

Degree	Type	Year
4313768 Analysis and Management of the Artistic Heritage	OB	0

## Contact

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## Teaching groups languages

You can view this information at the [end](#) of this document.

## Prerequisites

There are no prerequisites.

## Objectives and Contextualisation

The program of Module 1 has a research character and constitutes the first pillar of the course in terms of initiation to research. The module is articulated around 4 seminars focused on 4 study themes: 1. Rethinking artistic heritage. New perspectives. 2. Dispersed medieval ensembles and medieval heritage in conflict. 3. Uncomfortable heritages. Heritage and tourism.

This module will provide an approach to the principles, conditions and methods of scientific research, as well as its development and application to various fields of cultural heritage (dispersed heritage, uncomfortable heritages, heritage and tourism). The aim of the seminars is to bring the student closer to the process of "manufacturing" research in artistic matters; its phases, methodologies, sources and techniques are examined, as well as the diversity of points of view that come into play or need to be taken into account in a research process.

## Competences

- Define, plan and carry out a research project in the field of art history and artistic heritage that is critical, original and in line with current scientific practice.
- Discriminate between important research and dissemination of culture.
- Honestly and realistically evaluate the rigorousness of one's own work.
- Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
- Organise time and resources to conduct research projects: setting goals, timing and tasks to be completed.
- Reconstruct and critically analyse the positions of the principal current researchers into the artistic heritage, using their characteristic categorisations and vocabulary.
- Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
- Systematically assimilate and synthesise the information that is of the greatest importance for research and professional practice.
- Understand the analysis methods used in research into the artistic heritage, and art theory and history.
- Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

## Learning Outcomes

1. Conduct a research project that is well-grounded and well-planned.
2. Differentiate between the analysis methods used by art historians to study and interpret the artistic heritage: formal, stylistic, iconographic and comparative.
3. Discriminate between important research and dissemination of culture.
4. Honestly and realistically evaluate the rigorousness of one's own work.
5. Identify the major methodologies needed to carry out a research project: one's own and others.
6. Integrate knowledge and use it to make judgements in complex situations, with incomplete information, while keeping in mind social and ethical responsibilities.
7. Interpret works of art holistically.
8. Know the disciplines and analysis methods within artistic heritage interpretation: palaeography, epigraphy, archaeometry and the different analyses used by restorers.
9. Know the types of argument and the methods used by other researchers to present their results and use this knowledge to guide one's own research.
10. Organise time and resources to conduct research projects: setting goals, timing and tasks to be completed.
11. Solve problems in new or little-known situations within broader (or multidisciplinary) contexts related to the field of study.
12. Systematically assimilate and synthesise the information that is of the greatest importance for research and professional practice.
13. Use acquired knowledge as a basis for originality in the application of ideas, often in a research context.

## Content

Seminar 1. Rethinking artistic heritage. New perspectives

Professor: Carlos Sánchez Márquez

The valuation and symbolic perception of artistic heritage has undergone variations and changes from the end of the 19th century to the present day. Art has undergone a constant process of symbolic appropriation of a given manifestation in terms of identity. Heritage is linked to memory, identity and a sense of belonging, but it is also a means of social cohesion, citizen participation and enculturation and, at the same time, a tourist resource. The seminar aims to rethink the new uses of cultural heritage, as well as its mechanisms of social construction as a symbolic system and its relationship with heritage and collective memory.

This seminar will provide an approach to the principles, conditions and methods of scientific research, as well as its development and application to various fields of cultural heritage (dispersed heritage, uncomfortable

heritages, heritage and tourism). A critical approach will also be made to information and communication technologies (ICT), as tools that facilitate new opportunities in the field of Cultural Heritage, ranging from the use of networks to all kinds of new applications and contents that facilitate research.

1.1. Old and new uses of cultural heritage: political, economic, identity, therapeutic and social.

1.2. Heritage, health and well-being

1.3. Heritage, didactics and digital culture. New forms of communication of heritage

1.4. Research in the field of cultural heritage.

## Seminar 2. "Dispersed" Medieval Ensembles and Medieval Heritage in Conflict

Prof. Manuel Castiñeiras

This seminar aims to deepen new aspects related to the study of medieval heritage from a diachronic and contemporary perspective. Firstly, it will deal with the casuistry of "dispersed" medieval ensembles, the origin of this "dispersion" and the problems it generates at the time of research, as well as the added values that have turned these monuments into an object of interest, debate or conflict. Secondly, within the framework of the World Heritage declarations promoted by UNESCO, the transformations that long-lasting heritage sites have undergone and the new challenges and criteria that must be faced if they are to be renewed (sustainability, massification, multiculturalism, ecology, landscape, etc.) will be analyzed. Thirdly, we will study the difficult assembly of emblematic buildings, of great symbolic, identity and religious load, in the current concept of "heritage" and the conflicts that they generate at present.

1. Research on dispersed ensembles: method, sources, diachrony and limitations.

1.1. The doorway of Sant Pere de Rodes and the Master of Cabestany: creation, abandonment and dispersion.

1.2. The Chapter House of Santa María de Sijena: creation, transformations and conflict.

Seminar with guest:

Térence Le Deschault de Monredon, Conseiller pour le patrimoine de la commune de Theys, "Le chatel de Theys/The Castle of Theys: recovery and dynamization of a monument of medieval chivalric culture".

2. The UNESCO world heritage under review:

2.1. The Way of St. James in the face of the new criteria of conservation and revalorization

2.2. The Ribeira Sacra, the monastic landscape and water 2.2.

Seminar with guest:

Mario Crecente Maseda (University of La Coruña) (architect and professor of Tourism), "The candidacy of the Ribeira Sacra to UNESCO World Heritage".

3. The appropriation of the past and collective identity: Hagia Sophia (Istanbul) and the Dome of the Rock (Jerusalem).

Seminar 3. Uncomfortable heritage.

Professor: Daniel Rico Camps

The "vandalism rage" that spread to the United States following the death of George Floyd on May 25, 2020 is, perhaps, the most extreme and recent iconoclastic episode of the "memory wars" that have been waged from one end of the world to the other since the 90's of the 20th century. Why are statues being smashed? What are the monuments of discord? And what are their meaning and "authority" in the public space of modern democracies? These are some of the questions that this seminar will attempt to answer by examining a range

of national and international cases, especially the legacy of the totalitarianisms of the 20th century and the "uncomfortable" heritages linked to slavery and colonization.

1. Iconoclasm" and "vandalism" today, all over the world.
2. Monuments or historical monuments? The deconsumentalization of uncomfortable heritage.
3. Fascist and communist heritages.
4. The statues of slavery and colonization
5. Memory, heritage and democracy

Seminar 4. Heritage and tourism: a necessary relationship?

Professor: Maria Garganté

The main objective of these sessions is to study the relationship between cultural heritage and tourism, both from a historical point of view and from a critical analysis that can address its problematic aspects.

Thus, from the monumental guides of Rome for pilgrims or the elite trips of the Grand Tour, we will see how the typification of generalized tourist travel evolves from the nineteenth century to the emergence of mass tourism and how the notion of "cultural tourism" appears at the end of the twentieth century.

We will analyze different ways of managing cultural heritage for its tourist use -presentation, representation, interpretation...-, as well as the evolution of the concept itself according to the tourist interest it arouses.

1. Heritage and tourism throughout history: limits and ambiguities. Historicism, recreations, universal exhibitions and theme parks. The "immersive" exhibitions.
2. Art as a tourist pretext: objective or complement of the trip? Types of artistic tourism (in search of the artist, the museum as a tourist product, performing arts tourism, musical, cinematographic and audiovisual products).
3. The tourist management of the religious heritage.
4. Cultural heritage and dark tourism and the tourist management of intangible heritage: festivals and memory.

## Activities and Methodology

Title	Hours	ECTS	Learning Outcomes
Type: Directed			
Conferences and visits to artistic sites	16	0.64	6, 7, 9, 11, 13

Theoretical lessons in the classroom, conferences and visits to heritage sites and museums. Participation of the students in class will be valued.

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.

## Assessment

## Continuous Assessment Activities

Title	Weighting	Hours	ECTS	Learning Outcomes
Research and writing of an academic article on a topic related to the topics to be discussed in the seminars.	60%	176	7.04	1, 2, 3, 5, 6, 7, 8, 9, 10, 11
Attendance at complementary activities (conferences and visits)	20 %	60	2.4	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13
Class attendance and active participation	20%	48	1.92	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13

- Attendance and active participation in seminars: 20%.
- Attendance to the complementary activities of the module: 20%. (I Jornada Patrimonios Incómodos: ¿Cómo (y por qué) conservar los monumentos de la victoria franquista?, UAB, October 2024; Jornada El patrimonio disperso, Terrassa, November 2024; visits and other activities proposed by the faculty).
- Research and writing of an academic article on a topic related to the concepts to be discussed in the seminars: 60%.

### Second chance examination

The student could submit a second chance examination of the papers with a rating inferior to 5, with the exception of the oral presentation.

The Student will be rated as 'Not assessable' if he/she has not delivered more than 30 % of the evaluation work.

### In case of 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.

## Bibliography

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## Software

Nothing in particular

## Language list

Name	Group	Language	Semester	Turn
(TEm) Theory (master)	1	Catalan	first semester	afternoon