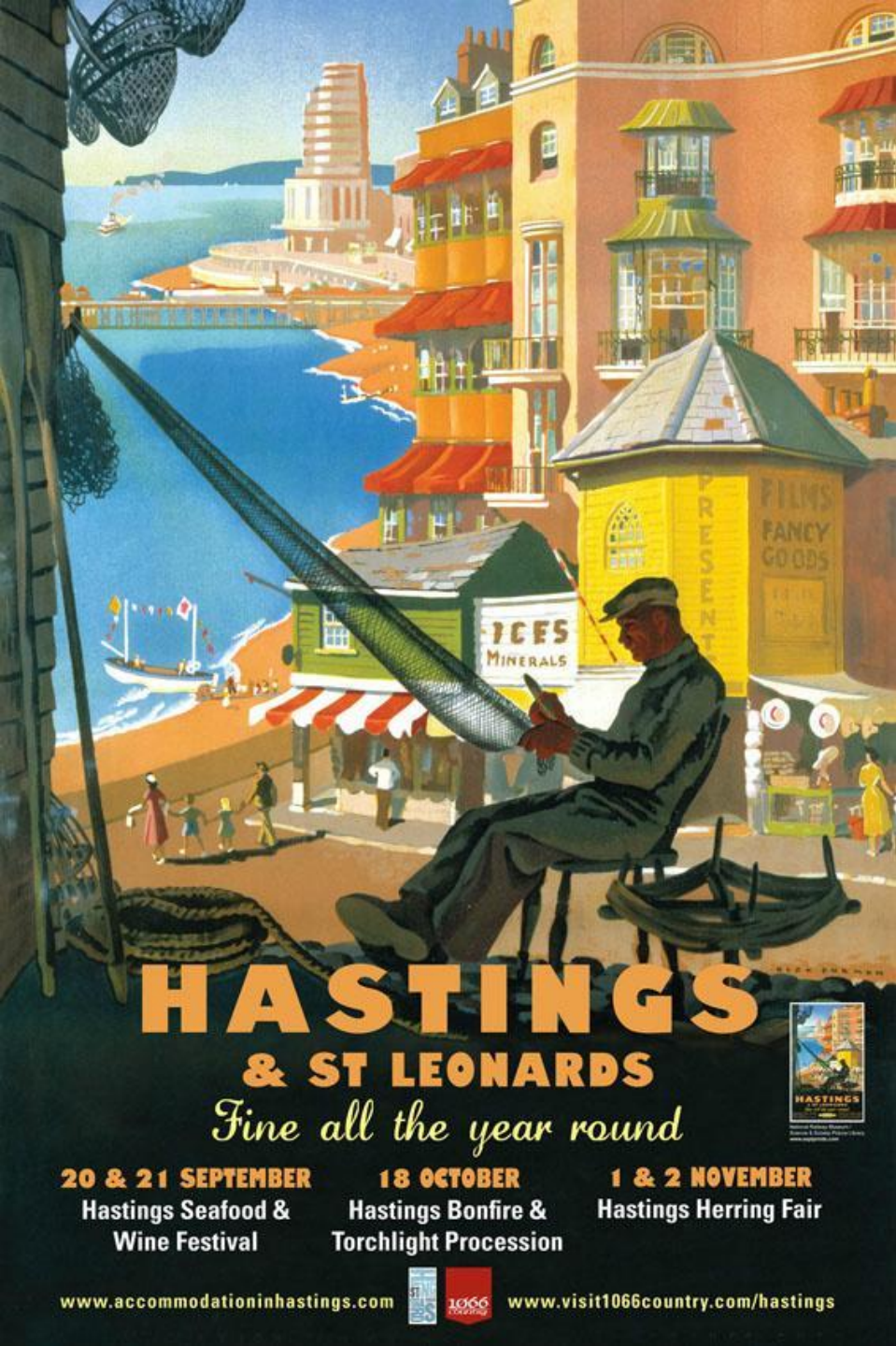# Consuming Heritage: Authenticity and Identity in Visual Culture

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BA (Hons) English Literature and Social History

Consuming Heritage:
Authenticity and Identity in Visual Culture

Monumental Heritage

Above Left: Hastings Castle , Hastings Smugglers Adventure (2014)
Above Right: Seven Sisters , The National Trust (2014)

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- 'In any given period, conservation, and with it ideas of "heritage", will reflect the ruling aesthetics of the day.' (Samuel, 1996, p.211)

- Smith is critical of '"the governing", of the cultural and social values, meanings and associations [heritage sites] have. In effect we are managing and defining people's "heritage experiences" through the management and conservation process' (Smith, 2006, p.2)

Consuming Heritage:
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Left: Days out in England, English Heritage Website (2014)
Above: Overseas Visitors, English Heritage Website (2014)

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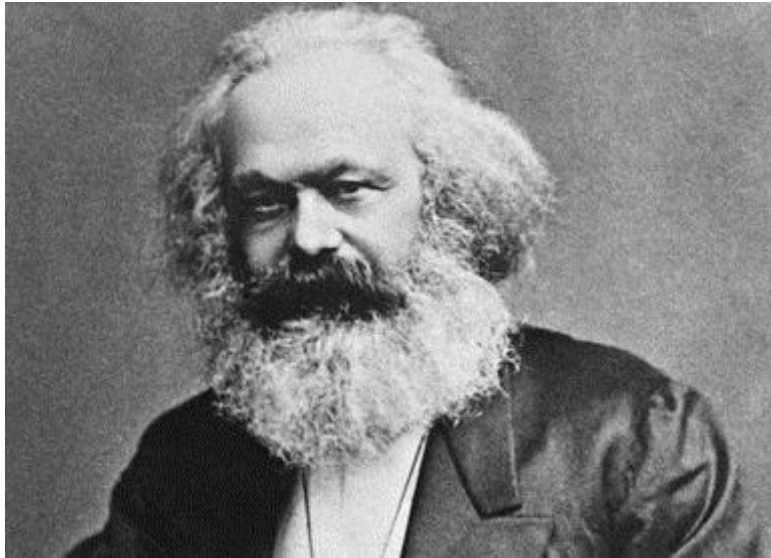
Above: Karl Marx, Corbis Images

'In many ways such concerns [as the search for authenticity] are not unique to tourism and can be seen as the reiteration of the long and well-worn theme concerning the corrosive nature of modernity on traditional life... largely derived from Marxist notions of alienated labour.'

(Meethan, 2001, p. 91)

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Table 1. Three Types of Authenticity in Tourist Experiences

Object-Related Authenticity in Tourism	Activity-Related Authenticity in Tourism
Objective authenticity refers to the authenticity of originals. Correspondingly, authentic experiences in tourism are equated to an epistemological experience (i.e., cognition) of the authenticity of originals.	Existential authenticity refers to a potential existential state of Being that is to be activated by tourist activities. Correspondingly, authentic experiences in tourism are to achieve this activated existential state of Being within the liminal process of tourism. Existential authenticity can have nothing to do with the authenticity of toured objects.
Constructive authenticity refers to the authenticity projected onto toured objects by tourists or tourism producers in terms of their imagery, expectations, preferences, beliefs, powers, etc. There are various versions of authenticities regarding the same objects. Correspondingly, authentic experiences in tourism and the authenticity of toured objects are constitutive of one another. In this sense, the authenticity of toured objects is in fact symbolic authenticity.	(Wang, 1999, p.352)

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Case study: St Clements Cave or Smugglers Adventure?

**Above Left:** Smugglers Adventure Experience (2014)
Above Right: St Clements Cave , Show Caves.com (2014)

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'The world is not pre-formed, waiting to be "seen" by the "extro-spection" of the "naked eye". There is nothing "out-there" intrinsically formed, interesting, good or beautiful, as our dominant cultural outlook would suggest. Vision is a skilled cultural practice. '

(Jenks in Urry and Larsen, 2011)

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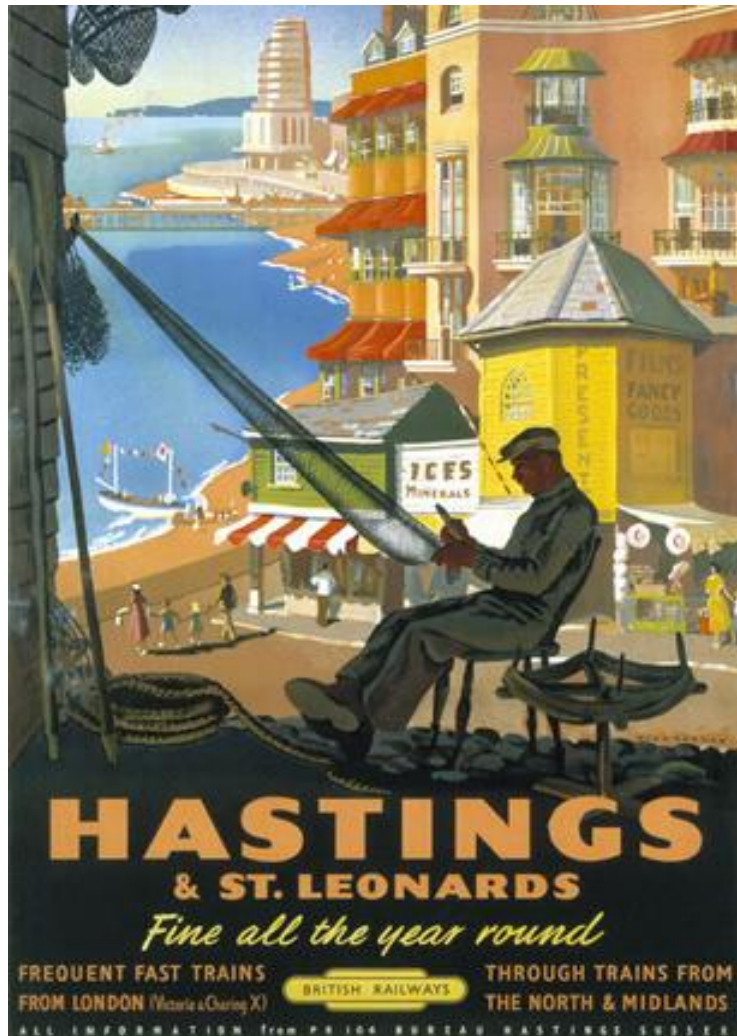# Authenticity and Identity in Visual Culture
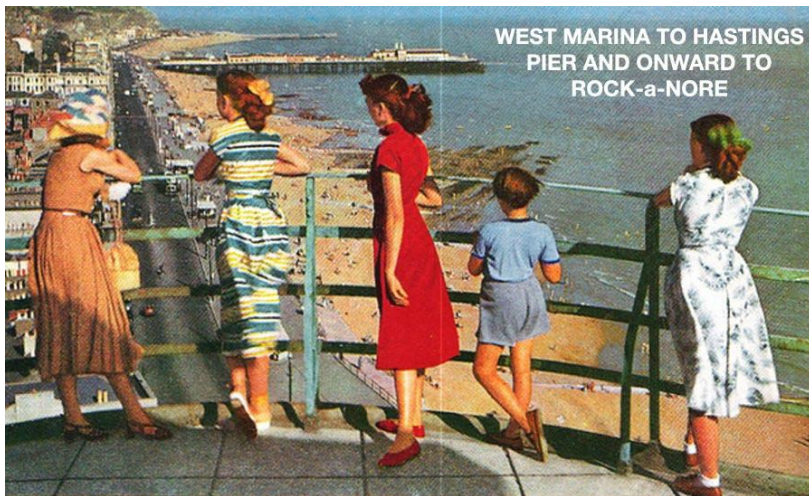
All images from *West Marina To Hastings Pier* Facebook group (2013-2014)

Consuming Heritage:
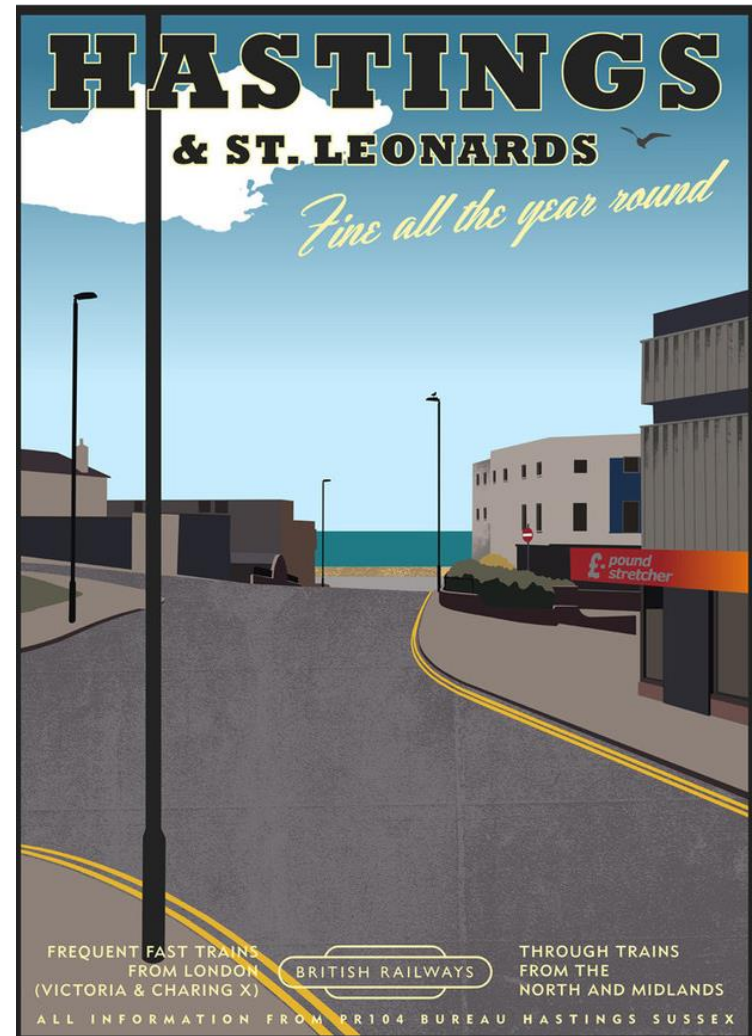# Authenticity and Identity in Visual Culture

All Images: *Hastings and St Leonards on Sea* Facebook group (2014)

Consuming Heritage:
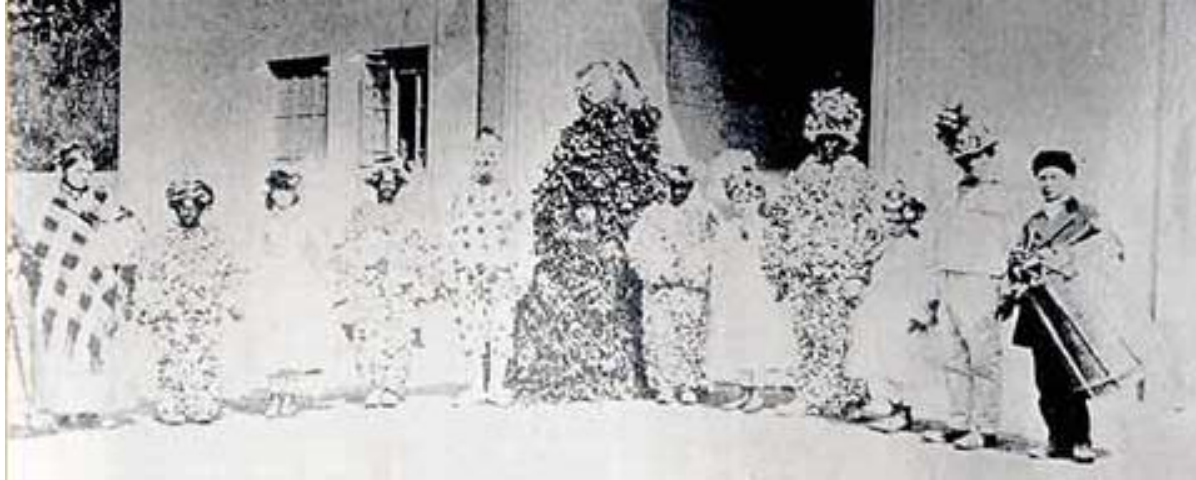# Authenticity and Identity in Visual Culture

Left: Hastings Railway poster, Alan Durman (1952)

Right: *Hastings Fine all the Year Round*, Toby Stevens (2014)

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(Re)invention of Tradition

Top: *Hastings Traditional Jack in the Green* Website *(*ca. 1883)

Bottom: Hastings Jack in the Green (Keith Leech,1985)

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Case study: Hastings Jack in the Green

Above Left: Jack in the Green, O'Donnell (2013)
Above Right: A 'bogie' at Jack in the Green, Hastings , Nicklott (2004)

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'According to Plumb "the past" is "always a created ideology with a purpose, designed to control individuals or motive societies or inspire classes". The job of the history, therefore, was to "dissolve" and "weaken" the past, and to replace its "simple, structural generalizations" with properly disciplined understanding.'   (Plumb in Wright, 1985, p.ix)

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