Affinity between heritage and cinema

Maissa Moustafa

PhD program in University of Helwan- Heritage and Museum studies Department

Abstract

While heritage and cinema are two different disciplines, researchers find considerable similarities between them. In his paper, the different messages transferred to people by them, are discussed. Both are messengers for visual aesthetic and spiritual experiences, nostalgia stimulators for communities, reflectors of cultural identity and enhancers of the self-esteem. Moreover, they are a fundamental part of the so -called the "cultural construct" for societies. As conclusion, the two domains are directly connected to common people, since they reflect their lives, history, achievements, debates, traditions, hopes and failures.

Introduction

While heritage and cinema are two different domains and disciplines, researchers find considerable similarities between them when studying those two fields. The objective of this paper is to argue the different messages transferred to people by those two disciplines, and to what extent they are interlaced and connected.

The paper is divided into five parts or messages. The first is how cinema and heritage could be messengers for visual aesthetic and spiritual experiences, the second is how they are considered as "cultural construct" for societies, and the third is how they are seen as nostalgia stimulators and as "an escape land, in the positive direction. The fourth message discussed in this paper is on how both cinema and heritage could be a nation branding and finally, the fifth delivered message for both of them, is about how they could be reflectors of cultural identity and enhancers of the self-esteem.

1. Heritage and cinema as messengers for visual aesthetic and spiritual experiences:

1.1. Heritage

From the ten criteria set by the UNESCO to select the world heritage sites (WHS), the aesthetic and spiritual values are mentioned in a direct way in criteria N. 7 and in indirect ways in criteria N. 1 and 4[1].

---

[1] https://whc.unesco.org/en/criteria/ (accessed Nov. 2020)

Many scholars have discussed the impact of the aesthetic features of the heritage sites on visitors and on communities, in different parts of the world. Studies showed how this impact has positive results on the visitors' attitudes to achieve some of the major heritage goals, such as the site preservation.

For example, in Asia, an empirical investigation showed that visitors to Cham historic ruins in Vietnam - listed as WHS in 1999 - have been influenced by the aesthetic context of the site, though this last was not their primary motive. Because of the beauty of the site landscape, and after visitors watched the religious traditional dance of the Cham community, researchers found that visitors gained spiritual experiences that changed their attitude from passive to positive towards the site, in terms of site's preservation and the positive interaction with the local community[2].

---

[2] Trinh, Thu Thi and Chris Ryan. "Heritage and Cultural Tourism: The Role of the Aesthetic when Visiting Mỹ Sơn and Cham Museum, Vietnam." *Current Issues in Tourism* 19, no. 6 (2016) p. 565.

Since the beginning of the third millennium, a study in Manchester university was carried out in 2001, based on Maslow pyramids of hierarchy needs, to classify visitors of museums and heritage sites upon their psychological motivations[3], as shown in (fig 1).
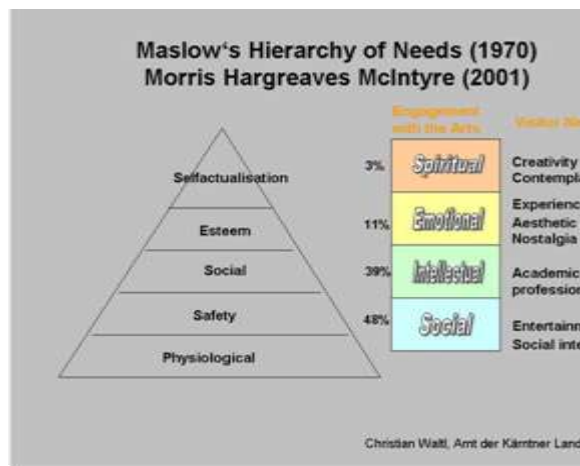

Fig 1. Waltl, Ch. "Museums for visitors: Audience development-A crucial role for successful museum management strategies." Intercom 2006 p. 5.

This classification is divided into four incentives, arranged in a descending pattern according to their percentage. The emotional and the spiritual motives were the reason behind the visit from the so-called "Rechargers Visitors"; they are the overwrought people of daily life pressure.

---

[3] Shamsidar, Ahmad *et al.* "Adapting Museum Visitors as Participants Benefits their Learning Experience?" *Procedia - Social and Behavioral Sciences,* 168 (2015). https://www.researchgate.net/publication/271225341_Adapting_Museum_Visitors_as_Participants_Benefits_their_Learning_Experience

Studies have shown that when this category of people visit the museums and the heritage sites, they gain positive energy from their visual aesthetics and they succeed in recharging their souls and minds[4].

1.2. Cinema

Barbara Kennedy argued in her paper that the spectator is strongly impacted by all the visual elements of films such as colors, rhythm and movements. When watching a film, our bodies react with these effects, which are scientifically called the "aesthetics of sensation". For many scholars specializing in aesthetics, films that stimulate those sensations are similar to the contemplation of pieces of art, such as sculptures and paintings. Kennedy gave two examples for these aesthetic messages: the on-location shooting in the beautiful desert landscapes of Tunisia in the 1996 film "English Patient" as well as the impressive historic buildings of Mexico in "Romeo and Juliet," which was also produced in the same year[5].

Moreover, studies have proved that visual aesthetics in films positively impact the spectator's brain. Scientific studies call this effect the PECMA flow, which is an acronym for perception, emotion, cognition, and motor action.

---

[4] Falk, John H. and Lynn D. Dierking. *The Museum Experience Revisited*. Walnut Creek: Routledge, 2013. doi:10.4324/9781315417851. p.47- 49.

[5] Kennedy, Barbara M. *Deleuze and Cinema: The Aesthetics of Sensation*. Edinburgh: Edinburgh University Press, 2002. p. 15.

PECMA stimulate some parts of the brain[6], and consequently enhancing and evolving the spectator's aesthetic taste.

Because of this latter impact, one of the main locations chosen by filmmakers from different nationalities is Scotland landscapes. From 1990 to 2000, many English, French and American films were filmed there, because of the visual aesthetics that are offered by Scottish nature. That is one of the reasons why Scotland has occupied a global status in the international cinema industry during the 90s of the 20C.[7]

2. Heritage and cinema as cultural construct

2.1. Heritage:

According to some scholars in the Anthropology Department of Oregon University in USA, the "cultural construct" is defined as the following

 "*The idea that the characteristics people attribute to such social categories as gender, illness, death, status of women, and status of men is culturally defined*[8]."

It was not familiar to link heritage to sociology discipline. Traditionally it was only related to history discipline, however, since the beginning of the third millennium, heritage has been strongly linked to people's socio-economic conditions and consequently to their current lives.

---

[6] Grodal, Torben Kragh. *Embodied Visions: Evolution, Emotion, Culture, and Film*. New York; Oxford; Oxford University Press, 2009.p.150.

[7] Martin-Jones, David. *Scotland: Global Cinema: Genres, Modes and Identities: Genres, Modes and Identities* Edinburgh University Press, 2009; 2005; p. 45-48.

[8] https://oregonstate.edu/instruct/anth370/gloss.html (accessed 22 Nov. 2019)

The beginning was in 2002 when UNESCO declared, in Budapest, that "Credibility, Conservation, Capacity-Building and Communication" are main strategic objectives of the World Heritage Convention Declaration under the title of the "Heritage Four Cs". Moreover, heritage acquired a new cultural and social dimension, when a fifth "C" was added, for Community, by the World Heritage Committee in 2007 at its 31st session in Christchurch, New Zealand.

Moreover, on the occasion of the celebration of the 40th anniversary of World Heritage convention in 2012, UNESCO chose 'World Heritage and Sustainable Development: The Role of Local Communities' as a theme. That was selected after the convening of many cultural forums concerned with community development through heritage, such as "Sharing Our Heritages (SOH)"; a program that lasted for three years held in Australia (2006-2008). One of the outcomes of this celebration was declaring that heritage is not only relevant to the past, but also to the future. It has to be understood as

"a cultural construct, which – if it is to be used to create identity – needs to be more than simply conserved".[9]

For example, but not limited to, one of the main current matters concerned by the heritage discipline is gender equality.

---

[9]Albert, M-T., *et al. Community Development through World Heritage*, printed by Universitat Politècnica de València Spain.UNESCO, 2012, p .6.

UNESCO, as one of the main international organizations concerned with heritage, education, gender and social development, has considered the role of men and women to protect and preserve their heritage, while selecting the world heritage sites WHS. Along the history and among the 1031 heritage sites registered as WHS, it was proved that women and men had lived, prayed, celebrated and practiced all life activities all over the history and in different cultures as well[10]. Therefore, from heritage lessons, UNESCO began to re-evaluate gender inequality, internally, in the early days of the WHS convention. They have begun to re-consider the female/male fairness for look at the site's nominations and the role of women in heritage preservation[11].

2.2. Cinema

The seventh art is the most popular media that contributed in shaping the consciousness of the world during the 20th C. Besides, it is an effective source for entertainment as well as education. It could also be grasped by large audience from all levels[12].

---

[10] The women were historically the guards of the sacred tombs of Buganda Kings at Kasubi in Uganda. https://unesdoc.unesco.org/ark:/48223/pf0000243882 (accessed Jan. 2021)

[11] Mechtild Rössler. "Gender Equality", *World Heritage Review* 78. 2016. p. 61.

[12] Shafik, Viola. *Arab Cinema: History and Cultural Identity*. New rev. ed. Cairo, Egypt; New York; The American University in Cairo Press, 2007.p. 22-25.

The cultural significance of cinema began to be globally recognized during the second half of the twentieth century. Since the appearing of the first reels by *Lumière* Brothers in Paris in 1895[13], the cultural value of cinema was ignored and even denied for many decades. During this time, film has been considered exclusively as a commercial product and in many countries, huge quantities of films have been thrown or burnt. The argument of that destruction was the change of tastes and modes of the cinema. Moreover, the appearance of new technical developments, which required to get rid of older films, was one of the reasons too[14].

After the success of the film medium all over the world, cinema began to draw attention to its influential importance on the audience. Unlike the other branches of arts, such as literature, painting and theater, film has the power to reach a very wide common audience. The immediate success of film has been credited to its ability to generate new dialogues with the public, where every spectator falls under the illusion that he is at the heart of the film action. Cinema has also managed to eliminate time and spatial distance; it helped to bring people together allowing them to learn about different cultures before the revolution of communication, which boomed since the beginning of the 21st century[15].

---

[13] https://www.britannica.com/art/history-of-the-motion-picture (accessed Aug.2019)

[14] Glissant, Edouard. "Eternal Cinema". *The UNESCO Courier",* August, 1984. p. 3.

[15] Glissant, Edouard. "Eternal Cinema". p. 85.

Cinema is also a major common feature that we can find in the majority of cities worldwide whatever the country is. In addition, watching a film is affordable for most social classes. Consequently, cinema has become more and more concerned with social and cultural issues.

For example, the themes of gender films are largely selected by filmmakers and are displayed in many countries. In particular, that kind of film has emerged in countries, where social problems are not liberally declared, so they shed light on social and cultural conditions, such as in Iranian, Chinese, Slovenian, Hindi and Egyptian films. For example, the gender Egyptian film "Day for Women", directed by the talented female filmmaker, Kamla Abou Zikri, won the Grand Prize at Morocco film festival in 2017, after its commercial success in 2016[16].

3. Heritage and cinema as nostalgia stimulators and as "an escape land"

3.1. Heritage:

For many decades, "nostalgia" had been negatively theorized by heritage and museum studies researchers. Nostalgia came from the Greek words *nostos* and *algos*, which respectively mean homecoming and pain[17].

---

[16] https://english.ahram.org.eg/NewsContent/5/32/277307/Arts--Culture/Film/Kamla-Abouzekris-A-Day-for-Women-wins-Grand-Prize-.aspx (accessed 22 Nov. 2020)

[17] https://www.stanforddaily.com/2017/04/28/nostos-and-nostalgia/ (accessed Mar. 2020.)

Thus, this emotion had been considered as an unproductive sad feeling towards the past and, for that reason, researchers have avoided mentioning and analyzing it in academic discourses[18].

However, recent socio- political researchers have shown that there are two kinds of nostalgia; "reactionary nostalgia" and "progressive nostalgia". The first is the traditional concept of nostalgia as an emotion of loss and the desire to return to the past which is seen and fetishized as ideal and safe. On the other hand, the second type is another way to relate with the past while seeing all its positive and negative features as well as the extent to which the past could influence our present[19].

This latter kind, or "progressive nostalgia," could function as a positive tool that could lead towards a positive present and future as well. It could function as a sign of authenticity and sincerity rather than irony. For instance, field researchers in the United States and England who had been concerned with dark heritage have revealed that visitors and local communities did not feel sorrow or painful emotions - as expected - when they went to visit the poor heritage industrial sites.

---

[18] Campbell, Gary, Laurajane Smith, and Margaret Wetherell. "Nostalgia and Heritage: Potentials, Mobilisations and Effects." *International Journal of Heritage Studies: Nostalgia and Heritage: Potentials, Mobilisations and Effects* 23, no. 7 (2017): p. 609.

[19] Smith, Laurajane and Gary Campbell. "'Nostalgia for the Future': Memory, Nostalgia and the Politics of Class." *International Journal of Heritage Studies: Nostalgia and Heritage: Potentials, Mobilisations and Effects* 23, no. 7 (2017): p. 613- 616.

Unlikely, they showed appreciation and more understanding for their present and a justifying hope for the future, in particular for the working classes[20].

Another example of progressive nostalgia has occurred among the fishing community in the urban periphery of Rio de Janeiro, Brazil. After losing their heritage mangrove in 1975 because of a huge fire, the domination of sorrow feelings of loss was expected. Unexpectedly, the local community began to re-celebrate the old rituals relevant to the mangroves and accompanied it with storytelling about the colony's long history, so they do "not let the colony's identity die". Thus, their nostalgia to their lost heritage has played a mediating role between their legacy and the current developments[21].

---

[20] Campbell, Gary *et al*, "Nostalgia and Heritage: Potentials, Mobilisations and Effects." p. 611.

[21] Lang, Luciana. "Simulating Fisherfolk and Performing Heritage through Ritual, History, and Nostalgia." *International Journal of Heritage Studies: Nostalgia and Heritage: Potentials, Mobilisations and Effects* 23, no. 7 (2017): 628-642. p. 628-630.

Moreover, in travel studies, emotions of nostalgia play a crucial role mainly in attracting visitors to heritage sites. In 2017, a study was carried out in India to measure the loyalty of the visitors who repeatedly visited the cultural heritage site of *Mahabalipuram*. The results showed that historical nostalgia towards the site is one of the major reasons why visitors, who mainly live in western countries, come and visit the same heritage site several times [22].

3.2 Cinema

When cinema is mentioned, nostalgia is among the first words that come to mind. The seventh art is strongly relevant to nostalgia since film narrates, analyzes and documents past moments. In cinema studies, nostalgia plays a big role in films that are concerned with specific historical periods that are significant for their communities[23].

---

[22] Verma, Anil and G. Rajendran. "The Effect of Historical Nostalgia on Tourists' Destination Loyalty Intention: An Empirical Study of the World Cultural Heritage Site - Mahabalipuram, India." *Asa Pacific Journal of Tourism Research* 22, no. 9 (2017): 977

[23] https://www.storyscreenbeacon.com/post/2018/05/07/on-nostalgia-and-its-use-in-film (accessed Mar. 2020.)

The most significant example of this type, of the so- called "nostalgic films," is the films that represent the city of Berlin before and after the destruction of the Wall, or the so called *Wende*[24] in 1989/90. In 2001, at the Berlin International Film Festival - called Berlinale - the first thing that guests met was a screen which displayed "Potsdamer Platz", the famous square in the capital. It was shown under construction in 1994, before the huge changes that occurred later. Below the screen, there was a text that asked the audience: "Do you remember?". It is worth mentioning that for a long time Potsdamer square has become the symbol of Berlin's urban big change. In Berlinale, many films were displayed showing the transformation of the city in a nostalgic context. However, for many people among the audience and film critics saw that what happened to Berlin- in these films- was triumphal rather than a painful loss[25].

As for Egyptian cinema, it has presented its public with nostalgic emotions in its representations of the forties, fifties and sixties of the 20th century, or the so-called "Golden Age". According to a referendum held by filmmakers and critics in 1996 on the occasion of the Centenary \of Egyptian cinema, the film on the top list has been *"El Azima"*, produced in 1939.

---

[24] Wende, is a German word means transformation and it refers to the post-wall period in Germany. retrieved from https://www.theguardian.com/world/2019/nov/09/german-leaders-mark-fall-of-berlin-wall-with-warning-about-democracy (accessed Mar. 2020.)

[25] Wagner, Brigitta B. Berlin Replayed: Cinema and Urban Nostalgia in the Postwall Era. Minneapolis: University of Minnesota Press, 2015. p.139-142.

For many years before the referendum, artistically and intellectually, this film was not in the top ranks, however, its choice by the public in 1996 was based on a unconscious nostalgic feeling towards a simple, innocent and consistent past[26].

The same happened for the rest of the list of top 100 Egyptian films. Most of them were not perceived by professional critics as films of high artistic quality, instead, it was the films of the singing stars *Om Kalthoum* and *Abd Elwahab* that were highly appreciated by the public. This could only be explained by the emotional dimension, or public nostalgia towards this past, with its symbols without any artistic criteria[27].

4. Heritage and cinema as nation branding:

4.1. Heritage

The term "nation branding" could be equivalent to "Country Image", which directly has socio-economic impacts for many countries. It is manifested by various factors such as political administration, social behaviors and culture[28]. Consequently heritage- as a branch of the nations' culture- has played a fundamental role in how countries are perceived by other countries.

---

[26] احمد رأفت بهجت. مصر مائة سنة سينما. القاهرة ص ١٨.

[27] نفس المصدر ص ٢٨.

[28] https://www.brand-trust.de/en/glossary/nation-branding.php (accessed March 2020).

Since 1972, world heritage sites (WHS) selected by the UNESCO, are the best heritage element to be seen as logos or brands for countries. The UNESCO gave those sites positive descriptions to highlight their high quality and their uniqueness[29]. These descriptions are called the (OUV), which is the acronym for "Outstanding Universal Values", as Memphis and its Necropolis – the Pyramid Fields from Giza to Dahshur, Taj Mahal mausoleum in India and the Great Wall in China[30].

However, these latter examples are known even without being nominated by the UNESCO as WHS, but it is not the same case for other sites. For instance, in countries as Afghanistan, Cambodia and Bangladesh, heritage sites need to be designated as WHS in order to be promoted and to highlight their historical and artistic values[31]. The benefit of branding is not only limited to attracting international tourism, but also, on one hand, to change the image of the country on interior and exterior levels, and on the other hand, to build a good infrastructure worthy of the brand WHS, mainly in developing countries[32].

---

[29] Frank Terlouw, Matus Grätzer and Martin Rengard. *The World Heritage as a Brand; Case study of World Heritage brand usage by sites and their stakeholders in context of Sweden and Denmark.* Linnaeus university, Växjö. 2015. p. 2. Retrieved from http://www.diva-portal.org/smash/get/diva2:821916/FULLTEXT01.pdf (accessed March 2020).

[30] https://whc.unesco.org/en/list/ (accessed March 2020).

[31] Ryan, Jason and Sari Silvanto. "A Brand for all the Nations: The Development of the World Heritage Brand in Emerging Markets." *Marketing Intelligence & Planning* 29, no. 3 (2011): p. 306.

[32] Ryan, Jason and Sari Silvanto. "A Brand for all the Nations: The Development of the World Heritage Brand in Emerging Markets. p.310.

4.2. Cinema

What is represented on the silver screen has an enormous impact on the audience regarding the image of the country where the film is produced and made. For that reason, cinema plays a significant role in nation branding. This branding influences many domains, such as politics and tourism[33].

During the cold war between the Soviet Union and the United States, American films played a fundamental role in the defeat of the East in favor of the west, according to some KGB officers themselves, as the Russian researcher, Sergei Zhuk, argued in his important paper. Moreover, the young Russian audience and the generations in age of forties and fifties were impressed by the western capitalist lifestyle in America manifested by the blue jeans, the fast food, as well as rock and disco music displayed in the American movies[34].

Another example is that of the most popular and prolific cinema in the world, Indian cinema. India has historically been perceived by other nationalities, through its films, as the land of colors, dance and singing, natural disasters, elephants and local markets of spices. Lately, the image exported to the world has changed to a neo- liberal western India by Bollywood producers who in turn are dominated by the global Hollywood concept.

---

[33] Gupta, Shashwat, Mohammad M. Foroudi, Juha Väätänen, Suraksha Gupta, and Len Tiu Wright. "Nations as Brands: Cinema's Place in the Branding Role." *Journal of Business Research* (2018) p. 721-722. Retrieved from https://doi.org/10.1016/j.jbusres.2018.02.017 (accessed March 2020).

[34] Zhuk Sergei. "Hollywood's Insidious Charms: The Impact of American Cinema and Television on the Soviet Union during the Cold War." *Cold War History* 14, no. 4 (2014): p. 595.

However, many studies assume the appearance of a new wave of independent cinemas that will show the real India. Thus, these changes in Indian cinema, prove the role of cinema in exporting a country's image to the world and the extent it could be manipulated for the benefit of different parties[35].

On the other hand, thanks to cinema, some countries have become favorable destinations for travelers. For example, after the big success of *Avatar, Lord of Rings* trilogy and *The Hobbit* movies, New Zealand has become a preferable destination to cinemas fans who want to enjoy the nature of the country that has been shown in these films, in addition to the low pollution and the small population. Thus, the new brand of the country has become the "Pure New Zealand" created by cinema[36].

---

[35] Devasundaram, Ashvin I. "Bollywood's Soft Power: Branding the Nation, Sustaining a Meta-Hegemony." *New Cinemas: Journal of Contemporary Film* 14, no. 1 (2016): 51
[36] Gupta, Shashwat, Mohammad M. Foroudi, Juha Väätänen, Suraksha Gupta & Len Tiu Wright. "Nations as Brands: Cinema's Place in the Branding Role. p. 735.

5. Heritage and cinema as reflectors of cultural identity and enhancers of the self esteem

5.1. Heritage

One of the main significances of heritage, regardless of being tangible or intangible, is that it is the keeper of peoples' identities. Particularly, the "Built Heritage"[37], which is considered the guardian of the identity of a specific place, where some people are still living and their ancestors had lived as well[38].

This latter sentence is well explained in the publication of *Power of Place* issued by "Historic England"[39] in 2000, which states: "The historic environment is what generations of people have made of the places in which they lived. It is all about us. We are the trustees of that inheritance. It is in every sense a common wealth[40]".

As for the intangible heritage, Lowenthal wrote in his important widespread book "The Past is a Foreign country" that reading the past gives us values and purposes for our present life. He has added that sad memories enhance our identity as happy moments do.

---

[37] It's another expression for the tangible Heritage. Retrieved from https://www.lawinsider.com/dictionary/built-heritage. (accessed June 2022)

[38] Bond, Stephen and Derek Worthing. *Managing Built Heritage: The Role of Cultural Values and Significance*. 2nd. ed. Chichester, West Sussex, United Kingdom: Wiley Blackwell, 2016. p. 49-52.

[39] it is a public English entity concerned of heritage awareness.https://historicengland.org.uk/about/ (accessed April 2020).

[40] https://historicengland.org.uk/images-books/publications/power-of-place/ (accessed April 2020.)

He summarizes his beliefs with this important sentence; *The
past is an integral part of our sense of identity, the sureness of 'I
was' is a necessary component of the sureness of 'I am'*[41].

On the other hand, in 2015, an important psychological research
was carried out about the cultural relationship between adopted
children in Italy who had been raised far away from their
homeland and their cultural heritage. The researchers made their
work on 127 transracial adoptees by Italian families, from Africa
and Latin America. One of the results of this study was to what
extent the efforts made by certain families to link their adopted
children to their own heritage have enhanced their self-esteem -
which was measured through a revised scale of self-
lacking/competence. Furthermore, this link has even improved
their current relationship with their new families and their new
home land in Italy[42].

---

[41] Lowenthal, David. *The Past is a Foreign Country*. New York; Cambridge [Cambridgeshire];
Cambridge University Press, 1985. p.41-42.

[42] Ferrari Laura, Sonia Ranieri, Daniela Barni, and Rosa Rosnati. "Transracial Adoptees Bridging
Heritage and National Cultures: Parental Socialisation, Ethnic Identity and self-esteem." *International
Journal of Psychology* 50, no. 6 (2015): 413

5.2. Cinema

Many books and studies have titles composed of the term "cultural identity", followed by a sentence that includes the nationality of the film as Japanese, American or Scottish films. That shows the crucial role of cinema in portraying or reflecting the background from where the cultural identity of certain countries is born.

In Egyptian cinema, many films were adapted from western literature. However, on screen they were modified to be adaptable to the Egyptian conservative cultural identity. For instance, the novel of *La dame aux Camilias*, written by French author Alexandre Dumas, was one of the favorite topics for Egyptian filmmakers. However, many details were altered in the two Egyptian films inspired from this novel, as *Laila* produced in 1942 and *Ahl el Hawa* produced in 1955, to be accepted by Egyptian society during this time. For instance, the romantic/sexual relationship between the hero and the heroine was censored. Moreover, in the novel, the hero frequents the night life of cabarets while in the Egyptian films, he was a naive person who only wishes to rescue his lover from this humiliating life[43].

---

[43] Shafik, Viola. *Arab Cinema: History and Cultural Identity*. p. 123-125.

Another example that highlights the importance of cultural identity reflected by the cinema isTurkey, a country which had witnessed radical socio-political changes during the 20th century from ottoman to western lifestyle. At the beginning of the last century, in Ottoman times, cinema was introduced by western people, so European films were displayed in cinemas with European names and publicity written only in French or English without any Turkish cultural input. After Ataturk, the situation has changed and cinema was used as a tool to spread propaganda to the "new Turkey", far from the Ottoman identity and closer to the western lifestyle. Then the *Yeşilçam* was created, a commercial Turkish/Hollywood style of cinema that was supported by the populist Democratic Party that was in power. However, these new commercial films were unlike the American films; they were more focused on the family unit rather than individuals, and on historic sites in order to be accepted by Turkish society and to be in line with the Turkish identity. After the *Coup d'Etat* in 1960, intellectuals reclaimed new realistic social films to resist against the *Yeşilçam*/Hollywood style of cinema, which collapsed in the 90s, to make an international cinema and to enhance the Turkish self-esteem[44].

---

[44] Dönmez-Colin, Gönül. *Turkish Cinema: Identity, Distance and Belonging.* London.,2008;2012. p. 24-30.

Conclusion

Heritage and cinema are intertwined; in other words, cinema is the container and the protector of heritage, whatever tangible or intangible. Moreover, they both participate in delivering a fair number of similar messages as it is discussed in this paper. The two domains are directly connected to common people since they reflect their lives, history, achievements, debates, traditions, hopes and failures. The difference is that heritage has informed us about our identities, through years and centuries, while cinema summaries this discourse in two or three hours.

Bibliography

Books and journals

Albert, M-T., *et al. Community Development through World Heritage*, printed by Universitat Politècnica de València Spain. UNESCO, 2012.

Bond, Stephen and Derek Worthing. *Managing Built Heritage: The Role of Cultural Values and Significance*. 2nd. ed. Chichester, West Sussex, United Kingdom: Wiley Blackwell, 2016.

Campbell, Gary, Laurajane Smith, and Margaret Wetherell. "Nostalgia and Heritage: Potentials, Mobilisations and Effects." *International Journal of Heritage Studies: Nostalgia and Heritage: Potentials, Mobilisations and Effects*"23, no. 7 (2017)

Devasundaram, Ashvin I. "Bollywood's Soft Power: Branding the Nation, Sustaining a Meta-Hegemony." *New Cinemas: Journal of Contemporary Film* 14, no. 1 (2016): 51

Dönmez-Colin, Gönül. *Turkish Cinema: Identity, Distance and Belonging.* London.,2008;2012. p. 24-30.

Falk, John H. and Lynn D. Dierking. *The Museum Experience Revisited.* Walnut Creek: Routledge, 2013. doi:10.4324/9781315417851. p.47- 49.

Ferrari Laura, Sonia Ranieri, Daniela Barni, and Rosa Rosnati. "Transracial Adoptees Bridging Heritage and National Cultures: Parental Socialisation, Ethnic Identity and self-esteem." *International Journal of Psychology* 50, no. 6 (2015): 413

Frank Terlouw, Matus Grätzer and Martin Rengard. *The World Heritage as a Brand; Case study of World Heritage brand usage by sites and their stakeholders in context of Sweden and Denmark.* Linnaeus university,Växjö. 2015.

Glissant, Edouard. "Eternal Cinema". *The UNESCO Courier",* August, 1984.

Grodal, Torben Kragh. *Embodied Visions: Evolution, Emotion, Culture, and Film*. New York; Oxford; Oxford University Press, 2009.

Gupta, Shashwat, Mohammad M. Foroudi, Juha Väätänen, Suraksha Gupta, and Len Tiu Wright. "Nations as Brands: Cinema's Place in the Branding Role." *Journal of Business Research* 116, (2020): 721-733.

Kennedy, Barbara M. *Deleuze and Cinema: The Aesthetics of Sensation*. Edinburgh: Edinburgh University Press, 2002.

Lang, Luciana. "Simulating Fisherfolk and Performing Heritage through Ritual, History, and Nostalgia." *International Journal of Heritage Studies: Nostalgia and Heritage: Potentials, Mobilisations and Effects* 23, no. 7 (2017): 628-642.

Lowenthal, David. *The Past is a Foreign Country*. New York; Cambridge [Cambridgeshire]; Cambridge University Press, 1985.

Martin-Jones, David. *Scotland: Global Cinema: Genres, Modes and Identities: Genres, Modes and Identities* Edinburgh University Press, 2009; 2005

Mechtild Rössler. "Gender Equality", *World Heritage Review* 78. 2016.

Ryan, Jason and Sari Silvanto. "A Brand for all the Nations: The Development of the World Heritage Brand in Emerging Markets." *Marketing Intelligence & Planning* 29, no. 3 (2011).

Shafik, Viola. *Arab Cinema: History and Cultural Identity*. New rev. ed. Cairo, Egypt; New York; The American University in Cairo Press, 2007.

Shamsidar, Ahmad *et al.* "Adapting Museum Visitors as Participants Benefits their Learning Experience?" *Procedia - Social and Behavioral Sciences,* 168 (2015).

Smith, Laurajane and Gary Campbell. "'Nostalgia for the Future': Memory, Nostalgia and the Politics of Class." *International Journal of Heritage Studies: Nostalgia and Heritage: Potentials, Mobilisations and Effects* 23, no. 7 (2017): p. 613- 616.

Trinh, Thu Thi and Chris Ryan. "Heritage and Cultural Tourism: The Role of the Aesthetic when Visiting Mỹ Sơn and Cham Museum, Vietnam." *Current Issues in Tourism* 19, no. 6 (2016)

Verma, Anil and G. Rajendran. "The Effect of Historical Nostalgia on Tourists' Destination Loyalty Intention: An Empirical Study of the World Cultural Heritage Site - Mahabalipuram, India." *Asa Pacific Journal of Tourism Research* 22, no. 9 (2017): 977

Wagner, Brigitta B. Berlin Replayed: Cinema and Urban Nostalgia in the Postwall Era. Minneapolis: University of Minnesota Press, 2015. p.139-142.

Zhuk Sergei. "Hollywood's Insidious Charms: The Impact of American Cinema and Television on the Soviet Union during the Cold War." *Cold War History* 14, no. 4 (2014)

Websites

https://www.lawinsider.com/dictionary/built-heritage.

https://english.ahram.org.eg/NewsContent/5/32/277307/Arts--Culture/Film/Kamla-Abouzekris-A-Day-for-Women-wins-Grand-Prize-.aspx

https://historicengland.org.uk/about/

https://oregonstate.edu/instruct/anth370/gloss.html

https://whc.unesco.org/en/list/

https://www.brand-trust.de/en/glossary/nation-branding.php
(accessed March 2020)

https://www.britannica.com/art/history-of-the-motion-picture

https://www.researchgate.net/publication/271225341_Adapting_
Museum_Visitors_as_Participants_Benefits_their_Learning_Exp
erience

https://www.stanforddaily.com/2017/04/28/nostos-and-nostalgia/

https://www.storyscreenbeacon.com/post/2018/05/07/on-
nostalgia-and-its-use-in-film

https://www.theguardian.com/world/2019/nov/09/german-
leaders-mark-fall-of-berlin-wall-with-warning-about-democracy