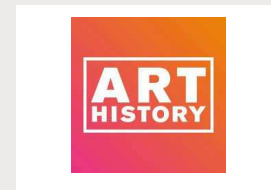


The public and private paths to heritage education in the UK and USA

Paola Di Giuseppantonio Di Franco
University of Essex



1

The screenshot shows the University of Essex website with a dark background. On the left, there is a portrait of Dr Paola Di Giuseppantonio Di Franco, Course Director, with her name and titles: Digital Heritage and Museums, Disaster Heritage. The main content area lists three courses: 'POSTGRADUATE COURSE MA Heritage and Museum Studies', 'UNDERGRADUATE COURSE BA Art History, Heritage and Museum Studies', and 'BA Curating, Heritage and Human Rights'. A 'NOW IN CLEARING' badge is visible at the bottom. On the right side, there are two images of students in a museum gallery, one above the other, with a red border around the top one and a blue 'in' icon to its right.

2

Heritage and Heritage Studies

What is Heritage?

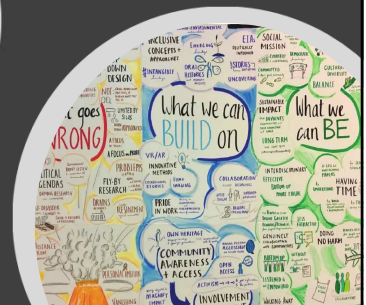
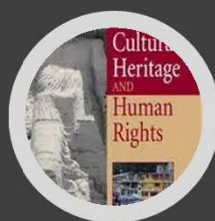
- (2) Are Heritage Studies now accepted generally as a new discipline?
- (3) What does a future heritage professional look like and what is the basic skill set that they need?
- (4) How is Heritage currently being taught?
- (5) Is there a need for a dedicated teaching programme/curriculum/course for this relatively new discipline?
- (6) What should or could this programme look like?

Questions based on Willems et al. 2018



What is Heritage?

Thought and theory have developed and expanded **from** a focus largely on **material culture** (tangible heritage) to **inclusion** and consideration of the **immaterial** and their relationship to people, landscape and environment (intangible heritage; heritage values).



What is heritage?

Any course in Heritage Management must invite students to reflect on the following **questions**:

Who owns 'The Past' and who is entitled to speak for past generations?

What is worth saving?

What can we, or should we, forget?

What memories can we enjoy, regret, or learn from?

Heritage is not simply something handed down from the past.

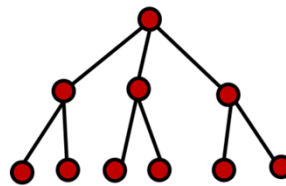
It is a **process** that must be actively constructed and maintained in the present if it is to have any sustainable future.

5

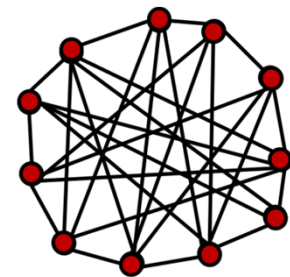
What is heritage?

A transactional and transnational way of dealing with heritage, replace the predominant 'Western Heritage Discourse'.

Heritage is transactional, transnational and transformational

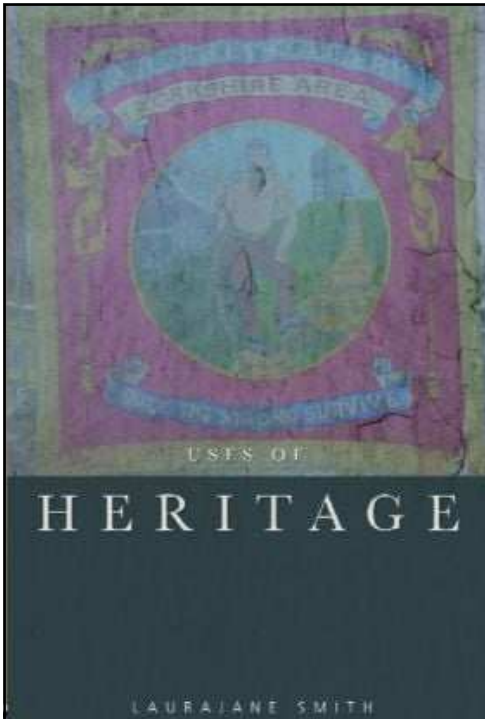


"Top-down"



"Bottom-up"

6



What is Heritage?

Archaeological resources are the material remains of the past and that **heritage is what we make of the past** by ascribing certain values to it.

The dominance of archaeology and its methods and ethics in HM, nationally-based tradition and understandings, top-down approaches, and emphasis on tangible heritage is manifest in what Smith (2006) has labelled the **Authorised Heritage Discourse (AHD)**.

7

Why Heritage Education?

Without education in heritage there will be a low awareness of the need to manage cultural heritage

8



British archaeology is a **major driver** for heritage tourism which contributes approximately

£20 billion

to the UK's GDP annually

Source: Report on The impact of heritage tourism for the UK economy, Oxford Economics, 2016
Image: DigVentures



Grahame Appleby FSA #Dig4 @stratimetrics

Place-making, well-being, history, enjoyment, discovery. That's a lot of cream teas and exits via the gift shop.

@ForArchaeology

#archaeology #wellbeing #placemaking #heritage #savearchaeology #Dig4arch

8:18 AM · Jun 8, 2021 · Twitter Web App

1 Retweet 4 Likes

Tweet your reply Reply

9

Place branding is about communicating and managing the identity and perception of a place



Economic benefits from the UK's GREAT national branding campaign

£1 investment = £23 return



Value of the UNESCO brand to the UK

£85m 2014/15



Local organisations in England are actively engaged in place branding





Source: The GREAT campaign

Evidence from Business Improvement Districts (BIDs)

78% agree

BIDs see place branding as a part of their responsibilities

“ Today's consumer is very market savvy and if a brand is constructed from scratch they are suspicious; using heritage brings credibility and authenticity to the offer... Newcastle NE1 Business Improvement District Company, 2016 ”

Is heritage important to...

...your image and identity? **89%** agree

...achieving your objectives? **51%** agree

‘Over the long term, places with strong, distinctive identities are more likely to prosper than places without them’.

Robert Solow, Economist and Nobel laureate, in Economics of Uniqueness 2012

<https://historicengland.org.uk/content/heritage-counts/pub/2016/heritage-and-place-branding-pdf/>

10

The screenshot shows the ALGEO website on the left and a Twitter post on the right. The website header includes the Association of Local Government Archaeological Officers logo and a search bar. The main navigation menu has links for HOME, ALGEO.UK, NATIONAL ASSOCIATIONS, SUBJECT COMMITTEES, ARCHAEOLOGY IN LOCAL GOVERNMENT, and CONTACT. The page content is titled 'Archaeology in Development Management' and features a map of the UK, a 'Find an ALGEO Officer' section, and a 'Member login' form. The Twitter post is from @ForArchaeology, dated Jun 1, 2021, and contains the following text: '- <0.01 % planning applications rejected for reasons including archaeology', '- Overall cost of archaeology just 0.13 % construction spending', '- Professional arch intervention at early stage PREVENTS delays, saving <£1.3 billion', and '- Archaeology can ADD value bit.ly/3p7slQC'. The tweet has 183 Retweets, 15 Quote Tweets, and 421 Likes.


11

The central part of the slide is a blue rectangular box with white text. The text reads: 'There is an increase in the number of students undertaking courses in heritage studies and a decrease in students that are doing traditional archaeology across Europe. This is certainly reflected in the proliferation of such programmes in global academia. <https://www.criticalheritagestudies.org/post-graduate-courses>'

Below the text box is a collage of images and tweets. On the left, there is a photograph of a protest with a sign that says 'NOT YOUR PROPERTY' and a yellow banner that reads 'We still need your HELP! Let's get to 50,000 signatures!'. To the right of the banner is a tweet from @ArchaeologyChet that says 'Heritage & Archaeology staff have indeed received notification this pm that our "at risk" status has been revoked (with as little rationale as it was instituted). We fight on in support of colleagues at risk: SOLIDARITY! THANK YOU to all who have supported us! @ChesterUcu'. Further right is a tweet from @UCU_Chester that says 'IT'S WORKING! Colleagues in history and archaeology have just been informed they are no longer at risk of redundancy. This is down to UCU plus an incredible and well supported campaign by @ArchaeologyChet and @VoicesChester. Let's keep fighting, we CAN save every job! twitter.com/ChesterUcu/ta...'. On the far right, there is a tweet from @The_Sherid_Nerd that says 'I'd like to build a road but there's these big stones in the way, who knows where they've come from. Ah no problem just knock them down!' with a photograph of Stonehenge.

12

Crisis in Archaeology Education



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The Guardian
For 200 years




News Opinion Sport Culture Lifestyle More

Education Schools Teachers Universities Students

Archaeology

Archaeology A-level is now ancient history

Letters
Mon 17 Oct 2016 19:10 BST

13

Heritage Studies



CULTURAL HERITAGE ACADEMIC
INTERDISCIPLINARY NETWORK



Archaeology and Heritage
Management



What Is Heritage
Tourism?



art
heritage

The place of heritage within the university framework depends upon the geopolitical framework of the university influenced by its historical and cultural academic tradition.

14

University of Essex

Home / Masters / Courses / MA Heritage and Museum Studies

POSTGRADUATE COURSE

MA Heritage and Museum Studies

UNDERGRADUATE COURSE

BA Art History, Heritage and Museum Studies

BA Curating, Heritage and Human Rights

NOW IN CLEARING

15

CENTRE

Interdisciplinary Studies Centre

Part of School of Philosophy and Art History

An alternative education for alternative thinkers

Our courses are interdisciplinary and have a global focus. You study across our University's subject areas, including politics, sociology, history, philosophy, literature, art history, and languages, according to your interests.

University of Essex

Home / Masters / Courses / MA Heritage and Museum Studies

POSTGRADUATE COURSE

MA Heritage and Museum Studies

You will gain a critical understanding of how our **past** is preserved, displayed, used, and communicated in the **present**, for the **future**.

This **MA** experience will be **transactional** and **transformational**, because **Heritage** is transactional and transformational

<https://www.criticalheritagestudies.org/post-graduate-courses>

16

Modules



AR959, Heritage and Human Rights
(Compulsory)



AR901, Digital Heritage
(Compulsory)

Optional Modules:

HR963: Museums, Memorials and Memories
 HR970: War and Memory: Remembering, Commemorating and Contesting the Past
 HR921: The Public History Workshop
 HR679: Our Voices, Our Pasts, Our Histories: Oral History in Practice
 AR942: Curating, Activism and Contemporary Politics
 AR915: Collecting Art from Latin America
 AR941: Critique and Curating
 BE469: Managing Across Cultures
 CS315: Global Challenges in Interdisciplinary Perspective: Water Conflicts, Water Cultures

<https://www.criticalheritagestudies.org/post-graduate-courses>

17

Heritage Studies in the US

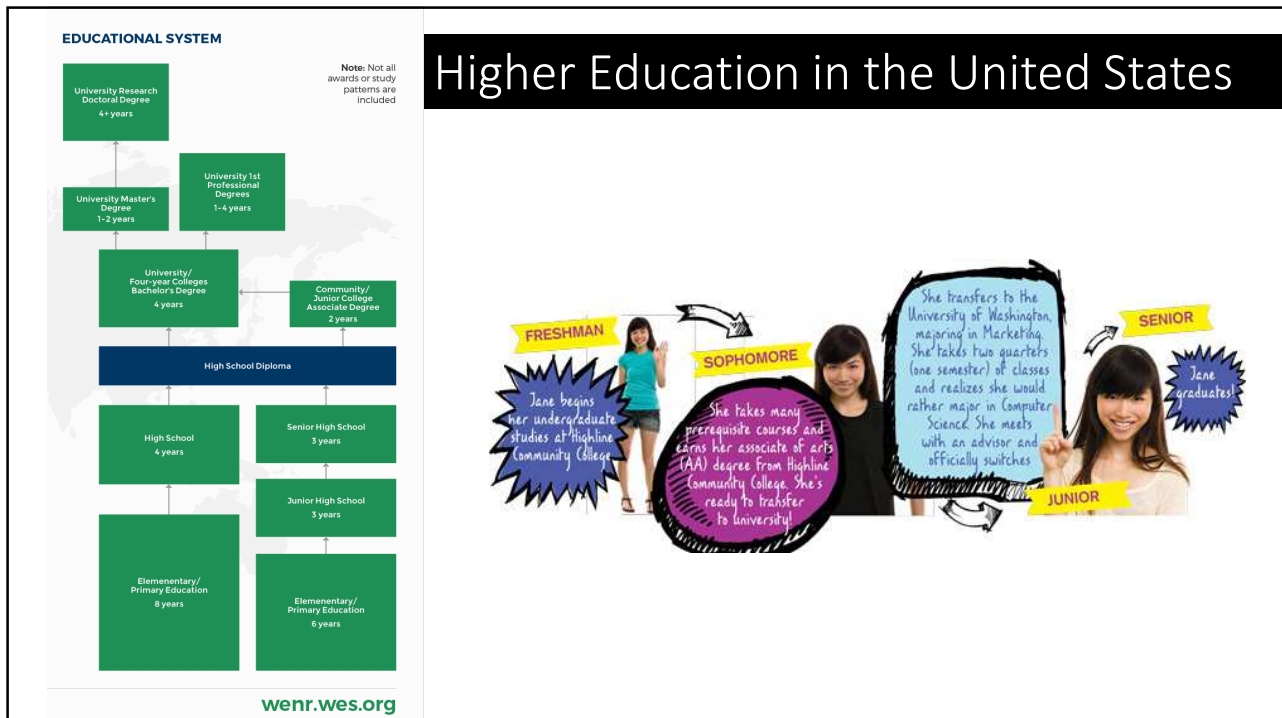
In the US, heritage is often based in anthropology departments.

Some programmes are instead associated with History and sometimes they are designed within Interdisciplinary Humanities Centers (e.g., University of California, Merced). A few are also associated with Tourism.



<https://www.archesproject.org/events-archive/>

18



19

Interdisciplinary teaching and transnational perspectives

What is clear to the new waves of academics working in the heritage field is that Heritage should be **transactional**, **interdisciplinary**, and therefore **independent**.

Thomas King (2002) writes of extra-disciplinarity, which goes beyond interdisciplinarity and includes not just experts from different disciplines, but all those that are involved with the management of cultural heritage in one way or the other.

20

What do heritage professionals look like?

Academic

Practitioner (Heritage Management Organisations, Museums, Tourism Industry, Digital, Cultural and Creative Sector)

Policy maker and legislator (at national or international level)

21

Who Manages CH in the UK?

Museums

- Curators
- Conservators
- Outreach and education programmes
- Digital Specialists

National Agencies:

- -English Heritage
- -Historic Scotland
- -Cadw (Wales)
- -Northern Ireland Environmental Agency
- -Royal Commissions on Ancient and Historic Monuments (Scotland and Wales)

Non governmental Agencies:

- -National Trust and National Trust for Scotland

Local government officials

Charitable Trusts

Companies

22



Historic England (English Heritage)

Statutory List of Buildings of Special Architectural or Historic Interest:

Listing criteria for the protection of monuments:

The primary listing criteria considered by the English Heritage listing inspectors are those of artistic merit or aesthetic quality, both of which are subjective and culturally charged measures of significance.

The monuments need to have national significance.

23



Historic England (English Heritage)

Statutory List of Buildings of Special Architectural or Historic Interest:

- Grade I buildings are of exceptional interest
- Grade II* buildings are particularly important buildings of more than special interest
- Grade II buildings are of special interest

24



Historic England (English Heritage)

English Heritage's Statement of Social Inclusion Goals. 2000:

'One of the primary objectives is to acknowledge, respect and celebrate the cultural diversity of England's heritage in all our activities'.

Do the English Heritage and National Trust policies respect and celebrate the cultural diversity?

What about the heritage of minorities?

25

Local Listing

Local listing is a concept that is designed to ensure that the historic and architectural interest of buildings that are of local importance, but do not meet the criteria for being nationally listed is taken account of during planning process.

Locally listed buildings do not enjoy the statutory protection granted to nationally-listed buildings, but the interest of the building will be at least considered during the planning process.



Local Heritage Listing Toolkit

A Guide for communities on how to develop a Local Heritage List

April 2018

- ③ TAKE A LOOK AT THE CONSERVATION AND PLANNING PAGES OF YOUR COUNCIL'S WEBSITE!
- ③ CHECK ALSO HE'S GOOD PRACTICE GUIDE FOR LOCAL HERITAGE LISTINGS

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What is the Role of Creative Industries

Museums (preservation, outreach, education)

- Curators
- Conservators
- Outreach and education programmes
- Digital Specialists

National Agencies:

- -National Register of Historic Places (NRHP)
- -National Park Services (NPS)
- -United States Fish and Wildlife Service (FWS)
- -United States Forest Service (USFS)
- -National Association of State Park Directors
- National Trails System

Non governmental Agencies:

- -National Trust for Historic Preservation
- National Forest Foundation

Charitable Trusts

Companies

WHAT IS THE NHPA? NATIONAL HISTORIC PRESERVATION ACT



The National Historic Preservation Act (NHPA), passed in 1966, helps protect American archaeological sites, historic buildings, and other cultural resources. It established the National Register of Historic Places, a list of historically significant properties in the United States. It directs federal agencies to take our history into account when it faces potential loss or damage from development. It also provides opportunities for local communities to voice concerns.

For a federal development project (called an undertaking), it is sometimes necessary for the federal agency to conduct a historic preservation review of the affected land. This is called a **Section 106 review**. The purpose of the review is to determine if the undertaking will harm historically significant resources. Those are resources that meet the eligibility criteria for the National Register of Historic Places.

States and territories in the United States have State Historic Preservation Offices (SHPOs) and Tribal Historic Preservation Offices (THPOs). SHPOs and THPOs advise and track agencies' compliance with the NHPA and Section 106 within their borders. The Advisory Council on Historic Preservation (ACHP) advises at the national level.

COMMON MISCONCEPTIONS



MYTH Federal historic designations restrict local property rights

FACT Historic designations do not change property rights based on federal law

Historic properties, on the National Register of Historic Places or not, always belong to the landowner or property owner. Some local zoning laws or homeowner association rules may involve restrictions on private property, but not federal historic preservation laws.



MYTH Compliance with the law is too burdensome and causes delays

FACT The process is flexible and delays are rare

The NHPA is intentionally flexible, emphasizing good-faith efforts and negotiation rather than mandating particular outcomes. SHPOs usually have 30 days to respond to a review, and that deadline is almost always met.



MYTH Protecting historic properties is economically precious

FACT Protecting historic properties leads to economic growth

Based on state studies, historic preservation increases heritage tourism, property values, and employment for the local area. In 2016, Federal Historic Preservation Tax program projects alone created over 108,500 jobs.

ow.ly/UZ9y50heb0L

National Register Listings

• **Criterion A, "Event"**, the property must make a contribution to the major pattern of American History.

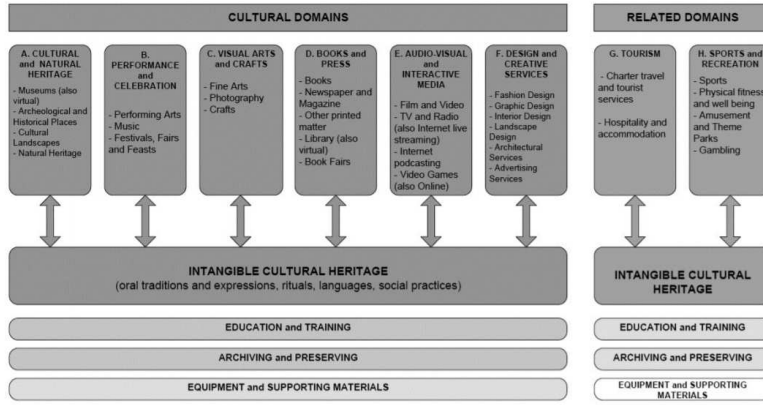
• **Criterion B, "Person"**, is associated with significant people of the American past.

• **Criterion C, "Design/Construction"**, concerns the distinctive characteristics of the building by its architecture and construction, including having great artistic value or being the work of a master.

• **Criterion D, "Information potential"**, is satisfied if the property has yielded or may be likely to yield information important to prehistory or history.

Working for the Digital, Cultural and Creative Sector

What do we mean by Cultural and Creative Industries?



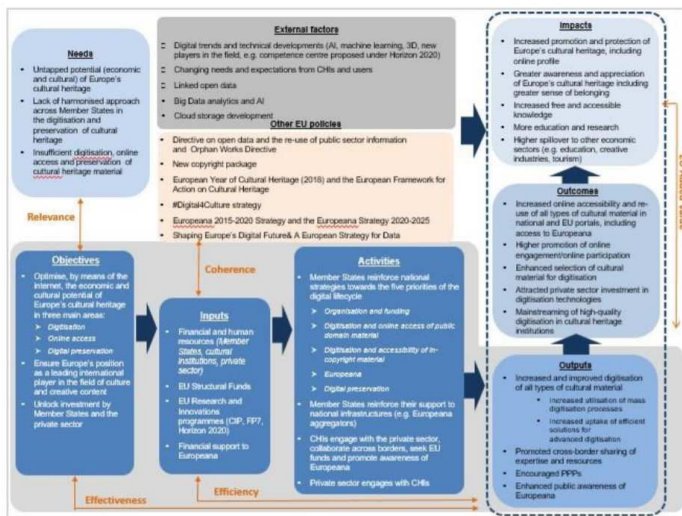
Framework for cultural statistics domains

UNESCO encourages the use of *UNESCO's Framework for Cultural Statistics* developed by the Institute for Statistics as a starting point (see above illustration). The proposed definition is broad. The cultural and creative industries are:

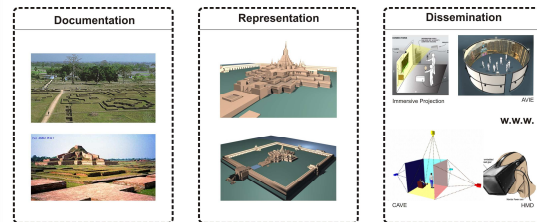
Those sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins.

<https://en.unesco.org/creativity/sites/creativity/files/digital-library/What%20Do%20We%20Mean%20by%20CCI.PDF>

Digital Heritage



COMMISSION STAFF WORKING DOCUMENT
EVALUATION
of the
Commission Recommendation of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation
 (SWD(2021) 16 final)



https://hafiz2010.files.wordpress.com/2010/03/figure_012.jpg

Transnational Heritage Perspective

Transnational heritage' considers the growing role of multinational companies, institutions, and development organisations (including development banks) and their influence on Heritage Management.



BLUE SHIELD
International



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