

**Heritage**

Code: 100032  
ECTS Credits: 6

Degree	Type	Year	Semester
2502758 Humanities	OB	3	2

**Contact**

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**Use of Languages**

Principal working language: spanish (spa)  
Some groups entirely in English: No  
Some groups entirely in Catalan: No  
Some groups entirely in Spanish: No

**Teachers**

Daniel Rico Camps

**Prerequisites**

None

**Objectives and Contextualisation**

Theoretical and historical introduction to the notion of cultural heritage, in order to understand the origin and development of Heritage and Museums culture and the major challenges the sector faces nowadays.

**Competences**

- Critically analysing today's culture and its historical conditions.
- Designing, producing, disseminating and commercializing a cultural product.
- Identifying the historical processes of contemporary culture.
- Interpreting social and cultural diversity.
- Producing innovative and competitive proposals in research and professional activity.
- Students must develop the necessary learning skills to undertake further training with a high degree of autonomy.
- Students must have and understand knowledge of an area of study built on the basis of general secondary education, and while it relies on some advanced textbooks it also includes some aspects coming from the forefront of its field of study.

**Learning Outcomes**

1. Analysing the cultural policies of Catalan and Spanish institutions.
2. Assessing the advantages and disadvantages of globalisation regarding cultural management.
3. Assessing the models of cultural production of the EU countries.
4. Critically assessing experiences, materials and proposals.
5. Designing strategies of local cultural management.

6. Examining the models of cultural policies produced throughout history.
7. Formulating initiatives of cultural production in the fields of publishing, heritage, etc.
8. Indicating political, artistic, literary, social and other movements that had an impact in an historic event.
9. Programming sustainable cultural activities.

## Content

1. Introduction: heritage as a value and as a right.

2. Historical interest vs artistic interest (or any other type of interest).
3. Heritage and Revolution: heritage as a common good.
4. Heritage and modernity: heritage as a compensatory figure.
5. Against heritage: nationalism, elitism, mercantilism.
- 6.

*Tout patrimoine* or the heritage crisis. Intangible and subjective heritages.

7. Heritage and historical memory.
8. The three dimensions of heritage: cultural, economic and social.
9. Heritage protection and management: research, conservation and diffi
10. The legal regulation of heritage. The Spanish case.
11. Basic concepts of conservation and restoration.

## Methodology

Master classes, group ewxercices, compulsory readings, external visits, etc.

Annotation: Within the schedule set by the centre or degree programme, 15 minutes of one class will be reserved for students to evaluate their lecturers and their courses or modules through questionnaires.

## Activities

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Master classes and tutorship	50	2	1, 4, 3, 5, 6, 7, 8, 9, 2
Type: Supervised			
Written exercices and coursework	50	2	1, 4, 3, 5, 6, 7, 8, 9, 2
Type: Autonomous			
Study and compulsory readings	50	2	1, 4, 3, 5, 6, 7, 8, 9, 2

## Assessment

Control exercise (written, towards the middle of the course): 20%

Final exam: 40%

Group exercise: 40%

To pass the course, the student must add a minimum of 50% of the total score.

Students that don't pass the course and have a minimum final grade of 3.5, may take an examen in which each student will be examined of the suspended part .

The student will receive the qualification of "Not evaluable" as long as they have not submitted more than 30% of the evaluation activities.

At the time of each evaluation activity, the teacher will inform to the students of the procedure and the dates of the revision of the notes.

Note 1: Plagiarism. In the event of a student committing any irregularity that may lead to a significant variation in the grade awarded to an assessment activity, the student will be given a zero for this activity, regardless of any disciplinary process that may take place. In the event of several irregularities in assessment activities of the same subject, the student will be given a zero as the final grade for this subject.

Note 1: Changes during the year. In the event that tests or exams cannot be taken onsite, they will be adapted to an online format made available through the UAB's virtual tools (original weighting will be maintained). Homework, activities and class participation will be carried out through forums, wikis and/or discussion on Teams, etc. Lecturers will ensure that students are able to access these virtual tools, or will offer them feasible alternatives.

## Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Control exercise	20	0	0	1, 4, 3, 5, 6, 7, 8, 9, 2
Exam	40	0	0	1, 4, 3, 5, 6, 7, 8, 9, 2
Group work	40	0	0	1, 4, 3, 5, 6, 7, 8, 9, 2

## Bibliography

### COMPULSORY READINGS

1. Rico, D., "Hacia un patrimonio sin entidad", *Patrimonio Cultural y Derecho*, 22 (2018), pp. 383-398.
2. Riegl, A., "Los valores monumentales y su evolución histórica", *El culto moderno a los monumentos* (1903), Madrid, 1987, pp. 23-43.
3. Marquard, O., "La época de lo desechable y la cultura del recuerdo", *Filosofía de la compensación*, Valencia, 2001, pp. 51-55.
4. Vicq-d'Azyr, F., *Instruction sur la manière d'inventorier et de conserver, dans toute l'étendue de la République, tous les objets qui peuvent servir aux arts, aux sciences et à l'enseignement*, Paris, 1794, p. 3.
5. García de Enterría, E., "Consideraciones sobre una nueva legislación del patrimonio artístico, histórico y cultural", *Revista Española de Derecho Administrativo*, 39 (1983), pp. 575-591 (582-5).
6. Gómez Martínez, J., "El British Museum, El Musée du Louvre. La gloria de Dios, la gloria de los hombres", *Dos museologías. Las tradiciones anglosajona y mediterránea: diferencias y contactos*, Gijón, 2006, pp. 31-42.
7. Marinetti, F. T., "Manifiesto fundacional del futurismo", *Le Figaro*, 20 de febrero de 1909, según la traducción de Ramón Gómez de la Serna publicada en la revista *Prometeo*, año II, no VI, abril 1909, pp. 56-73.
8. Valery, P., "El problema de los museos" (1923), *Piezas sobre arte*, Madrid, 1999, pp. 137-140.

9. Bolaños, M., "Formas de antimuseo", *La memoria del mundo. Cien años de museología 1900-2000*, Gijón, 2002, pp. 276-296.
10. *Convención sobre la Protección del Patrimonio Mundial, Cultural y Natural*, UNESCO, 1972, arts. 1-2.
11. *Convención para la Salvaguardia del Patrimonio Cultural Inmaterial*, UNESCO, 2003, arts. 1-2.
12. Roger, A., "Paisatge i entorn", *Breu tractat del paisatge*, Barcelona, 2000, pp. 139-158.
13. *Ley del patrimonio histórico español*, 16/1985.
14. *Llei del Patrimoni Cultural Català*, 9/1993.
15. *Llei de museus*, 17/1990.

## **Software**

None