

THE TERMINOLOGY OF HERITAGE. A CONTRIBUTION TO THE IATE-CVT PROJECT (ENGLISH-DUTCH)

VOLUME I

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VOLUME II

INTRODUCTION

This is a terminological master's thesis contributing to the IATE-CvT project. More specifically, it is a terminographical thesis which focuses on terminology in the heritage domain, and consists of two parts. Volume I contains the research performed coupled with commentary. Firstly, the IATE-CvT project is explained, followed by the motivation and the research questions. The subsequent chapters give a brief overview of terminology, the heritage domain and the methodology, followed by more in-depth discussions of each concept. Volume II contains the results of the research, which come in the form of terminological records.

IATE-CVT PROJECT

The IATE-CvT project is a cooperation between the Ghent University Terminology Centre (CvT) and the Dutch Language Department of the European Commission's Directorate-General for Translation (DGT). Students receive a number of domain-specific terms or texts and perform in-depth terminological research into specific domains of IATE, the European Union's multilingual termbase. IATE (which stands for Interactive Terminology for Europe) contains terms pertaining to various domains, from asylum to green energy to cinema. Once validated, the results can be entered into IATE and GenTerm, the CvT termbase. The project was conceived around 2010 as a way for universities with the European Master's in Translation (EMT) quality label to collaborate with the EU. While the project was initially limited to Ghent University students, it has since been expanded significantly: in 2015, the scope was widened to include a number of Flemish and Dutch universities and additional institutional translation services. This broader project was christened Termraad Academy. Internships with an institutional translation service are also available for the master's students participating in the programme (Centrum voor Terminologie, n.d.).

For this master's thesis, a shortlist of terms specific to the heritage field was drawn up by Nele Bulckaert, Main Terminologist at the Dutch Language Department of DGT.

MOTIVATION AND OBJECTIVES

IATE is an important and high-quality resource for translators and other language professionals, containing over 8 million terms and 1.2 million entries. IATE is also available to everyone online, not just language professionals, which means it serves the public good by providing access to information (Translation Centre for the Bodies of the European Union,

2018). Moreover, the equal importance of every one of the 24 official languages is a cornerstone of the European Union, and this includes ensuring that every EU citizen can follow and understand what the EU is doing in his or her own language. Translation is therefore essential to the functioning of the EU (European Parliament, n.d.). IATE greatly facilitates this activity, providing reliable information for the EU's translators, terminologists, lawyers and national experts (Translation Centre for the Bodies of the European Union, 2018). Therefore, terminological research to improve and expand the IATE termbase is useful research. Heritage is an important topic as well. Heritage institutions and related sectors account for nearly 8 million jobs in Europe, and attract tourists from all over the world. However, the merits of heritage are more than merely economic: it also teaches history, enables social cohesion and participation, and promotes sustainable caretaking of historic areas and landscapes (Pasikowska-Schnass, 2018).

This thesis will also examine *term variation*. Different variants of Dutch are spoken in The Netherlands and in the Flemish region of Belgium, and since these are different countries, law systems and institutions also differ. In addition to this, the EU employs a number of “member state neutral” terms: *belangenconflict* is the preferred term to translate *conflict of interest* in EU texts, since different terms were used to express the concept in Belgium and The Netherlands (*belangenvermenging* and *belangenverstrengeling*, respectively) (IATE, n.d.). This makes examining regional term variation worthwhile, even if only to prevent confusion.

In this thesis, fourteen heritage-related terms are examined. The objectives for each term are the following:

- 1) Examining each term in English and Dutch, with the English term as a starting point, and providing an appropriate definition;
- 2) Determining the appropriate term(s) for each language and whether assigning a preferred term is desirable;
- 3) Investigating whether any regional term variation is present between Belgian Dutch, Dutch from The Netherlands and European Union Dutch;
- 4) Entering the results of the research into terminological fact sheets, which will be entered into IATE and GenTerm after validation.

These goals can be translated into the following research questions, which will be posed for each term:

- 1) What is the exact meaning of the term, and is there discussion about this meaning?
- 2) Which term or terms are used in English and in Dutch? In case of synonymy, which term is preferred, if any, and why?
- 3) What evidence is there of term variation between Belgian Dutch, Dutch Dutch and European Union Dutch?

Before these questions are answered, some insight into the terminology and heritage domains will be provided.

TERMINOLOGY

Interestingly, the term *terminology* itself is polysemic; it carries more than one meaning. The ISO-norm 1087-1 (2000, p. 10) lists two definitions for *terminology*: *set of designations belonging to one special language*, and *science studying the structure, formation, development, usage and management of terminologies in various subject fields*. Another possible term for the second concept is *terminology science*. The object of study of terminology as a discipline is the *term*. A term represents a *concept* in a specific domain (ISO, 2000, p 6). Concepts are units of knowledge which correspond to *objects*. In ISO-norm 1087-1, an *object* is defined as *anything perceivable or conceivable*, rather than the more general meaning of *non-living thing one can see or touch* (ISO, 2000; Cambridge, n.d.)¹. Concepts are usually classified into *concept systems*, in which they are ordered thematically (ISO, 2000; Warburton, 2014). Every discipline, from aviation to zoology, deals with terminology in one way or another; the existence of specialisations means the existence of specialised language. A clear and agreed-upon terminology helps provide insight into a specific domain, and aids communication between specialists who may not have the same mother language. Term lists and glossaries are essential to the work of translators and interpreters, and globalization and the information age have made good terminology management more important than ever to ensure clear communication (De Groote, 2017; Vanopstal et al., 2014).

Terminology as a field is adjacent to *lexicology*. The main difference is that terminology is focused on specialist language, while lexicology studies general language. The scope of

¹ Incidentally, this makes it a good example of a term, since it carries a specific meaning in a specialised domain.

lexicology is significantly broader than that of terminology: it deals with the entire lexicon of a language. There is some overlap, of course; lexicological dictionaries often include specialist vocabulary, since their purpose is to help users understand words. Sometimes these terms have made their way into general usage, such as *nuclear* or *infectious* (Buysschaert, 2018). However, this broader scope does not mean that terminology is a subdomain of lexicology. There are important methodological differences between the two domains. A *lexicographer* (i.e. someone who gathers words for lexicological dictionaries) aims to help users understand words, so the definitions will be written accordingly. A *terminographer* (i.e. someone who studies terms for terminological dictionaries) caters to a specialist audience, so the definitions in a terminological dictionary will use specialist language. Additionally, only definitions relevant to a specialisation are included in terminological dictionaries (Buysschaert, 2018). Two related fields of knowledge are *onomasiology* and *semasiology*. The former is *concept-oriented*: a concept is first identified and integrated into a *concept system*. An entry in a terminological dictionary corresponds to a single concept, and lists every term for this concept coupled with relevant descriptive information. Cross-referencing to other, related concepts is common, and pictures may be included. This is in contrast to lexicological entries, which follow semasiological principles: they describe one word, and, for this word, every possible meaning. Etymologies, pronunciation and collocations are often present as well. In this *headword-oriented* approach, entries are generally ordered alphabetically, while in terminology, concepts will be found closer to each other according to their relationship. This relationship is usually either morphological (e.g. forestation, afforestation, deforestation,...) or semantic (e.g. swamp, marsh, fen,...). In practice, the distinction between the semasiological and the onomasiological approach is mostly a matter of presentation rather than method. Terminologists often receive lists of terms to examine, and arrange their findings according to concept only afterwards (Buysschaert 2018; Warburton 2014).

In the past, lexicology often sought to establish and enforce norms and to eradicate usage that was considered inappropriate. Today, a more descriptive approach is preferred, as opposed to a prescriptive one. Terminologists, on the other hand, will usually adopt a more prescriptive approach. They deal with specialised language, and uniform usage ensures the intelligibility of technical texts. This is why they will often assign preferred terms in case of synonymy. For

terminologists dealing with more cutting-edge fields in particular, inventing neologisms to express new concepts is common practice. This is especially true for those working with languages other than English: most research is published in English nowadays, and a language may experience domain loss if no appropriate non-English terms are developed. However, much of terminography is still descriptive, examining terms and their usage without particular value judgments (Buysschaert, 2018; Warburton, 2014).

HERITAGE

The concept of *heritage* has many different interpretations, ranging from important historical places and valuable objects to more abstract notions to do with how communities organise themselves. Legal definitions of heritage are numerous, as evidenced by the many international charters which concern themselves with its protection and safekeeping. A popular interpretation is that heritage refers simply to everything left behind by the past (Harrison, 2010). However, Ashworth (2011) states that heritage, more than simply keeping things from the past around, is about how we view and use the past in the present. When it comes to heritage, there is always some measure of selection going on: people must attach some sort of value to something and wish to keep it around for future generations in order for it to qualify as heritage (Ashworth, 2011; Caple, 2000). Heritage derives its status from perception. Whether a building, a practice or an object is considered part of a nation's, community's or person's heritage is contingent on its *significance* or *heritage value*, which is the importance that different generations attach to it (Australia ICOMOS Burra Charter, 2013). The Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention) was adopted by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1972, and is generally seen as the world's leading instrument when it comes to the protection of cultural and natural heritage (Encyclopedia Britannica, 2018). *Cultural heritage*, in the context of the World Heritage Convention, means monuments, buildings or groups of buildings and sites. *Natural heritage* comprises natural features, geological and physiographical formations and natural sites.² There is also a third category named mixed heritage:

² <https://whc.unesco.org/en/conventiontext/>

Properties shall be considered as “mixed cultural and natural heritage” if they satisfy a part or whole of the definitions of both cultural and natural heritage laid out in Articles 1 and 2 of the Convention (UNESCO 2019: paragraph 46).

The notion of heritage, particularly cultural heritage, has evolved significantly in the past few decades since the World Heritage Convention came into existence. One example is the concept of *intangible cultural heritage*, which was recognised by UNESCO in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage:

The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO, 2003, p. 2).

This *intangible heritage* becomes manifest in the form of oral practices, performing arts, rituals and events, knowledge and practices regarding the world, and traditional craftsmanship.³ The intangible heritage forms one half of the cultural heritage, and the other half is referred to as *tangible heritage*. The latter category can again be subdivided into *movable* and *immovable heritage*: the former refers to all kinds of movable objects with heritage value, ranging from books to coins to clothing. The immovable heritage, by contrast, is fixed. This category covers landscapes, structures, sites, etc., but also wall paintings or etchings which cannot be moved easily (Cultural heritage, 2020). Harrison (2010) notes that there are intangible qualities to natural heritage as well, for example the aesthetic value people attach to it.

Some do not agree with the natural/cultural dichotomy, and would prefer to see a more integrated approach to heritage (Leitão, 2017). As UNESCO is the world’s foremost international organisation when it comes to heritage, however, the distinction will generally be adhered to in this thesis. Moreover, there is another reason the UNESCO interpretation was

³ http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html

given primacy. What is and is not considered cultural heritage is often a legal matter, and different legal protections are accorded to (and necessary for) different types of heritage. This means that heritage concepts may vary between countries and regions. In Flanders, the Flemish Region is responsible for immovable cultural heritage, while movable and intangible cultural heritage are presided over by the Flemish Community. This means that there are different ministers, subsidy systems, organisations, etc. for immovable cultural heritage and for movable and intangible heritage respectively (Departement Cultuur, Jeugd en Media, n.d.). In The Netherlands, similar distinctions are made as to immaterial/material and movable/immovable cultural heritage, although there are some differences when it comes to more specific subdivisions (e.g. rijksmonumenten). A singular government organisation is responsible for cultural heritage, the Rijksdienst voor het Cultureel Erfgoed (RCE) (Het Geheugen, n.d.). Since the various heritage categories are interpreted differently at a policy level between Flanders and The Netherlands, an international institution makes for a useful reference in case of discrepancies.

METHODOLOGY

This chapter explains the general approach taken in trying to answer the research questions. The different steps described here were followed for each concept. Inspiration was taken from earlier terminological theses, such as those by Sara Cuypers (2017) and Amber Praet (2019).

Terms treated

A shortlist of heritage-related terms requiring examination was prepared beforehand by Nele Bulckaert from DGT. The list contained terms which were left over from a previous heritage-themed terminology thesis, and consisted of two categories: Immaterial Heritage and Other.

Immaterieel erfgoed
tradition
traditional cultural activity
cultural event
intangible cultural heritage of humanity
Representative List of the Intangible Cultural Heritage of Humanity
historical event
preservation of intangible heritage

Andere
cultural heritage site
heritage site
European heritage site
audiovisual cultural heritage
audiovisual archive
film heritage
cinema heritage
European cinema heritage
film collection
heritage management
heritage conservation

cultural heritage management
cultural heritage conservation
phonogram
common cultural heritage
World Heritage Site/WHS
world heritage list/world cultural heritage list

The intention for this thesis on two languages was to treat about fifteen concepts. The terms selected are simply the first twelve listed in the Other category. Due to polysemy in the case of *audiovisual archive*, this resulted in fourteen concepts. Each was given a reference code consisting of the author's initials and a number. The concepts treated can be grouped into three thematic categories. The first deals with *heritage sites*, i.e. locations with heritage value:

- MM01 cultural heritage site
- MM02 heritage site
- MM03 European heritage site

The second group contains concepts related to how heritage is *handled*:

- MM04 heritage management
- MM05 heritage conservation
- MM06 cultural heritage management

The last group of concepts belong to the *audiovisual heritage*, such as films and sound recordings:

- MM07 audiovisual archive (institution)
- MM08 audiovisual archive (collection)
- MM09 audiovisual archive (location)
- MM10 audiovisual heritage
- MM11 film heritage
- MM12 cinema heritage
- MM13 film collection

- MM14 European cinema heritage

Method

Step one consisted of determining the current state of each concept in IATE: which terms and term references were listed, whether a definition was already present or not, or any other useful information. The starting language was always English, as the shortlist received contained only terms in English. Oftentimes, there was either no IATE entry yet and one had to be created, or the entry contained nothing more than one or two terms without a definition. However, each term was present in the EUR-Lex database.

In step two, the information present in IATE (if any) was used as a starting point to understand the concept, supplemented by other relevant sources. This information was then used to synthesise an appropriate definition. Care was taken to ensure that each definition was clear, concise, complete and correct. Also important was that definitions did not differ too significantly between languages, since they are supposed to explain the same concept. The online resources utilised in this step include the following: EUR-Lex, the Cambridge Dictionary, the Merriam-Webster Dictionary, the Getty Art & Architecture Thesaurus, the Dictionary of Archives Terminology, the Council of Europe's HEREIN glossary and thesaurus, the UNESCO World Heritage glossary and other documents published by UNESCO and related bodies such as ICOMOS and the IUCN, academic papers and other specialised texts found using Google and Google Scholar, and email discussions with relevant institutions.

In the third step, potential terms were checked against this definition and admitted or rejected accordingly. The terms already present in IATE were generally assumed to be correct and, as mentioned, used as a starting point to understand the concept. In some cases, a preferred term was selected. This is done to ensure uniformity between translations, particularly when regional variation is present or to prevent confusion between terms which may have more nuanced meanings. While it is common in terminological research to rely on search result frequencies to determine preferred terms, here more weight was given to usage examples in specialised texts than pure Google or EUR-Lex search hits; while such data can be useful as a first impression, translation memories such as Linguee or Reverso Context may inflate numbers, which can lead to incorrect conclusions (Cuypers, 2017). However, where appropriate, search engine results were used to support conclusions drawn from specialised

texts. These texts were mostly found using the general Google search engine and Google Scholar. Potential terms were also entered into EUR-Lex to see whether they had a presence in EU texts.

Questions regarding spelling were usually solved by consulting dictionaries or specialised websites. Spelling variations were included in Volume II as “Look-up Forms”, a field IATE reserves for spelling variations or common misspellings (IATE 2 User Handbook, 2019).

This process was repeated for Dutch, with the additional step of examining whether regional term variation between The Netherlands, Belgium and the European Union was present. As explained in the motivation, there are differences between Belgian and Dutch Dutch which can be interesting to examine, as well as terms which are specific to the EU. Furthermore, both Flemish and Dutch translators work at the European Commission, which may lead to variation in texts depending on the nationality of the translator (for example, the usage of *patrimonium* examined below).

As mentioned, search engine frequencies were used to support certain conclusions where appropriate. In the case of regional term variation, region filters were used in Google and Google Scholar when there was doubt about whether a term was region-specific or not. Searches were limited to websites from either Belgium (site:.be) or The Netherlands (site:.nl), or European Union domains (site:.europa.eu). In some instances however, usage in texts from regional institutions, or information provided by specialised texts or organisations were considered sufficient. EUR-Lex was consulted to develop an initial idea of the appropriate Dutch equivalents, since it contains law texts translated into many different languages including Dutch. The online resources consulted for Dutch include the following: EUR-Lex, the Van Dale dictionary, the Council of Europe’s HEREIN glossary and thesaurus, the Getty Art & Architecture Thesaurus, the Rijksdienst voor het Cultureel Erfgoed thesaurus, Taaladvies.net, academic papers and other specialised texts found using Google and Google Scholar, and email discussions with relevant institutions.

Afterwards, the findings were recorded in terminological fact sheets which are to be entered into IATE and GenTerm once reviewed. These fact sheets have three “levels”: the Language-Independent Level (LIL), the Language Level (LL) and the Term Level (TL). Newly added

information is highlighted in yellow, while sections which have been edited are in green. These documents make up Volume II of the thesis; they are not discussed in detail in this part.

DISCUSSION

MM01 CULTURAL HERITAGE SITE

English

The English section of the IATE entry for *cultural heritage site*, n° 3506520, is already filled out completely. However, as it is preferable for IATE definitions to be similar between languages, a different English definition will be proposed here. Interestingly, the anchor language for this term is Lithuanian rather than English, and the English definition used in IATE comes from the official translation of the Lithuanian *Law on Protection of Immovable Cultural Heritage* (1994)⁴:

territory which is characterised of historically formed peculiarities, homogeneity and/or place in the natural environment and wherein objects of cultural heritage are situated

The definition reference in IATE points to the website of UNESCO, which is not entirely surprising. After all, UNESCO is the world's leading body when it comes to the protection and preservation of heritage sites. On the topic of cultural heritage sites, the 1972 UNESCO World Heritage Convention stipulates that:

For the purposes of this Convention, the following shall be considered as "cultural heritage": [...]

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view (UNESCO, 1972, p. 2).

In order to be featured on the World Heritage List, nominated heritage sites must meet certain criteria. The World Heritage Committee responsible for the List is advised on cultural heritage sites by ICOMOS, the International Council on Monuments and Sites. In the 2008 *ICOMOS Charter on the Interpretation and Presentation of Cultural Heritage Sites* or *Ename Charter*, the organisation defines *cultural heritage site* as:

a place, locality, natural landscape, settlement area, architectural complex, archaeological site, or standing structure that is recognized and often legally protected as a place of historical and cultural significance (ICOMOS, 2008, p. 2).

⁴ https://en.unesco.org/sites/default/files/lit_law733_entof

Dictionary definitions for *cultural heritage site* were sparse. Even so, in its article on *World Heritage Sites*, the Encyclopaedia Britannica notes that these “include hundreds of historic buildings and town sites, important archaeological sites, and works of monumental sculpture or painting”. And while the Getty Research Institute’s *Art and Architecture Thesaurus* (AAT) does not contain an entry for *cultural heritage site*, there is an entry for *World Heritage Site*:

Entities, including a site, building, city, complex, desert, forest, island, lake, monument, or mountain designated by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as exceptional examples of cultural values or natural phenomena (World Heritage Site, n.d.).

All or most of these definitions have certain facets in common. First of all, they all mention locations or places of some sort. Second, all of them state that there is something notable or significant about *cultural heritage sites*, specifically on a cultural and/or historical level. The ICOMOS definition also notes that these heritage sites are *often legally protected*; this is also reflected in the fact that most of the definitions found originate in legal documents. Some of the definitions listed above name examples, but a coherent definition does not mention these; the IATE handbook suggests using the Note field for any examples (IATE2 User Handbook, 2019, p. 46). On this basis, the following English definition is proposed for the IATE entry on *cultural heritage sites*:

location which is recognized, often legally, as having significant cultural and historical value

Dutch

As yet, there is no Dutch tab in the IATE entry for *cultural heritage site*. In our search for potential Dutch equivalents, we turned to the official European Union law database, EUR-Lex. A search for the plural form yielded 108 results, most of them *working documents*. After filtering for *Legal acts*, three documents were selected: CELEX:32011D0265, 32013D0743 and 32020B0227. In these texts, *cultural heritage sites* was translated as *cultureel erfgoed*, *culturele erfgoedsites* and *plekken met cultureel erfgoed*, respectively. However, Dutch speakers will be aware that *cultureel erfgoed* also has a broader meaning, namely cultural heritage in general. *Cultureel erfgoed* is a broader term, and any definitions found refer to the broader meaning. Van Dale mentions *cultureel erfgoed* in their entry on *erfgoed*:

dat wat is overgebleven uit het verleden, m.n. dingen van historische of culturele waarde: cultureel erfgoed (Van Dale, n.d.).

A similar description is offered up by FARO, the Flemish interface centre for cultural heritage: Cultureel erfgoed is het DNA van onze samenleving: wat we uit het verleden hebben overgeërfd, waaraan we waarde hechten en betekenis geven en wat we willen doorgeven aan de volgende generaties. Het beleid maakt een onderscheid tussen het cultureel immaterieel en roerend erfgoed enerzijds en het onroerend erfgoed anderzijds (FARO, n.d.).

As mentioned, cultural heritage has a number of subcategories, namely tangible and intangible cultural heritage, with the former being subdivided again into movable and immovable cultural heritage. Since a *cultural heritage site* is a location, it would always be considered immovable, and simply using *cultureel erfgoed* to refer to such a site would be too general by far. Accordingly, a different, more specific Dutch term would be preferable for *cultural heritage site*.

	Google Search	Google Scholar	EUR-Lex
culturele erfgoedsite	572	3	0
culturele erfgoedsites	2,910	6	10
plek met cultureel erfgoed	0	0	0
plekken met cultureel erfgoed	9	4	0

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As seen in the table above, *plek(ken) met cultureel erfgoed* returns virtually no search results. At this point, only *culturele erfgoedsite* remained. This is consistent with the Dutch translation of the *Ename charter*, which is titled *ICOMOS Charter voor de Interpretatie en Presentatie van Culturele Erfgoedsites*. In this translated version, *culturele erfgoedsites* is used consistently to refer to *cultural heritage sites*. However, there is one important caveat here: according to Taaladvies.net, the official advice website of the Dutch Language Union, the use of *site* to

indicate a place or terrain is only standard usage in Belgium, and not in The Netherlands⁵. This may explain the concurrent use of *culturele erfgoederen* and *culturele erfgoedsites* in EUR-Lex: one variant would be Belgian, and the other Dutch.

The IATE entry for *World Heritage Site* (n° 49839) lists both *werelderfgoedsite* and *werelderfgoedlocatie* as Dutch equivalent terms, with the former as the preferred term. This was most likely done as a solution to the site/terrain problem; *locatie* means *place* on either side of the language border. Nonetheless, *werelderfgoedsite* is listed as the preferred term. This approach will be mirrored for *cultural heritage site*: both *culturele erfgoedsite* and *culturele erfgoedlocatie* will be added, with the former as the preferred term.

Translated versions of the World Heritage Convention and the Enne Charter were used to formulate a definition. Below are the respective Dutch equivalents of the extracts used in the English definition section:

gebieden en opgravingen: door de mens gemaakte kunstwerken of kunstwerken die deels door mensen, deels door de natuur gemaakt zijn, waaronder archeologische opgravingen, die unieke en universele waarde hebben op het gebied van geschiedenis, esthetiek, etnologie of antropologie (UNESCO, 1972, p. 2).

een plaats, een locatie, een natuurlijk landschap, een nederzetting, een architecturaal complex, een archeologische site of een opstaande structuur dat een erkenning geniet en vaak wettelijk beschermd is als een plaats met een historische en culturele betekenis (ICOMOS, 2008, p. 2).

The AAT is also available entirely in Dutch. Its Dutch definition for *World Heritage Site* reads:

Locaties die zijn aangewezen door de United Nations Educational, Scientific and Cultural Organization (UNESCO), als uitzonderlijke voorbeelden van culturele waarden of natuurlijke fenomenen (World Heritage Site, n.d.).

On the basis of these definitions and the English one posited earlier, a Dutch definition was established.

locatie waarvan, al dan niet bij wet, wordt erkend dat deze een grote culturele en historische waarde heeft

⁵ https://taaladvies.net/taal/advies/vraag/1465/site_terrein/

MM02 HERITAGE SITE

English

At the time of writing, there was no IATE entry for *heritage site*. The term does appear in EUR-Lex, although mostly as part of *World Heritage Site*. CELEX:32014R0651, however, uses it on its own. A Google search for our potential term while excluding *world* returned some seven million hits; performing the same search operation in Google Scholar yielded 6,670 results, so the term is definitely in use. As for dictionaries, the Collins Dictionary defines a *heritage site* as:

a historical site, a building, or an area of the unspoilt natural environment, considered to be important to a country or area's heritage (heritage site, n.d.).

This definition distinguishes three kinds of *heritage sites*: historical sites, buildings and areas of unspoilt natural environment. This fits more or less with the AAT definition for *World Heritage Site*:

entities, including a site, building, city, complex, desert, forest, island, lake, monument, or mountain designated by the United Nations Educational, Scientific and Cultural Organization (UNESCO) as exceptional examples of cultural values or natural phenomena (World Heritage Site, n.d.).

The distinction is that a *World Heritage Site* is designated by UNESCO as exceptional, while a *heritage site* is simply *considered to be important to a country's or area's heritage*. This means that *heritage site* is a more general term, indicating sites that have received some form of recognition, but not necessarily from the World Heritage Committee. The meaning is similar to, but also broader than that of *cultural heritage site*, since natural areas are also mentioned in both definitions. Consequently, the following definition is proposed for a potential English IATE entry for the term *heritage site*:

location which is recognized, often legally, as having heritage value

A Note explaining *heritage value* should be included:

Heritage value means aesthetic, historic, scientific, social, spiritual or natural value for past, present and future generations.

This interpretation is based on the definitions given for *significance* in the Burra Charter (2013, p. 2) and the Australian Natural Heritage Charter (2002, p. 9).

Dutch

The earlier mentioned EUR-Lex document with CELEX number 32014R0651 translates *heritage site* as *erfgoedlocatie*. However, this text is also the only hit in the EUR-Lex database for this Dutch term. *Erfgoedsite* was selected as another potential term on the basis of information gleaned while examining IATE:3506520 *cultural heritage site*. Taking into account the difference in usage between Belgium and The Netherlands when it comes to *site*, it was decided to accept both terms, with *erfgoedsite* nonetheless as the preferred term. This once again mirrors IATE:49839 *World Heritage Site*, which lists both *werelderfgoedsite* and *werelderfgoedlocatie* as Dutch terms.

As for a definition, inspiration was once again taken from the English one formulated above:

locatie waarvan, al dan niet bij wet, wordt erkend dat deze erfgoedwaarde heeft

A Note should be included explaining *erfgoedwaarde*:

Erfgoedwaarde is de archeologische, architecturale, artistieke, culturele, esthetische, historische, industrieel-archeologische, technische, ruimtelijk-structurerende, sociale, stedenbouwkundige, volkskundige of wetenschappelijke waarde waaraan erfgoed zijn huidige en/of toekomstige maatschappelijke betekenis ontleent.

This Note is based on the definition of *erfgoedwaarde* from the Flemish *Onroerenderfgoeddecreet van 12 juli 2013*:

archeologische, architecturale, artistieke, culturele, esthetische, historische, industrieel-archeologische, technische, ruimtelijk-structurerende, sociale, stedenbouwkundige, volkskundige of wetenschappelijke waarde waaraan onroerende goederen en de cultuurgooderen die er integrerend deel van uitmaken hun huidige en/of toekomstige maatschappelijke betekenis ontleen (Onroerenderfgoeddecreet van 12 juli 2013, Art. 2).

This text deals with immovable heritage (*onroerend erfgoed*), so the definition specifies *onroerende goederen*, but this can be easily modified to apply to all types of heritage.

MM03 EUROPEAN HERITAGE SITE

English

According to our shortlist, the English IATE entry for *European heritage site* (n° 3551345) is already complete. This is not entirely accurate; a definition and term are present, but no contexts have been supplied. Additionally, the definition contains examples of what constitutes a *site*. While these can be useful, a definition should stay concise and not mention these. As mentioned earlier, examples belong in the Note field. Therefore, a new definition will be suggested here. The current IATE definition reads as follows:

site (monument, natural, underwater, archaeological, industrial or urban site, cultural landscape, place of remembrance, cultural goods and objects and intangible heritage associated with a place, including contemporary heritage) located in the European Union and having a key role in European history and culture as well as the building of the EU

The references supplied are *Decision No 1194/2011/EU of the European parliament and of the Council of 16 November 2011 establishing a European Union action for the European Heritage Label* (CELEX: 32011D1194) and its respective summary⁶. CELEX:32011D1194 is an EU decision in which the *European Heritage Label* scheme is established; the European Heritage Label can be granted to sites which, according to the Decision text, *have a symbolic European value and must have played a significant role in the history and culture of Europe and/or the building of the Union. The summary rewords this to sites located in the EU which have a key role in European history and culture as well as in European integration*. Oddly, CELEX:32011D1194 mentions *sites*, but the full term *European heritage site* itself is never used in said document. Even so, the European Commission website makes use of the term in its main page regarding the European Heritage Label⁷ and the term is already present in IATE, so one may assume it is sufficiently in use. Additionally, the terms *European Heritage Label site* and *EHL site* are also used in European Union communication.

It is worthy of note that the European Union defines *site* rather broadly here. The terms *cultural heritage site* and *heritage site* are usually only applied to physical locations, but in CELEX:32011D1194, *cultural goods and objects and intangible heritage associated with a place*

⁶ <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=LEGISSUM:cu0009>

⁷ https://ec.europa.eu/programmes/creative-europe/actions/heritage-label_en [geraadpleegd op 13.5.2020]

are also mentioned as being considered sites. For example, the *Portuguese Charter of Law of Abolition of the Death Penalty* (1867) and the *Maastricht Treaty* (1991-1992) have both received the European Heritage Label, because they are considered important milestones in European or European Union history. Rather than simply being important heritage sites located in Europe, as one might expect at first glance, *European heritage sites* can be nearly anything that represents European history and cooperation positively (though there must still be some connection to a location). This is also made clear in Article 3 of the original Decision (*Objectives*):

1. The action shall contribute to the following general objectives:
 - a) strengthening European citizens' sense of belonging to the Union, in particular that of young people, based on shared values and elements of European history and cultural heritage, as well as an appreciation of national and regional diversity;
 - b) strengthening intercultural dialogue.
2. In order to achieve the objectives set out in paragraph 1, the action shall seek to attain the following intermediate objectives:
 - a) stressing the symbolic value and raising the profile of sites which have played a significant role in the history and culture of Europe and/or the building of the Union;
 - b) increasing European citizens' understanding of the history of Europe and the building of the Union, and of their common yet diverse cultural heritage, especially in relation to the democratic values and human rights that underpin the process of European integration.[...]

Sites which fulfil the criteria laid out in Article 7 and which are selected by a panel of experts (Article 8) can then be awarded the European Heritage Label by the EU Commission (Article 14), provided that an application is first submitted by an EU member country. The divergent meaning of *site* here is important, and should definitely be mentioned in the Note field. Additionally, the definition should make mention of the European Heritage Label, as only *sites* that have received said label are considered official European heritage sites. Therefore, the following English definition is proposed for IATE entry n° 3551345 *European heritage site*:

site which has been awarded the European Heritage Label for its symbolic European value and significant role in the history and culture of Europe, as well as in European integration

The Note regarding *sites* reads as follows:

Sites here means monuments, natural, underwater, archaeological, industrial or urban sites, cultural landscapes, places of remembrance, cultural goods and objects and intangible heritage associated with a place, including contemporary heritage.

Dutch

So far, IATE:3551345 has only been (partially) completed for English and Hungarian. Even so, in line with the terms examined above, there is already one likely candidate for a Dutch equivalent: *Europese erfgoed-site*. As mentioned before, the exact term *European heritage site* does not appear in the original document detailing the European Heritage Label, and in fact does not appear in EUR-Lex at all outside of a few provisional documents. However, the Dutch translation of CELEX:32011D1194 translates *European Heritage Label* as *Europees erfgoedlabel* and the English *sites* as *sites*. On this basis, *Europese erfgoed-site* was selected as the preferred Dutch term for *European heritage site*. While *Europese erfgoedlocatie* was considered, the document establishing the European Heritage Label explicitly refers only to *sites*, and applies a specific meaning to *sites*, so only *Europese erfgoed-site* was selected.

As CELEX: 32011D1194 and its summary are also available in Dutch, devising a definition was fairly straightforward. On the topic of candidate sites, the following is stated:

Kandidaat-sites voor het label moeten een Europese symboolwaarde hebben en een belangrijke rol hebben gespeeld in de geschiedenis en de cultuur van Europa en/of de opbouw van de Unie (CELEX: 32011D1194/NL, Art. 7).

In the summarized text, it is specified that *sites* which receive the label are those *in de EU die een belangrijke rol hebben gespeeld in de Europese geschiedenis, cultuur en in Europese integratie*. Consequently, the following definition is proposed for *European heritage site*:

site waaraan het Europees Erfgoedlabel is toegekend omdat deze een belangrijke symbolische plaats inneemt in de geschiedenis en cultuur van Europa en/of de opbouw van de Europese Unie

MM04 HERITAGE MANAGEMENT

English

As with the IATE entry for *cultural heritage site*, the entry for *heritage management* (n° 3506527) has Lithuanian as its anchor language. The definition given originates in the same Lithuanian law document as the one originally given for *cultural heritage site* as well, the Law on Protection of Immovable Cultural Heritage (1994):

creation of the system of the standard legal acts regulating heritage protection, the formation of institutions and organisation of activities thereof, the drafting and implementation of heritage protection programmes, maintenance, administration and monitoring

Navigating to the website link given results in an invalid response, unfortunately. While this definition has its merits, it could be more concise, and as the reference given is no longer functional, an update is desirable. Several sources were consulted in order to formulate an updated definition, the first of which is the Wikipedia page regarding *Cultural resources management*, the introduction of which contains the following:

In the broadest sense, cultural resource management (CRM) is the vocation and practice of managing cultural resources, such as the arts and heritage. It incorporates Cultural Heritage Management which is concerned with traditional and historic culture.[...] However, the broad usage of the term is relatively recent and as a result it is most often used as synonymous with heritage management.[...] The term is, "used mostly by archaeologists and much more occasionally by architectural historians and historical architects, to refer to managing historic places of archaeological, architectural, and historical interests and considering such places in compliance with environmental and historic preservation laws." (Cultural resources management, n.d.)

One can already infer several things from this introduction. First of all, *heritage management* is often used as a synonym of *cultural heritage management*. *Heritage* comprises more than *cultural heritage*, however; UNESCO's World Heritage List distinguishes cultural, natural and mixed heritage sites, for example. Yet, cultural heritage tends to command the majority of the attention: three out of four World Heritage Sites received their place on the list for their "outstanding cultural values" (IUCN, n.d.). As this is a page discussing practices in the cultural sector, the focus on cultural heritage is to be expected. Second, *heritage management* involves

legal considerations, as it deals with “compliance with environmental and historic preservation laws”. This is also noted by the original IATE definition.

Examples of what activities *heritage management* can involve are listed by Jenna Richards in a post titled *What is Heritage Management* on the Exeter University Humanities Blog:

The practice of heritage management might involve strategic and financial planning, disaster preparation, and people, project and site management. It might also include fundraising, arts sponsorship, external funding, and the marketing of heritage sites. Ultimately, heritage management is the practice of preserving, protecting and promoting heritage in its various forms (Richards, 2018)

The most useful source on this topic, however, was an extract from the book *Digging It Up Down Under: A Practical Guide to Doing Archaeology in Australia* (Burke & Smith, 2007). In the introduction for the chapter *Conserving and Managing Cultural Heritage*, the authors define *cultural heritage management* from an archaeologist’s perspective:

Cultural heritage management (sometimes referred to as cultural resource management) is the branch of archaeology that deals with assessing the effects of development or other potentially harmful human activity on heritage sites, and taking steps to either protect sites or to allow their destruction.[...] One of the main tasks of cultural heritage management, therefore, is to assess which heritage sites are significant enough to preserve and which are not (Burke & Smith, 2007)

Heritage (site) management is explored further down, in the section *Developing management strategies*:

The final step in an archaeological consultancy is to develop management strategies which can be used to direct development in a responsible way. Management refers to any actions that will affect the heritage resource and may be actions which protect sites, actions which destroy sites (bearing in mind that collection and excavation are both forms of destruction), or actions which will change the development process so that it is more receptive to archaeological issues. Not all management relates to development, either—heritage sites which are also tourist destinations will require strategies to manage visitors to the site, and even the interpretation of heritage sites in signs and brochures is in part a management issue (Burke & Smith, 2007).

The same chapter also makes extensive reference to the *Australia ICOMOS Burra Charter* (2013), which sets out general guidelines, measures and best practices regarding heritage site management in Australia. The most common site management topics, according to said charter, are *conservation, preservation, restoration, maintenance, reconstruction* and *adaptation*. Burke & Smith also include *destruction* in this list.

Judging by the above texts, *heritage management* is a practice or set of practices linked to the organization and coordination of heritage in general, ranging from investigation and legislation to protection and promotion. Accordingly, the following definition is suggested for IATE entry n°3506527:

set of practices related to the responsible administration of heritage in its various forms

Furthermore, examples of heritage-related efforts should be added to the Note field:

Examples include evaluation, conservation, legislation, funding and marketing or even destruction.

Dutch

The IATE entry for *heritage management* has only been filled out in English and Lithuanian so far. Consulting EUR-Lex for legislative documents containing the term returned one result, the *Definitive adoption of the European Union's general budget for the financial year 2020* (CELEX:32020B0227). In the Dutch version, the *Definitieve vaststelling van de algemene begroting van de Europese Unie voor het begrotingsjaar 2020*, *heritage management* was translated as *erfgoedbeheer*. The Flemish Agentschap Onroerend Erfgoed uses both *erfgoedbeheer* and *beheer van erfgoed* in their evaluation of the 2013 Onroerenderfgoeddecreet (Evaluatierapport Onroerenderfgoeddecreet, 2017). For this reason, the latter was added as a Lookup form. The Agentschap Onroerend Erfgoed and the Rijksdienst voor het Cultureel Erfgoed were also contacted for translation suggestions. Both institutions provided *erfgoedbeheer* as the Dutch language equivalent of *heritage management*. According to the AOE, *erfgoedbeheer* is about “de omgang met het erfgoed”, and it is a subdiscipline of *erfgoedzorg*.

Linguee also suggested *patrimoniumbeheer* as a possible translation. According to the manual *Handboek Cultuurhistorisch Beheer* (Landschapsbeheer Nederland, 2006), however, *patrimonium* is a Flemish equivalent for what in The Netherlands is termed *cultuurhistorie*:

Tegenwoordig wordt de term ‘cultuurhistorie’ bij voorkeur gebruikt voor het totaal aan sporen van menselijke activiteiten, boven en onder de grond, in de stad en op het platteland, opgebouwd uit biotisch en abiotisch materiaal. In Vlaanderen wordt ook wel de term ‘patrimonium’ gebruikt (Landschapsbeheer Nederland, 2006, p. 5).

Since human influence is a central aspect of *cultuurhistorie* and the latter therefore pertains to the cultural sector, *patrimoniumbeheer* would already be too specific for *heritage management*. Another possible term was *monumentenzorg*, but *monument* only indicates immovable heritage in both Flanders and The Netherlands (Onroerenderfgoeddecreet van 12 juli 2013 and Erfgoedwet 2015, respectively).

In her master’s thesis on tourism, Joly (2016) claims that according to Poria et al. (2001), *erfgoedbeheerders* concern themselves with (among other things) pricing, visitors, financing and sustainability. This aligns with the explanation of *heritage management* put forward by Richards (2018). In *Van advies gediend. Kwaliteitsbevordering in het erfgoedbeheer* (Koning Boudewijnstichting, 2003), *erfgoedbeheer* and *erfgoedmanagement* are used interchangeably.

A fairly extensive definition of *erfgoedmanagement* is also put forth in this publication:

Erfgoedmanagement is het management van erfgoed, met het oog op behoud voor de huidige en toekomstige samenleving, vanuit een inpassing in een globale kunsthistorische, culturele of bredere erfgoedvisie, door het toepassen van zakelijke managementmethoden én/of specifieke non-profitmanagementmethoden én met specifieke aandacht voor de essentiële verwachtingen van geprivilegieerde stakeholders (Koning Boudewijnstichting, 2003, p. 15).

This definition is then analysed in another six paragraphs. The most important one for us is the first paragraph, in which the phrase “Erfgoedmanagement is het management van erfgoed” is elucidated:

Erfgoedmanagement is management van erfgoed: door het verzamelen, verwerven of in beheer nemen, inventariseren, onderzoeken, herbestemmen en ontsluiten van erfgoed, al dan niet gepaard gaande met het management van de erkenning(en) en subsidie(s); dit vereist onder meer de nodige technische erfgoedexpertise en een zekere expertise inzake reglementering en subsidies of de nodige relaties voor de toegang tot die expertise (Koning Boudewijnstichting, 2003, p. 15).

This paragraph lists the main activities involved in *erfgoedmanagement* (collection, research, ensuring availability to the public,...), and notes that this may require financial and legal expertise on top of the technical expertise required (“reglementering en subsidies”).

As with the English definition, the definitions found mostly list examples of what is involved in *erfgoedbeheer* or *-management*. *Erfgoedbeheer* is very broad. Almost anything involved in ensuring the continued existence and day-to-day organisation of heritage and heritage-related activities can fall under *erfgoedbeheer*. While the Onroerenderfgoeddecreet only considers actions and measures which ensure a heritage asset retains its original state, definitions by more specialised entities tend to include aspects such as financing and accreditation, or even destruction (specifically *Digging it up down under*, 2007). That being said, all definitions found include some sort of reference to responsible caretaking of the relevant heritage assets. More than simply taking care of said assets, however, *erfgoedmanagement* involves taking various measures to ensure this proper caretaking occurs (e.g. directing volunteers, overseeing financial streams, conducting research,...). Accordingly, the following Dutch definition is suggested for *erfgoedbeheer* or *erfgoedmanagement*:

geheel van activiteiten gericht op het verzekeren van een correcte omgang met erfgoed

Examples of the activities mentioned in the definition should be included in the Note field:

Enkele voorbeelden zijn restauratie, inventarisering, financiering en subsidiëring, publiekswerking,...

MM05 HERITAGE CONSERVATION

English

The current IATE entry for *heritage conservation*, n° 144567, is a single star entry for English, which means the information in it has not been properly verified (*IATE User Handbook*, 2019). Only the term and term reference are present, and the term reference here is a fairly notable one: the *EC Treaty*, or *Treaty establishing the European Community*, currently referred to as the *Treaty on the Functioning of the European Union* (TFEU). This is one of the two principal treaties in which the operation and organisation of the EU are laid out, the other being the Treaty on European Union or Maastricht Treaty (*Treaties of the European Union*, 2020). The term reference needs editing into a proper EUR-Lex reference, but apart from that there is no issue with it.

No definition is given, so one will be suggested here. Before we begin, however, it is important to note that (*heritage*) *conservation* is a fairly young, but complex subject, and approaches and terminology often vary by country (Avrami, Mason & de la Torre, 2000; Muñoz Viñas, 2005; Weyer et al., 2016). Even so, an attempt will be made here to delineate and define the concept as well as possible within the scope of a master's thesis.

While *conservation* is a very broad topic, one of the most common interpretations of the term is that of keeping from harm or *preservation*. The UNESCO glossary, for example, considers *conservation*, *preservation*, *protection* and *safeguarding* to be interchangeable. While harm prevention is an important aspect of *conservation*, the latter will nonetheless be interpreted here as a broader activity, a general term which includes various practices aimed at *preservation* and *restoration*. This interpretation is explained in great detail in Ashworth (2011), Caple (2000) and Muñoz Viñas (2005), and summarized as follows by Burke in his book *Townscapes* (cited in Richards, 2002, p. 98):

Preservation implies static protection, saving from decay, keeping things as they are. Conservation means, or has come to mean, preserving purposefully; giving not merely continued existence, which often implies retaining or restoring the traditional appearance of buildings.

The Burra Charter also makes this distinction, regarding *conservation* as an umbrella term and *preservation* as specifically preventing deterioration (Burra Charter, 2013, p. 2):

Conservation involves all the processes of looking after a place which will retain its cultural significance.

Preservation means maintaining the fabric of a place in its existing state so that it does not deteriorate.

The AAT-Ned note for *conservation (discipline)* makes a similar case as well, and mentions both natural and cultural heritage:

The discipline involving treatment, preventive care, and research directed toward the long-term safekeeping of cultural and natural heritage. For actions taken to halt changes or deterioration in objects, sites, or structures, see "preservation (function)"; for changes made to an object or structure so that it will closely approximate its original or other past state, see "restoration (process)." (conservation (discipline), n.d.)

Note that in the United States and Canada, the term *historic preservation* is sometimes used to refer to *heritage conservation* (Duguay, 1992; Avrami, Mason & de la Torre, 2000). However, IATE is a European Union term bank, so this expression will not receive any more attention here.

Having demonstrated the distinction between *preservation* and *conservation*, another will be established here: that between *conservation* as a general field and what Muñoz-Viñas refers to as *conservators' conservation*. The latter is the specialized technical discipline practised by conservators, which deals mostly with material cultural heritage. However, they are not the only ones involved in the conservation of heritage. Some examples of other professions that participate in *heritage conservation* are fairly obvious, such as archaeologists, art historians and museum curators. However, security guards are often needed to prevent theft or vandalism, craftsmen can be called in to reinforce or repair certain structures, biologists may be contacted for information on how to deal with pests, etc. Additionally, volunteers also make up a significant part of the conservation workforce. (Jones & Holden, 2008; Muñoz Viñas, 2012).

In many other European languages, the work of conservators is referred to as *restoration* (*restauro*, *restauración* and *restauration* in Italian, Spanish and French respectively). It is for this reason that some organizations advocate using some form of the term *conservation-restoration*, such as the European Confederation of Conservator-Restorers Organisations (E.C.C.O.), so as to better communicate the scope of conservation work. In English, however, *restoration* may carry negative associations with overzealous 19th century restorers whose actions had more in common with reconstruction than restoration, such as Viollet-Le-Duc (Avrami, Mason & de la Torre, 2000; Muñoz Viñas, 2005; Petzet, 2009; Weyer et al., 2016). The European Committee for Standardization (CEN) has adopted *conservation* and *conservation-restoration* as synonyms, but also notes that this interpretation is specific to movable cultural heritage (EN 15898:2011). That said, some conservator-restorers may specialize in immovable heritage such as wall paintings (Weyer et al., 2016).

Heritage conservation, then, is not merely keeping from harm or preservation, and it is not merely the discipline practised by conservators. Rather, as indicated by the AAT-Ned and the Burra Charter, it is a collection of practices involved in managing change to heritage and

protecting it, with proper regard for its *significance* or *heritage value*; that is, its value for past, present and future generations, whether cultural, historical, natural or otherwise (AAT-Ned, n.d.; Australian Natural Heritage Charter, 2002; Burra Charter, 2013; EN 15898:2011; Historic England, 2008; Okba & Embaby, 2013). Therefore, the following definition is suggested for *heritage conservation*:

set of practices and activities involved in managing changes to heritage and protecting it, with proper regard for its significance

A note should be added to clarify the meaning of *significance*:

Significance is defined here as the importance of a heritage asset for past, present and future generations.

Dutch

Finding a Dutch equivalent was somewhat complicated. As mentioned above, despite several standardization efforts, different sectors and disciplines often have their own preferred terminology. Our first option, *instandhouding van het erfgoed*, is mentioned by the incomplete IATE entry and originates in the Dutch version of the TFEU. No definitions or contexts are provided, however. The RCE, in the English version of their publication *Erfgoed Telt*, has opted to translate *instandhouding van erfgoed* as *heritage conservation* as well. However, the RCE Thesaurus does not contain any definition for *instandhouding*. When contacted for more information, the RCE offered either *erfgoedzorg* or *-beheer* as translations, again noting that there is no uniform terminology. Since *erfgoedbeheer* has already been accepted as the translation of *heritage management*, it will not be considered here. While there is of course overlap between the concepts, there are significant differences, such as destruction being a valid heritage management strategy (Burke & Smith, 2007). Evidently, this will hardly ever be the case in *heritage conservation* as defined above. Speaking more generally, *heritage management* tends to concern itself more with day-to-day activities compared to *heritage conservation* (Ahmed, 2012).

Erfgoedzorg, the other option provided by the RCE, is also listed as the Dutch equivalent of *heritage conservation* by the Council of Europe, which has set up the European Heritage Network or *HEREIN* system to coordinate the cultural heritage policies of its member states. *HEREIN* has established a multilingual terminology system which consists of a thesaurus and

specialized glossary. Interestingly, the RCE thesaurus and the CoE glossary supply the same Dutch definition for *erfgoedzorg*:

Geheel van controle-, behouds- en herwaarderingshandelingen van het erfgoed ten gunste van toekomstige generaties.

This fits fairly closely with the English definitions above. However, when contacted, both the Flemish AOE and ICOMOS Nederland suggested *erfgoedbehoud* as a translation for *heritage conservation*. The AOE did indicate *erfgoedzorg* as an umbrella term which comprises conservation, management, policymaking and research. The confusion here seems to originate in the *conservation-preservation* distinction outlined earlier, as the AAT-Ned lists *behoud* as the proper translation for *preservation* in their Dutch note for *conservation (discipline)*:

Te gebruiken voor het vakgebied dat de behandeling, preventieve zorg en onderzoek naar het lange-termijn behoud van cultureel en natuurlijk erfgoed behelst. Gebruik 'behoud' voor acties die worden ondernomen om verdere veranderingen of verslechtingen van voorwerpen, plaatsen of bouwwerken te voorkomen en 'restauratie' voor veranderingen aangebracht aan een voorwerp of bouwwerk zodat het nauw overeenkomt met de staat waarin het verkeerde op een bepaald moment in het verleden (conservation (discipline), n.d.).

(The English version can be found above.) The AAT-Ned also supplies us with more potential Dutch equivalents: *conservering* and *milieubeheer*. Van Dale defines *milieubeheer* as simply *zorg voor het milieu, alle maatregelen ter voorkoming van milieubederf*, so this option seems unlikely. *Conservering* appears to be a fairly logical option, but the AOE considers this too literal a translation.

This is contradicted by Guy De Witte, who has written several enlightening posts regarding conservation terminology on his blog *Conservering en Erfgoed*. According to him, *conservering* and *conservatie* are the Dutch equivalents of the *conservation* concept as defined by the Committee for Conservation of the International Council for Museums (ICOM-CC) in 2008 (cited in De Witte, 2016):

Conservation: all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations.

Conservation embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item.

This definition was also the basis for the CEN definition of *conservation(-restoration)*. De Witte also explains that *conservering* is the preferred term in The Netherlands, with *conservatie* being more common in Flanders. The exceptions are FARO and the Vlaamse Erfgoedbibliotheek, who tend toward the variants ending in *-ering* as well. De Witte prefers *conservering* because it is used on either side of the border, which eases communication. He goes on to state that both terms are in use, however, and that there is no tangible difference between *conservering* and *conservatie*. This information appears to be correct: the Belgian Beroepsvereniging voor Conservators-Restaurateurs van Kunstvoorwerpen (BRK) suggested *conservatie* when contacted. Conversely, ICOMOS Nederland considered *conservatie* to be incorrect Dutch, but accepted *conservering* as preventing damage. Unfortunately, there was no response from FARO or the Vlaamse Erfgoedbibliotheek regarding terminology. However, in the FARO translation of the UK Museum Documentation Standard, *conservation* is translated as *conservering* consistently (FARO, 2008). Since *conservering* and *conservatie* seem to be mostly used in a museum context (ICOM-CC, FARO) or in the conservation-restoration field (Mr De Witte, the BRK), these terms were passed over. To summarize, there were several potential terms: *instandhouding van het erfgoed*, *erfgoedbehoud*, *erfgoedzorg* and *conservering* or *conservatie van erfgoed*. *Erfgoedbehoud* was suggested several times, but since the AAT-Ned, the RCE and the CoE all view it as a narrower term, it was passed over. *Conservering* and *conservatie* were also considered too specific to capture the broader meaning of *heritage conservation*. This leaves us with two options: *instandhouding van het erfgoed* and *erfgoedzorg*. A brief look at various EUR-Lex texts containing *heritage conservation* indicates that *instandhouding van het erfgoed* is the preferred term for European Union texts. *Erfgoedzorg* does not appear in EUR-Lex, but as both the CoE and the RCE consider it to be the proper translation, this makes it sufficiently notable. The discrepancy in the frequencies below can be explained by the fact that *heritage conservation* is part of the term *cultural heritage conservation*, which also appears in EUR-Lex. Since the

former would be translated as *instandhouding van het cultureel erfgoed*, these results do not appear when searching for exact matches of *instandhouding van het erfgoed*.

heritage conservation	instandhouding van erfgoed	instandhouding van het erfgoed	erfgoedzorg
662	12	78	0

29.6.2020

Now that the proper Dutch equivalents have been determined, a definition must be found. As mentioned before, the CoE and the RCE utilise the same definition for *erfgoedzorg*:

Geheel van controle-, behouds- en herwaarderingshandelingen van het erfgoed ten gunste van toekomstige generaties.

This definition comes down to the same thing as the English one formulated above, except that it only mentions future generations. Accordingly, the suggested definition for *instandhouding van het erfgoed* or *erfgoedzorg* reads as follows:

Geheel van controle-, behouds- en herwaarderingshandelingen van het erfgoed met respect voor de erfgoedwaarde ervan

A Note defining *erfgoedwaarde* should once again be included:

Erfgoedwaarde is de archeologische, architecturale, artistieke, culturele, esthetische, historische, industrieel-archeologische, technische, ruimtelijk-structurerende, sociale, stedenbouwkundige, volkskundige of wetenschappelijke waarde waaraan erfgoed zijn huidige en/of toekomstige maatschappelijke betekenis ontleent.

MM06 CULTURAL HERITAGE MANAGEMENT

English

There is currently no IATE entry for *cultural heritage management*. As we have already defined *heritage management*, defining *cultural heritage management* should be fairly simple. While the two are often used interchangeably (Cultural resource management, 2020), *heritage* and *cultural heritage* are not synonyms. As mentioned, *heritage* is a broader category, comprising not only *cultural heritage*, but *natural heritage* as well.

The introduction to the Wikipedia entry on *cultural heritage management* reads as follows:

Cultural heritage management (CHM) is the vocation and practice of managing cultural heritage. It is a branch of cultural resources management (CRM), although it also draws on the practices of cultural conservation, restoration, museology, archaeology, history and architecture. While the term cultural heritage is generally used in Europe, in the USA the term cultural resources is in more general use specifically referring to cultural heritage resources.

CHM has traditionally been concerned with the identification, interpretation, maintenance, and preservation of significant cultural sites and physical heritage assets, although intangible aspects of heritage, such as traditional skills, cultures and languages are also considered.[...]

The public face of CHM, and a significant source of income to support continued management of heritage, is the interpretation and presentation to the public, where it is an important aspect of tourism. Communicating with government and the public is therefore a key competence (Cultural heritage management, n.d.).

This introduction brings up several topics which have been identified as aspects of *heritage management* earlier on, such as conservation and restoration, identification and interpretation, and interaction with the public and governments. At this point, one can safely assume that *cultural heritage management* is simply *heritage management* specifically applied to cultural heritage. Therefore, the following definition is suggested:

set of practices related to the responsible administration of cultural heritage

As with *heritage management*, a Note should be included with examples.

Examples include identification and investigation, conservation, legislation, funding and marketing or even destruction.

Dutch

As mentioned in the English section, there is no IATE entry yet for *cultural heritage management*. EUR-Lex returned few results for “cultural heritage management”, but results for “management of cultural heritage” were more plentiful. Nonetheless, both variants were consistently translated into Dutch as *beheer van (het) cultureel erfgoed* (CELEX:32013D0743, 52020XG0605(01), 32017D0864). A quick Google search returns some 49,000 results for *beheer van cultureel erfgoed* and 60,000 for *beheer van het cultureel erfgoed*. The variant without an article is slightly more common in EUR-Lex, but as the difference is minimal, the variant including an article will simply be added as a lookup form. *Beheer van het culturele erfgoed* will be added as a lookup form as well, since both forms are correct (Taaladvies, n.d.). Additionally, since *erfgoedmanagement* was accepted as a synonym of *erfgoedbeheer*, *management van cultureel erfgoed* will be added as well for consistency. Unlike *erfgoedbeheer* for *heritage management*, *cultureelerfgoedbeheer* does not appear to be a valid term, returning little to no results in either EUR-Lex or Google Scholar. The same is true for *cultureelerfgoedmanagement*.

	Google	Google Scholar	Eur-Lex
beheer van cultureel erfgoed	49900	21	38
beheer van het cultureel erfgoed	60200	15	24
cultureelerfgoedbeheer	6	0	0
management van cultureel erfgoed	3000	0	0
management van het cultureel erfgoed	6	1	0
cultureelerfgoedmanagement	2	2	0

10.7.2020

Beside the aforementioned, another term used to indicate cultural heritage specifically in Flanders is *patrimonium* (Grijzenhout, 2009; Van Dale, n.d.). *Patrimoniumbeheer*, however, is not a valid Belgian Dutch equivalent for *beheer van cultureel erfgoed*. The term is used in Belgian Dutch to mean *caretaking of buildings* (Agentschap Binnenlands Bestuur, n.d.).

As regards the definition, the definition for *erfgoedbeheer* will be modified accordingly to specify cultural heritage, rather than heritage in general:

geheel van activiteiten gericht op het verzekeren van een correcte omgang met cultureel erfgoed

Examples should be listed in the Note field:

Enkele voorbeelden zijn restauratie, inventarisering, financiering en subsidiëring, publiekswerking,...

MM07 AUDIOVISUAL ARCHIVE (institution)

English

There is currently no IATE entry for *audiovisual archive* or *audio-visual archive*; both spellings of *audiovisual* are listed in the Cambridge dictionary and the Dictionary.com website. Merriam-Webster and the Dictionary of Archives Terminology (DAT) only list the unhyphenated version, and the OED only the hyphenated one. EUR-Lex returns some 8000 results for the unhyphenated form and 3000 for the hyphenated one. As the difference is minimal, the hyphenated version will be listed as a lookup form.

According to the *European Convention for the Protection of the Audiovisual Heritage* (2001) (ETS No.183), *archive bodies* are responsible for preserving, documenting, restoring and ensuring the availability of the materials under their care. This fits with the characteristics of *audiovisual archives* listed by Edmondson in *Audiovisual Archiving: Philosophy and Principles* (2016). According to the grid comparing *audiovisual archives* to other memory institutions, the former keep “image and sound works, associated documents and artifacts”, with the goal being preserving and ensuring access to audiovisual heritage. Edmondson also formulates a definition for *audiovisual archive*:

An audiovisual archive is an organization or department of an organization which has a statutory or other mandate for providing managed access to a collection of audiovisual documents and the audiovisual heritage by collecting, preserving and promoting (Edmondson, 2016, p. 28).

He goes on to state that UNESCO perceives audiovisual archiving as a single field with different organisations such as film, television and sound archives, but notes that some consider these to be traditionally separate fields, as they developed separately. Specialisation exists in audiovisual archiving as it does in every discipline, and some prefer to identify as sound/film/television/etc. archivists. Generally, *audiovisual archives* will also have close ties

with their respective industries, since these industries are the reason why they exist in the first place.

Both Edmondson and ETS No. 183 mention that *audiovisual archives* also collect *ancillary material*. This concept can be interpreted fairly broadly as any non-audiovisual items, documents or artifacts included in a collection; for example, the Desmet film collection, which has been inscribed in the UNESCO Memory of the World Register, also contains movie posters, programs and brochures (EYE filmmuseum, n.d.).

Accordingly, the following English definition is suggested for *audiovisual archive* (institution):

body responsible for collecting, documenting, preserving, restoring and ensuring access to audiovisual and ancillary materials

A Note containing examples of *ancillary material* could be included:

Ancillary material is related material which is not audiovisual, such as costumes, scripts, posters, etc.

Dutch

As noted, there is currently no IATE entry for *audiovisual archive*. In the Dutch version of the *Commission Decision of 15 October 2003 on ad hoc measures implemented by Portugal for RTP* (CELEX:32005D0406), *audiovisual archives* was translated as *audiovisuele archieven*. *Audiovisueel archief* is also the translation suggested by Meemoo, the Flemish Archive Institute. The EYE Filmmuseum in Amsterdam (EYE) publishes many of its documents in Dutch as well as in English. The term *audiovisuele archieven* is translated as *audiovisual archives* in the English version of their Collection Policy for the period 2014-2017. Judging from this, the same Dutch term is applied in Flanders, The Netherlands and Dutch-language EU texts.

Already in 1992, P. E. Wiebes discusses the need to be selective in a society where the amount of audiovisual material grows exponentially more vast by the day. The first two sentences of the introduction are instructive:

Alle instellingen die zich bezig houden met het vormen, beheren en exploiteren van collecties audiovisueel (av) materiaal hebben te maken met een steeds sterkere groei van hun collecties. Aangezien niet alles van het aangeboden materiaal even waardevol is en teneinde het materiaal nog op een verantwoorde manier te kunnen conserveren,

ontsluiten, vertonen en beschikbaar stellen is selectie noodzakelijk (Wiebes, 1992, p. 1).

These two sentences describing *audiovisuele archieven* contain all the elements present in the English definition of *audiovisual archive* presented above.

Therefore, the following definition is suggested for *audiovisueel archief* (instelling):

instelling die zich bezighoudt met het beheren, exploiteren, conserveren, vertonen en beschikbaar stellen van verzamelingen audiovisueel materiaal en gerelateerde objecten

Mirroring the English definition, a Note with examples of *gerelateerde objecten* is recommended.

MM08 AUDIOVISUAL ARCHIVE (collection)

English

However, the preceding definitions only show one side of the coin. *Archive* is polysemic; Edmondson explains that besides referring to an organization responsible for a collection of items, the word can also indicate a collection itself, or a location where such a collection is held. In this second sense, the term *audiovisual collection* can therefore be used as well. The DAT goes as far as to list eight meanings for *archive*, and another four for the plural form, calling it *the most fraught term in the field of archives*. In the Notes, it is explained that archivists generally recognize three meanings: the records, the location where they are kept, and the organisation responsible for them. Of interest here are the fourth definition for *archives* and the first for *archive* listed by the DAT:

archives:

pl. n.

[...]

4. non-record material selected, preserved, managed, presented, and used in the same manner as archives

sing. n.

1. an institution's or individual's entire preserved body of interrelated and interdependent records; a fonds

[...] (archives, n.d.)

The DAT defines a *record* as *a written or printed work of a legal or official nature that may be used as evidence or proof; a document* (record, n.d.). However, many materials held by *audiovisual archives* (institution) are not records in the sense that they are not legal or official documents; they are *non-record material* which is nonetheless treated the way records would be. Therefore, the collections held by *audiovisual archives* (institution) are *archives* in the sense of the fourth DAT definition.

The three meanings of *archive* are also listed in the International Association of Sound and Audiovisual Archives (IASA) *Cataloguing Rules Glossary* (IASA, 1999):

1. Non-current records preserved, with or without selection, by those responsible for their creation or by their successors in function for their own use or by an appropriate archives because of their archival value.
2. An institution responsible for the acquisition, preservation, and communication of archives; also called archival agency; archive(s) service; record office. Archives 1. and 2. are, also, called after the type of institution whose records they acquire, e.g. national, college/university, etc.
3. The building or part of a building in which non-current records are preserved and made available for consultation; also called archive(s) repository; archival depository.

On this basis, the following definition is suggested for *audiovisual archive* (collection):

collection of audiovisual materials, whether accompanied by related materials or not, for which an institution is responsible

As mentioned, related materials may complement an *audiovisual archive*. This information was added as a Note.

Dutch

In Dutch as in English, *archieff* is a multifaceted word. Van Dale lists the following definitions (archieff, n.d.):

1. verzameling van geschreven stukken, oorkonden, akten, bescheiden, registers, enz. die betrekking hebben op het bestuur van staat, gewest, gemeente, van een instelling of vereniging, op de werkkring van een openbaar ambtenaar, op een geslacht, op een beroemd persoon of op een bep. thema

2. bewaarplaats van een archief (1)
3. instelling die een archief (1) beheert

These definitions correspond to the same three concepts defined in the IASA Cataloguing Rules Glossary. Similar to English, the term *audiovisuele collectie* is used to refer to a collection of audiovisual materials as well.

Accordingly, the following definition is suggested for *audiovisueel archief*:

verzameling audiovisueel materiaal, met of zonder gerelateerde objecten, waarvoor een instelling verantwoordelijk is

Information regarding related materials should again be added to the Note field.

MM09 AUDIOVISUAL ARCHIVE (storage)

English

Two of the three concepts the term *audiovisual archive* can refer to have been defined. The third and last concept is defined by the IASA Cataloguing Rules Glossary as follows:

The building or part of a building in which non-current records are preserved and made available for consultation; also called archive(s) repository; archival depository.

The seventh definition listed for *archive* by the DAT reads fairly similarly (archives, n.d.):

the building, buildings, or portion thereof housing records of continuing value

The same is true for Edmondson's explanation (Edmondson, 2016, p. 19):

A building or part of a building where public records or historical documents are kept and arranged: a repository

Accordingly, the following definition is suggested for *audiovisual archive*:

building or part of a building housing a collection of audiovisual materials and ancillary material

Dutch

As explained earlier, Van Dale lists several definitions of *archief*, the second of which reads *bewaarplaats van een archief (1), (1)* being the *verzameling audiovisueel materiaal*. Therefore, the following definition is proposed for *audiovisueel archief*:

bewaarplaats van een verzameling audiovisueel materiaal en gerelateerde objecten

MM10 AUDIOVISUAL HERITAGE

English

There is currently no IATE entry for *audiovisual cultural heritage*. While both terms are in use, from this point on the term *audiovisual heritage* will be preferred; as *audiovisual heritage* is a subset of cultural heritage (Bosma, 2015; Pasikowska-Schnass, 2018; UNESCO, 2005), including *cultural* in the term is unnecessary. One should also take care not to confuse *audiovisual heritage* with *digital heritage*; *audiovisual* means moving images and sounds, while *digital* refers to a specific form of technology which can be used to access all manner of documents. Occasional confusion is understandable considering how easily audiovisual content can be accessed through digital technology, especially since the latter takes up more space in our lives by the day (CCAAA, 2005).

In *Audiovisual Archiving: Philosophy and Principles* (2016), Edmondson provides a fairly extensive definition of *audiovisual heritage*:

The audiovisual heritage includes, but is not limited to, the following:

- + Recorded sound, radio, film, television, video, digital or other productions comprising moving images and/or recorded sounds, whether or not primarily intended for distribution to the public;
- + Objects, materials, works and intangibles relating to audiovisual documents, whether seen from a technical, industrial, cultural, historical or other viewpoint; this shall include material relating to the film, broadcasting and recording industries, such as literature, scripts, stills, posters, advertising materials, manuscripts, and artefacts such as technical equipment or costumes;
- + Concepts such as the perpetuation of obsolescent skills and environments associated with the reproduction and presentation of these media;
- + Non-literary or graphical material, such as photographs, maps, manuscripts, slides and other visual works, selected in their own right (Edmondson, 2016, p. 25).

Unfortunately, this definition is bloated by the examples it contains. Note also that Edmondson includes related objects such as posters and costumes as part of the *audiovisual heritage*, which is not always the case. While these items may be gathered in related collections by audiovisual archives, they are not audiovisual materials themselves. A significantly more concise definition is offered by Veselinovska:

The moving pictures and recorded sound that expresses the cultural achievement of one nation, as a record of history and everyday life, determines the term audiovisual heritage (Veselinovska, 2013, p. 18).

However, this definition seems more appropriate for *national audiovisual heritage*, which the Coordinating Council of Audiovisual Archiving Associations (CCAAA) defines as *the generality of moving images and sounds which document and express a nation as a place and people, and which influence its culture and society, regardless of where they originate* (CCAAA, 2005, p. 4). Defining *audiovisual heritage* as strictly national is of course short-sighted; while the dedicated national film museums and archives may draw away most of the attention, there are many minor collections out there with value of their own, despite their smaller size (Klijn & de Lusenet, 2008).

Some combination of moving images and sound recordings is consistently mentioned in the texts examined above. The CoE refers to this as *moving image material* in ETS No.183:

"moving image material" means any set of moving images recorded by whatever means and on whatever medium, whether or not accompanied by sound, capable of conveying an impression of movement;

Note that despite the name, *moving image material* may or may not include sound according to this particular definition. However, ETS No. 183 does not refer to sound recordings on their own, unlike Edmondson or Veselinovska. According to the *Explanatory Report to the European Convention for the Protection of the Audiovisual Heritage* (2001) (COETSER 6), sound and still images are not covered by ETS No.183 as they are covered by other texts, although it does not mention which texts. However, the fact that it was deemed necessary to mention this exception indicates that these forms of expression might generally be considered as part of the *audiovisual heritage*. UNESCO does regard recorded sound on its own as covered by the term *audiovisual heritage* (UNESCO, 2006, p. 3):

The term "audiovisual heritage" has a broad evocation, inclusive of all forms of moving image, recorded sound and broadcasting – together or separately – at its core, and extending to related documents and artefacts.

Considering that the *audiovisual heritage* forms an important part of the cultural heritage, that the definitions found consistently mention moving images, sound recordings or the two in

combination, and that UNESCO includes ancillary materials in its definition, the following definition is suggested for *audiovisual heritage*:

subset of cultural heritage which comprises moving images and recorded sound, whether together or separately, and related matters

The phrasing *related matters* was chosen here because Edmondson also cites intangible aspects of the *audiovisual heritage*, such as the perpetuation of specific skills.

Dutch

As mentioned, there is no IATE entry for *audiovisual heritage* at the time of writing. Finding a Dutch equivalent term was fairly simple this time, thanks in part to the existence of the UNESCO *World Day for Audiovisual Heritage*. In 2005, the UNESCO General Conference declared that the 27th of October would henceforth serve to highlight the importance of *audiovisual heritage* (UN, n.d.). The UN maintains a calendar listing international observances like this in multiple languages, and in the Dutch version, the 27th of October is the *Werelddag voor audiovisueel erfgoed* (UN, n.d.; UNRIC, n.d.). EYE and FARO, for their part, refer to the *Audiovisueel Erfgoeddag* and the *Dag van het Audiovisueel Erfgoed* (EYE, n.d.; FARO, 2018). There does not appear to be any difference in usage between Flanders and The Netherlands, perhaps owing to the relative recency of audiovisual media. *Audiovisual heritage* is also consistently translated as *audiovisueel erfgoed* in the *Recommendation to Member States on film heritage*, the *Council Resolution on the deposit of cinematographic works* and the *Council Resolution on the development of the audiovisual sector* (CELEX:32005H0865, 32003G1205(03) and 32002G0205(04), respectively).

Very little was found in the way of Dutch definitions. On its *Wereld Feesten Almanak* page concerning the *World Day for Audiovisual Heritage*, the website beleven.org asserts that the world's *audiovisual heritage* is the sum of all films, radio and television programmes, sound recordings and videos ever made. However, this does not make for a useful definition. While anything can theoretically be considered heritage as long as people attach value to it and wish to keep it around for future generations, in practice there is always some measure of selection going on (Ashworth, 2011; Caple, 2000).

There is another aspect that makes this definition unserviceable: not only does it list examples, but these examples are of specific technologies, such as radio and television. As noted in

COETSER 6, it is preferable to avoid references to specific technologies to ensure broad protection for all audiovisual media, including possible future technologies. It is for this reason that ETS No.183 makes reference to *moving image material*, rather than any specific carriers, production methods, etc. As seen in the Edmondson definition, the different manifestations of *audiovisual heritage* are numerous, and this multiplicity is only expected to grow as technology advances. Video games, for example, are also considered *moving image material* by the CoE, specifically *interactive moving image material* (Protocol to the European Convention for the Protection of the Audiovisual Heritage, on the Protection of Television Productions, 2001).

The *moving image material* definition from ETS No.183 was adopted by the European Union in CELEX:32005H0865. The Dutch translation reads as follows:

Onder „bewegend beeldmateriaal” wordt een reeks bewegende beelden verstaan die, op welke wijze en op welk medium ook geregistreerd, al dan niet vergezeld van geluid een indruk van beweging creëert (CELEX:32005H0865, Art. 16).

Drawing from the information above, the following definition is suggested for *audiovisueel erfgoed*:

erfgoedcategorie die bewegend beeldmateriaal en geluidsopnames omvat, zowel in combinatie als apart

As in English, *audiovisueel erfgoed* may include related material such as documents, equipment or more intangible aspects:

Ook gerelateerde zaken zoals partituren, kledij en brochures kunnen hieronder vallen, net als immateriële aspecten die met het audiovisueel erfgoed te maken hebben.

MM11 FILM HERITAGE

English

The current IATE entry for *film heritage* (n° 1179505) is only barely filled out. A term and term reference are present, but there are no links, contexts or definitions. Note that *film heritage* is not to be confused with *heritage film*, which refers to films set in the (often romanticised) historic past (Fontaine & Simone, 2016; Heritage film, n.d.). When referring to works belonging to the *film heritage*, the term *film heritage works* is preferable. In the film industry, the term *catalogue films* is sometimes used (Simone, 2018).

Film heritage is a subset of the *audiovisual heritage*, the latter traditionally being divided into film, radio and television heritage (Edmondson, 2016; Wiebes, 1992). *Film heritage* is generally distinguished from *television heritage* as being intended for cinematic screenings, rather than for television broadcasts (Council of Europe, 2001). In this sense, it is also referred to as *cinematographic* or *cinema heritage*; the terms are used interchangeably in the *Recommendation to Member States on film heritage* and the *Council Resolution on the deposit of cinematographic works* (CELEX:32005H0865 and 32003G1205(03)). This use is supported by the Merriam-Webster dictionary, which defines *cinematography* as *the art or science of motion-picture photography*. *Film* and *cinema* each have multiple meanings, but both can be used to mean *the process or art of making motion pictures* (Merriam-Webster, n.d.). The term *film heritage*, then, would encapsulate heritage in relation to cinematographic works and their creation. This is already a fairly broad interpretation, as it covers not only the cinematographic works themselves, but any related items as well, such as sheet music, cinema theatres, projection reels,... As stated in *Council conclusions on European film heritage* (CELEX:52010XG1201(01)), film-related material is essential to *film heritage*.

However, there is another, more nuanced view. *Film heritage* may also be interpreted even more broadly as referring to all available film material, including not only cinematic productions, but also industrial film, advertisements, home movies and other amateur film,... This is in part due to advances in technology. With the advent of smartphones and other digital technologies, limiting the concept of *film* to cinematographic productions is growing less and less justified; anyone and everyone can be regarded as an amateur filmmaker nowadays (Bosma, 2015; Fossati, 2018; Mazzanti, 2015). The British Film Institute (BFI) acknowledged this evolution when they revised their definition of *film* in 2011:

a moving image work crafted to express an idea or tell a story – fictional, factual or artistic – regardless of production process, recording medium or distribution channel
(cited in European Commission, 2014, p. 7)

The European Commission recommends that Member States adapt their definitions of *film heritage* to the digital era as soon as possible (European Commission, 2014). CELEX:32005H0865 also recommends that Member States consider establishing deposit systems for moving image material other than cinematographic works and for ancillary

material. Outside of this, however, EUR-Lex texts are mostly concerned with film industry practices and "important European films", rather than smaller, often non-commercial productions (Klijn & de Lusenet, 2008).

A more appropriate term for the broader interpretation would be *moving image heritage*, interpreting moving image in the context of ETS No.183. *Moving image heritage* is also the term used by UNESCO in the *Recommendation for the Safeguarding and Preservation of Moving Images* (1980), and the International Federation of Film Archives (FIAF) states in its Code of Ethics that "film archives and film archivists are the guardians of the world's moving image heritage". Both UNESCO and the CoE also distinguish *cinematographic works* as a subset of *moving image material*. Note that *moving image heritage* should still be distinguished from *audiovisual heritage*, since the latter also includes recorded sound according to UNESCO (2006).

In conclusion, *film heritage* is used to refer to two different concepts: a narrow interpretation, where *film* refers to *moving image material intended to be shown in cinemas*, i.e. *cinematographic works*; and a broader interpretation, where *film* means *any moving image material*.

In light of the above, it would be appropriate to better distinguish *moving image heritage* and *cinematographic heritage*. The following definition is suggested for *moving image heritage*, with *film heritage* as an accepted synonym:

subset of cultural heritage which comprises moving image material and related matters

The narrower concept will be examined in the section on *cinematographic heritage*. Furthermore, a Note should be added clarifying the specific interpretation of *moving image material* used by ETS No.183. Examples of *related matters* might also be included.

Dutch

The IATE entry for *film heritage* lists *openbaar filmbezit* as the proper Dutch-language equivalent. However, the reference is indecipherable, stating simply *BTB*. As *openbaar filmbezit* returns only 9 search results in Google and 0 in Google Scholar and EUR-Lex (21.7.2020), this does not seem to be a relevant term. In the EUR-Lex documents mentioned above (CELEX:32005H0865, 52010XG1201(01) and 32003G1205(03)), *film heritage* is translated either as *filmerfgoed* or *cinematografisch*

erfgoed. Both Meemoo and Cinematek, the Royal Belgian Film Archive, translated *film heritage* as *filmerfgoed* and *cinematographic heritage* as *cinematografisch erfgoed* when contacted. This is consistent with the translations used by EYE in their Collection Policy for 2014-2017. Another term, *filmpatrimonium*, appears once each in CELEX:32000Y0711(01) and 32003G1205(03).

Meemoo asserted that *filmerfgoed* and *cinematografisch erfgoed* were synonyms, describing them as comprising the various manifestations of *film* as a cultural phenomenon, whether movable, immovable, intangible or digital. By contrast, Cinematek supported the more nuanced view outlined above. They explained that *filmerfgoed* refers to all manner of films and film-related subjects that are viewed as part of the cultural heritage, and *cinematografisch erfgoed* to the subcategory of *filmerfgoed* which consists of *cinematographic works* and related items. No reply was received from EYE, but as Fossati (2018) was authored by their head conservator, one can surmise that their view would be similar to that of Cinematek. As *patrimonium* is used in Flanders to indicate *cultural heritage* (Grijzenhout, 2009), *filmpatrimonium* is likely to be used in Belgium only. Google indicates that this hypothesis is correct:

	Google	Google Scholar
site:.nl "filmpatrimonium"	9	1
site:.be "filmpatrimonium"	249	0

[29.7.2020]

The single Google Scholar result is for a 1998 article by Eric de Kuyper, a Belgian author and film director (de Kuyper, 1998; Eric de Kuyper, n.d.), which explains the use of the Belgian-Dutch term. *Filmpatrimonium* is also used by Nicola Mazzanti of Cinematek in Ruëll (2013). *Moving image material* was translated as *bewegend beeldmateriaal* in CELEX:32005H0865. However, no terms such as *bewegendbeelderfgoed* appear to have been adopted as yet. The term *visueel erfgoed* exists, but it appears to pertain more to photography (Ollivier, 1999). Therefore, *filmerfgoed* was selected as the appropriate term, with *filmpatrimonium* as a Flanders-specific equivalent.

The following suggested definition was translated from English using the information from Cinematek and meemoo:

subcategorie van het cultureel erfgoed die bestaat uit bewegend beeldmateriaal en gerelateerde zaken

MM12 CINEMA HERITAGE

English

The current IATE entry for *cinema heritage* (n° 158455) is more or less empty, containing only a term and term reference. The document referenced is the *Council Resolution on the conservation and enhancement of European cinema heritage* (CELEX:32000Y0711(01)), which does not contain any clear definitions. However, as explained under *film heritage*, the term is used interchangeably with *film heritage* and *cinematographic heritage* in CELEX:32005H0865 and 32003G1205(03). *Film, cinema and cinematography* are all used to refer to *the art of making motion pictures*, but they are not perfect synonyms (Merriam-Webster, n.d.). Since the broader concept of *film heritage* has already been covered, this section will focus on the narrower terms *cinema heritage* and *cinematographic heritage*.

ETS No. 183 defines a *cinematographic work* as *moving image material of any length, in particular cinematographic works of fiction, cartoons and documentaries, which is intended to be shown in cinemas*. This definition is fairly similar to that employed by Mazzanti (2012, p.9):

Within this study, 'cinematographic heritage' is meant to include all types of works produced for cinema distribution: feature films, documentaries, newsreels, narrative and non-fiction shorts, commercials, trailers, and so forth.

The important aspect here is that these works are intended for the *cinema*, in contrast with television productions or other types of film. *Cinematographic productions* are also distinguished from *television productions* by UNESCO in the *Recommendation for the Safeguarding and Preservation of Moving Images*:

(a) 'moving images' shall be taken to mean any series of images recorded on a support (irrespective of the method of recording or of the nature of the support, such as film, tape or disc, used in their initial or subsequent fixation), with or without accompanying sound, which when projected impart an impression of motion and which are intended for communication or distribution to the public or are made for documentation purposes; they shall be taken to include inter alia items in the following categories:

- (i) cinematographic productions (such as feature films, short films, popular science films, newsreels and documentaries, animated and educational films);
- (ii) television productions made by or for broadcasting organizations;
- (iii) videographic productions (contained in videograms) other than those referred to under (i) and (ii) above; (UNESCO, 1980)

As noted by Edmondson (2016), related aspects such as costumes and scripts or the passing on of specific skills are important to the *audiovisual heritage* and the *film heritage*; the same is true for *cinema heritage*. In light of this, the following definition is suggested for *cinematographic heritage* and *cinema heritage*:

subset of cultural heritage which comprises cinematographic works and related matters

Notes clarifying what is meant by *cinematographic works* and *related matters* should be included. As *film heritage* is often used to mean *cinematographic heritage*, it was decided to include it as an admitted term.

A more specific interpretation of the term *cinema heritage* is offered by Ercole et al. in a 2016 paper:

In particular, the articles address three main areas of research in which this new concept of cinema heritage can be understood: tangible forms (such as the history of cinema theatre buildings and of the spatial dimension of cinemagoing), intangible forms (such as oral histories related to the cinemagoing experience) and digital forms (such as programming databases, and audiovisual archival material). By focusing on the cinemagoing experience, we intend to promote a new holistic approach to cultural heritage, while at the same time encouraging new possible developments in film studies research (Ercole et al., 2016, p. 1).

However, since related matters such as buildings, equipment and more intangible aspects such as the cinema-going experience have already been included in the definition, it was decided not to further pursue this interpretation. According to Google Scholar, the paper has been cited four times so far; this more specific interpretation may find more acceptance in the future, but for now it was not considered sufficiently notable to be admitted.

Dutch

Although it provides no other information, the IATE entry lists *cinematografisch erfgoed* as the Dutch-language equivalent of *cinema heritage*. This is also how *cinema heritage* is translated in CELEX: 32005H0865, 32000Y0711(01), 32002G0706(02) and 32003G1205(03), and how *cinematographic heritage* is translated in CELEX:32005H0865, 32013R1295 and 32003G1205(03). The same translation was suggested by Meemoo. Cinematek, when contacted regarding the nuances between *film heritage*, *cinematographic heritage* and *cinema heritage*, translated *cinematographic heritage* as *cinematografisch erfgoed* as well. Similar to *filmpatrimonium*, the term *cinematografisch patrimonium* appears in Belgian texts such as the *Wet betreffende het auteursrecht en de naburige rechten* (Belgisch Staatsblad, 1994). However, it is significantly more rare in The Netherlands.

	Google	Google Scholar
site:.nl "cinematografisch patrimonium"	5	0
site:.nl "cinematografische patrimonium"	1	0
site:.be "cinematografisch patrimonium"	33	3
site:.be "cinematografische patrimonium"	4	3

[29.7.20]

Cinema-erfgoed was considered as a potential term, but neither Meemoo nor Cinematek recognized it. Google returned about 150 results (22.7.2020), but most appeared to be instances of enumeration (“cinema, erfgoed,...”) or hashtags (e.g. “#cinema#erfgoed”). Accordingly, *cinema-erfgoed* was rejected. *Cinemapatrimonium* did not return any search results, so it was rejected as well.

In an email conversation, Cinematek described *cinematografisch erfgoed* as comprising professionally produced films which are intended for showings in cinema theatres. On this basis, the following definition of *cinematografisch erfgoed* will be adopted here:

subcategorie van het cultureel erfgoed die bestaat uit cinematografische werken en gerelateerde zaken

Notes should be included pertaining to the specific interpretations of *cinematografische werken* and *gerelateerde zaken*. *Cinematografisch erfgoed* should be the preferred term, since *filmerfgoed* has come to denote a broader concept. As the latter is still commonly used in the narrower meaning, however, it was decided to include the term. *Cinematografisch patrimonium* is a Flemish term, as is *filmpatrimonium*.

MM13 FILM COLLECTION

English

The current IATE entry for *film collection*, n° 915180, contains only a term without any term reference. Searching EUR-Lex only returns three versions of CELEX:52016SC0301, a Commission Staff Working Document. With approximately three million Google Search hits and about five thousand Google Scholar hits, however, *film collection* does not appear to be particularly rare.

Interestingly, the anchor language for this entry is French. The equivalent French term on IATE, *filmothèque*, is defined as follows by the Centre National de Ressources Textuelles et Lexicales (CNRTL):

Collection de films et de microfilms, conservés dans un local particulier et destinés à la consultation (filmothèque, n.d.)

L'Internaute, on the other hand, defines *filmothèque* as *la collection de films que possède un particulier où une institution* (filmothèque, n.d.). The differences here are palpable: CNRTL makes no reference to a responsible entity, and asserts that the contents of a *filmothèque* should be available for consultation. By contrast, for L'Internaute, a *filmothèque* refers simply to the assembled films owned by either a private collector or an institution. However, both definitions refer to a *collection of films*.

The DAT defines *collection* as follows (collection, n.d.):

1. a set of archival or (more commonly) manuscript materials
2. materials assembled by a person, organization, or repository from a variety of sources; an artificial collection

3. (sometimes pl., collections) a thematic aggregation of sets of otherwise unrelated archival materials
4. (also pl., collections) the holdings of a repository, taken as a whole
5. the process and practice of collecting archival materials

Our interest here goes out to the second definition, which makes reference to an *artificial collection*. The DAT distinguishes *artificial collections* from *organic collections*:

Artificial collection: a collection of materials with different provenance assembled and organized to facilitate its management or use (artificial collection, n.d.)

Organic collection: a body of records that grows as the result of the routine activities of its creator (organic collection, n.d.)

In the context of film museums, *film collections* are generally *artificial collections*; the works are not produced by the institution itself. However, some *film collections* may be *organic collections*. Many organisations keep material which relates to their *routines activities* for recordkeeping purposes. Examples would be old commercials or promotional films held in corporate archives, or the archives of broadcasting companies (Klijn & de Lusenet, 2008).

According to Edmondson (2016), the central focus of memory institutions such as museums is the building, keeping, organizing and making accessible of a *collection*. A collection consists of *works*, which will always fit into some overarching theme. Compiling a collection always involves decisions about what to keep and what to exclude, which makes them *artificial*. These decisions are usually governed through a collection policy, and the elements and criteria which define said policy vary per institution. Collections may consist of works pertaining to specific time periods, nations, genres,... Edmondson also notes that many archives also collect objects such as costumes or projectors. While these are not audiovisual media, their connection to the collection is usually clear.

This covers the institutional aspects of *film collections*. However, there are many *film collections* in the hands of private collectors and organisations as well. Unlike memory institutions, private collectors are under no real obligation to make their collections accessible for consultation of any sort. That does not mean that they never do; many of them collect what they consider to be important heritage materials that should be available to all. Some even donate their collections to archives, and many archives do their best to acquire these

collections as well. For example, the BBC has organised a “treasure hunt” programme to recover footage which is missing from their archives⁸ (Klijn & de Lusetet, 2008). To summarize, *film collections* may be privately or publicly owned, and while ensuring accessibility is often an important goal, this is not necessarily the case. Furthermore, *film collections* are not limited to *cinematographic productions*; *film* is interpreted broadly here as *moving image material* as defined by ETS No. 183. In addition to this, a *film collection* may incorporate or be accompanied by film-related collections, e.g. the Desmet collection owned by EYE (EYE Filmmuseum, n.d.). In light of this, the following definition is suggested for *film collection*:

set of moving image material assembled by a person, organisation or institution

Two Notes should be included; one elucidating the specific interpretation of *moving image material*, and one explaining that film-related collections may complement *film collections*.

Dutch

There is currently no Dutch section in the IATE entry for *film collection*. There is no Dutch version of CELEX:52016SC0301, either. It was decided to rely on bilingual documents published by EYE to find Dutch equivalent terms. The Collection Policies for 2014-2017 and 2018-2021 are available in Dutch and in English. In both documents, *film collection* was translated as *filmcollectie* consistently, except for one instance of *filmverzameling* in the 2018-2021 edition. Interestingly, the regular Google Search engine indicates a regional usage difference, but Google Scholar does not:

	Google	Google Scholar
site:.be “filmcollectie”	9970	16
site:.nl “filmcollectie”	48300	18
site:.be “filmverzameling”	11700	0
site:.nl “filmverzameling”	858	2

[24.7.2020]

According to Renkema (2020), *collectie* is the preferred term when dealing with valuable, purposefully assembled collections, e.g. in museums, while *verzameling* implies a less intentionally arranged grouping. This is similar to the distinction between *organic* and

⁸ <http://www.bbc.co.uk/cult/treasurehunt/missing>

artificial collections; the specific instance of *filmverzameling* mentioned above refers to the Desmet collection, which arose as a result of the business activities of Jean Desmet. In this sense, it is an *organic collection*. However, understanding this does not explain the difference in usage between countries. As Renkema is Dutch, and the preference for *filmcollectie* is strongest on sites ending in *.nl*, this connotation difference might be felt more strongly in The Netherlands than in Flanders. Van Dale also recognizes the difference in meaning:

verzameling: geheel van bijeengezamelde zaken (verzameling, n.d.)

collectie: verzameling van gelijksoortige voorwerpen, m.n. van waardevolle stukken die als zodanig opzettelijk bijeengebracht zijn (collectie, n.d.)

However, Van Dale does not make note of any regional differences. In addition to this, the Google Scholar search results indicate that *filmcollectie* is the preferred term at least in an academic setting.

As specified earlier, *collections* are usually assembled according to an overarching theme. Since *collectie* specifically indicates collections which have been put together purposefully (*opzettelijk*), it was decided to select *filmcollectie* as the preferred term, with *filmverzameling* as an admitted term. The following definition is suggested:

verzameling bewegend beeldmateriaal aangelegd door een persoon, organisatie of instelling

The same notes as for the English definition should be added.

MM14 EUROPEAN CINEMA HERITAGE

English

The current IATE entry for *European cinema heritage*, n° 916408, lists the terms *European cinema heritage* and *European cinematographic heritage*. Having established that *cinema heritage* and *cinematographic heritage* are synonyms, the former two terms can be reasonably assumed to be synonyms as well. Unfortunately, no definitions or references are present. Searching EUR-Lex for “European cinema heritage” mostly returns results referencing the *Council Resolution of 26 June 2000 on the conservation and enhancement of European cinema heritage* (CELEX:32000Y0711(01)), which urges Member States to cooperate with cinema archives and internationally to ensure the continued existence and accessibility of the *European cinema heritage*:

[...] a vast legacy of films covering the history of the cinema, including most surviving European works and much of the production of other continents [...] this legacy, thought to encompass around a million short-feature and full-length feature films representative of every genre, represents a varied audiovisual collection which is extremely important internationally; (CELEX:32000Y0711(01)/EN, p. 1)

An important thing to note here is the phrase *the production of other continents*; the *European cinema heritage* does not consist solely of works of European origin. Having established that *cinema(tographic) heritage* refers to the *subset of cultural heritage which comprises cinematographic productions and related matters*, one could be forgiven for concluding that *European cinema(tographic) heritage* refers to the *subset of cultural heritage which comprises European cinematographic productions and related matters*. However, Europe as a continent is not a closed-off entity. It has a long and complex history which is intertwined with the rest of the world (Europe, 2020). Even today, non-European productions have a significant influence on the continent: US cinematographic productions account for almost three quarters of the European market (Katsarova, 2014).

The *European cinema(tographic) heritage*, then, does not merely consist of European cinematographic productions. Rather, it consists of cinematographic productions which are relevant to the European peoples; that is to say, they belong to the European cultural heritage. This does not mean, however, that they are necessarily of European origin. Because of the colonial history of the continent, many European collections contain non-European content to a significant degree (Schüller, 2008).

Another complex endeavour is delineating what even is *European*. For example, the European Commission's *Shaping Europe's digital future Glossary* provides the following definition of *film heritage* (film heritage, n.d.):

The collection of moving images that Member States consider worth preserving for cultural, historical and societal reasons.

However, Europe is evidently more than the European Union; limiting European cinema to the EU Member States means unfairly excluding a multitude of national cinemas (LUX Film Prize, 2019). And when it comes to *European cinema(tographic) heritage*, one cannot disregard national cinemas. There is no single European film tradition in the vein of

Hollywood; historically, *European cinema* refers to a patchwork of various national cinema traditions (Everett, 2005). According to Olesen (2017), however, increased European integration has encouraged the notion of a collective *European film heritage*. This is also reflected in the legal realm as each EU member state employs their own definition of what constitutes its *national audiovisual heritage*, but many do at least take inspiration from ETS No. 183⁹. Interestingly, Sweden and Hungary consider films which have been subtitled or dubbed in their respective languages to belong to their national film heritage, no matter the country of origin (European Commission, 2012). Many would also not consider Israel to be a European country, but Israeli (and Palestinian, for that matter) productions are eligible for the European Film Awards (European Film Academy, 2019).

COETSER 6 recommends a broad interpretation of *European*. The European heritage is that of greater Europe, and an overly narrow approach may end up causing the permanent disappearance of works which could have been saved. Therefore, *European* will be interpreted as indicating geographical Europe here, both EU and non-EU.

Accordingly, the following definition is proposed for *European cinema heritage and European cinematographic heritage*:

subset of the European cultural heritage which comprises cinematographic works and related matters

As with *cinema(tographic) heritage*, *European film heritage* will be accepted as well. Notes describing *cinematographic works* and *related matters* should again be included. Additionally, a Note stressing that the works need not have originated in Europe should be added.

Dutch

The IATE entry does not have a Dutch section as yet. With *cinematografisch erfgoed* as the Dutch equivalent of *cinema(tographic) heritage*, *Europees cinematografisch erfgoed* makes for a likely equivalent for *European cinema(tographic) heritage*. This is confirmed by the Dutch version of CELEX:32000Y0711(01), which is titled *Resolutie van de Raad van 26 juni 2000 inzake de conservering en opwaardering van het Europese cinematografische erfgoed*. The specific passage cited above reads as follows in Dutch:

⁹ For an in-depth examination, see <https://ec.europa.eu/digital-single-market/en/news/challenges-european-film-heritage-analogue-and-digital-era>

[...] een omvangrijk, voor de geschiedenis van de film representatief erfgoed herbergen, dat het grootste deel van wat bewaard is gebleven van de Europese filmproductie en een aanzienlijk deel van de filmproductie uit andere werelddelen omvat [...] dat dit erfgoed, naar schatting ongeveer een miljoen films van allerlei genres en lengten, een gevarieerde schat aan audiovisuele werken vormt, die van uitzonderlijk mondiaal belang is; (CELEX:32000Y0711(01)/NL, p. 1)

Neither *cinema-erfgoed* nor *cinemapatrimonium* return any (useful) search results, so both *Europees cinema-erfgoed* and *Europees cinemapatrimonium* can be safely ignored. Unlike for *cinema heritage*, however, *Europees cinematografisch patrimonium* does not appear in any search results. Conversely, *Europees filmpatrimonium* appears in CELEX:32003G1205(03) and 52001IP0351, and does return some scant few search results.

	Google	Google Scholar	EUR-Lex
Europees cinematografisch patrimonium	0	0	0
Europese cinematografische patrimonium	0	0	0
Europees filmpatrimonium	42	0	4
Europese filmpatrimonium	9	0	1

[29.7.20]

To summarize, the selected Dutch terms for IATE:916408 are *Europees cinematografisch erfgoed* as the preferred term, with *Europees filmerfgoed* and *Europees filmpatrimonium* as admitted terms to mirror *cinema heritage*. *Europees filmpatrimonium* is a Belgian-Dutch term. *Europees cinema-erfgoed*, *Europees cinematografisch patrimonium* and *Europees cinemapatrimonium* were rejected.

A definition was formulated using the English definition above:

subcategorie van het Europese culturele erfgoed die bestaat uit cinematografische werken en gerelateerde zaken

The same Notes as for the English section should again be added.

CONCLUSION

In this last chapter, the research questions formulated earlier will be answered and some of the findings will be examined. The research questions were posed for each term, resulting in the commentary above and the terminological records in the second Volume. Some general tendencies and interesting findings will also be expanded upon.

One important conclusion was that most of the terms examined did not have much of a presence yet in IATE, if at all. Only three terms had an entry with an English and a Dutch section; five were present only in English, and the remaining terms were not present at all. Definitions, if any were provided, were not up to IATE standards, and references were often outdated. Virtually no contexts were present. This complicated the research process, since it often meant that we had no information to go on besides a term. Nevertheless, each term in the list appeared at least a few times in EUR-Lex, which often provided useful context and a starting point for the Dutch terms. However, terms were usually not defined by the EUR-Lex texts in which they were found.

Research question one, *What is the exact meaning of the term, and is there discussion about this meaning?*, was answered successfully for each term. Only three IATE entries carried English definitions, and none of them did for Dutch; none of the few definitions present were up to IATE standards. This meant that new definitions had to be formulated for each term. Notes were used frequently to clarify specific interpretations of terms used in definitions. An interesting discovery was the divergent meaning of *site* in the term *European heritage site*. A *European heritage site* or *European Heritage Label site* does not need to be a location, as opposed to a *heritage site* or *cultural heritage site*. The term can also designate objects or immaterial heritage, as long as they hold sufficient importance to the history of the EU to receive the European Heritage Label. Furthermore, *audiovisual archive* was found to be a polysemic term, designating not only the institution doing the archiving, but the collection created by this activity, as well as the location where the institution stores its collection. Many terms were found to carry broader meanings than first expected. The *audiovisual heritage*, *cinema heritage*, *film heritage* and *European cinema heritage* include not only the obvious audiovisual works, but related matters as well. The *European cinema heritage* in particular was found to refer not only to works produced in the EU or even Europe as a

continent, but to all motion pictures which are important to the European cultural heritage, whether European in origin or not.

The second research question, *Which term or terms are used in English and in Dutch? In case of synonymy, which term is preferred, if any?*, was also answered successfully for each concept. The English terms from the initial list were all accepted as appropriate terms. However, the usage of *film heritage* has undergone an evolution due to advances in technology, and *moving image heritage* was suggested as a better term to express *heritage in the form of moving images*. Besides *moving image heritage*, no preferred terms were assigned in English. A difficult concept to capture was *heritage conservation*; there appeared to be little consensus in the heritage field regarding its scope. Many specialist documents seemed to use a variety of terms to refer to a vague idea of safekeeping of heritage, such as safeguarding, protection, preservation or conservation. Most institutions contacted commented that there was no agreed-upon definition. This was likely caused in part due to term variation between British English and American English; the term *historic preservation* is used instead of *heritage conservation* in North-America. This would not pose a problem if *preservation* did not carry its own, narrower meaning in British English, and if this meaning was not ascribed to *conservation* in American English. What further complicated matters was the fact that those who specialise in *heritage conservation* are often referred to as some variant of *restorers* or *conservator-restorers* in many European languages. Ultimately, *heritage conservation* was chosen as the broader term, incorporating both *restoration* and *preservation* and a number of other activities.

Appropriate Dutch equivalents were found for each English term, and often more terms were available for Dutch than for English. Despite this fact, most IATE entries did not have a Dutch section at the outset. Most were found using EUR-Lex as a starting point, which was then corroborated using specialised texts, dictionaries and Google search results. Six Dutch preferred terms were assigned, usually in response to regional term variation.

The third and final research question, *What evidence is there of term variation between Belgian Dutch, Dutch Dutch and European Union Dutch?*, was also posed for each concept. In most cases, the answer was none. Evidence of regional term variation was unearthed for six concepts, or just under half of the concepts examined. One instance involved a term that was

used mostly in European Union Dutch, namely *instandhouding van het erfgoed* for *heritage conservation*. For *heritage site* and *cultural heritage site*, *(culturele) erfgoedlocatie* was included as an alternative because *site* does not carry the same meaning in The Netherlands as in Flanders. The remaining examples of term variation were all forms ending in *patrimonium*, a Belgian Dutch word for *cultural heritage*. Additionally, regional term variation was suspected in the case of *cultural heritage management* in the form of the term *patrimoniumbeheer*, but this term turned out to be unrelated to the heritage domain. Another suspected case of term variation concerned *filmverzameling* and *filmcollectie*, but no substantial evidence was found. This could perhaps be investigated more thoroughly in a subsequent thesis, for example by surveying native speakers on what differences they perceive (if any).

The fact that so many IATE entries were practically empty shows that this research was sorely needed. The lack of consensus regarding certain terms, especially *heritage conservation*, also points in this direction. Several of the institutions contacted either welcomed the fact that someone was concerned with standardisation, or were dismissive about the feasibility of such a task. The heritage field is fragmented and still evolving, and even the question of what constitutes heritage is up for discussion. Cultural exchanges and advances in technology are changing our perception of heritage; where the concept was once limited to historic buildings, it now ranges from clothing and foods to castles and forests, from dances and games to pictures and home videos. If one presumes that heritage is about how we view and use the past in the present, then it stands to reason that as time goes on, more and more things will come to be designated as heritage. The only limit is human perception. Knowing this, it hardly comes as a surprise that heritage professionals may experience difficulties agreeing on terminology. Someone who works on preserving paintings may have a vastly different background to someone who works in an audiovisual archive. This indicates, again, that terminology is useful research. Examining which terms are used, and making decisions as to which terms should be used, helps ensure clear communication. In the Introduction, IATE was mentioned as an important resource to translators and other language professionals. But terminology is not purely the domain of language professionals; it exists in

every profession. Therefore, good terminology management is not only a boon to any profession, but absolutely essential to its good functioning.

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