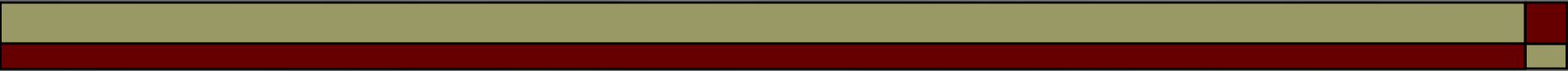


Defining heritage: cultural, tangible, intangible

What is heritage?

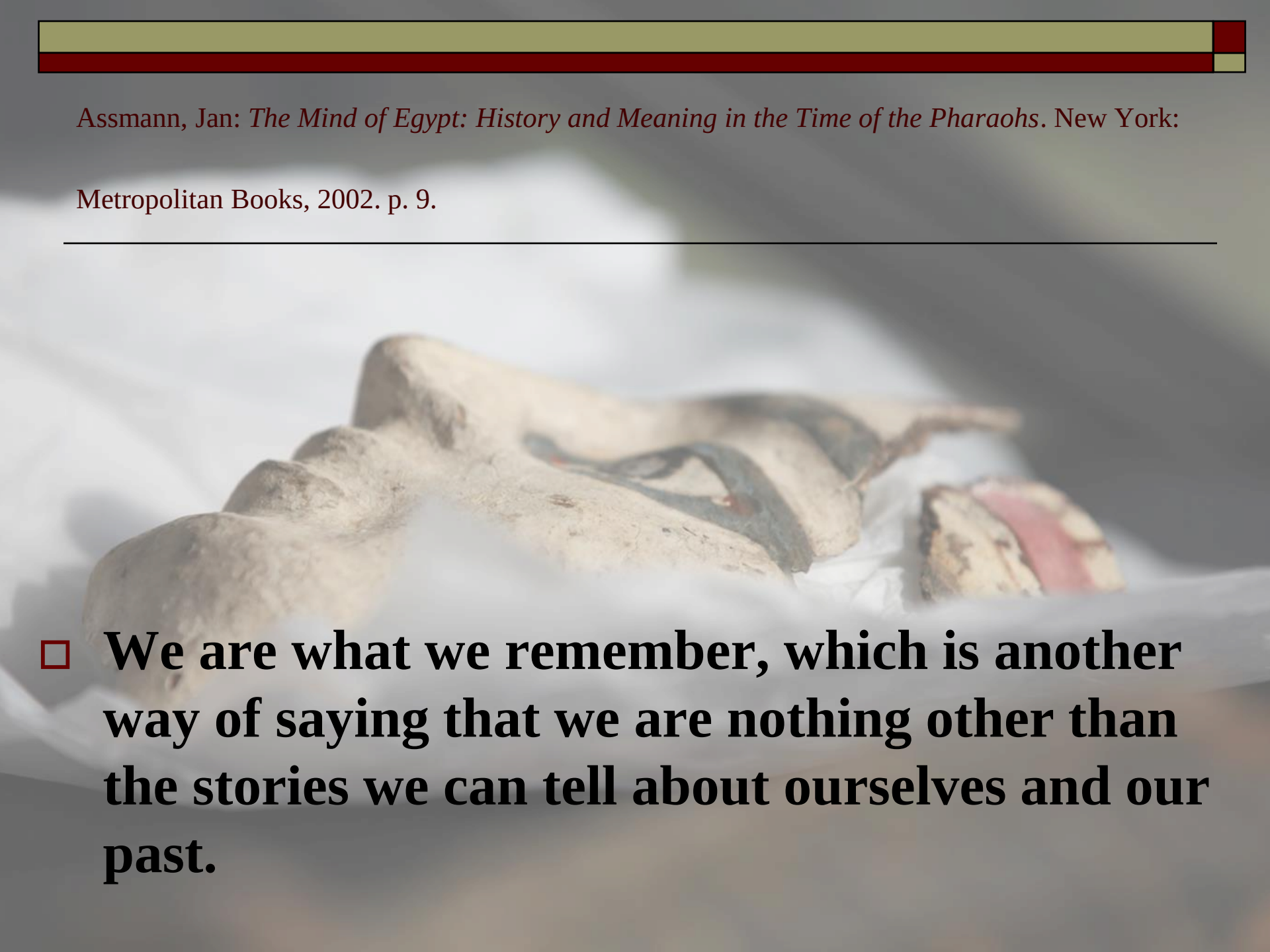
**HPHE7002 Unravelling Heritage
Session 1**

**Dr Katharina Zinn
(Associated Professor in Egyptian Archaeology and
Heritage)
University of Wales Trinity Saint David**

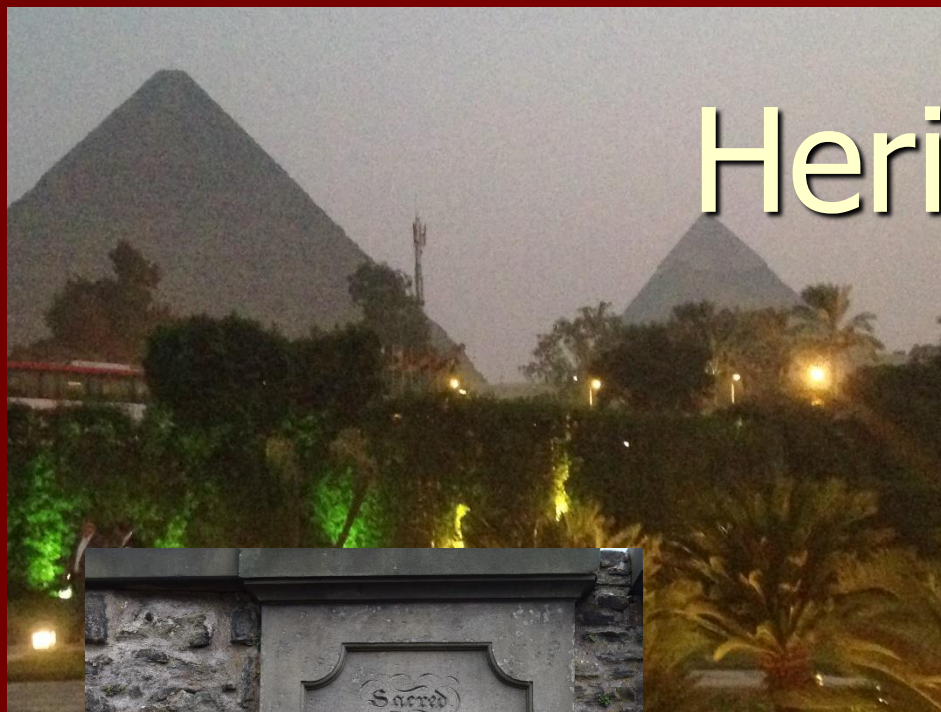


Assmann, Jan: *The Mind of Egypt: History and Meaning in the Time of the Pharaohs*. New York:

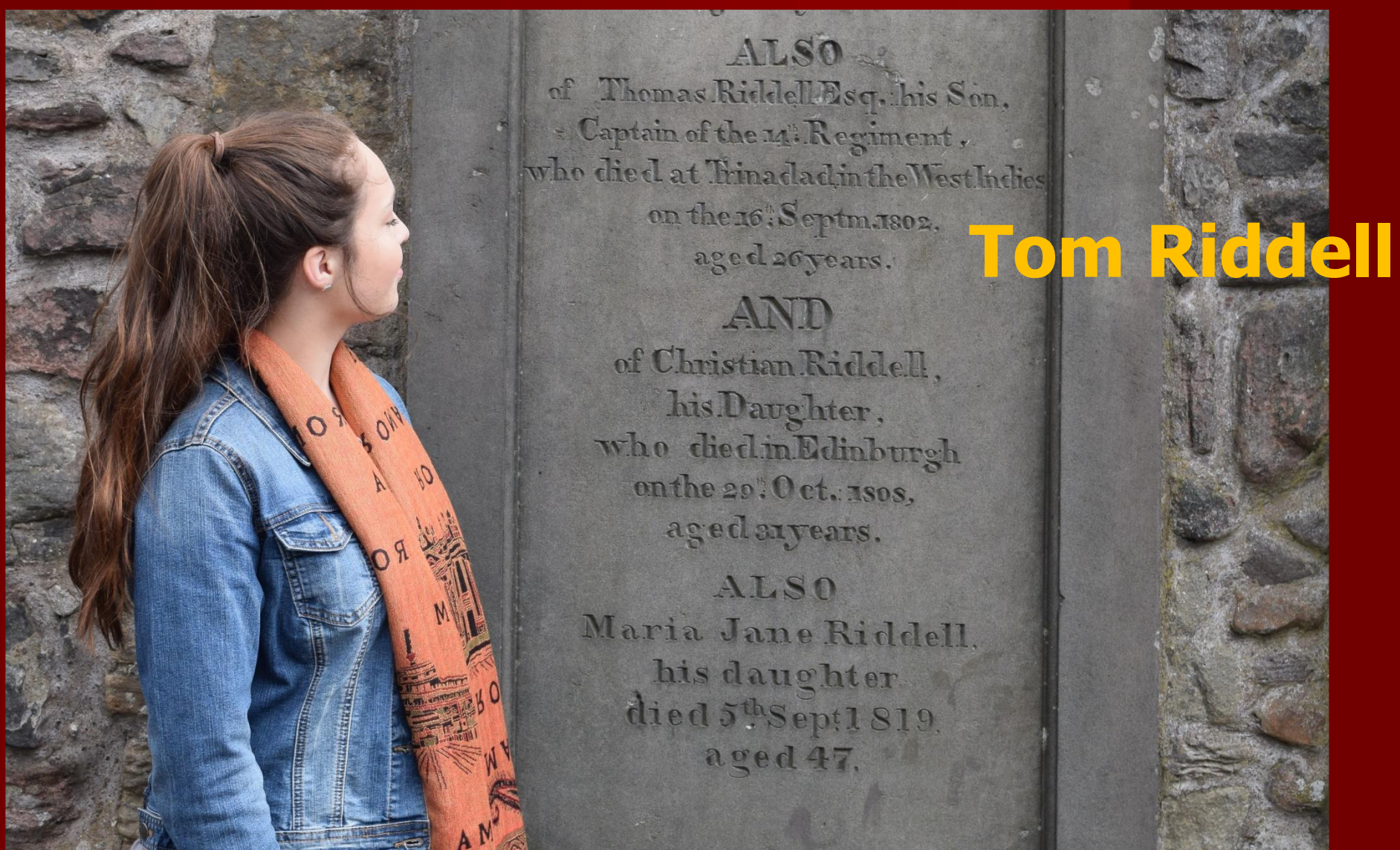
Metropolitan Books, 2002. p. 9.

- 
- ❑ **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.**

Heritage

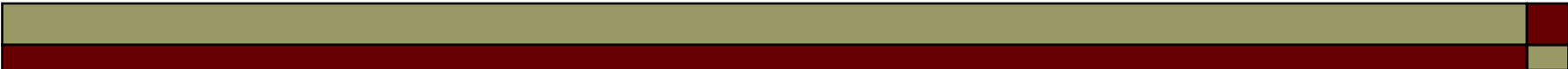


Greyfriars Kirkyard, Edinburgh



What is heritage?





What is heritage for you?



Oxford Advanced American Dictionary

Definition of heritage noun from the Oxford Advanced American Dictionary

heritage *noun*

/ˈherətɪdʒ/ 

[usually singular]

the history, traditions, and qualities that a country or society has had for many years and that are considered an important part of its character

- *Spain's rich cultural heritage*
- *The building is part of our national heritage.*

 See [HERITAGE](#) in the Oxford Advanced Learner's Dictionary

Check pronunciation: [heritage](#)

Oxford Advanced Learner's Dictionary, British Edition

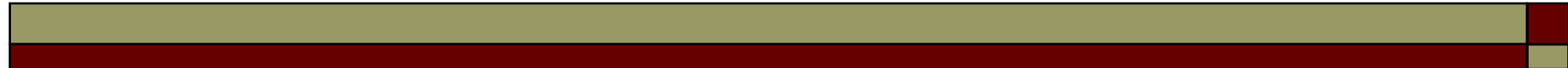
+ Oxford Collocations Dictionary

2 ★

(in compounds)

used to describe a traditional product, brand, type of animal or plant variety, especially one that is old-fashioned, rare and of high quality

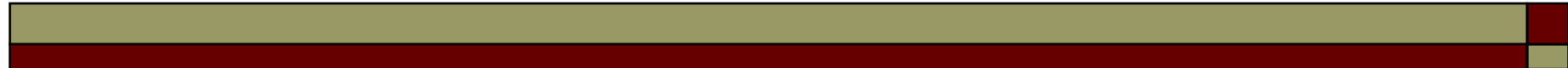
- *Cotswold sheep are considered a heritage breed in Canada.*
- *Heritage carrots are not always orange in colour.*
- *They work with some of Britain's oldest heritage brands, including Jaguar, Harrods and the BBC.*



UNESCO list of cultural heritage

Compiled 2002 (United Nations year for cultural heritage)

-
- ❑ cultural heritage sites (including archaeological sites, ruins, historic buildings)
 - ❑ historic cities (urban landscapes, their parts, ruined cities)
 - ❑ cultural (including parks, gardens) and modified landscapes (pastoral lands, farms)
 - ❑ natural sacred sites (held important but without evidence of human modification: sacred mountains)
 - ❑ underwater cultural heritage
 - ❑ museums (including cultural museums, art galleries, house museums)
 - ❑ movable cultural heritage (objects outside of archaeological context)
 - ❑ handicrafts
 - ❑ documentary and digital heritage (archives, objects in libraries, digital archives)
 - ❑ cinematographic heritage (movies and the ideas they convey)



UNESCO list of cultural heritage

Compiled 2002 (United Nations year for cultural heritage)

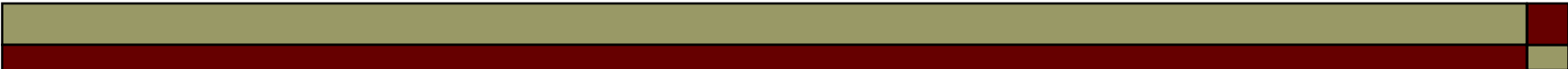
- ❑ oral traditions (stories, histories, traditions that are not written but
- ❑ passed from generation to generation)
- ❑ languages
- ❑ festive events (festivals and carnivals and the traditions they embody)
- ❑ rites and beliefs (rituals, traditions and religious beliefs)
- ❑ music and song
- ❑ the performing arts (theatre, drama, dance and music)
- ❑ traditional medicine
- ❑ literature
- ❑ culinary traditions
- ❑ traditional sports and games



Cultural Heritage

Tangible

Intangible



Cultural Heritage

Tangible

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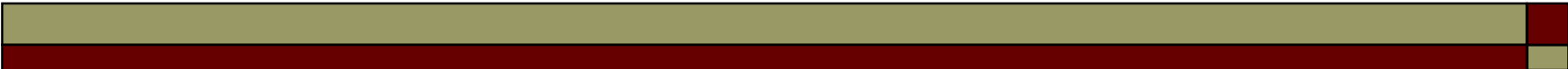
Cultural Heritage: IS THAT CORRECT??????

Tangible

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????????????????????????????????????

- ❑ Is there non-cultural heritage?
- ❑ NATURAL HERITAGE?
- ❑ Who decides on definitions and their applicability?
- ❑ What are the consequences?
(preservation, conservation, attention)

What do we invoke: Tangible or intangible heritage?

The project: Bringing objects to life

- <https://www.youtube.com/watch?v=Ix6168O8TjE>



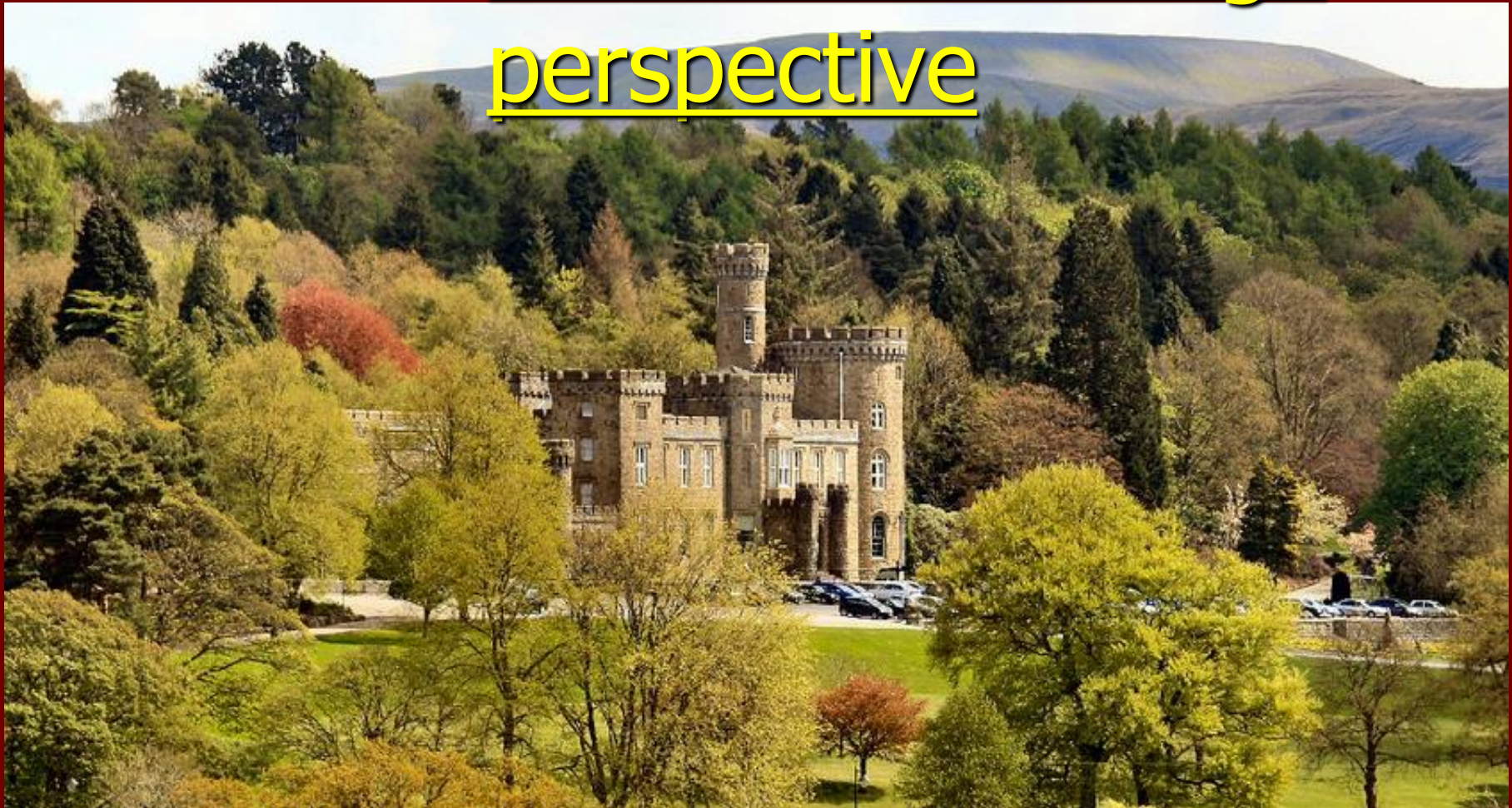
Bringing objects to life

[www.youtube.com](https://www.youtube.com/watch?v=Ix6168O8TjE)

Bringing objects to life – the collaborative project between UWTSD, Faculty of Humanities and Performing Arts and Cyfarthfa Castle Museum and Art Gallery, Merthyr ...

Cyfarthfa Castle Museums and Art Gallery Merthyr Tydfil

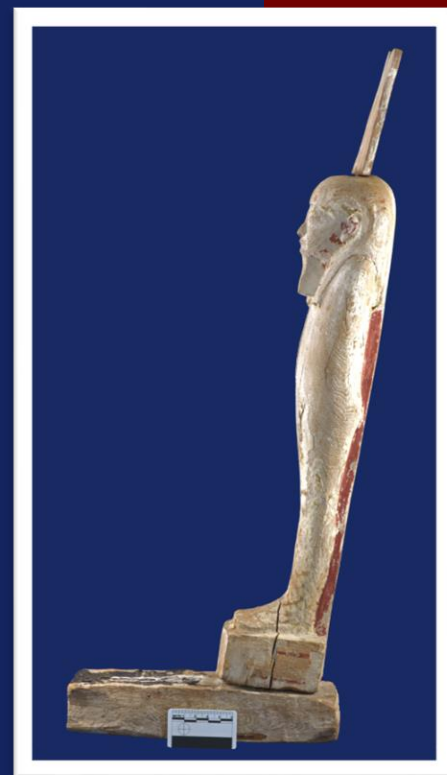
The Welsh heritage perspective





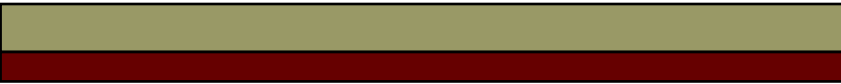
Secondary archaeology





Storytelling as **engagement** and “**new truth**”

- Creating stories and narratives → to generate
 - *charismatic objects* (C. Wingfield 2010)
 - culture-bearing objects
 - enchanted objects
- 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 being his fath a k of h the Seve



I then each 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 Tutan's head with the Sword of Narnia. Bye bye to his head. The Genie Shrieked.

The Museum
of Lies

Within discourse discussion of “Museums are not neutral”

- ❑ *Museum of Lies* takes part in this discourse
 - questioning what is exhibited and how it is shown
 - problematising who should or could make this decision
 - Asking what is the impact of connecting audiences and objects via alternative methods as part of this process



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, ...)



Conceptualisation of changing definitions

- ❑ Recognition of a change in emphasis of the role of ‘heritage elements’
- ❑ Heritage is concerned with contemporary society rather than the past
- ❑ Selective process [Timothy, D & Boyd, S *Heritage Tourism* (London: Pearson, 2003) p.33]

“...what is desirable to keep are selections of the past. This may be deliberate or intentional, but society filters heritage through a value system that undoubtedly changes over time and space, and across society.” Social construction of significance

- ❑ Authenticity question – Walter Benjamin/Jean Baudrillard Jennings, M [ed] et al *Selected Writings [of Walter Benjamin] Vol.IV* (Cambridge, MA: Harvard University Press, 1996-2003, 4 Vols) p.254]

“a testimony or witness to history (geschichtliche Zeugenschaft)”

- ❑ The past in the present – what is preserved, what is authentic? (authenticity as man made construct?)
- ❑ overview of academic debates see:

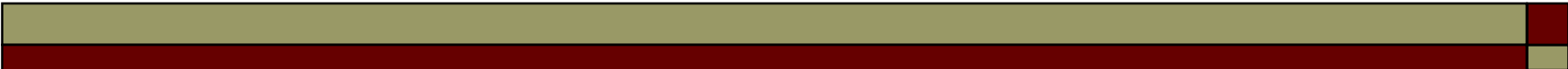
Lumley, R “The debate on heritage reviewed” in Corsane, G (ed) ‘Heritage, Museums & Galleries – An Introductory Reader’ (London: Routledge, 2005) pp.15-25

1979 Ancient Monuments & Archaeological Areas Act

ANCIENT MONUMENTS & ARCHAEOLOGICAL AREAS ACT 1979

An Act to consolidate and amend the law relating to ancient monuments; to make provision for the investigation, preservation and recording of matters of archaeological or historical interest and (in connection therewith) for the regulation of operations or activities affecting such matters; to provide for the recovery of grants under section 10 of the Town and Country Planning (Amendment) Act 1972 or under section 4 of the Historic Buildings and Ancient Monuments Act 1953 in certain circumstances; and to provide for grants by the Secretary of State to the Architectural Heritage Fund.

[4th April 1979]



The Provisions of the Act

1. For the Protection and Preservation of Ancient Monuments
2. 3 Groups
 - Statutory protection of monuments against damaging activity
 - The encouragement of landowners to protect, conserve and (if appropriate) present monuments
 - Investigation, recording and assessment of sites of archaeological importance

Scheduled Ancient Monuments

1983 National Heritage Act

c. 47

ELIZABETH II



National Heritage Act 1983

1983 CHAPTER 47

An Act to establish Boards of Trustees of the Victoria and Albert Museum, the Science Museum, the Armouries and the Royal Botanic Gardens, Kew, to transfer property to them and confer functions on them, to make provision in relation to government grants to, and employment by, armed forces museums, to establish a Historic Buildings and Monuments Commission for England, to confer functions on the Commission, to dissolve the Historic Buildings Council for England and the Ancient Monuments Board for England, to amend certain enactments relating to the heritage and for connected purposes.

[13th May 1983]

Historic Building & Monuments Commissions for England & Wales

English Heritage & CADW established

□ English Heritage

- Secure preservation of AMs & HBs in England
- Promote conservation areas in England
- Promote public enjoyment & knowledge of the above

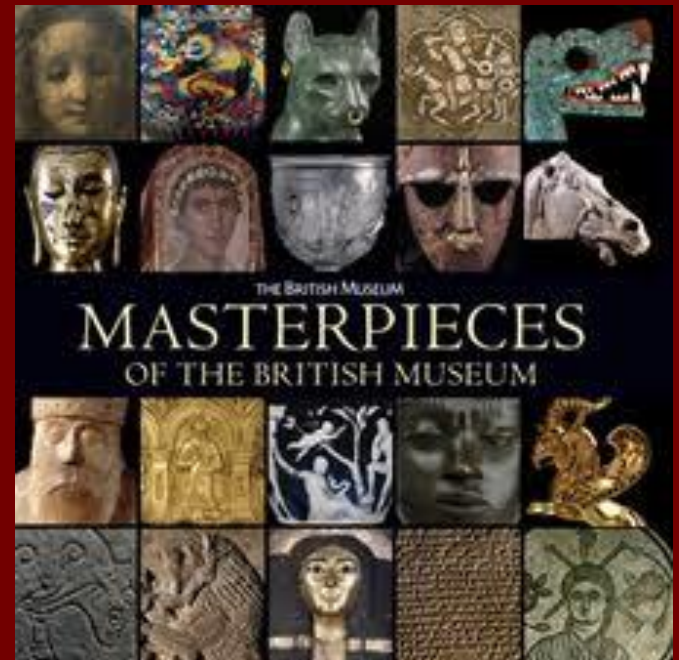
□ CADW

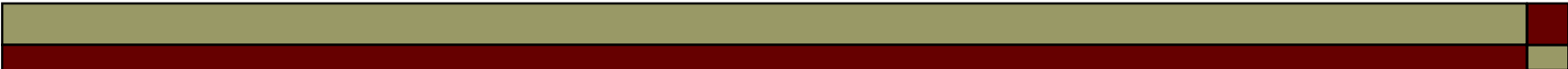
- Ensure preservation & conservation of built heritage
- Maintain & present monuments in their care
- Earn income

□ Notions of heritage

- Heritage akin to the nation's identity (idealised view, not parallel to reality)
- Heritage as something to be economically exploited
- Heritage becomes related to questions of visitor expectation
- Physical remains of the past adapted to meet those needs

□ Problem of high culture, political notion





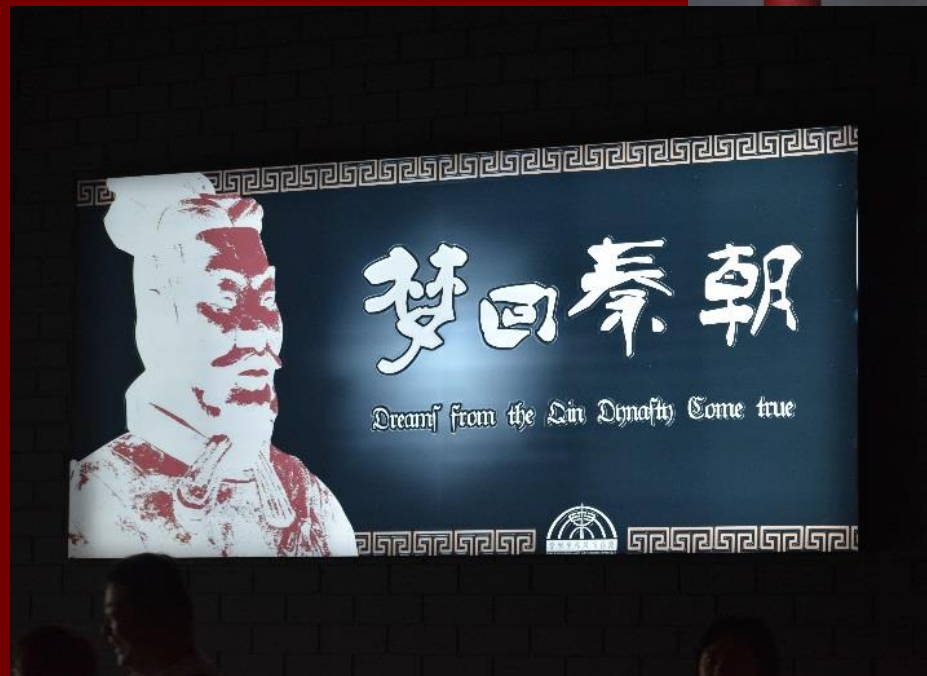
Why defining / using heritage?

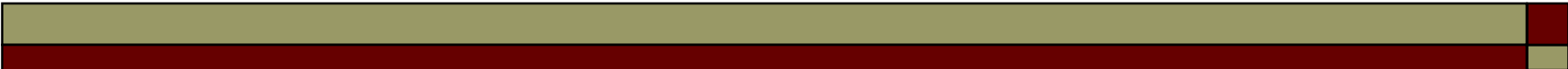
□ Forces behind Collection & Conservation

1. Education [practical]
2. Maintenance of the Raw Materials of Study [practical]
3. The Enrichment of Life's Quality [emotional]
4. Nostalgia [emotional]
5. Nationalism [political]

□ All interpretation of the past

Objects from the Past? The Value of Interpretation

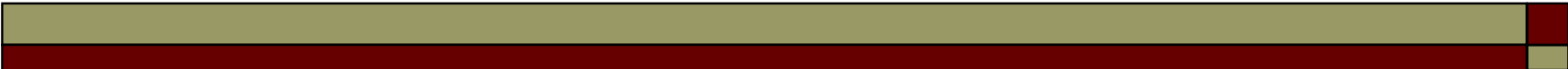




THOSE WHO INTERPRET

“If the sacred-making process of selection expresses the subjective or psychological needs of the collector, we have to ask how is it that certain objects attract the selection process and others do not, and this brings us to the question of perceived value and how value is created.”

[Pearce, S *On Collecting*
(London:Routledge,1999) p.25]



What We Interpret

- Heritage – 2 meanings
 - (i) Associated with tourism & history
 - (ii) Set of shared values & collective memories

Collections — repaired, restored, maintained, displayed, reminisced about

Conserve — sentiment, nostalgia, reinforce memory, fear of loss, selfishness, pride

Emotions — power

ALL IMPORTANT FOR **INTERPRETATION**

Heritage – the past dumbed down? – visitor expectations

“I’ve got an Etruscan spear and I know how to use it!”



Heritage – the past dumbed down? – visitor expectations and academic interpretations

- ❑ popular consumption of history ??? = dumbing down???
- ❑ academic historians regret the so-called ‘dumbing down’ of public history
- ❑ almost revolutionary way communication technology (especially internet) opened access to history → diminishing the role of the academic as a cultural ‘gatekeeper’ – academics side-lined????
- ❑ NO – also indifference / hostility of academics to increasingly diverse public consumption of history → needs re-engagement
- ❑ **HERITAGE**