

Draft syllabus

Brown University

Public Humanities

&

Archaeology

CULTURAL HERITAGE, CURATION & CREATIVITY

<http://creativeheritages.wordpress.com>

Wednesday, 530-8pm

John Nicholas Brown Center

357 Benefit Street

Seminar Room

Instructor:

Ian Alden Russell

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Office Hours by appointment, please contact

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CULTURAL HERITAGE, CURATION & CREATIVITY

Course Description

The course examines current theories and practices in cultural heritage work from various international perspectives and places them in dialogue with practices, theories and critical perspectives from the contemporary arts. It will also offer students the opportunity to participate in a practical and creative cultural heritage project, realizing a curated experience/event/exhibition within the urban environment of Providence. Questions of material, form and synaesthetics; the roles of language and vision in relation to multi-sensory experience of the city; the tensions between objective display and subjective encounter within cultural heritage and contemporary arts contexts; the role of interpretation in cultural heritage and contemporary arts contexts; and what constitutes learning and collaborative meaning-making in visual, aural, olfactory and other sense-based experiences will be considered. Following readings in cultural heritage theory, curatorial studies and critical theory, the course will engage students both intellectually through in-class discussions and presentations as well as practically through individual projects and a group curatorial project.

Rationale

The common conception of cultural heritage today assumes an unchanging present and past: heritage roots stable societies. But cultural heritage, especially in urban areas, is neither static nor stable. Enmeshed in transnational processes of social change, mobility and cultural diversification, cultural heritage is dissonant, shifting and multiple. This course will reframe understandings of cultural heritage. It will explore heritage as a creative and relational process where places and communities are constantly remade through creative performance. It will rigorously critique models for connecting contemporary arts practice and cultural heritage curation.

Course Objectives

Students will develop:

- An intellectual and critical background to the study of cultural heritage, material culture, and curation
- Critical thinking skills in relation to the interpretation and conceptualization of material things, places and exhibitions
- Practical interpretation and curatorial skills relating to development of projects in museum, art scenarios and public scenarios
- Public speaking and writing skills in order to effectively present, communicate and defend their insights and opinions
- An appreciation for the creative role curators and educators play in forming and framing meaning
- An understanding of audiences, learning styles, and motivations to experience and learn from cultural heritage
- Public relations and communication skills in developing effective ways of disseminating information

Class Structure

- Each class will consist of a main lecture/discussion of the reading and associated topics.
- Each week a different student will be asked to lead a discussion.
- Site visits and projects associated with assignments may require group collaboration.
- An online component to the course utilizing blogs and other social networking and file-sharing services which will be administered by the instructor and to which all are expected to contribute.
- A group project in which all students will be expected to participate and contribute.

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Resources and Readings

- A list of reading and locations will be distributed.
- Readings will be made available by the instructors over the class website and via DropBox
- Additional copies of some readings are available in Brown's and RISD's Libraries

Expectations and assessment measures

Students will be assigned regular weekly readings that will be discussed in each seminar class to contextualize their research and inspire their own projects. The course will be assessed based on class participation (including reading and discussion and participation in the course weblog), in-class projects and assignments, a series of short assignments and papers to be completed outside of class time, and practical cultural heritage projects. These will document the development of their thinking, writing, experiences and communication skills while encouraging them to think about the longer term legacy and documentary archive of their work on the course. All students will participate in a group cultural heritage project developing and executing a shared curatorial thesis. Where required, students may be required to select a component of project to be conceptualized in terms of content, interpretive strategy and platform with a nuanced consideration of visitor experience, aesthetic form, and learning value.

Assessment scale

Assignments and presentations	25%
Class participation	15%
Projects	Individual - 40%; Group - 20%

COURSE REQUIREMENTS

Discussions

Each week, two students will lead discussion and be responsible for preparing a response to the assigned reading for one week of the class. The two students will be expected to prepare their discussion in collaboration with each other. Discussion is not simply a matter summarizing the texts and sharing your opinion about them. You must allow yourself enough time to be clear about what each text says and how the texts relate to one another. In other words, you should synthesize the intellectual work of others—that is, bring it together into an integrated whole. In preparing to lead discussion, therefore, it is crucial that you allow yourself not just enough time to do the readings but enough to digest what you have read and to put the results together to think critically about them and pose next questions.

Mapping and interviews

As part of the led discussions, the two students will be required to conduct two meaning maps. These maps are a tool that we will use to understand what concepts and ideas people associate with a starting term (cultural heritage or creativity). The aim of this formative evaluation exercise is to compile data on what people think about our central thesis. Each student will produce two maps, one from an encounter with visitors within a cultural heritage site, and the other will be produced from an encounter outside the bounds of traditional cultural heritage space. Students will bring these maps to class, add them to the growing wall display of mind maps and incorporate their research and insights into their presentation.

Course blogging

Each week students are required to make at least one contribution to the course weblog. These contributions can come in any form (newspaper articles, reflection, weblinks, or other items of interest) so long as they are accompanied by critical engagement written by the student. All posts should relate to the course's themes, and ideally matters pertaining to cultural heritage, contemporary art, curation and creative practice.

Papers

Students will be assigned short papers as part of their course work. These should be completed as formal papers with references and bibliographies and reflect a sophisticated and earnest engagement both with the themes and issues of the course and course project as well as the theoretical issues presented in the course discussions.

Final projects

As a final output for the course, each student will produce their own **creative cultural heritage project** for their. The final delivery of the proposal will be done in four components:

- 1) A project proposal including a statement, project description, academic rationale, timeline and outline of final deliverables. The proposal must also include plans address practical issues of health and safety, audience engagement, publicity/communication, execution, etc.
- 2) A oral presentation to the class in a studio critique format.
- 3) A written project report supported by research, evidence and argumentation and addressing the readings and discussions of the entire course. This must also include a self assessment of the critical successes and fails of the project in respect to the initial project proposals stated ambitions, intentions and outcomes. It must also demonstrate an engagement with the perspectives and feedback from the in class studio presentations.
- 4) A revised project proposal demonstrating critical, practical and professional development based on the experience of the executing the project and critical feedback from the in class studio critiques. The revised proposal should be presented as if it were being submitted to granting body as a professional project.

Final Project Evaluations

Students' final projects will be evaluated based on five criteria.

Preparation of proposal (20%)

Successful delivery of proposed project outcomes/impacts (20%)

Oral presentation (20%)

Critical evaluation and self-assessment (20%)

Revised project proposal (demonstrating critical/practical development) (20%)

Group Project

Students will collaboratively conceptualize, develop and implement a creative cultural heritage project which be featured in April's Gallery Night. All students will be required to participate in the development, execution, reflection and evaluation of the program in both written and oral forms.

COURSE SCHEDULE

01 Constituting Cultural Heritage	Reading for Discussion	Case study	Project Work
Date: 1/25 Course Introduction	Turnberry. M. 2004 'Cultural heritage, an ill-defined concept? A call for joined-up policy', <i>International Journal of Heritage Studies</i> 10, 3, 295-307. I. Russell 2009 'Heritages, identities and roots' in in G. Smith, P. Messenger & H. Soderland (eds.) <i>Heritage Values</i>, Left Coast Press, Walnut Creek. (available from Ian Russell) Jane Grenville (2007): Conservation as Psychology: Ontological Security and the Built Environment, <i>International Journal of Heritage Studies</i>, 13:6, 447-461 Fiona McLean (2006): Introduction: Heritage and Identity, <i>International Journal of Heritage Studies</i>, 12:1, 3-7 V. Volkan 2002 'Large-Group Identity: Border Psychology and Related Societal Processes' in <i>Mind and Human Interaction</i>, Vol. 13, No. 1: 49-76. <http://www.healthsystem.virginia.edu/internet/csmhi/Vol13Volkan.cfm>	International Law UNESCO Convention for the safeguarding of the intangible cultural heritage. UNESCO Convention concerning the protection of the world cultural and natural heritage.	N.A.
Assignment 1 Due: 2/1	Show & tell. Bring to class something that you feel speaks to the cultural heritage of Providence to class. (This may also be conducted as an on-site visit to the Salvation Army on the East Side).		

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Film night Date: 1/31	<i>Goodbye Lenin</i> (2003) by Wolfgang Becker JNBC Library – 6pm		
02 Constructing Cultural Heritage	Reading for Discussion	Case Study	Project Work
Date: 2/1	D. Brett 1996 <i>The Construction of Heritage</i>, Cork University Press, Cork. <i>(Chapter 1 – An Introduction)</i> Edson, G. 2004 ‘Heritage: Pride or passion, product or service?’, <i>International Journal of Heritage Studies</i> 10:4, 333-348. E. Hobsbawn & T. Ranger 1992 <i>The Invention of Tradition</i>, Cambridge University Press. (“Inventing Tradition” & “The Invention of Tradition”) F. Kaplan 1994 <i>Museums and the making of ourselves</i>, Leicester University Press. <i>(Introduction & Chapter 8 online - OCRA)</i> <i>(Chapters 3 & 9)</i> G. Ashworth & P. Parkham 1994 “A heritage for Europe: the need, the task, the contribution” in G. Ashworth and P. Larkham (eds.) <i>Building a New Heritage</i>. pp. 1-13	USA Providence “Creative Capital” Plan	Send initial thoughts/ plans for individual projects to Dr Russell.
Assignment 2 Due: 2/6	Based on the thing you selected in class this week, select an additional thing that responds to the first thing and creates a dialogical relationship that explores cultural heritage in Providence. (3 pages)		

03 Heritage, creativity and the public	Reading for Discussion	Case Study	Project Work
Date: 2/8 Meet at Granoff Center for the Creative Arts - Room TBC	K. Clarke (ed.) 2006 <i>Capturing the Public Value of Heritage</i> (conference proceedings) (http://www.helm.org.uk/upload/pdf/Public-Value.pdf) Waterton, E. 2005 'Whose sense of place? Reconciling archaeological perspectives with community values: Cultural landscapes in England', <i>International Journal of Heritage Studies</i> 11, 4, 309–325. Ashworth, G.J., B. Graham and J.E. Tunbridge 2007 <i>Pluralising Pasts: Heritage, Identity and Place in Multicultural Societies</i>, London: Pluto Press. C. Holtorf 2002 <i>From Stonehenge to Las Vegas: Archaeology as popular culture</i>, Altamira Press. (<i>Chapters 1 & 9</i>) Schofield, J. & R. Kiddey 2011 "Embrace the Margins: Adventures in Archaeology and Homelessness" in <i>Public Archaeology</i>, Vol. 10 No. 1, February, 4–22. Elizabeth Croke (2010): The politics of community heritage: motivations, authority and control, <i>International Journal of Heritage Studies</i>, 16:1-2, 16-29	Ireland Heritage Council of Ireland Strategic Plan 2007-2011	Group agreement for group project thesis. Contact Dr Russell to touch base regarding individual project development.
Assignment 3 Due 2/13	Select a location associated with popular culture and a local heritage site and compare and contrast modes of experience and reception. You must include evidence from public survey/engagement (e.g. idea maps, interviews). (3 pages)		

04 Locating cultural heritage in the postcolonial world	Reading for Discussion	Case Study	Project work
Date: 2/15	Shepherd, N (2007). What does it mean “to give the past back to the people”? Archaeology and Ethics in the Postcolony. In: Y. Hamilakis and P. Duke (eds.) <i>Archaeology and Capitalism; From ethics to politics</i>. (Walnut Creek: Left Coast Press) pp. 99-114. Shepherd, N. and C. Ernsten (2007) The World Below: Postapartheid Urban Imaginaries and the Remains of the Prestwich Street Dead. In: N. Murray, N. Shepherd and M. Hall (eds.) <i>Desire Lines; Space, memory and identity in the post-apartheid city</i>. Oxford: Routledge. Pp. 215-232. Tony King & M.K. Flynn (2012): Heritage and the post-apartheid city: Constitution Hill, Johannesburg, <i>International Journal of Heritage Studies</i>, 18:1, 65-82 Bhabha, H.K. 1994 <i>The Location of Culture</i>. London; New York: Routledge. (Introduction: Locations of Culture)	South Africa Integrated Metropolitan Environmental Policy (IMEP) “Cultural Heritage Strategy for the City of Cape Town”	Assignment of tasks for group project. Final project proposals submitted to Dr Russell.
Assignment 4 Due: 2/20	Final project proposal sent to Dr Russell.		

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05 Nostalgic Textures and heritage aesthetics	Reading for Discussion	Case Study	Project Work
Date: 2/22	D. Lowenthal 1999 <i>The Past is a Foreign Country</i>, Cambridge University Press, Cambridge. (Chapter 1) F. Davis 1979 <i>Yearning for Yesterday: Nostalgia, Art and Society</i>, Free Press, New York.	England English Heritage Strategy "Making the Past Part of Our Future" 2005-2010 & Corporate Plan 2011-2015	Execution of individual project work as needed. Continue work in groups for group project.
Trip Date: 2/25	Trip to Fall River to visit Battleship Cove and City Hall		
Assignment 5 Due: 2/27	Propose a reinterpretation plan for Battleship Cove.		
06 Relational antagonisms	Reading for Discussion	Case Study	Group Project work
Date: 2/29	N. Baurriaud 2009 'Altermodern' in N. Baurriaud <i>Altermodern</i>, Tate Britain, London. (First chapter 'Altermodern') Nicholas Bourriaud. "Relational Form" in <i>Relational Aesthetics</i>, Le Presses du Reel, Paris, 2002 Bishop, C. 2004 "Antagonism & Relational Aesthetics" in <i>October</i>, 110, Fall, 51-79.	Egypt Kuppiner, P. "Pyramids and Alleys: Global dynamics and local strategies in Giza" Bibliotecha Alexandrina "Cultural Heritage and Development in the Arab World"	Execution of individual project work as needed. Continue work in groups for group project. Contact Dr Russell to touch base regarding individual project development.
Assignment 6 Due: 3/5	Write a 3 page response to the Bishop:Bourriaud debate and utilize at least one heritage case study and one contemporary arts example to explicate your position.		
Film night Date: 3/6	<i>Into Eternity</i> (2010) by Mark Madsen - 6pm, JNBC Library		

07 Place-Making	Reading for Discussion	Case Study	Project Work
Date: 3/7	M. Kwon 2004 <i>One place after another</i>, MIT Press. Massey, D. 1995 ‘Places and their pasts’, in Driver F. and R. Samuel (eds), ‘Rethinking the Idea of Place’, <i>History Workshop Journal</i> 39, 1, 182-193. Warwick, R. 2006 <i>Arcade: Artists and Place-Making</i>, Black Dog Publishing, London. Lashua, B., S. Cohen & J. Schofield 2010 “Popular music, mapping, and the characterization of Liverpool” <i>Popular Music History</i>, 4.2, 126-144.	Istanbul “Becoming Istanbul”	Execution of individual project work as needed. Continue work in groups for group project.
Assignment 7 Due: 3/12	Prepare group project for Gallery Night		
08 Active Interpretation	Reading for Discussion	Project Work	
Date: 3/15 THURSDAY	Execute group project for Gallery Night	Execution of individual project work as needed. Continue work in groups for group project. Contact Dr Russell to touch base regarding individual project development.	
Assignment 8 Due: 3/19	Reflection/Evaluation of group project		

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09 Mediating heritages	Reading for Discussion	Module	Project Work
Date: 3/21	Giaccardi, E. and L. Palen 2008 'The social production of heritage through cross-media interaction: Making place for place-making', <i>International Journal of Heritage Studies</i> 14, 3, 281-297. Biggs, B. "Sonic Navigation and Electric Songlines: Several Walks Through Sound, Space and Time"	Hong Kong Home Affairs Bureau "Consultancy Services for the Study on the Relationship between Museums and Performing Arts, and Creative Industries for the West Kowloon Cultural District Development in Hong Kong"	Submit drafts of presentation of individual project to Dr Russell for advice/notes.
Assignment 9 Due: 3/23	Submit drafts of presentation of individual project to Dr Russell.		
Spring Break	No class on 3/28		
10 Problems and possibilities of heritage work as curation	Reading for Discussion	Module	Individual Project Work
Date: 4/4	Cooke, P. "Placing Voices, Voicing Places: Interview with Sean Lynch" Lynch 1976 <i>What time is this place?</i>, MIT Press. Schofield, J. Forthcoming "Being Autocentric: Towards Symmetry in Heritage Management Practices" G. Ashworth & P. Parkham 1994 "A new heritage for Europe: problem and potential" in G. Ashworth and P. Larkham (eds.) <i>Building a New Heritage</i>. pp.260-273. Steve Watson & Emma Waterton (2010): Heritage and community engagement, <i>International Journal of Heritage Studies</i>, 16:1-2, 1-3	M. Andrews (ed.) 2006 <i>Land, Art: A cultural ecology handbook</i>, RSA Arts & Ecology, London. The Quiet in the Land project. http://www.thequietintheland.org/ K. Dinnie 2003 Country of Origin Literature Review K. Dinnie 2003 Place Branding Literature Review M.A. Wallace 2006 Museum Branding	Final preparation for class presentation s.

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Weeks 11 4/11	Final presentations
Weeks 12 4/18	Final presentations
Week 13 4/25	Final presentations
Week 14 5/1	Final presentations
Final reports and revised proposals due	May 15, 2012