Consuming Heritage: Authenticity and Identity in Visual Culture

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Monumental Heritage

*Above Left:* Hastings Castle, Hastings Smugglers Adventure (2014)
*Above Right:* Seven Sisters, The National Trust (2014)
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)
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Left: Days out in England, English Heritage Website (2014)
Above: Overseas Visitors, English Heritage Website (2014)
‘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>
<thead>
<tr>
<th>Table 1. Three Types of Authenticity in Tourist Experiences</th>
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<tbody>
<tr>
<td><strong>Object-Related Authenticity in Tourism</strong></td>
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<td>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.</td>
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| **Activity-Related Authenticity in Tourism**             |
| 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. |

(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)
‘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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All images from West Marina To Hastings Pier Facebook group (2013-2014)
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All Images: Hastings and St Leonards on Sea Facebook group (2014)
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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)
‘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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