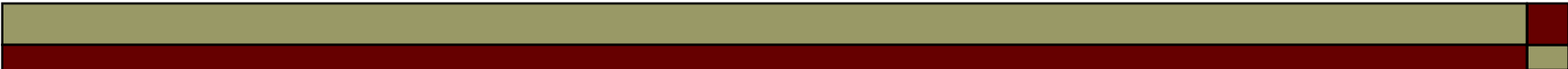
- <https://qz.com/africa/1077425/egypts-tourism-looks-to-revive-after-years-of-sluggish-growth/>

Egypt's tourism has declined since the 2011 uprising



Heritage ecologies as go beyond heritage tourism

- ❑ Ecology of heritage attract increasing attention across the humanities and the social and environmental sciences
- ❑ individuals / different publics consider consequences of
 - ongoing global warming
 - Globalisation
 - species extinctions
 - loss of biodiversity
- ❑ Ecology of heritage



Ecology $\leftrightarrow$ Ecologies

□ Ecology

- branch of biology concerning the spatial / temporal patterns of distribution and abundance of organisms, including the causes and consequences
- Applied to heritage: study of the relationships between organisms and their environment

□ Ecologies

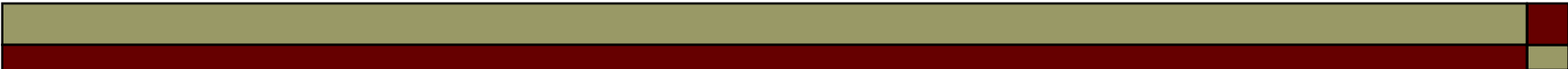
- relationships between living things and their environments
- Also applied to sociology - spacing and interdependence of people and institutions

Heritage ecologies as go beyond heritage tourism

- central theme
 - dismantling of deep-rooted nature : culture divides
 - develop holistic theoretical frames for recognition that “cultural” and the “natural/biophysical” components of landscape / process are based on complex, dynamic and interactive long-term relationships
- intersection of indigenous and ‘traditional’ knowledge systems, practices, memory, landscape values, social and political constructions of culture and nature, land rights and social justice, and our ethical responsibilities to other species

Heritage ecologies as go beyond heritage tourism

- Focus:
- Interplay tangible and intangible heritage
- their contributions to building sustainable and resilient societies
- and devising means of demonstrating and implementing these in ways that go beyond a narrow focus on ‘heritage tourism’.
- Ecology of heritage became Heritage ecologies



Vulnerability of heritage(-resources)

- vulnerability as probability of
 - losing significant cultural resources
 - loss to significance of cultural resources
- Due to variability or change
 - Climate
 - Location
 - Significance
 - Resources
 - Political situations, ...

Heritage and Tourism in the Time of Crisis:

Egypt as a Case Study for
developing of ecological
approach to heritage by
connecting identities

Introduction

- Culture at Risk – Scholar fights archaeological looting in Egypt (2014)



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<https://www.bbc.co.uk/news/world-middle-east-12442863>



Influence on Tourism



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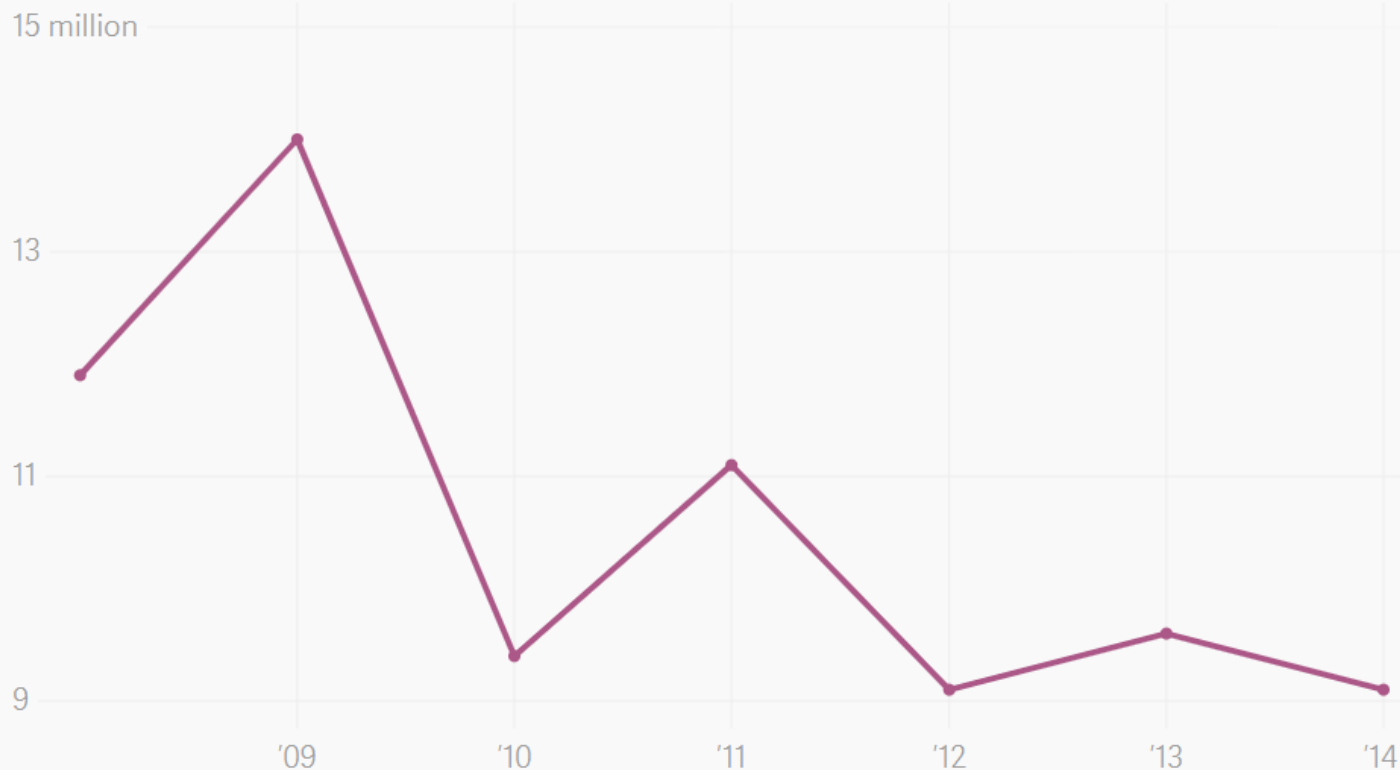
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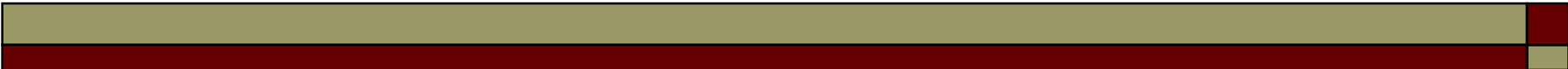


Egypt and Tourism

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Egypt and Tourism

- ❑ Tourism (one of the leading) sources of income
- ❑ crucial to Egypt's economy
- ❑ peak 2010
 - Tourism industry employed about 12% of workforce of Egypt
 - 14.7 million visitors
 - \$12.5 billion (> 11% of GDP, 14.4% of foreign currency revenues)

Egypt and Tourism

- 2011 revolution – Arab Spring
 - 20 museums closed 2011-2015
 - Limited resources
 - Decline in foreign visitors → even less resources
- Ministry of Antiquities was self-sufficient: 2010 = 1.3 billion Egyptian pounds (\$146.40 million)
 - 2015 income only 275 million pounds – 1/5
 - About 20 million pounds against 80 million salaries
- NOT ecological / sustainable

Establishing new markets – building identities

- Increase Egyptian tourism by reconnecting Egyptians with their pharaonic heritage



Establishing new markets

- ❑ Increase Egyptian tourism by reconnecting Egyptians with their pharaonic heritage
- ❑ Community archaeology and heritage projects (Amarna Visitor Centre)



Heritage preservation problem recognised

In this section

> [Apply for funding](#)

[Current opportunities](#)

> [Archived opportunities](#)

[Research Funding](#)

[International Funding](#)

[PhD Students \(in Skills section\)](#)

[Home](#) > [Funding](#) > [Apply for funding](#) > [Archived opportunities](#) > [Cultural Heritage and Development in Egypt](#)

Cultural Heritage and Development in Egypt

The Arts and Humanities Research Council (AHRC) of the United Kingdom and the Science & Technology Development Fund (STDF) of Egypt are pleased to announce a joint call for Research Grant proposals addressing the theme of 'Cultural Heritage and Development in Egypt'. Funding of up to £350K is available per project and awards will be expected to have a maximum duration of 36 months.

Egypt is host to some of the world's most important historical sites and monuments and a diverse range of histories, dialects and cultures. Yet these assets – so central to Egypt's identity, social cohesion and future growth – are currently under threat by a range of factors such as urbanisation, climate change, criminal activity and population growth.

The aim of this call is to allow researchers from the UK and Egypt to work collaboratively on research projects, which address key challenges related to Egypt's cultural heritage. Proposals are invited under three thematic areas:

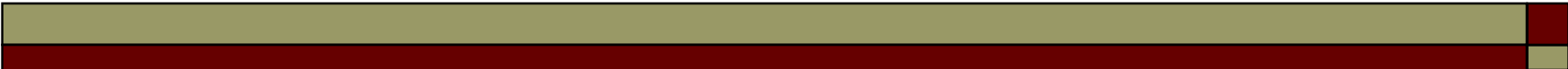
- Archaeological conservation: building a sustainable future for Egypt's cultural heritage
- Museums, libraries and archives: revenue generation, skills development and heritage preservation
- Intangible heritage

Guidance on the scope of the call, additional information on the thematic areas and the application process can be found below under '[Further Information](#)'.

The AHRC's involvement in this call is funded by the [Newton Fund](#) programme. The Newton Fund is an initiative intended to strengthen research and innovation partnerships between the UK and emerging knowledge economies.

Engagement projects

D		E	F
Preserving Egypt's Cultural Heritage			
Principal Investigator	Holding Organisation	Grant title	
Dr Eva Panagiotakopulu	University of Edinburgh	Past environments, future challenges: Fossil insects and the preservation of environmental evidence from Egyptian archaeological sites	
Professor Caroline Rooney	University of Kent	Egypt's Living Heritage: Community Engagement in Re-Creating the Past	
Dr James Moore	University of Leicester	Sounds from a Threatened Suburb: Developing a People's History of Heliopolis as a Route to a Sustainable Urban Future	
Dr Neveen Hamza	Newcastle University	Sustainable Green Markets, regenerating the urban historic core to sustain Socio-Cultural heritage and economic activities	
Dr Ilona Regulski	The British Museum	Sustainable solutions towards cultural heritage preservation in the Asyut region.	
Dr Magda Sibley	University of Sheffield	"Belle Epoque " Cairo Museums Itinerary (BECAMI)	
Dr Mohamed Gamal Abdelmonem	University of Wolverhampton	Virtual Reality of Medieval Culture: Collaborative Network for Cultural-Feed Virtual Heritage (CfVH) platforms of medieval Cairo	

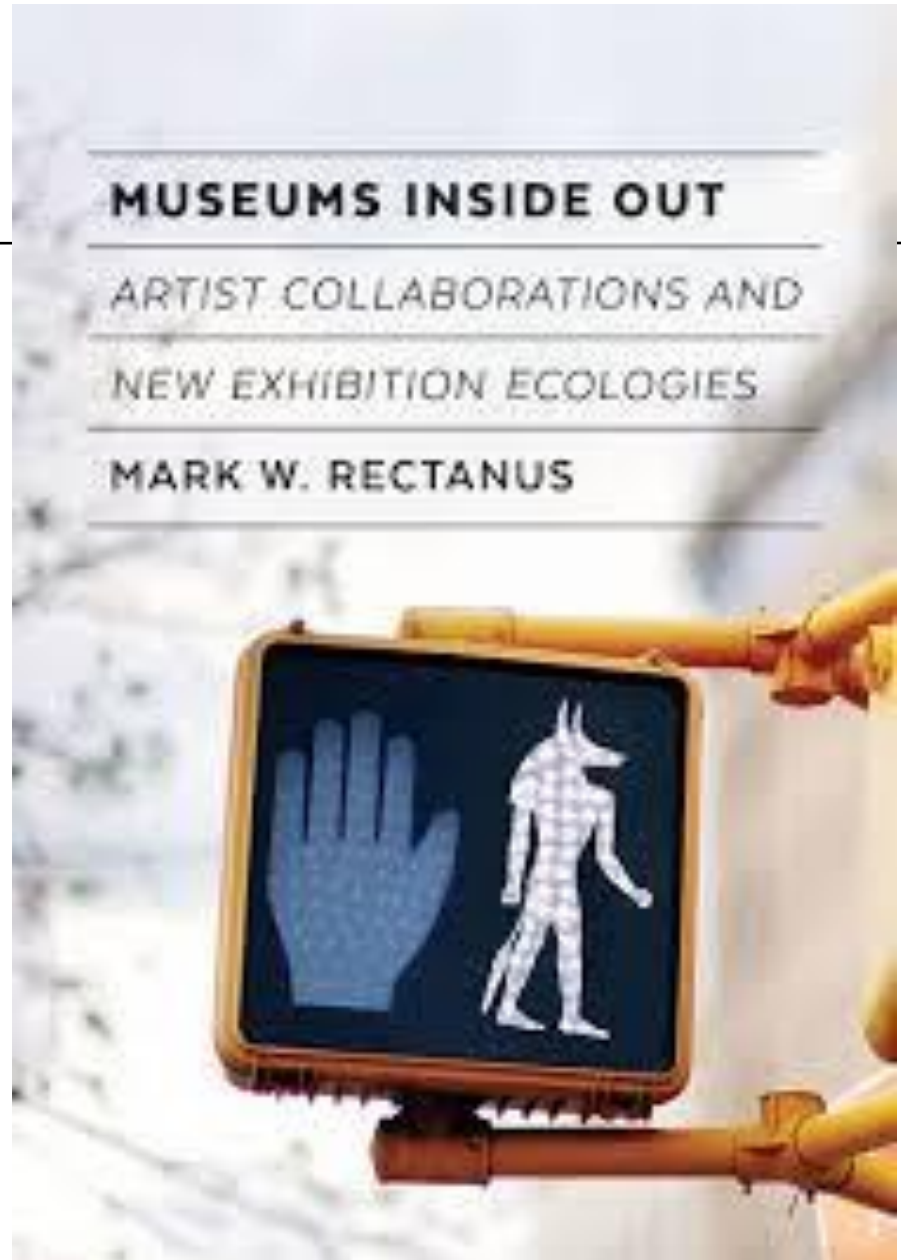


Establishing new markets

- ❑ Increase Egyptian tourism by reconnecting Egyptians with their pharaonic heritage
- ❑ Community archaeology and heritage projects
- ❑ Push on new excavation in order to revive tourism
- ❑ promote religious, medical and luxury trips
- ❑ develop new markets in India, China and Eastern Europe (especially Russia)
- ❑ Egypt's largest public lender (National Bank of Egypt – NBE) extended grace period for loans granted to customers in tourism industry to counteract slump in tourism numbers

Think further!

- ❑ Reapply the idea of ecologies and sustainability to other
- ❑ The Role of Museums in Heritage Ecologies: Cyfarthfa Castle as a Case Study
- ❑ Against forgetting



FORGETTING

- ❑ Ancient Egyptian objects in museums:
 - dealing with and curating of archaeological objects with absent provenances and missing archaeological evidence deposited in (small) museums
 - misplaced objects are in bigger danger of being forgotten



“cultural memory” – the concept of *traces*, *messages* and *memories*

(after Assmann: The Mind of Egypt: History and Meaning in the Time of Pharaohs)

- ❑ **traces:** archaeological evidence
- ❑ Only the “misplaced object” without any secured provenience and provenance
- ❑ **messages:** meaning of events, ideas or institutions for the contemporaries of the past culture
- ❑ Difficult to pin down due to lack of archaeological evidence
- ❑ **memories:** how is the past actually remembered
- ❑ Seems to be compromised, needs to be created anew

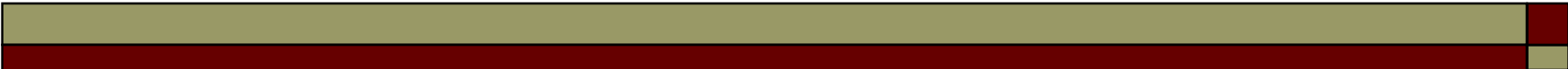


Playing around with things...

- ❑ To “unearth” things, we need to create concepts for *non-cared-for objects* in museums
 - Lost objects
 - Forgotten objects
 - Misplaced objects
 - Unloved objects
- ❑ With the *forgotten* against the *forgetting*

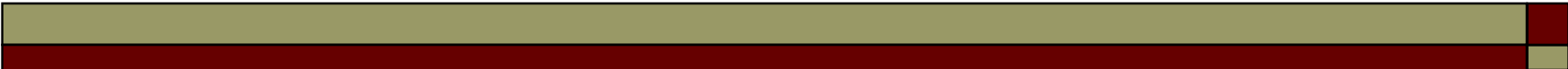
Storytelling as re-enactment





The process of FORGETTING

- ❑ not deliberate, more pragmatic
- ❑ helped objects to survive “against” traditional archaeological and Egyptological disciplinary approaches (focus on archaeological record)
- ❑ Timely approach due to
 - recent cultural interests: creation of local, Welsh, identity
 - new academic approaches: the material turn, New Materialism, social aspects of material culture
- ❑ beneficial towards collections which are less “bling,” but with objects easy to relate to from a daily life perspective



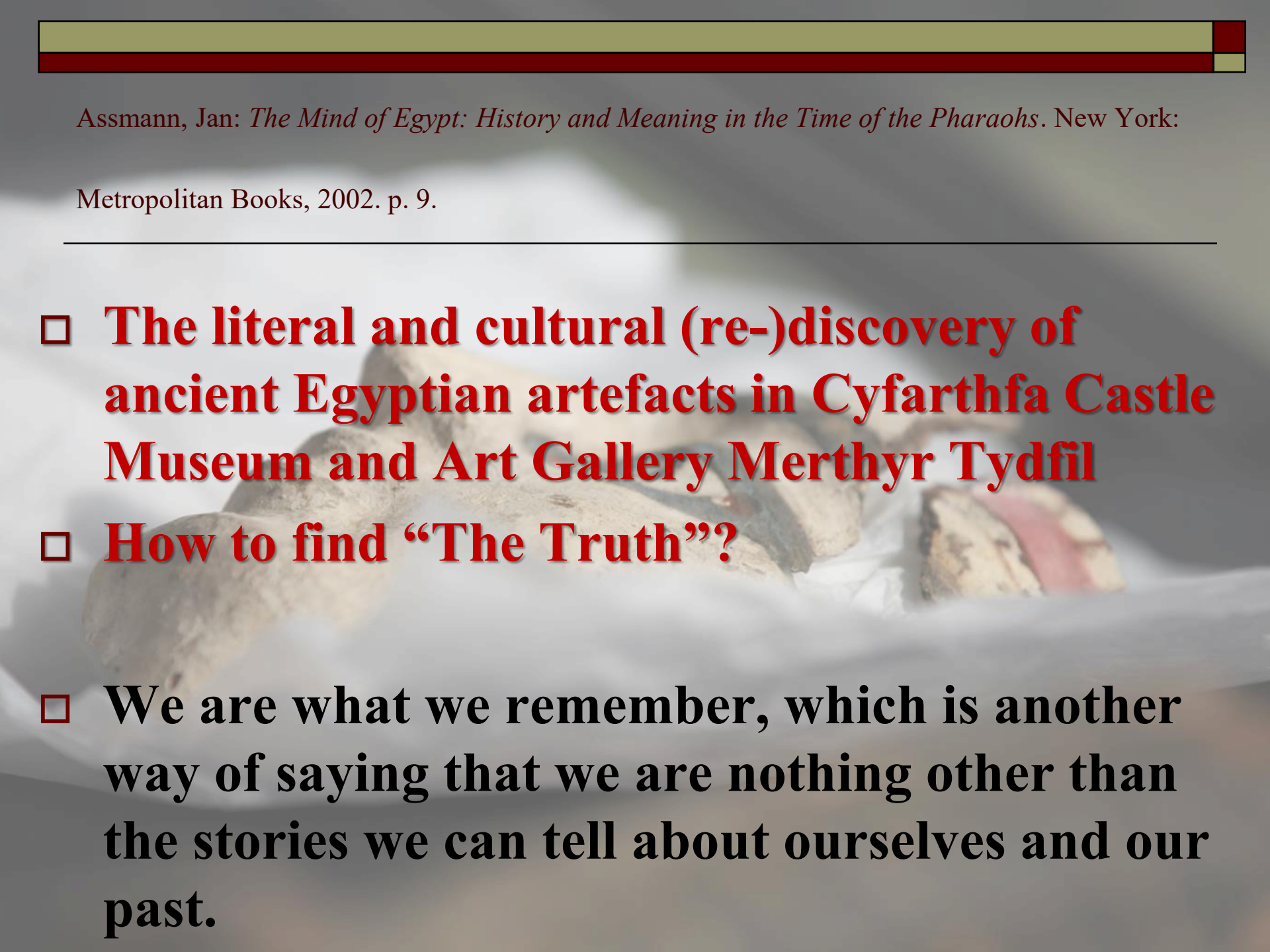
Forgetting as necessity to remember: the **object as magnet** in this process

- creating object biographies
 - from time of production in ancient Egypt (reconstruction)
 - over the moment of collection in the late 19th and early 20th century
 - to modern reception (modern narrative)
- enables usage of otherwise not cared for and not very representative objects as material culture for
 - Communal and educational needs of local Welsh audiences
 - Study collections for different programmes (transferable skills)
 - Local school children



Assmann, Jan: *The Mind of Egypt: History and Meaning in the Time of the Pharaohs*. New York:

Metropolitan Books, 2002. p. 9.

- 
- ❑ **The literal and cultural (re-)discovery of ancient Egyptian artefacts in Cyfarthfa Castle Museum and Art Gallery Merthyr Tydfil**
 - ❑ **How to find “The Truth”?**
 - ❑ **We are what we remember, which is another way of saying that we are nothing other than the stories we can tell about ourselves and our past.**

Cultural (re-)discovery of dormant or forgotten objects

- cooperative project between Cyfarthfa Castle Museum, Merthyr Tydfil, Wales and the University of Wales Trinity Saint David – Lampeter Campus



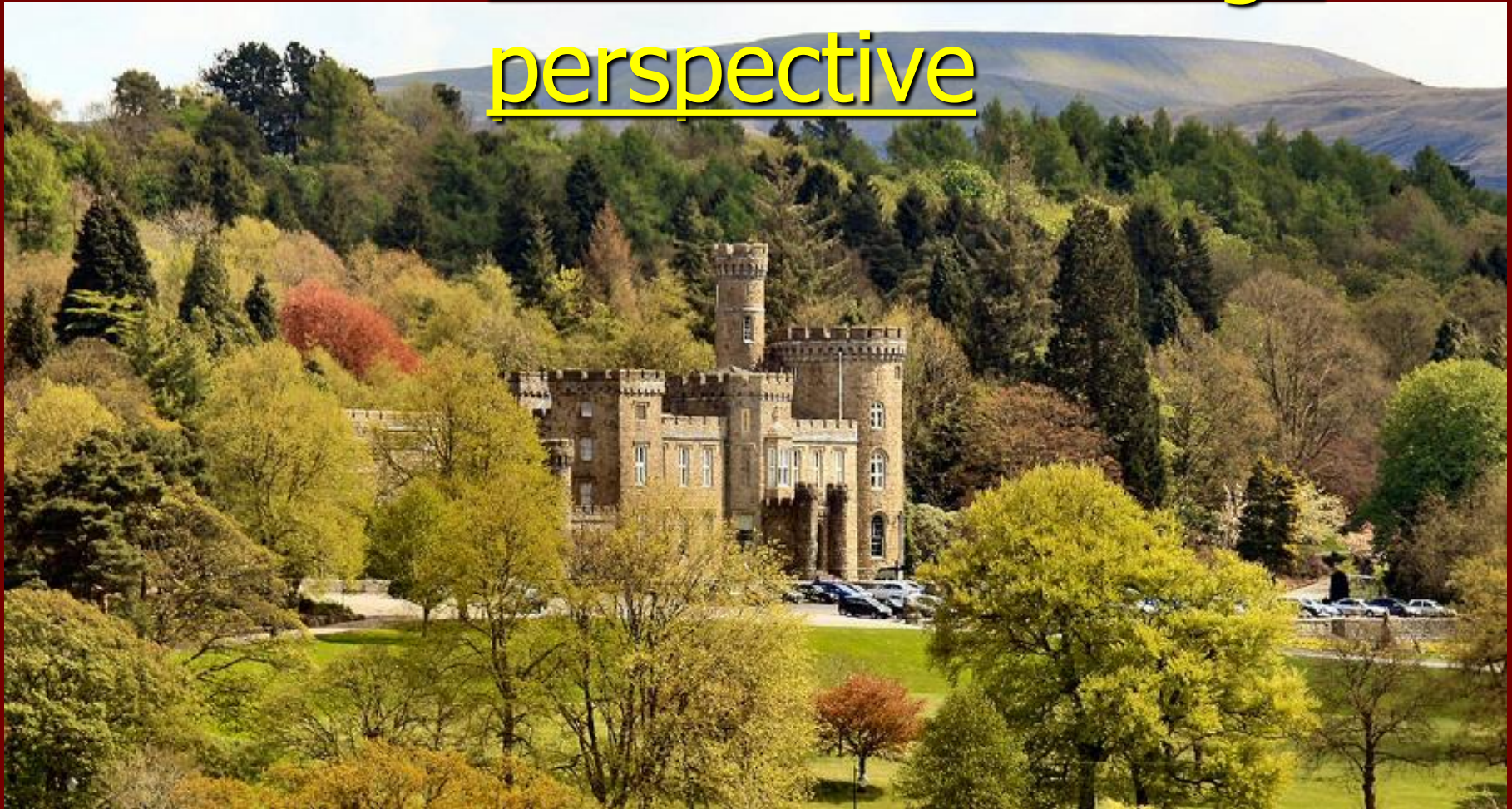
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UNIVERSITY OF WALES
Trinity Saint David



- Aim: bring these objects back to life by creating different simultaneous types of cultural representations via academic outputs, Egyptological exhibitions, story-telling, a *museum of lies*, and art exhibition (inspired by the objects)
- “unpacking the collection”, to trace the “networks of material and social agency” (Byrne *et al.* 2011)

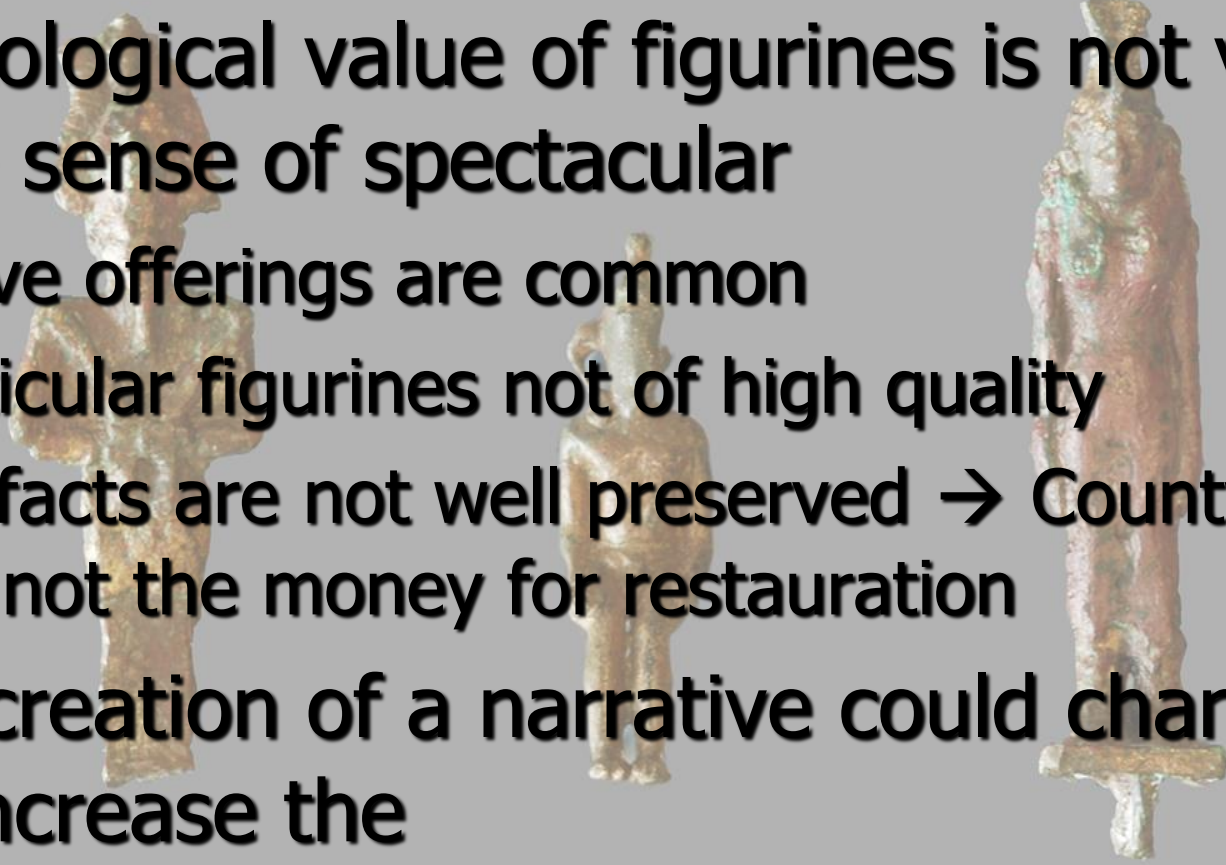
Cyfarthfa Castle Museums and Art Gallery Merthyr Tydfil

The Welsh heritage perspective



Final observation

- Egyptological value of figurines is not very high in the sense of spectacular
 - votive offerings are common
 - particular figurines not of high quality
 - artefacts are not well preserved → County Council has not the money for restauration
- Only creation of a narrative could change that and increase the
 - Increases attractiveness of object for visitors
 - Increased visitor numbers
 - Museum could receive more money



Taking it even further...

Playing round with things... (and “lies”?!)

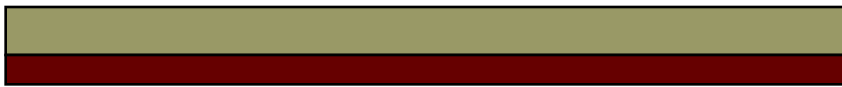
- ❑ Lost objects
- ❑ Forgotten objects
- ❑ Misplaced objects
- ❑ Unloved objects



- ❑ **Interventions – creating biographies**
- ❑ When exhibited, this plays with the museum between displaying curiosities and the truth

Storytelling as engagement and “new truth”

- Creating stories and narratives → to generate
 - *charismatic objects* (C. Wingfield 2010)
 - Curiosity to re-contextualises things – N. Thomas, *The Return of Curiosity: What Museums are good for in the 21st Century* (London, 2016)
- Good storytelling creates a bond between the storyteller and their audience by engaging
- IMPORTANT: be serious about the frivolous and frivolous about the serious
 - Use academic knowledge
 - Create a new setting
 - New narratives / biographies to **re-focus on the object**



- ❑ Creation of a *Museum of Lies*
- ❑ collecting fictional stories inspired by the items
- ❑ Appraisal of objects beyond scholarly description

Scarab - Rika Zinn

Tutankhamun was born millions of years ago. Tut the boy turned 10, his birthday present was the noki new who bein his fath a k of h the Seve



I mean when Genie entered the temple un saw the little from when it fell shed it in his pocket ther. Tutty is about to throw the Scarab men hell' Tut exclaimed. The genie from Aladdin appeared and Glashed of Tut's head with the Sword of Narnia. Bye bye to his head. The Genie Shrieked.

The Museum of Lies

Museum of Lies – the framework

- Challenges the museums' troubled relationship with truth, authenticity and “the real thing”

V. Golding, ‘Museums and Truth: The Elephant in the Room’, in A.B. Fromm, V. Golding, and P.B. Rekda, *Museums and Truth* (Newcastle upon Tyne, 2014), p. 3.
- Sees truth not as opposite to fiction, How does emotion and cognition fit into this?
- Acknowledges changes in terminology over time/cultures
- framework to set the boundaries needs to include
 - tangible object
 - as well as the intangible world of relations, context and narratives
- usually perceived as truth: often reduced to either object’s biography before the time of their acquisition, or their archaeological / Egyptological nature (provenance, function first life cycle, ...)

Lügenmuseum
of Richard
von Gigantikow
(aka Reinhard Zabka)



The creation of convincing truth(s) with innocent objects

The novel as museum: Orhan Pamuk's Museum of Innocence



A manifesto for the object? (Following O. Pamuk's *Manifesto for Museums*)

WE HAD

Epics
Representations
Monuments
Histories
Nations, Groups,
Teams
Large and expensive

WE NEED

Novels
Expression
Homes
Stories
Persons,
Individuals

OBJECTS NEED

Stories
Attention
Awareness for
materiality
Identity (receiving
and giving)
Any scale





- Julie Davis
- "Into the Light"
- Triptych:
oil/acrylic on
wooden panels





It's been a long distressing Sunday, full of working and never-ending details. The dog has been hysterically hyped since sunrise this morning. At about 6:20 Bobster, the dog, was driving me insane and I thought he needed an adventurous walk. He was trailing me along the tall straight grass by pulling me through to the other side. He was drastic to adventure the woods! We had not been for an exercise all day, so here we go.

Bobster tiptoed across the bridal path and started nosing in a hill of red leaves. He dug and stared when he saw a wooden detailed bird. I plunged down and tried working out what the little creature was. I went and picked it up before it flew off and was unseen.

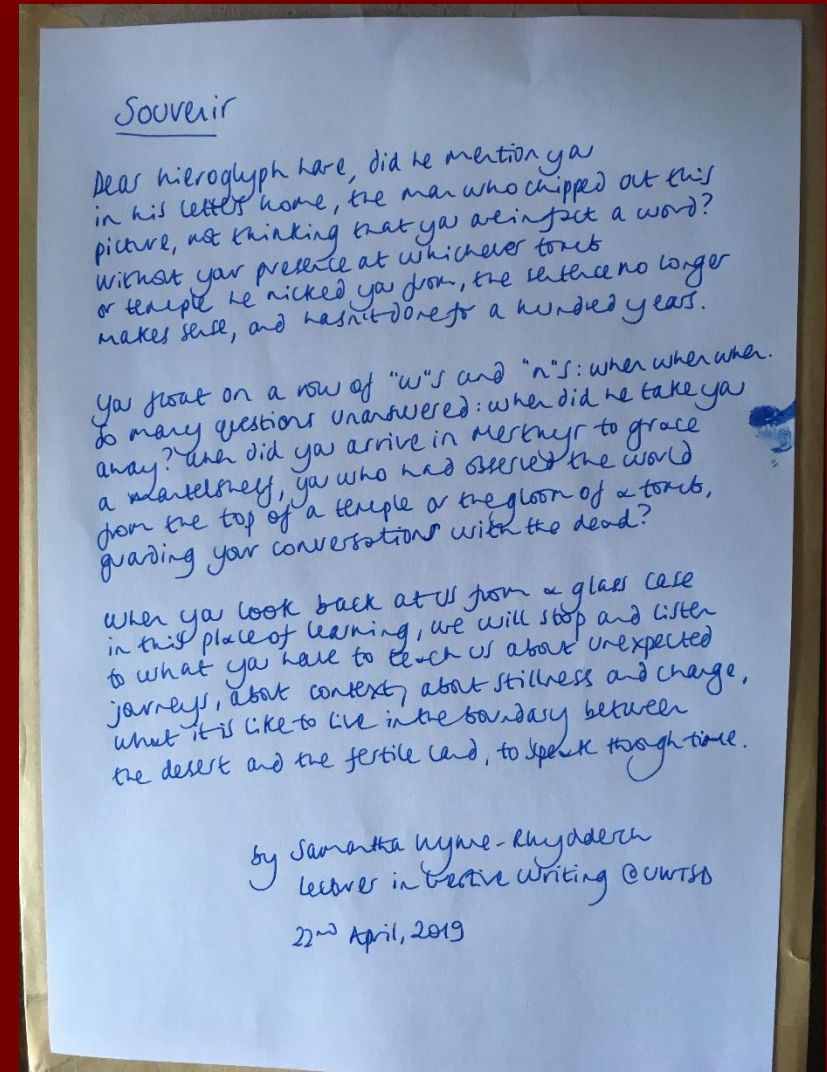
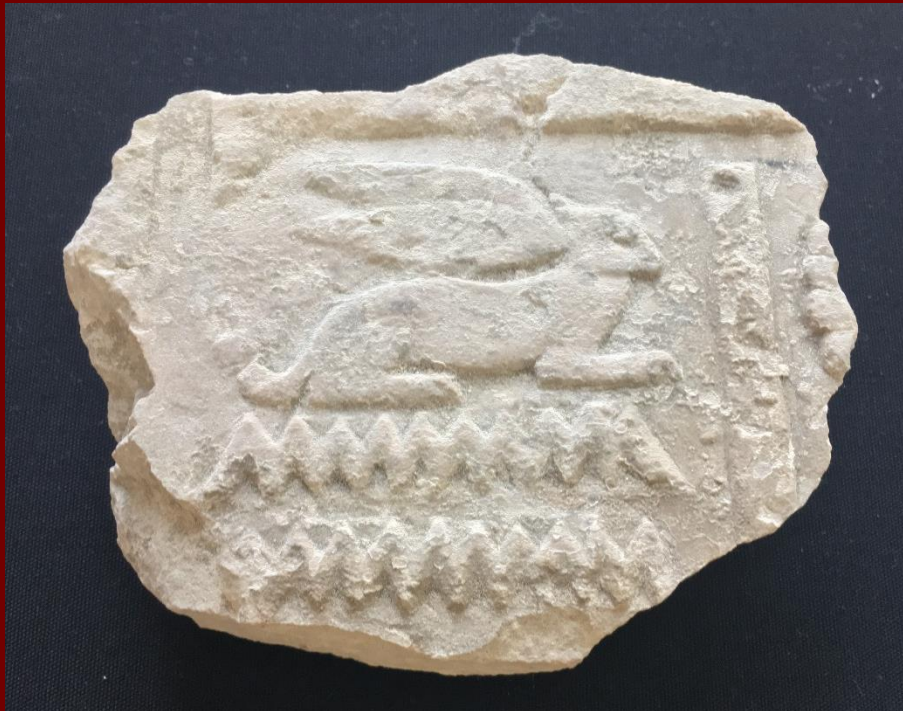
A little wooden bird which turned into being colourful and alive.





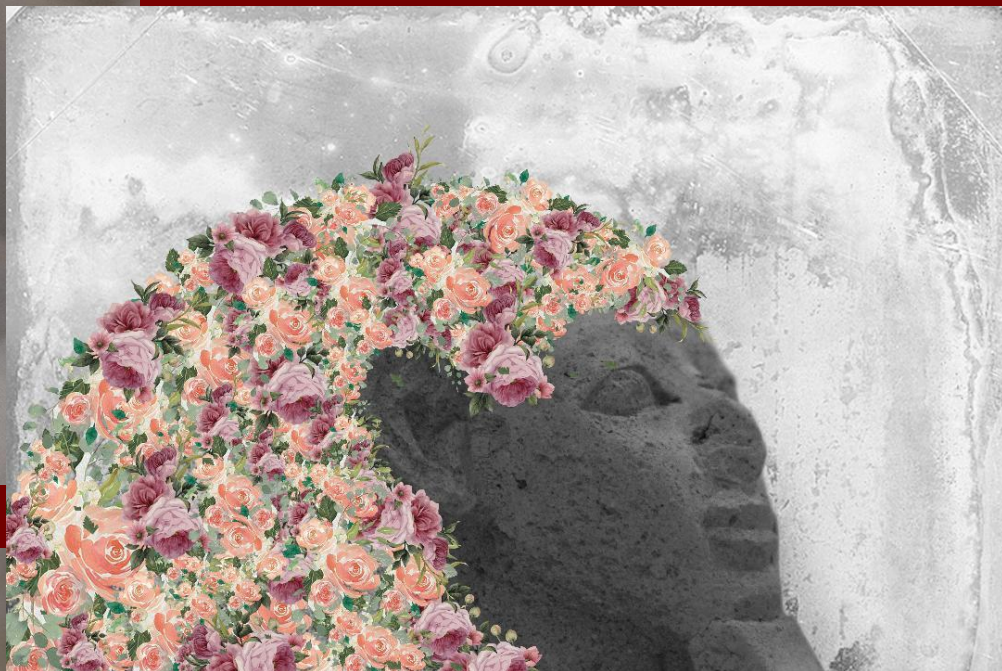
All (part-)truths
create the
understanding of the
object

Inscribed Wall Relief (CCM 186.996) – “Souvenir”



Lid of Canopic Jar (CCM 1706.004)

Photographic Collage – Madeleine Smith





Ushebti (CCM 1694.004)
Graphic Design – Gethin
Bevan; Collage “Where
am I – The Inbetween” –
Friederike Zinn)

