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The International Journal of Intangible Heritage is a refereed academic and professional English journal dedicated to the promotion of the understanding of all aspects of the intangible heritage in the world, and the communication of research and examples of good professional practice. Proposals for contributions to future volumes of the Journal are actively sought from professionals and specialists worldwide.

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IJIH as a medium for inter-communication



'Intangible heritage' has become a buzzword in the heritage sector of academia and even people belonging to the 'tangible heritage' sector have now begun to be concerned about the future of the intangible aspects of the world's cultural heritage. The very term 'intangible heritage' gives me a chance to re-think the meaning of its socio-cultural connotations in relation to culture and people within the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage*. The *Convention* defines intangible heritage as something which is transmitted from generation to generation and is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and which provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO *Convention*, 2003). What I think is important about intangible heritage as defined in the *Convention* is the idea of re-creation, response, interaction and respect for people and cultures. ICH now plays an important role as intermediary, not only between people and the cultures in which particular aspects of intangible heritage were born, but also, more importantly, between people from widely diverse cultural backgrounds. In this regard, it seems natural that intangible heritage should become an essential tool for connecting people living in different cultural backgrounds in every corner of the globe. Take the articles published in *IJIH* Volume 5 as an example. They introduce and share many interesting and important ideas.

Guha Shankar presents lessons and issues from a project undertaken by a coalition of international institutions. His article will enlarge our capacity to understand debates and discussions about intellectual property, intangible cultural heritage and cultural representation.

Anne McLaren illustrates the cultural and political complexities of preserving intangible heritage in economically advanced areas of China through the example of the folk epics of the lower Yangzi Delta. Catherine Grant looks into the importance of language maintenance in the safeguarding of musical heritage. Daan Hoekstra uses fresco as an ideal model for explaining how an intangible tradition expresses itself and impacts positively on bio-cultural diversity. Thalia Kennedy introduces us to a project for the revitalisation of intangible heritage in Murad Khane, Kabul. Deborah Tranter writes about safeguarding Australian heritage trade skills by describing the National Carriage Factory project which is enhancing economic, social and cultural wellbeing for both the artisans involved and the community in general. Lastly, Park Song-Yang explains compromises between old and new ways of making Korean pottery.

This demonstrates that *IJIH* is itself becoming an important vehicle for educating people and familiarising them with what is happening about safeguarding ICH worldwide. Some of the initiatives described may be known to some readers, but undoubtedly some of them will be new and meaningful, coming from unfamiliar cultures and parts of the world about which they know little. For example, we have one article written by a Korean scholar, which tells people about the techniques of making Korean pottery; the other five articles and

the Viewpoint article are written by non-Korean scholars, providing a window through which Korean readers can experience and explore the culture of the wider world. *IJIH* as it stands reaches both a domestic and an international readership, and over and above this, it is becoming a channel through which people can share their ideas and thoughts on safeguarding ICH. This is certainly an important task which we should carry out for the benefit of future generations, but also to help us understand each other's perspectives on our cultures and the way the concept of 'intangible heritage' has captured the world. Furthermore, this feature of the role which *IJIH* plays has the potential to build a much more peaceful world in the 21st century, even at a time when we have so many on-going disputes. In other words, *IJIH* itself is a crucial player on two levels, firstly as a vehicle for connecting people and secondly as a medium where people can share, communicate, exchange, and understand ideas and experiences. I think the best word to use for this 'inter-communication'.

Therefore, I, as Director of National Folk Museum of Korea which is in charge of publishing *IJIH,* would like to celebrate this 5th publication and the level of stability we have now reached which I am sure bodes well for development in the future. I would also like to convey my deepest appreciation to all members of the 3rd Advisory Committee and Editorial Board and to Dr Pamela Inder Boylan, the Text Editor, for their passion and commitment in making *IJIH* so successful. I was very aware of this when they all came to Seoul to participate in the 5th Advisory and Editorial meeting in early February this year. Also, I would like to extend my deep gratitude to Professor Galla, Editor-in-Chief, for always being so professional, rational and warm. I believe *IJIH* takes over his life for days and nights on end, even though he is busy with so many other commitments. With the celebration of publishing Volume 5 in mind, I am very much looking forward to developing much better volumes, software and hardware in the future. Finally I would like to encourage and express my support to the staff members of the *IJIH* Publication Secretariat in the Cultural Exchange and Education Division, NFMK, for their hard work.

As *IJIH* first came out to the world in May, I would like to introduce you to an old Korean saying - *May is the queen of the four seasons*. I think this is because beautiful flowers in bloom and trees with their new green leaves can be seen all over Korea in May. In the same way, I would like to see *IJIH* Volume 5 blossom in the field of intangible heritage.

Shin Kwang Seop, Ph.D.
Chairperson, Advisory Committee
Director-General, National Folk Museum of Korea

Editorial



The first cycle of the 2003 *ICH Convention* was completed in October 2009 with inscriptions on the Urgent Safeguarding List and the Representative List during the Inter Governmental Committee meeting in Abu Dhabi. We have now reached an important milestone to stop and rethink about intangible heritage in general and the *ICH Convention* in particular. Some of the new thinking may not be so new for stakeholder communities or for specialists and researchers, but we need to continue to scope and find pathways for coming together in local, regional, national and international efforts to safeguard intangible heritage.

The 1972 *World Heritage Convention* has become the most globalising and influential of all the standard-setting instruments of UNESCO. It is not surprising that several scholars, specialists, civil society organs and community groups have been using World Heritage concepts in operating the 2003 *ICH Convention.* For example, the concept of *outstanding universal value* which is central to the *World Heritage Convention,* is not relevant for the *ICH Convention.* In fact, there is no hierarchy of heritage thinking promoted by the *ICH Convention.* Authenticity is another concept that has little relevance. This is ironical given that the Nara Recommendation on *Authenticity* brought the significance of intangible heritage into the World Heritage discourse. While the transfer of a World Heritage property onto the *Endangered List* is embarrassing for the State Party concerned, the inscription of an Intangible Heritage element on the *Endangered List* does not entail the same sense of loss of face.

The *ICH Convention* promotes the participation of primary stakeholders far more than any of the other Conventions. But what does participation mean? Is it through a process of empowerment which is where the civil society organisations have a critical role to play? Even if you have a strong sense of community, you could still be oblivious to some of the forces of globalisation, how they can destroy your own sense of place and identity, your ICH elements. You react to them from within because of that resilience of communities to survive, to deal with their own issues and this is where the whole question of how does one enable the participation of communities, NGOs and CBOs is extremely critical. What is good practice in this area? Could we profile in future such good practices?

We need a balanced partnership approach to promote collaboration among all the stakeholders. There are primary stakeholders, the carriers and transmitters of ICH; and then there are secondary stakeholders like the research institutes, experts and the whole range of people who play the role of being mediators, facilitators in assisting with the safeguarding of ICH. Finally there are the tertiary stakeholders: government bodies and international bodies that provide the auspicing mechanisms in the safeguarding process. Safeguarding is an on-going, organic and collaborative process with respect for the primacy of the carriers and the transmitters of ICH.

The discourse of intangible heritage is emerging with greater clarity demanding conceptual rigour. Some of the publications include collations of already-published articles and speeches into readers and new monographs that endeavour to scope intangible heritage. This corpus addresses concerns with everything from definitions and delineations to analyses of select elements of intangible heritage. However, few have been able to scope and provide critical insights into the processes and mechanisms for safeguarding ICH.

IJIH attempts to bring together contributions from a diverse group of researchers, ensuring multiple voices

are understood in the way we have been scoping the challenges and opportunities in the safeguarding of ICH. Developing a critical practice for safeguarding ICH is a priority.

There is criticism that most of the academic research and inscription of elements of the Urgent Safeguarding and Representative Lists have perpetuated the notion of the 'otherness', focussing on the minority cultures conventionally studied by anthropologists and ethnologists. IJIH is going beyond this limited conceptualisation of ICH and presents case studies from all over the world. Of urgent concern is also the need to balance the way we deal with the diversity of heritage resources and develop integrated approaches to tangible and intangible heritage.

Revitalisation; language and musical heritage; the critical interface between the false binary of the natural and cultural dimensions of ICH; safeguarding of ICH during armed conflicts and the revitalisation of ICH following the destruction due to war; safeguarding heritage trades beyond the stereotype of the ethnographic 'other'; the impact of changing technologies on skills and social relations within systems of ceramic production; and the documentation process by the carriers' communities ensuring the integrity of the 'first voice' – these are some of the themes addressed by authors in this volume of the IJIH. Once again, we have made every effort to ensure that contributors from different language backgrounds were able to contribute.

I would like to acknowledge the perseverance and unflinching support and dedication of Dr. Shin Kwang Seop, Director General of the National Folk Museum and Chairperson of the IJIH Editorial Advisory Committee. IJIH benefits from the collective wisdom and intellectual rigour of the Editorial Board and the International Advisory Committee consisting of distinguished scholars. The Secretariat of IJIH at the National Folk Museum continues to provide the supporting environment and hard work critical for the quality and success of the Journal.

Finally, I would like to bring to the attention of the readers a major concern shared by advocates of post-colonial heritage and scholarship. The majority of publications in the cultural and heritage disciplines are often expensive and out of the reach of the majority of readers from low economic indicator countries. This is resulting in a process of cultural reproduction that has become a threat to the cultural diversity of knowledge systems and to safeguarding intangible heritage. IJIH is a unique, refereed research journal that is made accessible free of cost on the web to anyone who is interested, whether academic, professional or carriers and transmitters of ICH, across the world irrespective of their economic status. We sincerely appreciate the National Folk Museum of Korea, ICOM Korea and the Korean Government for making possible the democratisation of intellectual endeavours, a spirit that is consistent with the participatory nature of the 2003 *ICH Convention* which is dubbed 'the democratic convention'.

Professor Amareswar Galla, Ph.D.
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Viewpoint

From subject to producer: reframing the indigenous heritage through cultural documentation training

Guha Shankar



From subject to producer: reframing the indigenous heritage through cultural documentation training

Guha Shankar
Folklife Specialist, American Folklife Center, Library of Congress, USA

ABSTRACT

A central debate in the international forum centres on the ways in which intellectual property (IP) protocols can protect the intangible cultural heritage (ICH) – documentary recordings of songs, music and dance performance, verbal art – of indigenous and native communities from appropriation and exploitation. Less attention has been paid to the means and methods by which such artefacts are created and how such practices may enhance cultural protection and aid in community cultural sustainability. An on-going programme, launched in 2008 by a coalition of international institutions, seeks to train indigenous community members to document their traditional cultural expressions, folklore and ways of life, and to employ best practice in the organisation and management of documentary material. The lessons and issues arising from this project will broaden and deepen current understanding and discussions in the debate over IP, ICH, cultural representation and empowerment.[1]

Introduction

This paper begins with a copy of an email message from January 2010, received by staff at the World Intellectual Property Organisation offices in Geneva, Switzerland, the American Folklife Center at the Library of Congress in Washington, DC and Duke University's Center for Documentary Studies in Durham, NC. The email originates from Nanyuki, a town in Laikipia district, located in the Rift Valley Province of central Kenya, some ninety miles from Nairobi, the national capital. The author is a young *Maasai* woman, Ann Sintoyia Tome, a member of the *Il-Laikipiak Maasai* section of the larger *Maasai* community that is spread out across Kenya and Tanzania. Her message was as follows:

Dear All,

Hope the new year has begun well for you. Here in Il Ngwesi we began the year with a lot of rain and now everywhere is sooooo green and beautiful we are happy and the cattle, sheep and goats are happier, unfortunately there has been some few incidences of animals stolen from Il Ngwesi and as a result there is tension between Il Ngwesi community and their neighbors the Samburu but last week a group of people from both communities decided to hold peace talks between the two communities and they employed traditional peace building mechanisms. I borrowed a mini camcorder (canon HV20) from a friend and was able to document the meeting and since the process is on going I will be documenting the processes and I hope to produce a documentary. Today I will be downloading my work and hopefully try to edit the stuff - hope I will remember my lessons

Regards,
Ann
(Tome, Ann, personal communication, January 2010)

The email makes apparent a chain that links four organisations that are politically, temporally and spatially separate. In the letter, Ann Tome, a member of *Maasai* Cultural Heritage Foundation (MCH), which is an indigenous community-based group in Kenya, addresses Wend Wendland, Director of the Traditional Knowledge Division at WIPO, Tom Rankin, Director of the Center for Documentary Studies and the principal author, a folklorist and anthropologist on the staff of the US National Library. The letter goes directly to the heart of a recently-initiated project that gives concrete shape and substance to, and connects in meaningful ways, the disparate and sometimes abstract realms of intellectual property, traditional cultural expressions, indigenous knowledge and practice, cultural sustainability, audiovisual documentation and training for cultural communities, and archival techniques.

Background

This article, then, consists of understanding Ann Tome's letter against the backdrop of this project and in relation to the aims and goals of these four organisations. In some measure, the article points to a crucial realm of regimes and schemes for IP, ICH, cultural property rights and control, namely - how will existing instruments and programmes accommodate the active involvement of cultural communities in the creation of, and positive self-exploitation of their own cultural assets? It claims that such communities can, in important respects, shift their traditional status as *objects* of anthropological study to the role of producers and self-reflexive, self-conscious ethnographers and *subjects*. But the broader problem remains, namely that while indigenous and other cultural communities might take a leading role in their own processes of self-representation, they still remain at the mercy of structural imbalances and deprivations that remain entrenched, particularly bio-prospecting and the cultural theft of traditional knowledge and genetic resources. The conjecture and critique then, is that while ICH and Traditional Cultural Expressions (TCEs) and Traditional Knowledge (TK) are foremost on the agenda of world bodies, the larger societal, historical and political issues



Figure 1
Ann Tome (right) interviews a *Maasai* community member during fieldwork training exercises for the Community Cultural Documentation programme; Il Ngwesi, Kenya; 2009 (Photographer: Guha Shankar; all rights reserved, MCH).

may well remain under-examined.

So to begin. In 2008, the World Intellectual Property Organisation, a specialised agency of the United Nations, initiated the Creative Heritage project which, if developed along the lines envisioned for it, promises to shift significantly the discourse and practice of intellectual property protection for traditional and indigenous communities. Since its establishment in 1967, WIPO's larger mandate and interests have been aimed at the development of a worldwide -

> *...balanced and accessible international intellectual property (IP) system, which rewards creativity, stimulates innovation and contributes to the economic development while safeguarding the public interest...* (http://wipo.int/about-wipo/en/what_is_wipo.html)

Within WIPO itself, the issues of protecting the intellectual property and cultural heritage of traditional communities, including those of indigenous groups, occupies a separate but important space. Since 2001, deliberations and discussions of WIPO's Intergovernmental Committee on Traditional Knowledge, Genetic Resources and Traditional Cultural Expressions/ Folklore (more commonly known as IGC), have centred on the perceived need to protect the traditional knowledge of cultural communities (TK) and their traditional cultural expressions (or 'folklore' - a contested term) from being appropriated and misused. Such discussions take place among and between representatives of national governments, first nations, other indigenous groups and a number of observers and NGOs. Such discussions have also focused on how communities may participate in, and derive financial benefit from, the commercial development of traditional cultural forms and artistic performances and establish control over their own intellectual property (WIPO, op cit.).

Up to the moment of the launch of the Creative Heritage Project, the IGC's focus, or more precisely, the focus of the staff of WIPO, was on developing, defining and refining the legal mechanisms, instruments and technically specific discourse that is the province of policy makers and policy implementers, legal mavens and patent specialists. The Creative Heritage Project, and more specifically the initiative termed Community Cultural Documentation, (http://www.wipo.int/tk/en/folklore/culturalheritage/community-cult.html) marked a departure from established procedures in that WIPO now aimed to directly

> *...assist indigenous communities to document their own cultural traditions, archive this heritage for future generations, and safeguard their interest in authorizing use of their recordings and traditions by third parties.* (http://www.wipo.int/tk/en/folklore/culturalheritage/wipo-afc-cds.html).

Concentrating on the keywords in this text, WIPO



Figure 2
Kiprop Lagat, Wend Wendland, Ole Tingoi and Ann Tome discuss documentary training methods and aims during the cultural documentation field school at the American Folklife Center, Library of Congress; Washington, DC, 2008 (Photographer: Guha Shankar; all rights reserved, MCH).



Figure 3
Ole Tingoi (right) interviews a vendor at the Sunday farmers' market in Durham during fieldwork exercises for the cultural documentation field school at the Center for Documentary Studies, Duke University; Durham, NC; (2008) (Photographer: Guha Shankar; all rights reserved, MCH).

entered the realm of ethnographic field documentation, digital recording, librarianship and curatorial work all at once and all at the same time.

The genesis of this move can be traced back to conversations between Wend Wendland and the representatives of various indigenous communities who have been attending the meetings of the IGC over the last few years. Among them is the Kenyan indigenous organisation, *Maasai* Cultural Heritage which represents the *Il Ngwesi Maasai* group who are part of the *Il Laikipiak Maasai* group within the wider *Maasai* community. Sometime in 2006 or 2007, on the heels of an expert consultation visit to Kenya by WIPO and the International Labour Organisation, it was MCH who pitched the idea of a training programme that would enable them to gain comprehensive skills and technical expertise in a number of areas to use for community sustainability initiatives.

About the *Maasai*

A little historical background may be in order here. The *Laikipia Maasai* of Kenya are a Nilotic people, who speak *Maa*, a language they share with other Nilotic people such as the *Samburu* and *Camus*. They are traditionally pastoralists whose economy, sense of identity, religious customs and expressive cultural practices have been inextricably linked to the maintenance and management of large herds of livestock - mostly cows but also goats and sheep. Even in the areas in Laikipia district where they are concentrated, the *Maasai* are a political and cultural minority – according to some estimates they comprise less than 10% of the population in this region (or about 35,000 individuals) (http://www.maasai-association.org/maasai.html). Despite their small numbers and marginalised position within Kenya, they have long held iconic status in the national and international imagination as cultural exotics and part of the Kenyan landscape.

But the *Maasai's* future, already constrained in the colonial and immediate post-colonial eras, has become even more troubled of late. In a report and request for assistance prepared for WIPO in 2007, John Ole Tingoi an *Il Ngwesi Maasai* man and MCH member, reported on the conclusions that the *Maasai* themselves had arrived at following a community-wide meeting held in 2003. The 2003 meeting identified constraints and impediments to a sustainable *Maasai* future and these were not only present but intensifying by the time MCH made a formal request to the IGC for assistance in 2007. It is a sobering picture of poverty, of the appropriation and exploitation of cultural property and intangible cultural heritage by external forces, of the appropriation of ancestral lands and the displacement of communities, of cultural loss in the realm of language and the attendant dissociation of *Maasai* youth from their cultural community. All of these things retard the community's efforts at self-determination, sustainability and the maintenance of identity. (Ole Tingoi, John, July 2007, *A Case of the*

Laikipia Maasai in Kenya, for the WIPO panel on Indigenous and Local Communities' Concerns and Experiences in Promoting, Sustaining and Safeguarding their Traditional Knowledge, Traditional Cultural Expressions and Genetic Resources, WIPO/Grtkf/Ic/11/ Inf/5(A)). The following highlights from the report indicate the various aspects of *Maasai* society which are under threat.

- *Maasai* cultural handicrafts are appropriated by the cultural tourism industry to contribute to national economic development, but no benefits accrue to the *Maasai*.
- Commodification and commercialisation of cultural expressions without the prior informed consent (PIC) of the *Maasai* people. Beadwork, traditionally produced by *Maasai* women, is now copied by others and sold as an authentic *Maasai* product - for example, in the *Maasai* market in Nairobi.
- Internationally, the *Maasai* name is used by foreign multi-nationals to market merchandise which is completely unrelated to *Maasai* cultural life - such as cars (Land Rover's Freelander Maasai), shoes (MBT shoes by Maasai Marketing & Trading) and clothes.
- Natural resources are diminishing, food insecurity and poverty have eroded *Maasai* self-confidence and self-determination.
- The expropriation of ancestral land for private purposes and wildlife conservation excludes the *Maasai* and affects their livelihood, particularly their pastoral lifestyle and community organisation.

The expropriation of lands is a particularly problematic example of the way both international and national forces impinge on the *Maasai's* traditional way of life. The process of expropriation continues the policies of colonial era governments and the post-colonial state into the present day, this time, however, with added pressure being brought to bear on cattle culture by the forces of wildlife conservation and eco-tourism (Kimuyu, 2009). After agriculture, tourism is Kenya's next largest source of foreign revenue. The main tourist attractions are wildlife safaris through the nineteen national parks and game preserves. Parks like the Maasai Mara National park are world famous. Those of us who have grown up seeing dramatic images of enormous picturesque herds of wildebeest on wildlife programmes on TV will be aware that Maasai Mara is where the animals head for in summer on their annual migrations from the Serengeti. While the parks are truly amazing, and a world treasure, they have also been carved out from the traditional grazing lands of the *Maasai* and other pastoralist communities in Kenya, such as the *Samburu, Boran* and *Turkana*. With regard to the national parks and the ascendancy of wildlife tourism as the economic engine that drives Kenya, the policy has been to enforce the cessation of cattle grazing and the movement of livestock from one grazing area to the other through lands that were once open. (Grandin, B.E., n.d.. *Pastoral Culture and Range Management: Recent lessons from Maasailand*, http://www.ilri.org/InfoServ/ Webpub/Fulldocs/Bulletin28/Pastoral.htm ; Markakis, J., 2004, *Pastoralism on the Margin, Minority Rights Group International*, http://www.minorityrights.org/1054/ reports/pastoralism-on-the-margin.html)

This move is the result, in large part, of the discourse and practice of conservation agencies and wildlife lodge operators who view nature and cattle culture as opposed and inimical. Some conservationists and private operators of game lodges take the position that cattle degrade wildlife areas and contribute to the decline of game populations and thus they have closed off wide areas to cattle grazing. This proposition has become policy, despite evidence that pastoral peoples are keenly aware of the symbiotic relationship between their livestock and game animals and that all three have co-existed for generations. (Grandin, op cit.; Wilson, K.B. 1992. 'Rethinking Pastoral Ecological Impact in East Africa', *Journal of Tropical Ecology*; Markakis, op cit.)

Another threat is that of persistent water shortage which places livestock and people under duress and further threatens the pastoral life of the *Masaai*. The water shortage is the unfortunate consequence of intermittent drought over the last decade and more, combined with man-made problems caused by the diversion of waterways for family farms, large-scale commercial agro-businesses and usage by other communities located upstream from the *Maasai* (personal observation and communications with MCH members, 2008-09).

The *Maasai* response along with that of other such communities has been to severely curtail the size of their herds and to turn to other means of subsistence, such as farming on the lands that are left to them and migration into the towns to obtain work in service industries (op cit.). So for all these very complicated and interconnected

reasons, all of which I have greatly simplified here, it is hard to escape the conclusion that cattle culture will soon disappear in East Africa, and so too will the core marker of cultural identity, social organisation and economic sustenance for the *Maasai* and their fellow pastoralists.

Returning to the representation to WIPO that the *Maasai* made in 2007, there were two other important challenges that they noted:

- Traditional cultural expressions and knowledge such as music, performing arts, designs and oral narratives were in danger of disappearing.
- Loss of language by the young generation was contributing to the rapid loss of culture. Children were discouraged from using their traditional language in schools.

Among the forms of assistance proposed by the MCH, there are a couple that have specific relevance to the development of the Community Cultural Documentation Programme at WIPO:

> *... assistance in exploring IP issues and mechanisms to protect, manage and promote their cultural heritage, e.g., trademarks to promote handicraft, copyright for the protection of music and songs, and patents in the context of traditional medical knowledge.*
> *... assistance in protecting TCEs like music through documentation of new music and establishment of an online library.*
> *... enhance community capacity through providing intellectual property awareness raising and training, to enable the community to participate fully in their own development at various levels.*
> (Ole Tingoi, John, op cit.)

This specific request from the *Maasai* was translated by WIPO into a pilot project that would initially address *Maasai* concerns, but that would, if it proved workable, be established as a permanent programme providing assistance to any member state or community that requested such assistance. As the WIPO site notes, the resonance of the Creative Heritage Project and the Community Cultural Documentation Initiative for the larger constituencies that WIPO interacts with was apparent and compelling, which meant there was all the more reason to invest staff time and resources in the project. Through this project, IP rights (an esoteric concept whose parameters are difficult to grasp) community development (an expansive phrase) and emerging technology are all brought into greater focus. To quote WIPO:

> *This pilot program recognizes both the utility of new technologies for indigenous communities and the paramount need to empower communities to make informed decisions about how to manage IP issues in a way that corresponds with community values and development goals.*
> (http://www.wipo.int/tk/en/folklore/culturalheritage/wipo-afc-cds.html/)



Figure 4
Maasai community members, including Ole Tingoi (centre) at the hand-over of IT equipment from WIPO to the *Maasai* community as part of the Community Cultural Documentation programme; Il Ngwesi, Kenya; 2009 (Photographer: Guha Shankar; all rights reserved, MCH).

The training programme: Washington, DC to Durham, NC to Geneva, SUI to Il Ngwesi, Kenya

With the impetus provided by the *Maasai's* representation to WIPO, Wend Wendland approached Peggy Bulger, AFC Director, about developing a training programme that would fit the *Maasai's* needs. Bulger is part of the US delegation that attends the deliberations of the IGC. The Library and the AFC's presence in this world forum is a necessary, ameliorative one, in that there it presents a different perspective on IP and cultural rights, one that is grounded in cultural and humanistic ideas rather than in the legalistic, property-minded and technocratic concerns of the official representatives of nation states who attend the meetings. Bulger and other colleagues, both within and outside the Library, who have attended the meetings of the IGC, have long insisted that libraries and archives have to be included in discussions of IP and cultural heritage. This is because institutions such as the LC hold and safeguard vast amounts of the recorded cultural heritage, the ICH and TCEs of worldwide cultural communities, including those of indigenous groups. The AFC holds several million items of ethnographic documentation in its archive and actively collects such material as part of its legislative mandate from the US Congress to preserve, protect and present folk life and documented expressive cultural forms from around the world. The years of experience that AFC's professional staff have accumulated in teaching ethnographic methodology, documentation techniques and library and archival practices to a range of audiences in a wide range of settings, are especially relevant to the *Maasai* project.

The *Maasai* training programme is modelled on the intensive field schools in cultural documentation that the AFC has conducted on an almost annual basis in various US locations over the last dozen years. They are directed by AFC folklorist, David Taylor, with the support of other AFC staff in various capacities. The field schools aim to provide hands-on training in the ethnographic documentation techniques needed for effective fieldwork concerning folklore and related fields. Typically, instruction covers topics such as research ethics, project planning, interviewing, documentary photography, sound recording, writing field notes, archiving and delivering public presentations on research findings. Participants in the field schools are a varied group of individuals. Most have little experience or previous training in cultural documentation but they do have a strong desire to obtain this training. They also often possess the potential to use the training for specific purposes. Past participants have included graduate and undergraduate students in folklore and related fields, school teachers, librarians, museum curators, arts and humanities council staff members, cultural activists and oral historians (http://www.loc.gov/folklife/fieldschool/index.html).

CDS's participation in the process is natural for several reasons, principally because of that institution's public outreach and educational programmes that parallel the AFC's and also extend the project's training capacity by providing world-class hands-on instruction with digital media technologies for university students and media professionals both nationally and internationally (http://cds.aas.duke.edu/courses/conted.html). Tom Rankin, the CDS director, is also a folklorist and noted documentary photographer and a member of AFC's Advisory Board.

In September 2008, John Ole Tingoi and Ann Sintoyia Tome, of the *Maasai* community and Kiprop Lagat, an anthropologist and curator from the National Museums of Kenya, arrived at the American Folklife Center for the first phase of the programme. The intensive curriculum included such topics as project planning, research ethics, documentation techniques, archival methods and database development and management. Wend Wendland from WIPO was also in attendance in Washington and provided the IP component of the training, with the support of the US Copyright Office at the Library. After a week, the three trainees then travelled to the Center for Documentary Studies for hands-on training with digital audio, still cameras and video cameras. The training at Duke consisted almost entirely of hands-on work with audio, still and (to some extent) video cameras. The week-long programme at CDS included several field trips into the neighbouring communities to document live events and activities such as the Sunday farmers' market. In this way, the trainees were exposed in an immediate way to the interactive and inter-subjective nature of field documentation and to the practical considerations that are involved in such encounters. Such challenges include securing the permission of the subjects being documented and explaining the purpose of documentation to strangers, as



Figure 5
Ann Tome prepares to use the digital audio recorder provided by WIPO at the opening ceremony of the Community Cultural Documentation programme; Il Ngwesi, Kenya; 2009 (Photographer: Guha Shankar; all rights reserved, MCH).

well as learning about technical issues such as framing questions and follow-up queries and listening and watching for audio and imaging challenges, such as sound bleed. The trip home for the Kenyans included a stop at WIPO headquarters in Geneva for additional work and discussions of IP rights and management

The second phase of the training programme occurred nearly a year later, when Wendland, Shankar and Rankin travelled to Kenya to give a laptop, audio recorder and still camera to the community and to reinforce training methods and techniques. WIPO paid for the equipment and many of the in-country costs for the participants in the programme. In Kenya, the three original trainees, Ole Tingoi, Tome and Lagat were joined by two other members of the community who also participated in the training. After an elaborate, day-long welcoming ceremony and hand-over of the equipment in Il Ngwesi, the programme proceeded. Over the course of a week, the trainees discussed and settled on aspects of community life they wanted to explore, conducted fieldwork interviews and documented events, reviewed their documentation materials and organised their collections. The topics for research included cattle herding practices, women's oral narratives, the education of school children and music. While the *Masaai* show plenty of interest in documenting ICH, they are also interested in documenting the historical, social and economic challenges and disruptions to their way of life by conducting oral history interviews with elders to document instances of land expropriation, water diversion and inter-communal conflicts such as the one that Ann Tome wrote about. In these respects, the *Maasai's* clear goal is to use the technology and training to document the holistic reality of their lives, not just to paint a celebratory, but limited, portrait of their dances, songs and artefacts – their TCEs - alone.

At the end of the week, the documentation team had produced nearly one thousand digital images and six hours of audio recordings. While a complete set of the materials remained with the *Maasai* for their immediate use, surrogates of the digital files were brought back to the US for preservation and long-term storage at the Library in accordance with a preliminary understanding reached with the *Maasai*. The process of drafting an official *Memorandum of Understanding* designating the LC as the repository for archival materials is now ongoing. The need for such an 'off-site' location for community cultural assets is due to MCH's realisation of the need for the physical security and protection of the files, and the simple fact that such complex IT storage and security systems, not to mention trained IT personnel, are not presently within the *Masaai's* capabilities.

What next for the *Maasai*?

Stepping aside from the particulars of the cultural documentation programme, it is necessary to provide a corrective to previously-stated, somewhat dire predictions about the *Maasai's* prospects with regard to their economic and cultural sustainability. There is one exception to the trend towards increased dependency on wider market forces that makes for economic viability for the *Maasai*, although the future of this enterprise, too, has been precarious of late. It remains the case that there has been a historical tension between wildlife conservationists and the *Maasai* and other cattle herding people. But the *Il Laikipiak Maasai* decided, with the assistance of a neighbouring nature conservancy, to take the bull by the horns and turn to eco-tourism by starting their own eco-lodge, the Il Ngwesi Lodge, in 1996. They are attempting to position Il Ngwesi as a desirable destination for tourists seeking cultural and natural wonders. The lodge was built by the *Maasai* in 1996 with the guidance of Ian Craig, the proprietor of the neighbouring Lewa Wildlife Conservancy and a noted conservationist. A couple of decades ago, Craig set aside vast acres of his own family ranch in order to set up a safe haven for the endangered black rhino. In establishing the lodge at Il Ngwesi, the *Maasai* set aside eighty percent of their grazing land for wildlife conservation (http://milkingtherhino.org/faq.php). Using wildlife and nature for economic sustainability in this way is described in the local idiom as 'milking the animal' and a 2009 documentary, *Milking the Rhino*, chronicles the tensions involved in the enterprise (see above). At the lodge, it is *Maasai* men, clad in traditional garb, who provide the essential services for the visitors. Tourists can venture out into the conservation area with native guides for glimpses of wildlife and for meals in the bush, with stops at a cultural village located a few miles from the lodge where they will hear and see traditional music and dance performances and where they will also have the opportunity to buy *Maasai* handicrafts. Money from the lodge is directed into the wider community, but this potential economic engine may stall due to problems outside its immediate control. The drop in visitors to the lodge during 2008 and 2009 was attributed to the drought and to violence in the area in the wake of the 2007-2008 elections, and it is probably the case that tourist visits will continue to be modest because of the contracting global economy (personal conversations with Il Ngwesi lodge personnel, 2009; see also Holland, H., 2008, *Post-poll violence halves Kenya Q1 tourism revenues*, http://www.reuters.com/article/idUSL02261502).

With regard to the cultural documentation training, the programme has the potential to both serve the 'cultural good' or the well-being of the community while also playing a central role in developing 'cultural goods'. In several respects, Ann Tome's letter with which this paper began, indicates that the *Maasai* have imbibed the lessons they learned in Washington, North Carolina and in Laikipia and are moving forward with the vision they presented to WIPO a few years ago. A subsequent email



Figure 6
Trainees Edwin Kisio, Ole Tingoi, Ann Tome and other members of the *Maasai* discuss documentary techniques with Guha Shankar and Tom Rankin during the Community Cultural Documentation training programme; Il Ngwesi, Kenya; 2009 (Photographer: Kiprop Lagat; all rights reserved, MCH).

from Ann mentions another documentary that she is making, this time on an age ritual, the final rite of passage that men over the age of forty-five undergo prior to rejoining the community as senior elders. The project has also proved more broadly beneficial in other respects. Because of AFC's interactions with the *Maasai* and also due to WIPO's urging, the Centre has developed and launched a substantial set of web-based resources. The site seeks to provide all cultural communities and would be-ethnographers, not just indigenous groups, with guidelines, insights, information about best practice and tools to conduct their own projects of self-documentation as a means of controlling the ways they are represented and of producing cultural heritage assets that are relevant to them. (http://www.loc.gov/folklife/edresources/ed-cultdocmethods.html)

More proof that the *Maasai* are utilising the digital technology now available to them for their own sustainability arrived a little earlier this year in the author's mailbox. Ole Tingoi mailed calendars, designed by him and produced by a commercial printer in Nairobi, which are saturated with colourful images of the *Maasai* that were collected during the course of the training programme in Kenya in 2009. There is a promise that there will be more such products for the consumer market in future years. There has been some preliminary discussion about producing and making music available as fee-based downloads from commercial sites. The preliminary assessment, then, is that in *Maasai* land at least, digital technology and archival artefacts are in a cosy embrace with folklore, traditional lifestyles and the ways of commerce. The future may be unwritten - but the *Maasai* are on the move towards it.

NOTE

1. This Viewpoint follows on from an earlier contribution on the project in Volume 4 of the Journal. Wend B. Wendland, 'Seeking tangible benefits from linking culture, development and intellectual property', *International Journal of Intangible Heritage*, Vol.04 2009, pp. 127-136

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Main Papers

Revitalisation of the folk epics of the Lower Yangzi Delta: an example of China's intangible cultural Heritage

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Revitalisation of the folk epics of the Lower Yangzi Delta: an example of China's intangible cultural Heritage

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ABSTRACT
The folk epics of the Han people of the lower Yangzi delta in China have been entered into the national register of Intangible Cultural Heritage (ICH). These lengthy verse narratives were sung by labouring people toiling in paddy fields or working the waterways of the delta before the establishment of socialist China in 1949. Repressed during the Maoist period, the process of their re-discovery, identification and revitalisation as valued examples of China's heritage has been a difficult one, and their transmission to future generations as a living and valued folk art is by no means assured. As argued here, the case of the folk epics illustrates the cultural and political complexities of the preservation of intangible cultural heritage in economically advanced areas of China.

Introduction

The rich epic traditions of the Mongolians, Tibetans and other minority groups residing on Chinese soil have been relatively well investigated by anthropologists and folklorists. It was long believed that the largest ethnic group in China, the Han Chinese, comprising ninety-one percent of the population, had no tradition of epic-length verse narrative performance. The 'discovery' after 1978 of song practitioners amongst rural communities in the Yangzi delta who could perform lengthy narrative songs greatly surprised Chinese folklore and oral literature specialists. In Chinese these narratives are known as 'long narrative songs' (*changpian xushi ge*). Here I term them 'folk epics' in line with the term adopted by Stuart H. Blackburn to identify lengthy sung narratives performed by illiterate rural populations in India on a range of themes from the mythological to the secular and romantic. The term 'epic' here refers to the length of the narrative rather than to military heroism in the Greek tradition, although all the narrative songs focus on heroic individuals who overcome great hardship to achieve their goals [1].

The delta folk epics, performed in the native dialects of the region, are virtually unknown in the West. As I discuss here, they are of considerable poetic and aesthetic interest and reflect the beliefs, customs, folk knowledge and ecological understandings of the rice paddy cultivators of the Lake Tai region. In 2005 they were placed on the national register as examples of

China's valued intangible cultural heritage but nonetheless they face a somewhat uncertain future because of the transformation of this former 'land of rice and fish' to a land of industrial enterprises and ever-expanding urban conurbations. In this study I will first discuss the complexities of the introduction of notions of ICH in China, difficulties experienced in the implementation of the policy, and I will then proceed to an analysis of the application of ICH policies in the lower Yangzi delta, with a focus on the Han folk epics and related cultural sites. It is argued here that any assessment of ICH policy and its implementation in the China of the twenty-first century needs to take into account the particular trajectory of China's history over the past one hundred years. With regard to the preservation of its cultural heritage, contemporary China is seeking a balance between the Marxist ideology of the recent past and its new identity as custodian of China's traditional civilisation. This balance is often an uneasy one, where the state seeks to both transmit and recreate 'traditions' in line with new economic and national imperatives.

Tradition and the push for modernity in twentieth century China

China's revolutionary history in the twentieth century ensured that the state's relationship to tradition was significantly different from that of other leading East Asian countries. In Japan, for example, preservation of traditional culture began with the Meiji government of 1868-1912 [2]. In the post-war period, the Japanese and Korean governments vigorously promoted the preservation of selected aspects of their traditional culture as part of the war reconstruction effort. In 1950 the Japanese government enacted the Law for the Protection of Cultural Properties and in 1955 designated Important Cultural Properties and their holders (Alivizatou 2008:45-46; Cang 2007:47). Korea, too, became attentive to heritage issues after the traumatic Korean War of 1950-53. During the tenure of Park Chung Hee (president from 1961-1979), Korean heritage was an integral part of cultural policy. In 1962 the Cultural Properties Protection Law was promulgated (Maliangkay 2002: pp.224-5).

An important stimulus to the conservation of traditional sites and cultural forms in the case of Japan and Korea was the prevalence of indigenous movements that promoted notions of an idealised traditional agrarian life as essential to national identity. In Korea, the Minjung movement advocated a return to *pre-industrial and agricultural village values* (Maliangkay 2002: p.240 note 2). In Japan, ethnologists such as Yanagata Kunio (1875-1962) and his disciples sought to capture a 'fixed identity' for the Japanese 'folk' at a time when the twin forces of capitalism and urbanisation were undermining Japanese identity (Harootunian 1998). In some cases, the enthusiasm for preserving perceived traditions from the past led to the invention of new ones for touristic or commercial purposes. As Hashimoto and Ambaras have noted, the Japanese Festival Law, which aimed to revitalise some dubious 'traditions' for economic and touristic purposes was decried as 'inauthentic' in some quarters (1998: p.36) [3].

During the same period, China's immense cultural heritage was under severe attack by its leading intellectuals. The transmission of tradition followed a very different path in China due to the dire impact of Western penetration and colonisation. After a lengthy period of dominance by Western powers, Chinese revolutionaries finally threw off two thousand years of imperial rule and set up a republic in 1911. In the early years of the new republic intellectuals rallied around the banner of the May Fourth Movement (from 1919) which sought to bring about comprehensive modernisation of the entire economic and social system. For many leading Chinese intellectuals modernisation was equated with Westernisation. It was regarded as incompatible with the continuation of the old imperial system of government, education in the Confucian classics and the deeply ingrained systems of kinship and culture that had sustained Chinese populations for thousands of years [4].

The Chinese Communist Party, which set up the People's Republic in 1949, perceived China's inherited culture through the lens of the Marxist view of history. Traditional culture was now labelled 'feudal' and traditional rituals, practices and beliefs were subsumed into the notion that religious or 'superstitious' belief was the opium of the masses. After the formation of the People's Republic the state sought to rigorously remove past practices and beliefs. During the period of the mis-named Cultural Revolution (1966-76), traditional culture was uprooted with particular zeal. After the death of party leader Mao Zedong in 1976, the new leadership, led by Deng Xiaoping, began to open up the economy and

controls were gradually relaxed in the social and private domains.

The consequences were remarkable. At local level traditional patterns of ritual interaction and folk religious practice re-emerged after a long hiaitus [5]. Temples were restored, ancient residences repaired and traditional cultural and religious sites became allied with burgeoning commercial enterprises including tourism. The reformist state overturned decades of socialist policy that had condemned the 'feudal' customs of 'old China'. Fearing an ideological vacuum with the discrediting of Maoist policies, the state sought to regain the initiative by promoting a revival of selected attributes of the Chinese tradition in order to serve the cause of Chinese patriotism. The general slogan adopted by the state in the 1980s and 1990s was that of *inheriting and promoting the highlights of Chinese culture* in order to enrich *Chinese spiritual civilisation* and to strengthen *socialism* with *Chinese characteristics* (McLaren 1997:69-70).

In the early 1990s, Party Secretary Jiang Zemin proclaimed that Chinese traditional culture was one of the main bulwarks against negative elements flooding in from the West and that the goal was to resist all-out Westernisation (McLaren 1997: p.70). The goal now was to decide which aspects of the past should be allowed to fade away and which should be revived in favour of a reinvigorated Chinese cultural nationalism. State culture cadres often felt considerable ambivalence about conserving aspects of traditional popular culture such as oral and ritual performance, shamanism and folk religion, all previously condemned as 'feudal superstition'.

Nonetheless, Chinese folk art practitioners and ritual specialists were wary of exposing themselves to persecution, as in the recent past. The task of cultural revivalism was particularly delicate when dealing with China's 'low' culture, the former daily practices of the vast majority of people, as opposed to 'high' culture, the preserve of the educated elite. As I observed in an earlier study of Chinese heritage policy, [China's] *popular culture, unlike Chinese high culture, is still insufficiently dead to be regarded with complete equanimity* (McLaren 1994: p.80). For example, even in the early 1990s Chinese ethnologists would still make a claim of this kind: *my basic aim in investigating folk beliefs is to eliminate their influence*[6]. This suspicion of traditional popular culture remains to the present day. One example is the recent declaration that a key problem besetting the conservation of tradition is that people use the label of 'folk culture' to carry out 'superstitious' activities, including performing ghost plays or singing erotic songs (Sheng Zhiwei et al. 2003: pp.41-42).

In the early years of the reform period (post 1978), the Chinese state allocated significant funding to provide for the collection and publication of enormous compilations of folk performances, songs, plays, stories, sayings and scholarly studies of Chinese folk customs and beliefs. Many local ethnographers, culture cadres and established scholars threw themselves enthusiastically into these projects, often on a voluntary basis [7]. Many scholars understood their goal as the collection, analysis and archival preservation of folkloric practices believed to be on the brink of extinction. For example, Guo Songzhen (1991), in his study of temple fairs, saw his task to find *living fossils* (*huo huashi*) and preserve a record of their attributes for future generations. Other scholars had broader aims. Zhang Mingyuan sought to use Chinese traditional popular culture to reshape a Chinese form of modernity distinct from that of the West. In his book, *Yellow Civilisation*, he argued that:

> *modernisation does not mean a separation from the past. The really deep-rooted aspects of Chinese culture will not be easy to overturn and traditional culture still possesses substantial vitality.* (cited in Zhang Yi 1991: pp.66-67)

By the late 1990s, state interest in funding and the good will of the voluntary participants and scholars were beginning to falter. The times were changing. A vast influx of foreign investment, privatisation of the economy and subsequent social transformation, led to the extension of vast urban conurbations into formerly rural areas[8]. Young people seeking economic opportunity abandoned the less-developed hinterland regions to form a vast army of migrant labourers who thronged city streets and toiled on temporary construction sites or in new factory and industrial zones [9]. By the late twentieth century, hundreds of millions of once-rural people were no longer 'rural' with regard to either residence or occupation. They lived as sojourners in the urbanised countryside, no longer rooted within the community of their birth. Meanwhile, the younger educated generation born in major urban centres embraced a globalised cultural economy in which traditional beliefs and life-

styles had little place.

In the age of affluence and globalisation, it appeared that Chinese 'tradition', although no longer regarded as feudal, had once again become outmoded or irrelevant. Scholars of Chinese folk performance and traditions once again wondered about the fate of their discipline and its ongoing relevance to a society that appeared to be increasingly leaving its past behind[10]. It is in this context that the UNESCO *Convention for the Safeguarding of Intangible Cultural Heritage* has had an enlivening effect on China's appreciation of its past, on the promotion of scholarship relating to China's indigenous cultures, and to greater recognition of China's non-elite cultural heritage. ICH and its preservation has been put to service by the state to further the cause of Chinese patriotism and to bolster Chinese cultural nationalism and 'soft power'. However, given the tortuous trajectory of China's relationship with its past civilisation, this new project has not been without its dilemmas and uncertainties. A critical problem is the relative lateness of China's effort to preserve ICH, which in the Maoist decades was regarded as 'feudal rubbish'. Also, the attempt in the early twenty-first century to reinvigorate folk traditions is taking place at a time when many cultural expressions, performance traditions and ritual customs are on the verge of extinction.[11] In addition, in the most economically advanced regions, such as the affluent lower Yangzi delta, the traditional patterns of labour on the land and the traditional life-style of rural communities have been irretrievably lost. In this study I will seek to illustrate the problems of the implementation of ICH policy in China's affluent coastal sector.

Intangible cultural heritage in China

In 2001 UNESCO set up a list of nineteen items of oral traditions and intangible cultural heritage for preservation, including one item from China, a southern Chinese operatic form known as *kunqu*. All items were judged by an international jury against the stated criteria:

> *a strong concentration of the intangible cultural heritage of outstanding value or a popular and traditional cultural expression of outstanding value from a historical, artistic, ethnological, sociological, anthropological, linguistic, or literary point of view* (Nas 2002: pp.139).

As Peter Nas explains, the goal was to identify key intangible cultural forms that are at risk of extinction from the combined forces of *urbanisation*, *modernization and globalization* (2002: p.142). The strategic inclusion of a single Chinese item sparked a great deal of interest in China. The Folk Performing Arts Association Chairman, Feng Jicai, called for policy to safeguard China's ICH against the tide of urbanisation that is transforming rural China into urban conurbations.

China joined the UNESCO *Convention for the Safeguarding of Intangible Cultural Heritage* in August 2004. This was a turning point in China's attitude to its heritage of oral and performing arts. Subsequently, the Chinese musical instrument known as the *qin* was added to the world list of valued ICH. This double success greatly added to China's new-found enthusiasm for ICH preservation (Chen, H. 2009: p.77). In 2005 the State Council issued a series of directives concerning policy and implementation of selected items of ICH and set up specific application guidelines. The goal appears to be somewhat different from the earlier cultural revival in the immediate aftermath of the traumatic years of the Cultural Revolution. At that time the focus was more on choosing 'highlights' of traditional culture while eliminating elements considered undesirable. In the twenty-first century, after three decades of accelerated growth, the destruction of traditional intangible culture in affluent regions of China has been much more comprehensive than at any other time in China's history. Only in economically backward regions, including those where many ethnic minorities reside, can one find vigorous traditional arts and practices. In these changed circumstances the state's goal is not just to 'preserve' ICH in the archival or scholarly sense but also to 'revitalise' (*zhenxing*) it, because *preservation without revitalisation will not lead to longevity* (Xu, H 2008:90)[12].

'Revitalisation' involves integrating the ICH item into the regional economy, or providing an economic incentive to practitioners to continue the practice or performance. Valued examples of ICH can become features of the local tourist industry and be celebrated in local schools. The underlying goal of the new focus on heritage is to preserve the distinctiveness of each ethnic group in China, under the aegis of the Chinese state, now reified as the only proper custodian of all regional cultures

residing in Chinese national space. As a directive from the Ministry of Culture dated May 25 2006 points out, China is *a unified multi-ethnic country with time-honoured history*. Chinese heritage is thus *the bond of affections between all ethnic groups and the foundation of national unity* (Ministry of Culture 2006).

> *`With the opening of applications for state-designated ICH, there has been enormous regional interest in submitting not only traditional folk forms but also the cultural or ecological sites in which the relevant item of intangible cultural heritage originated or is embedded. The latter are known as 'original ecological protected sites' (yuan shengtaixing baohu).*

In some cases entire villages with traditional architecture and ecological features were chosen for preservation (known as *cunluoxing baohu*). In May 2006 the State Council announced the register of national-level examples of Intangible Cultural Heritage (Chong, X. 2008). To cater to the growing demand for recognition of regional treasures the state set up a graded system of applications for ICH status extending from county and city up to provincial and national level (Chen, H. 2009: pp.78-79). Each level was rapidly overwhelmed with applications. In the first call of applications 1300 items were submitted at national level in sixteen categories from forty ethnic groups. From this, 518 items, divided into ten categories, were chosen for inclusion [13]. In 2007 3,000 items were submitted and 510 accepted (Chen, H. 2009: p.80). The Yangzi delta province of Zhejiang was particularly proactive. This was due to the efforts of leading CCP official, Xi Jinping, who, when Party Secretary of Zhejiang province made five pronouncements applauding the preservation of ICH (Chen, H. 2009: p.82).

The application system was not without its problems, as Chen Huawen, professor at Zhejiang Shifan University, pointed out. Due to the haste with which the programme was set up, many applications did not go through a rigorous process of appraisal. Regional governments were sometimes unduly influenced by powerful lobbyists and local interests. The role of scholarly expertise was sometimes neglected, leaving government experts with little precise knowledge to make judgements about complex cultural phenomena. The sheer number of items accepted made it difficult to ensure that all the items were of sufficient quality. Experts were paid for their work and were not always sufficiently impartial (Chen, H. 2009: p.90).

Chinese critics have raised numerous problems with regard to the preservation of ICH that are familiar to heritage specialists worldwide. As Voltaire Garces Cang has observed in the case of the Japanese tradition known as *Gujo Odori*, many officially-designated examples of cultural heritage in Japan *have been transformed or revised to suit contemporary purposes* (2007: p.53). In the case of China, possibly the most well-known controversy concerns the nomination of Naxi ancient music for ICH status. The Naxi people live in the mountainous regions of Sichuan and Yunnan provinces and have transmitted distinct religious practices, music traditions and their own script. In recent times, practitioners of Naxi music have blended traditional musical modes with styles from other regions borrowed from the Han Chinese and other peoples. A Chinese musicologist, Wu Xueyuan, attempted to expose the term 'Naxi Ancient Music' as a fraud and to deny its nomination to the list of UNESCO intangible cultural heritage. One of the chief practitioners successfully defended himself in a local Chinese court, but this did little to stop the continuing controversy over this issue (Dawe 2005).

The urge to attract a new audience lay behind the blending of original Naxi 'ancient' music with that from elsewhere. Liu Kuili (2008), Chairman of the Chinese Folklore Studies Association, and Deputy Chair of the national ICH Specialist Committee, for example, discusses the problems that arise from the commercialisation of cultural inheritance, which inevitably changes the nature of the original practice or performance. As Liu terms it, *culture provides the stage but economics perform the play*. He argues further that as solemn ceremonies and rites turn into daily performances for tourists, the folk sentiment originally imbued in these practices will weaken and become distorted over time.

> *Love songs between men and women become pale performances, ceremonial dances become mere displays of skill, solemn rituals become theatrical*

performances (Liu 2008: p.10)

On the other hand, as Chen Wenhua points out, if state or business enterprises are to invest in the preservation of cultural heritage then there has to be an economic outcome. He points out that in most cases *investment in preservation is generally to develop regional economies and stimulate regional commercial culture* (2008: p.25).

The UNESCO understanding of the ongoing value of ICH accommodates the adaptation of the cultural form to the needs of contemporary communities, including the encouragement of commercial investment and adaptation to new communications media. Nas argues that items identified as of high cultural value may well be modified in such a way as to imbue ancient cultural forms with new meaning within *the framework of national identity formation*. He argues that without this adaptive capability, a cultural form will at best be fossilised, a pale reflection of the original, or at worst, be abandoned as of no value to the contemporary world (Nas 2002: p.142). Laurie J.Sears argues eloquently for the revitalisation of traditional forms as the key to their ongoing transmission into the future. He cites the case of Javanese performers of 'classical' shadow theatre who resorted to using new musical instruments, inserting comical interludes and arranging formats suitable for television in order to capture a contemporary audience (2002: p.147).

The Chinese state has been actively involved in revitalising monuments from the past ever since the end of the years of neglect of the early socialist period (from 1949) and the decade of turmoil and destruction during the Cultural Revolution. However, it has generally been the artefacts and art forms of China's traditional high culture that have been the chief focus of state efforts at cultural preservation, for example, *kunqu* opera and the *qin* zither. The true significance of the UNESCO-promoted movement to identify items of intangible cultural heritage lies in that it seeks to identify and validate the rituals, festivals and performance practices of the everyday, elevating the oral culture of the unlettered rather than the usual scriptural economy, celebrating 'low' culture as opposed to 'high culture', indeed almost converting 'low' culture into aspects of 'high' culture. This too has been recognised by Chinese ICH scholars. According to Chong Xiuquan, from the national ICH list

> *one can see that most of the items come from the ordinary people. Therefore it follows that the work of conservation and development must take place at the level of the ordinary people* (2008: p.104)

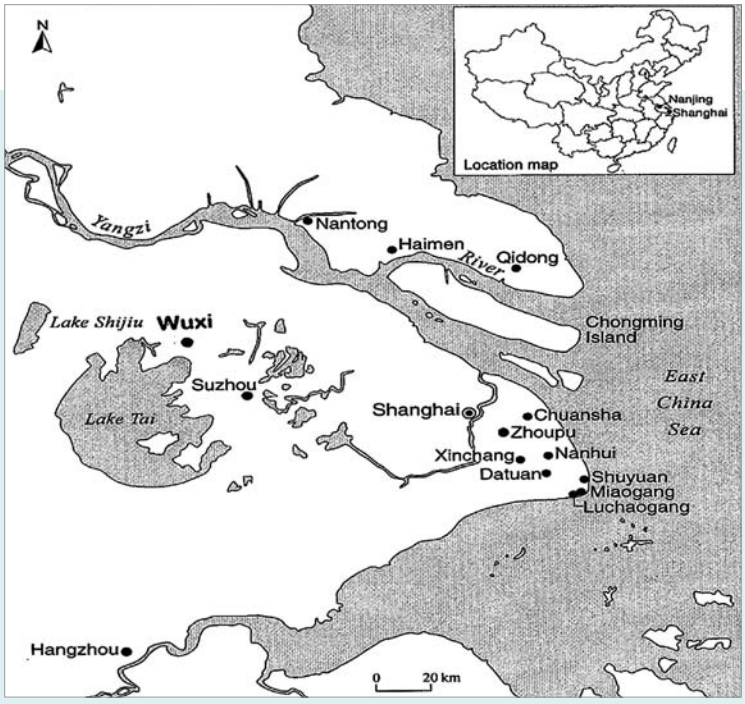


Figure 1
Map of the Taihu area.

Folk rituals, performances and practices that in imperial times were considered plebeian, marginal or transgressive are now essentialised as traces of a reified past, virtual constructs of a 'Chinese' culture once thought to be ingrained in everyday communal practice but which urban populations can only experience vicariously in the new globalised China. The folk epics of the Yangzi delta reflect this paradox: the scorned, prohibited art forms of the past are gradually being converted into the cultural treasures of the present.

The Yangzi Delta folk epics: from 'unhealthy' songs to national treasures

On the eve of Western penetration in the 1840s, the lower Yangzi delta region was the most affluent and the most commercialised region in China. Renowned for the production of textiles, its silk and cotton clothed the empire for a millennium. Most of the population relied on subsistence farming down to the late imperial era and throughout the twentieth century until the 1980s (Huang 1990: p.5). Rice paddy and sericulture dominated the well-watered lowland region around Lake Tai in the Shanghai hinterland. Cotton was cultivated on drier reclaimed soil near to the coast.

The delta region was sinicised relatively late in the history of imperial China. Due to its topography of lakes, rivers, tributaries and water channels, each micro-region of the delta tended to develop in isolation from the others. Village communities have long been noted for their variant forms of *Wu* dialect and plurality of folk customs, marriage ceremonies, rituals and folk performances. This picture was largely true until the 1980s. However, the reform period has seen a huge influx of labour from the poorer hinterland and the conversion of much fertile farmland into townships, factories and business enterprises.

In these changed circumstances, the traditional ethno-culture is breaking down rapidly. By the mid to late twentieth century, for example, the dry coastal areas around Shanghai were the only ones to preserve vestigial forms of bridal and funeral laments (McLaren 2008). These were learnt by women from an early age while engaged in cotton weeding, spinning and weaving. The hinterland areas surrounding Lake Tai preserved a tradition known as *Wu* songs (*Wu ge*) or more simply, 'mountain songs' (*shan ge*) to the present day. These were commonly sung while labouring in the rice paddy fields and reflected the folk ecology of the well-watered Lake Tai region in the district of Wuxi.

Wu songs were only rarely recorded during the imperial era and most of our knowledge about how they were performed comes from the work of ethno-musicologists and folklore scholars of the present day (Schimmelpenninck 1997; Zheng T. 2004). The very term 'mountain song' was pejorative. In this region it referred to songs sung outdoors, often during toil in the fields, at festival occasions or while boating on the waterways which were the main form of transport in the delta.



Figure 2
A boat singer in the 'water town' of Zhou Zhuang, now a popular tourist destination for Shanghai residents. Author's photo, November 2004.



Figure 3
A newly refurbished tea-house in the delta town of Xinchang. Tea-houses were popular sites for the performance of storytelling and songs in the imperial era. Author's photo, April 2008.



Figure 4
'Duck Village' (*Yacheng*), Dongting, believed to be the original site for Wu songs in antiquity. Author's photo, taken on the outskirts of Wuxi city, November, 2004.



Figure 5
Zhu Hairong, taken at the Wuxi Culture Bureau. Author's photo, November, 2004.

Mountain songs were 'wild' as opposed to regulated, they were sung by illiterate populations with little or no reliance on scripts or written sources. Top singers were known for the loudness and deep resonance of their voices which could carry over long distances. Young men and women wooed each other with dialogic courting songs. Young men proved their intelligence and skill in song contests performed during the Dragon Boat Festival on the lakes and rivers. Members of all generations whiled away the hot summer days singing mountain songs.

Before 1949 folk epics would commonly be sung by a team of singers employed by the landlord to encourage the villagers as they went about their work in the rice paddy fields [14]. In the first half of the twentieth century virtually everyone in a village would have learnt to sing mountain songs. It was the shared preserve of entire linguistic communities and always reflected the specific rhetoric and idiom of the originating villages. Many were love songs or romantic tales and (reportedly) included raunchy sexual imagery. All of this was to change during the socialist period. With the advent of electricity, it was now propaganda songs and speeches not mountain songs that blared out over the paddy fields [15]. During the Cultural Revolutionary era (1966-76), noted folklore practitioners and singers of *Wu* songs were subject to harassment and interrogation with dire consequences for the transmission of *Wu* songs to the next generation[16].

With the inauguration of Deng Xiaoping's reformist policy after 1978, it became possible once more to investigate the popular cultural heritage of the delta region. The first 'discovery' was made in 1981, with the performance of the story of Shen Qige by Zhu Hairong of Wuxi [17]. With the encouragement of local enthusiasts and culture cadres, a number of other song narratives were elicited from - mostly elderly - members of the farming communities in the area. Subsequently, cadres and ethnographers toured the villages and collected a series of long song narratives as well as bridal and funeral laments. Some of the narratives relate mythical or legendary stories circulating in the delta region. The story of Shen Qige, for example, relates a mythical tale about how a local hero, with the help of his supernatural partner, teaches the hunter-gatherers of Lake Tai how to cultivate rice, raise livestock and sing 'mountain songs'. As I have argued in another study, this folk epic reflects local interpretations of the process of signification of the area (McLaren forthcoming). Another distinctive folk epic is the tale of Hua Baoshan, a legendary folk hero who resisted the Manchu invasion in the seventeenth century. This is the longest collected folk epic, with a reported 16,000 lines. Most of the folk epics relate what purport to be 'true' events from the late imperial period and are presented as love stories or romances (see McLaren 2010).

In 2005 the city of Suzhou applied for *Wu* songs to be added to the Chinese national register of ICH and this was approved. The case was made that *Wu* songs had been in transmission for a significant period of time (3000 years, according to legend), that the original sites and lines of transmission could be identified, that there were still practitioners of *Wu* songs and further, that the songs were of high aesthetic quality and intimately reflected the land use, labour and cultural specificity of the delta region (Shen 2007: p.129). However, it was also noted that the active transmission of *Wu* songs as an

ongoing art form is gravely imperilled. With the exception of a tiny number of practitioners there are very few singers of traditional *Wu* songs left in the delta. I was privileged to meet a number of these in a visit to the Wuxi Culture Bureau in November 2004. Two important figures in the transmission of *Wu* songs in the contemporary period are Zhu Hairong, a male song practitioner and local ethnographer who has actively sought out and transcribed a number of *Wu* songs, and a rare younger generation female singer, Tang Jianqin, who learnt how to sing *Wu* songs as a child in her home village. Tang Jianqin is now training a number of younger singers to ensure the ongoing transmission of this art form into the future.

A number of the most popular of the *Wu* folk epics have been transcribed in Chinese characters and are now available in print. The most widely known and accessible is the compilation of ten folk epics by Jiang Bin and his collaborators (1989). These printed songs, with their abundance of *Wu* dialect expressions, are mainly targeted at the present day population of the delta region. According to one of my experienced local informants, printed versions of *Wu* songs tend to sell out as soon as they are offered for sale.

I have written in detail about two of the *Wu* folk epics and the process of their textualisation in the contemporary period (see McLaren 2010 and forthcoming). Here I will introduce one of the most famous of *Wu* song practitioners, a man called Qian Afu, to illustrate the process of discovery and preservation of *Wu* folk epics. Qian Afu was born c.1907 and died in 1993. He spent his life in the Dongting region of Wuxi. His parents were noted singers of mountain songs and Qian learnt to sing virtually as soon as he could talk. In fact, according to local legend, he was already beginning to sing in his mother's womb (Zhu, H. 1997: p.16). His family was poor and he had little schooling and often went hungry. His parents were his early teachers but in his youth he also sought out noted singers and mastered a huge repertoire.

After the communist revolution, Qian continued to sing mountain songs but they were adapted to suit the new ideology. According to Zhu Hairong, who has written an affectionate biography of Qian Afu, some of these songs subtly poked fun at communist campaigns such as the Great Leap Forward and the Cultural Revolution[18]. However, he was actively discouraged from singing traditional *Wu* songs and folk epics during most of the socialist period (that is, from 1949 to the late 1970s) and was initially very reluctant to display his skill. When eventually he was induced to sing his repertoire he sang for three days and three nights, claiming, *I have felt pent-up frustration for over twenty years, now my frustration can reverberate to the skies* (Zhu 1997: p.1). He is also reported to have said, *There are millions of good songs in my belly. I can sing more than one thousand over eighty days in the rice paddy fields* (Zhu 1997: p.1). This prodigious ability refers to a two-fold process of mastery. The accomplished *Wu* singer would master the repertoire of his or her teacher and then learn to adapt the formulae, imagery and plot material to an infinite



Figure 6
Tang Jianqin, taken at the Wuxi Culture Bureau. Author's photo, November, 2004.

number of song performance contexts, including songs sung during toil in the paddy fields, songs sung in competitions, songs on contemporary situations, love songs and romances, songs about the scenery of Lake Tai and folk knowledge and the traditional lengthy epic narratives.

Conclusion

Marilyn Ivy, in discussing reconstructed 'tradition' in modern Japan, talks of the 'vanishing' of traditional forms, as in *the movement of something passing away, gone but not quite, suspended between presence and absence* (Ivy 1995: p.20). Similarly, in the Yangzi River delta, the past is under grave threat but traces of it still remain today. The registration of selected aspects of traditional folk performance culture as examples of Intangible Cultural Heritage is of considerable significance to notions of Chinese identity and cultural nationalism in the twenty-first century. The formulation of international definitions and policies governing ICH, and the endorsement of these definitions and policies by the Chinese government, has had the effect of elevating the status of the traditional beliefs and practices of China's lower classes.

As argued here, this elevation is not without its ambiguities and concerns as Chinese cadres and ethnologists search for what they call 'master works' (*jingpin*) or fine aesthetic examples of the genre in question. Sometimes, it appears that master works need the assistance of literate 'experts' to fully emerge from generations of oral transmission by illiterate communities. This leads to a process of editing, blending and refinement. Once identified, master works require an appropriate context in order to be celebrated as treasures of the regional culture in question. What does the future hold for these folk epics of the labouring people of the Yangzi delta, now recorded, many for the first time, in lengthy textual form? Ernest Gellner has argued that in the face of modernity, 'low' culture is doomed to irrelevance, to be replaced by 'high' culture (1983: p.57). Anthony Smith, in his critique of Gellner, views this as over simplistic. He observes that some 'low' cultures are elevated to become the 'high' culture of the modern age (2004: pp.71-2) [19]. At the time of writing it is hard to predict the future of the Yangzi folk epics. Nonetheless, at the very least, the preservation and celebration of the delta's intangible cultural heritage will allow newly urbanised classes to experience, albeit in an aestheticised form, the everyday life of their recent forebears and renew once more their sense of what it means to be 'Chinese'.

NOTES

1. In Chinese language scholarship the term 'epic' is translated as 'historical narrative in verse' (*shishi*). It is applied to the mythological sung narratives of the Mongols and Tibetans, but not to the usually more secular narratives of the Han people of the Yangzi delta.
2. Voltaire Garces Cang notes that the imperial decree for the Preservation of Ancient Objects was issued in 1871 (2007: p.47).
3. The classic study of the invention of tradition in the case of Japan is Vlastos (1998).
4. Myron Cohen notes that elite rejection of Chinese tradition in the twentieth century was not shared by the majority of the population leading to *a pronounced cultural antagonism separating the new elite from the masses* (1994: pp.88-89).
5. This was striking in rural areas. For some key studies on the resurgence of traditional beliefs and practices in post-Mao China see Dean (1993); Jing (1996); Mueggler (2001); DuBois (2005); Chau (2006); Tan (2006).
6. Jiang Bin, veteran folk performance scholar of the Yangzi delta, writing in 1992. Cited in McLaren 1994: p.81
7. For a study of the impact of this on the lower Yangzi delta see McLaren (1994).
8. According to Robert Ash, *between 1978 and 2004, the urban share of total population rose from 17.9 to 41.8 per cent* (2006: p.147).
9. An estimated 150-200 million rural workers had been relocated to urban areas by 2005 and this process of urbanisation is set to continue for decades, see Lampton (2008: pp.233-4).
10. For a sober assessment of the destruction wrought by the Cultural Revolution followed by the marginalisation of traditional folk practices in the reform years, see Xu H (2008: pp.87-88).
11. This is widely recognised by Chinese scholars. See for example the views of Xu Huaying: [in the early twenty-first century] *people started to pay attention to ICH but because of one hundred years or so of social turbulence, traditional folk arts and accompanying culture has gradually disappeared from Chinese soil and has been neglected and forgotten. Many examples of traditional popular culture have already vanished or exist now only in fragmentary form"* (2008: p.87).
12. One can perhaps find parallels between the Chinese notion of 'revitalisation' and contemporary Western theories such as that of Barbara Kirshenblatt-Gimblett who claims that *heritage produces something new in the present that has recourse to the past* (1995: pp.369-370). Her work has not yet been translated into Chinese and has had little influence to date in China.
13. The categories were: Folk Arts 265 items, 51% of this total; folk literature 72 items, folk music 31 items, folk dances 41 items, arts and crafts 51 items and folk practices 70 items (Chong, X. 2008: p.104).
14. Zheng Tuyou has given the best account of the performance context of *Wu* folk epics (2004).
15. In 1979, as a foreign student at Fudan University, I stayed at a village in Jiading County outside Shanghai and observed the ubiquitous presence of state radio broadcasts during daily labour.
16. For the impact of the Cultural Revolution on *Wu* singers see Kouwenhoven and Schimmelpenninck's study of Zhao Yongming (2007).
17. On the discovery of the folk epics see Qian (1997: pp.1-13) and Schimmelpenninck (1997: pp.39-40).
18. Some examples are included in Zhu's collection, see pp.159-183.
19. He cites as examples, the rural cultures of the Finnish and Estonian people as reflected in the Kalevala epic cycle.

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The links between safeguarding language and safeguarding musical heritage

Catherine Grant

The links between safeguarding language and safeguarding musical heritage

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ABSTRACT

Like other forms of intangible heritage, traditional music cultures have been adversely affected by the major economic, social, and technological shifts of recent decades. The resultant changes in musical contexts, function, prestige, and modes of transmission have jeopardised the vitality and viability of many musical genres. Efforts to actively support the sustainability of endangered music heritage are developing, often in the context of the emerging field of 'applied ethno-musicology'. The more established field of language maintenance has conceptual, theoretical, and pragmatic parallels with safeguarding music, and these synergies are arguably of great importance to the swift development of effective mechanisms for supporting viable and vibrant music cultures. This paper identifies areas where the maintenance of a language holds the potential to inform pathways towards sustaining endangered musical heritage, and explores one of them in depth – the tension between documenting endangered languages and attempting to revitalise them.

Introduction

Arguably more than at any other point in history, recent decades have seen vast changes at a global level. Urbanisation, international tourism, mass media, and the advance of worldwide information networks are just a few of the factors that have led to deep and rapid economic, social and environmental transformations. In the case of music cultures, the shifts resulting from recent global change have sometimes resulted in new forms of creativity which enrich the musical health of the community, or enrich the genre itself (Kartomi and Blum 1994). A case in point is Finnish folk music, which since

the revival movement of the late 1960s has drawn on music genres as diverse as tango, West African *tama* and *sabar* drumming, Irish fiddle music and Saami *joiks*, re-contextualising all of them within the soundscapes of 'new' folk music (Ramnarine, 2003).

In other instances, however, the viability of music genres is compromised by the impact of global change. The precarious situation of the Tongan choreographed sung speech tradition, *lakalaka*, is partly attributable to the influence (and especially for younger people, the pull and the prestige) of European and Asian cultures (Kaeppler 2004). Open international borders and the ubiquity of new technologies and mass media add to the likelihood of small music cultures like *lakalaka* being displaced by more dominant ones – most saliently by western pop music (Mundy 2001). The increasingly widespread use of the internet, while it can facilitate the distribution and dissemination of music, raises significant issues with regard to copyright, intellectual property, artists' rights, and fair trade (World Intellectual Property Organisation 2009). In turn, trade liberalisation agreements may affect the right of governments to specifically support local music cultures (Letts 2003). Environmental factors also impact on culture: rising sea levels threaten the very existence of the Polynesian atoll, Takū, jeopardising simultaneously many aspects of its rich cultural heritage (Moyle 2007).

In addition to these external forces that may threaten a music culture, internal forces also play a role, though they too are often intimately linked with factors commonly attributed to 'globalisation'. As population drift to urban centres occurs, the cultural function and context of music is challenged. The urban settlement of traditionally nomadic Mongolian herding communities, for example, and the resulting loss of cultural and ritual contexts, was a primary reason for the atrophy of the string fiddle culture, *morin khurr* (UNESCO 2009). Similarly, entire sets of Maori songs (such as paddling songs and food-bearing songs) disappeared when they became functionally redundant due to changing ways of life (McLean 1996). Changes in modes of learning and teaching music, as when a traditional genre begins to be taught in a formal institution, may not prove viable for various reasons (Schippers 2005). Inter-generational transmission processes are weakened, performance contexts eliminated and prestige compromised. Where these shifts happen, musical heritage is placed in jeopardy.

Reasons to strengthen the vitality and viability of threatened music cultures are compelling. As with other intangible manifestations of culture, each music culture manifests a unique expression of what it is to be human, and for this reason alone the loss of a music culture is a loss to human heritage. Music, like language, dance, theatre, and other cultural forms, plays an important role in defining and building individual and collective identity; it strengthens social cohesion, both within and across cultures, it holds the potential to contribute to economic growth and it aids intercultural understanding and



Figure 1
Traditional musicians take part in a parade at Uyuni, Bolivia. Photo: Szymon Kochanski.



Figure 2
Norwegian Saami singer Mari Boine, who performed in connection with the launch of the *International Year of the World's Indigenous People* in 1992. Photo: UN/John Isaac.

co-operation (Letts 2006, Mundy 2001). Additionally, the inextricable link between music and other forms of intangible cultural heritage means that a loss of musical heritage may have wider repercussions for cultural vitality at large: it may also mean the loss of the unique language contained in song, for example, or of related theatre or dance forms.

Language – like music, a distinctive intangible manifestation and expression of culture – is impacted by similar forces within the global and local environment. The homogenising influence and pressure of the mass media on minority languages, for example, is a concern reflected in UNESCO's *Draft recommendation on the promotion and use of multilingualism and universal access to cyberspace* (2001). When cultures come into contact with each other, whether through the mass media, tourism, travel, shifting demographics, or in other ways, speakers of a minority language may opt to shift to a more dominant one, attracted by new job opportunities or other promises of increased status in the community (Ladefoged 1992).

For other speech communities (or individuals), the shift to another language may not be a choice at all. Language shift may be driven by hegemonic or paternalistic attitudes towards minority or indigenous languages, such as the recent governmental policy enforcing school children in the Northern Territory (Australia) to speak English for the majority of the school day – a policy that threatens to break the already-weak transmission processes of some of the local Aboriginal languages. In extreme cases of cultural dominance, a 'superior' culture may intentionally act to annihilate a subordinate one. One such case of attempted 'linguicide' was the indigenous *Saami* language, which as late as the 1970s was banned in some schools in Finland as the 'language of the devil' (Ramnarine 2003, p.182).

With such a multitude of internal and external forces acting on smaller languages, the scale of the threat to their viability is egregious: of the 6,000-7,000 languages worldwide, linguists usually estimate that around half may be lost within the century (e.g. Krauss 1992). Concern about the urgency and the enormity of the task of addressing this grim predicament was agitated in the early 1990s by several landmark articles in the journal *Language* (foremost among them, Hale et al. 1992). Academic research into the global language crisis quickly gave rise to practical initiatives committed to documenting and revitalising threatened languages. Since then, the study of 'language maintenance' has led

to a considerable range of practical and theoretical approaches to reversing processes of endangerment. There are several examples of success, albeit to varying degrees. The Welsh language has in recent times gained significant strength in certain domains, due in part to bilingual education and increased political and cultural awareness of the language (Welsh Assembly Government 2003). Language loss has also been arrested in the case of Maori in New Zealand, though natural inter-generational transmission is yet to be restored (Spolsky 2003, p. 571), and speaker numbers of the highly threatened indigenous Hawaiian language have grown since the implementation of safeguarding measures in the 1970s (Hinton & Hale 2001, pp. 129-178). For some linguists, Hebrew is the only unmitigated example of a revitalised language (see Fishman 1991).

Beginning with the *Universal Declaration of Human Rights* (1948), numerous conventions, declarations, and treaties developed by international bodies amply demonstrate the widespread concern about protecting and promoting endangered intangible cultural heritage. In 2003 the great majority of the almost 200 Member States ratified the *Convention for the Safeguarding of the Intangible Cultural Heritage*, the first UNESCO treaty that specifically underscores the importance of such heritage. Various other international instruments recommend means by which to promote, protect or safeguard cultures, or to protect rights of indigenous and minority peoples with regard to the use of their language and culture: the *Covenant on Economic, Social and Cultural Rights* (United Nations High Commission for Human Rights 1966); the *Recommendation on the Safeguarding of Traditional Culture and Folklore* (UNESCO 1989); the *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* (UNESCO, 2005) and the *Declaration on the Rights of Indigenous Peoples* (United Nations High Commission for Human Rights 2007). While there is no such instrument relating specifically to music, several international agreements deal explicitly with languages, including the *Declaration on the Rights of Persons Belonging to National or Ethnic, Religious and Linguistic Minorities* (United Nations High Commission for Human Rights 1992) and the *Universal Declaration of Linguistic Rights* (Assembly of the World Conference on Linguistic Rights 1996). Increasingly, the importance of the 'First Voice '– the voice of the very carriers and custodians of cultural heritage – has been recognised in and through these instruments, and in the general discourse surrounding safeguarding intangible heritage (Galla 2008).

In spite of the increased international awareness of the urgent need to address the large-scale threats to intangible cultural heritage as demonstrated by these various instruments, and by contrast with the efforts towards language maintenance, there has been comparatively little rigorous international research or



Figure 3
The public awareness of the global threat to endangered languages and other forms of intangible cultural heritage is increasing. Photo: *margoc*

activism relating to endangered musical heritage. Effective models and processes for safeguarding music cultures – whether through documentation, revitalisation initiatives, cultural policy improvement, development of learning and teaching resources or other means – are yet to be developed. Ethno-musicologist Anthony Seeger observes:

> [Safeguarding music cultures] *is a process I think we talk about, but I don't think that it's been systematically studied to the extent that we can say, 'Well, this is going to work' . . . . Instead we are reinventing the wheel every time we face a community that's trying to preserve its own traditions. . . . I think we could do better.* (in Queensland Conservatorium Research Centre [QCRC] 2008b)

To this end, the five-year research project *Sustainable Futures for Music Cultures: Towards an Ecology of Musical Diversity* was launched in 2009. Led by Queensland Conservatorium Research Centre (Griffith University, Brisbane) in collaboration with the International Music Council (Paris), the Music Council of Australia (Sydney), the World Music & Dance Centre (Rotterdam), and five other universities around the world, the project aims to improve understanding of the dynamics surrounding the vitality and viability of music cultures. Detailed case studies from around the world aim to inform the development of tools to support vibrant music cultures. These tools include a model to identify and describe the factors affecting sustainability of music genres and an online resource to help communities address challenges to sustainability on their own terms (QCRC 2008a). While projects like *Sustainable Futures* promise to make significant in-roads into supporting communities in safeguarding their musical heritage, I argue in this paper that such research could potentially be both expedited and improved by drawing on experience in the field of language maintenance.

Discourse among socio-linguists about key ethical issues relating to maintaining endangered languages exemplifies how that discipline may hold valuable insights for the preservation and promotion of endangered musical heritage. Strikingly, not all linguists agree that safeguarding an endangered language is always the best – or even the right – thing to do. Mufwene (2002), for instance, observes that when a population shifts from using one language to another, it does so for good (often socio-economic) reasons; therefore, he says, it may be morally questionable to try to preserve a language 'artificially' outside of the context in which it flourished naturally. Other linguists query whether (or how) fieldworkers should become actively involved in the endangered language communities they research (Ladefoged 1992; Mühlhäusler 1996). Still others ask the question: 'Who has veto over the tradition?'(Thieberger 2002), or for that matter, query how to go about safeguarding it (Romaine 2007). One particularly vibrant discussion in the socio-linguistic literature relates to the wisdom of prioritising documentation of an endangered language over and above initiatives to restore its use within the community (e.g. Dixon 1997; Reyhner et al. 1999; Romaine 2007; Newman 1998), and another subject of much enquiry, and some embarrassment, is the all-too-frequent inefficacy of attempts to revitalise languages (e.g. Newman 1998, 2003; Spolsky 2005; Grenoble and Whaley 2006).

These and similar discourses should be of the greatest interest to those engaged in safeguarding endangered musical heritage. The correlations are strong. What exactly should be safeguarded of a traditional music culture? Who has the final word on what to safeguard, and how to do so? Should documentation be prioritised over revitalisation? In which circumstances is it ethical for ethno-musicologists to intervene in self-regulating processes of the global music eco-system? What are the roles and the duties of the ethno-musicological safeguarding activist? Why do safeguarding approaches fail? Questions like these, stimulated by interdisciplinary comparisons, underscore the potential for the relatively mature field of language maintenance to yield valuable insights into the sorts of issues ethno-musicologists are likely to face as they begin to address the wide-scale endangerment of musical heritage systematically.

The remainder of this article centres on one realm in which language maintenance holds synergy with theoretical and practical approaches to safeguarding endangered music cultures. It essentially explores the question - how should efforts to revitalise endangered linguistic or musical heritage be positioned in relation to efforts to document it, and how can discourse from language maintenance inform that positioning for music?

Documentation or revitalisation?

In a public report on cultural diversity, UNESCO distils two core approaches to safeguarding intangible cultural heritage. The first consists of *collecting, recording and archiving it*, and the second involves *conserving it in living form and ensuring its transmission to future generations* (2002). In the report where this distinction is made, UNESCO makes no value judgements about each of these approaches, nor do they suggest an appropriate balance between the two. Yet the UNESCO cultural diversity report reminds the reader that:

> *'tradition' and 'heritage' suggests constancy, immutability and inflexibility. In actual fact, local knowledge is subject to a continuous process of reassessment, renewal and expansion. Each generation forges the cognitive tools and understandings required to live in a rapidly evolving world by tempering the knowledge of its forefathers with personal experience and opportunities. . . . Blending new ways with old enables indigenous communities to uphold their unique ways of life, identities, values and world views.* (UNESCO 2002)

This passage brings into relief a tension relating to the perceived best approach for safeguarding intangible cultural heritage, including languages and music cultures. *Collecting, recording, and archiving* language or music can arguably be an end in itself: namely, the preservation of that heritage (cf. Stubington 1987). Admittedly, these documentary activities can fortuitously work in favour of revitalisation, for example by stimulating performance practice, raising prestige, or renewing community interest. Yet by its very nature, documentation yields outcomes that are fossilisations of the music or language they represent. A recording per se, for instance, does not change to reflect adaptations and innovations in a living tradition, musical or linguistic. Given the limitations of financial, human, and material resources, as well as the urgency of the situation, the question arises: where should the primary emphasis of language and music safeguarding approaches lie – on documentation or on revitalisation?

Although the Western interest in documenting the traditional music of minority peoples dates back well before the early twentieth century, it was around that time that a scholarly (and sometimes paternalistic) interest in preserving music became a focus of ethno-musicological research, in turn bringing to the fore a disciplinary concentration on documentation. Indeed, its early decades:

> *ethnomusicology was dominated by the desire to preserve the disappearing music of non-Western cultures . . . and by the establishment of systems of description and analysis that would make possible a worldview of music based on comparative study. Preservation led to attention to field research, with emphasis on recording. . . . The desire to preserve also led to the development of transcription as a major technique and activity.* (Nettl 2003)



Figure 4
Australian Aboriginal children at DanceSite, Alice Springs, which each year brings together indigenous people from remote communities across Australia to celebrate their intangible heritage. Photo: Rusty Stewart.

The ethno-musicological remit to *collect, record and archive* continues to feature in both research and practical initiatives relating to indigenous and minority music cultures. The vision of the *National Recording Project for Indigenous Performance in Australia,* for example, is *to systematically record and document the unique and endangered performance traditions of Indigenous Australia* (Corn 2007), and the *Plateau Music Project* based in Xining City, China, documents local endangered music cultures by making recordings, and then disseminating digitised copies through repatriation and archiving (Bum and Roche 2009).

The growth in recent years of the sub-discipline, 'documentary linguistics', demonstrates that documentation takes a prominent place in work on endangered languages too (e.g. Austin 2003-2009; Himmelmann 1998). Academic research in the area has gone hand-in-hand with practical approaches to safeguarding that place the values of documentation at the fore. One example is the *Vanishing Voices of the Great Andamanese* project, which has lately focused on collecting knowledge of the linguistic situation of those people in order to create a trilingual dictionary of the language (Jha 2009). Another regional initiative is the Centre for Endangered Languages Documentation (CELD), founded in 2009 at the Papua State University in Manokwari, Indonesia, with the primary aim of working with Papuan speech communities *to document their languages and cultures* (Centre for Endangered Language Documentation 2009).

Underlining the ongoing and important role of documentation and archiving in safeguarding both languages and music cultures is the range of archives falling under the umbrella of the Digital Endangered Languages and Musics Archives Network (DELEMAN nd.). These include, among others, prominent national and international archives such as the Archive of Maori and Pacific Music (AMPM) housed at the University of Auckland; the indigenous language and music archives of the University of California, Berkeley; the Pacific and Regional Archive for Digital Sources in Endangered Cultures (PARADISEC) and the Endangered Languages Archive (ELAR) of the Hans Rausing Endangered Languages Programme at the University of London's School of Oriental and African Studies. DISMARC (Discovering Music Archives), partly funded by the European Commission, is another meta-archive that aims to play a role in the collection, preservation, and dissemination of cultural heritage; it encompasses over 30,000 audio recordings (DISMARC 2009).

In both the fields of socio-linguistics and ethno-musicology, then, documentation takes a valued place. In fact, some linguists believe unequivocally that description and documentation is their most urgent task (Dixon 1997; Newman 1998). Newman, for example, argues that it is documentary linguists who hold the potential to make a real difference in the urgent and difficult cause of safeguarding endangered languages. He bemoans that their time is too frequently sapped by



Figure 5
Traditional aural transmission of the endangered north-Vietnamese vocal genre *ca tru* , recently inscribed on UNESCO's list of *Masterpieces of Oral and Intangible Cultural Heritage in Urgent Need of Safeguarding* . Photo: Huib Schippers



Figure 6
Descendance Aboriginal and Torre Strait Islanders Dance Theatre, *Indigenous people Honouring the Past, Presence and Future* 17 May 2006. Photo: UN/Mark Garten.

linguistic social work:

> *Resources that could have been used for the basic linguistic description of a goodly number of endangered languages have been devoted to what are in reality ethnic awareness/cultural heritage projects.* (1998)

Meshing the 'social goal' of language preservation or revitalisation and the 'scientific goal' of documentation, he argues, is not only unproductive but also potentially harmful, since practical initiatives drain funding and human resources from the important task of documentation.

This, then, is one discourse within the field of language maintenance that holds strong potential to inform approaches to safeguarding musical heritage. The relevance to music safeguarding of the acute tension between language documentation and revitalisation is accentuated when Newman's ethos is juxtaposed with that of the emerging field of 'applied ethno-musicology', which uses research outcomes to benefit the cultures under study (International Council for Traditional Music 2008). There is a striking resemblance between the *linguistic social work* Newman inveighs against – including activities like assisting with language programmes, preparing resources, and copying tapes – and those advocated by some applied ethno-musicologists as representing a level of collaborative reciprocity between researchers and researched: activities like making, packaging, re-mastering, and releasing recordings; promoting local performers overseas and providing various advocacy and professional advice services (Hayward 2005). In arguing that linguists should prioritise documentation over revitalisation, Newman asserts that when language maintenance is made *socially relevant*, it has *more 'sex appeal' than pure linguistics and thus is bound to seduce well-meaning scholars, especially when the appeal is accompanied by money* (1998). If this is true, the dubious honour of seductive sex appeal may be attributed not only to Hayward's *culturally engaged* approach to research but indeed to the entire discipline of applied ethno-musicology whose very cornerstone is the socially relevant application of its research.

Despite the vehemence of Newman and other linguists in advocating documentation and its attendant activities of recording, transcription, description and archiving, this approach to safeguarding cultural heritage is often not sufficient for the maintenance of a living, vital tradition. In Romaine's words:

> *Grammars and dictionaries are artificial environments for languages. . . . Focusing on documentation in books is like concentrating our efforts on preserving the spotted owl by building a museum where we can display stuffed owls but doing nothing to preserve the bird in its natural habitat or guarantee that it can reproduce itself.* (2007)

This sentiment is echoed in the following historical example of an endangered language:

> *To be sure, the deliverance of Manx from near-extinction was aided by the stoic efforts of language enthusiasts, who preserved the voices and conversations of the native speakers on tape in the 1930s and 1940s. But the real saviours of Manx were the men and women who kept the language alive prior to the renewed interest of some government agencies and officials in the Manx language and culture in the 1980s and 1990s* (Abley 2004 in Wilson 2008)

On these grounds – that documentation arguably involves *transferring knowledge from a speaker's head to an archive which fossilizes the language* (Reyhner et al. 1999) *and renders speakers almost unnecessary* (Bowern & James in press) – some linguists argue that revitalisation should, in fact, take precedence.

The analogy with safeguarding music cultures is clear: no matter how comprehensive, the documentation of a music culture, that does not ensure its ongoing vitality. *Recordings themselves don't constitute a tradition* (Moyle, in QCRC 2008b). Lundström reflects:

> *The classic way of doing it* [helping a music culture survive] *is preserving, recording, archiving, preserving, re-creating it in such an authentic way as possible .... But actually I have come to believe more and more that to preserve music is more to preserve people who make that music, and make people continue on* [with] *it, and change it.* (in QCRC 2008b)

Revitalisation, then, is arguably key to ensuring the ongoing vitality and viability of endangered linguistic and musical heritage. But in some ways, documentation and revitalisation are two sides of the same coin. 'Revitalisationists' cannot resolutely denounce documentation since the latter can play an important role in restoring the vitality of musical and linguistic heritage. Outcomes of documentation projects, such as recordings, or the very projects themselves, can play a powerful role in raising the prestige of a language or musical tradition within a community which in turn leads to renewed interest in it. Often, good documentation is needed to create good teaching resources; where teachers themselves are scarce, recordings can play a supplementary role (Schippers 2007). Recognising these potential functions of documentation in revitalisation, Moyle draws attention to the role of the 'First Voice' in the case of the Polynesian outlier Takū:

> *We've got, say, a hundred and fifty hours of audio recordings, sixty hours of videos, many thousands of photographs to document a whole variety of activities [from the music culture of Takû]. But whether all of this is sufficient enough for any kind of cultural survival or revival or . . . recontextualisation will depend ultimately not on those materials but on the value that Takû people themselves ascribe to them in years to come.* (in QCRC 2008b)

Socio-linguists have acknowledged that in some circumstances the revitalisation of endangered languages may be neither a desirable goal – for example, in certain repressive political climates – or a feasible one, such as when the state of endangerment is so severe that expectations of revitalisation are unrealistic (Walsh 2005; Thieberger 2002). The same is almost certainly true of music cultures. In such cases, documentation may become the priority. Considerations like these indicate that for endangered music cultures as well as languages, the appropriate balance between documentation and revitalisation ultimately depends on circumstances, and that case-by-case approaches to safeguarding are essential. Romaine's ideology regarding the whole quandary of approach, then, is arguably as true for musical heritage as for linguistic heritage:

> *There is no one-size-fits-all solution for revitalization and preservation. The immediate need is to identify and stabilize languages* [and music cultures] *under threat so that they can be transmitted to the next generation in as many of their functions as possible. This means assessing which functions are crucial to intergenerational transmission and have a reasonable chance of successful revival and continuation. Every group must decide what can best be done realistically for a particular language* [or music culture] *at a particular time.* (Romaine 2007)

Final words

In this paper, I propose that key issues in maintaining endangered languages may hold significant relevance for safeguarding musical heritage. The 'documentation-versus-revitalisation' quandary within socio-linguistic

discourse, and the host of issues it raises with regard to the ethics and efficacy of safeguarding, is one of many potential areas of strong synergy with safeguarding musical heritage. Given that socio-linguistic research and practice into safeguarding is further advanced than ethno-musicological efforts, it is both logical and sensible to ask what applied ethno-musicology might learn from its more mature correlate.

The comment by Seeger cited earlier *we are reinventing the wheel every time we face a community that's trying to preserve its own traditions.... I think we could do better* (in QCRC 2008b) refers to a problem of approach *within* the discipline of ethno-musicology. The implication, perhaps, is that ethno-musicologists would do well to develop a systematic, standardised framework for helping communities to improve the viability of their music cultures, which could be used as a tool across a range of global contexts and circumstances. This challenge is embraced by the *Sustainable Futures for Music Cultures* project mentioned earlier in this paper.

A 're-invention of the wheel', though, is not only inefficient *within* each field of intangible cultural heritage, but also *for* each field. Developing music safeguarding approaches from scratch is not an optimal way to tackle an urgent and important task. The extensive literature on language endangerment and maintenance indicates it would be eminently useful to draw on the experience, discourse, successes and failures of socio-linguists when developing approaches for the protection and promotion of endangered musical heritage. To do so may prove a judicious step towards helping communities maintain vibrant and sustainable music cultures.

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Fresco: intangible heritage as a key to unlocking the links between the conservation of biological and cultural diversity in Alamos

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ABSTRACT

Alamos, Sonora, Mexico contains world-class heritage and is on the tentative list for World Heritage status. The colonial architecture in the town centre has been declared a National Historic Monument and a unique eco-system of incomparable biodiversity and is protected under UNESCO's network of biosphere reserves. Local indigenous groups keep alive a wealth of information about practical and medicinal uses of plant species.

External forces threaten the natural, cultural and intangible heritage of the region.

The UNESCO guidelines for identifying and clarifying bio-cultural diversity call for *multiple regimes of credibility* and an interdisciplinary,holistic approach. This paper explores links between biological and cultural diversity seen through the lens of the global intangible tradition called fresco painting. An artist's perspective identifies previously unnoticed connections as well as economic alternatives to destructive land-use patterns, resulting in concrete proposals for the conservation of natural, cultural and intangible heritage in Alamos.

Fresco is an ideal model for explaining how an intangible tradition expresses itself and positively impacts on bio-cultural diversity at global, regional and local levels. The model answers UNESCO's call for frameworks and methodologies for recognising and describing the interdependence of nature and culture, and leads to an understanding of the quantitative value of diversity.

Introduction

New technologies and economic patterns often have a destructive impact on biological and cultural diversity and lead to the loss of traditional knowledge. The study of bio-cultural diversity - one of the most promising new fields that has emerged in an attempt to address these tragic losses - recognises that biological, cultural and linguistic diversity are *inextricably linked*,[1] that diversity is threatened by common forces, and that common conservation strategies ought to be explored.[2]

If new technologies erode traditional cultures, the re-introduction of an ancient technology could have a healing effect.

This paper explores these issues in relation to a small Mexican town. Alamos, Sonora, contains world-class cultural, natural and intangible heritage - unique for such a small place. Its colonial architecture has been declared a National Historic Monument and Alamos is on the tentative list for World Heritage status. The environs contain incomparable bio-diversity within an unusual eco-system where the Sonoran desert meets the Sierra Madre and the more humid rainforests to the south. The area's Tropical Deciduous Forest is protected under UNESCO's network of biosphere reserves. The outlying region is inhabited by the Mayo and Guarijio Indians, keepers of a wealth of information about the practical uses of local plants.

The heritage of the region has been eroded by globalisation and modernisation. Development, population growth, deforestation and a new wave of mining activity threaten bio-diversity. A desert could replace what is now a seasonal tropical rainforest.

Hundreds of colonial buildings in the historic centre are registered monuments but they are endangered due to a lack of awareness about proper methods and materials for conservation. Historic homes are remodelled with little sensitivity to authenticity. The most damaging practice is an overuse of Portland cement in old adobe and masonry buildings, a practice condemned by conservation authorities worldwide. The vinyl paint currently used is also inappropriate and prevents walls from breathing.

Intangible heritage - which refers not to artistic products, but rather to the knowledge, values and practices that bring them into existence [3] - will be key to the process of preservation. It can be argued that modern technologies, lifestyles, cultures and economies are unsustainable because of their distance from nature, while pre-modern traditions were sustainable because of their proximity to it.

What would happen if an age-old intangible tradition were re-injected into the present-day situation in Alamos? Could the technology be useful in the modern world? When considering the possibilities it is hard to ignore the amazing knowledge of plant diversity that is still guarded by local indigenous cultures. This will later prove essential. For now, we will address the intangible heritage called fresco painting.

Fresco is a technique used for painting murals. Pigments ground in water are painted on to walls finished with fresh lime plaster. The moist wall absorbs the pigments. When the wall dries, the pigments are chemically sealed inside the wall. The materials used in fresco painting are simple - lime, water, sand and pigments.

In the rush to protect intangible heritage worldwide, fresco painting as a practice - a traditional craft relying on knowledge passed down from generation to generation, and based on a knowledge of nature - has largely been forgotten. [4] A fresco as a product is cultural heritage. Fresco as practice, process and traditional craft is intangible heritage. This paper will address the intangible aspect, how it helps to define links between biological and cultural diversity in Alamos and the conservation strategies it brings into focus.

The development of lime technology and fresco painting worldwide

The development of fresco depended upon the birth of lime technology - a milestone in history. Lime is made by heating limestone to form calcium oxide, which is then slaked with water to form calcium hydroxide, used as plaster. When the plaster sets it releases water and absorbs carbon dioxide to return to its original state - limestone.

Learning to work with lime was one of humanity's most sophisticated technological developments during the Stone Age. Relying upon their knowledge of nature, people learned to process stone, make it malleable, shape it according to their wishes and make it return to stone. Thus lime technology had a religious significance in some early cultures because it was associated with the act of creation.[5] The process was perfected during the Neolithic period around 12,000 BC.[6] The high temperatures needed to burn lime signalled the beginning of pyro-technology, a prerequisite of metallurgy.

On a worldwide level, the use of lime has a number of

The Importance of Lime in the Conservation of:
Natural Heritage: Lime is produced at lower temperatures than cement, requiring less energy, and resulting in 20% less CO2 output. It can be produced locally, lowering transportation energy costs. Cement production, on the other hand, requires high-tech, centralised facilities. Unlike cement, lime putty absorbs CO2 during the curing process, offsetting the amount released during production. High-calcium lime absorbs nearly its own weight in CO2. Unlike cement, lime mortar can be recycled. Unlike cement-bonded bricks, those using lime mortars can be recycled. Millions of bricks are fired annually using an enormous amount of energy. Most of these bricks will be laid with cement and will never be recycled. Salvage yards can supply used bricks only if they were laid with lime mortar, which is easily removed. Intangible Heritage: Lime production is one of the earliest technologies discovered by humanity, so it is simple and accessible to the poor. Knowledge of the production of lime and the use of lime in traditional building is intangible heritage in itself. Cultural Heritage: Lime is strong, flexible, and permeable. Lime plasters are porous and absorb moisture. Lime plaster works like a wick, absorbing the moisture from the structure and allowing it to evaporate. When used with a breathable paint, this can reduce moisture problems in a building. Cement is impervious - it doesn't absorb water. Once water finds its way into a cement building, it doesn't find its way out. Compared with brittle Portland cement, lime mortar moves with the structure and prevents masonry from cracking. Some lime advocates say that lime is self-healing, by filling hairline cracks through capillary action. Restoration architects and conservators of monuments the world over have discovered the dangers cement poses to old buildings, and now specify the use of lime mortar and plaster. Restorers try to use the original material, if possible, and lime plaster and mortar was used worldwide prior to the mid 19th century.

Table 1
The Importance of Lime in the Conservation of

advantages for the conservation of biological and cultural diversity.

By the time the first frescos were painted in Crete around 1500 BC, lime technology had spread around the world. The art of fresco followed quickly. Some of the earliest instances are:

- 1500 BC Knossos, Crete
- 1200 BC Thebes, Egypt
- 470 BC Ancient Greece
- 100 BC Manchuria
- 100 AD Pompeii, Italy
- 400 AD Pyongyang, Korea
- 500 AD Ajanta, India
- 500 AD Russia, Ukraine, the Balkans
- 675 AD Japan

Fresco in Mexico

Mural painting was widespread throughout pre-Columbian Mexico, most notably among the Maya. Many Mayan frescos are still in existence today – which is amazing since most are found in hot, humid tropical regions. One of the oldest, in Bonampak Chiapas, dates from 800 AD. Researchers have long known that a brilliant blue produced by the Maya was made with indigo. Until recently, it was not understood why the blue did not fade in the same way indigo dye in blue jeans fades. Recent research indicates that Maya Blue was made by heating indigo with a white clay called palygorskite. [7] The indigo molecules lodged themselves inside the tube-like clay molecules to make the blue more resistant to acid, alkali, sunlight and humidity. [8]

Researchers at the University of Texas, El Paso have imitated Mayan technology to create a line of pigments that surpass modern pigments in being light and chemical resistant. In their production and use they are less toxic and more ecologically sound than existing commercial pigments. [9]

Just as they did in their pigments, the Maya employed the combination of organic and inorganic chemistry in their lime technology. The Mayan approach was more advanced than its Old World counterpart. For example, statutes during the Roman Empire insisted that lime for construction be slaked for three years prior to use - a rule of thumb still used by restorers and fresco painters today. The Maya slaked lime with a liquid obtained from the bark of a tree. The sugars in the mucilage accelerated the slaking process so the lime was ready to use in two weeks. The result is an especially hard and durable plaster. [10]

Fresco as a key to unlocking the links between the conservation of biological and cultural diversity in Alamos

Lime and pigment technology in Alamos employed innovations pioneered by the Maya. The plaster technology was probably carried to Alamos by Spanish settlers who picked up the knowledge in central or southern Mexico. Seri pigment technology may have existed prior to the conquest.

An examination of the plant species in the Alamos area that have been used for pigment production, plaster production, binders and varnishes sheds further light on the relationship between the conservation of both biological and cultural diversity. An artist's perspective

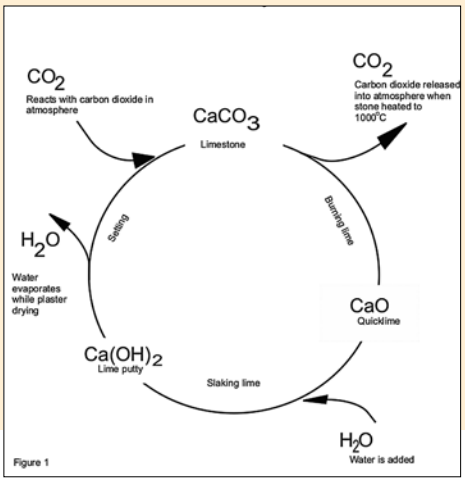


Figure 1
The Lime Cycle, drawing by the author.

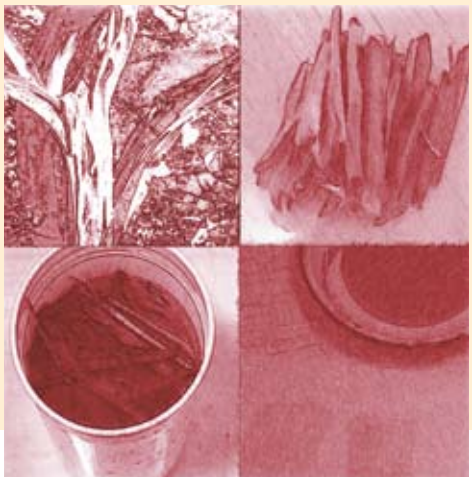


Figure 2
Making dye from *Haematoxylum brasiletto,* artwork by the author.

Product=	Organic +	Inorganic
Maya Blue pigment	Indigo (*Indigofera suffructosa*)	Palygorskite (*a white clay*)
Mayan lime plaster	Holol[a] tzin (*Heliocarpus donnell*)[b]	Lime and sand
Seri Blue pigment, Sonora[c]	Guayacan (*Guaiacum coulteri*)	Montmorillionite (closely related to Palygorskite)
Alamos Traditions[d]		
Paint:	Samo (*Heliocarpus attenuatus*), as binder	Sata (Iron oxide, a natural red earth)
Plaster:	Samo (*Heliocarpus attenuatus*)	Lime and sand

a. Kerpel, Diana Magalona, 'La cal y los mayas' in *La Pintura Mural Prehispánica en México; Boletín Informativo*: Año III, Numeros 6-7, Julio-Diciembre 1997, UNAM, Mexico, DF: p.7.
b. Bolles, David, *Combined Dictionary-Concordance of the Yucatecan Mayan Language*, FAMSI.
c. Haude, Mary Elizabeth, 'Identification and Classification of Colorants Used during Mexico's Early Colonial Period' in *The Book and Paper Group Annual*, Volume 16, 1997, American Institute for Conservation.
d. Current oral traditions in Alamos all agree on the use of *samo* and *sata*. The Latin name for *samo* is from Yetman, David, *The Guarijios of Sonora*, 2002, University of New Mexico Press, p. 227.

Table 2
Mesoamerican Innovations in Paint and Plaster Technology, and how they came to Alamos: © 2009 Daan Hoekstra

steeped in the intangible tradition of fresco painting acts as an aid to recognising links between nature and culture, resulting in concrete proposals for conservation strategies.

Some Alamos plant species and their relation to the conservation of biological and cultural diversity

Alamos is rich in plants that are used as dyes. The potential for the sustainable development of colourants as an economic alternative to the present destructive patterns of land use should not be underestimated. The international demand for dyes is about 800,000 tons per year, valued at £2.5 billion. [11]

Red Pigments

The Guarijio used 'brasil' wood (*Haematoxylum brasiletto*) to make a dye for coloring palm for making baskets.[12]

'Brasil' is a legume, which is important for maintaining healthy soil. It may be ecologically desirable to explore the commercial value of growing this for its dye and medicinal properties as an alternative to the over-harvesting of it for firewood.

Blue Pigments

Guayacan (*Guaiacum coulteri*) is native to the Guarijio territory near Alamos. [13] At the time of the conquest, a blue colour was made by the Aztecs with guayacan flowers. [14]

Indigo (*Indigofera suffructosa*) is native to Alamos and grows wild on the outskirts of the town. The Mayo and Guarijio used indigo to dye fabrics.

Manufacturing synthetic indigo results in significant

pollution and is currently a global problem. Environmental organisations and the public are calling for an alternative. [15]

Indigo production makes good sense for Alamos. It is another legume and improves the soil. It is perennial, self-propagating and can be harvested without killing the plant. The potential income could compete with that from destructive cattle ranching which is practiced there at present. Gathering and processing leaves could reinvigorate the existing indigenous craft practices and encourage better stewardship of the land.

Yellow Pigments

Children in Alamos colour Easter eggs with pionilla (*Erythrina flabelliformis*) and Mayo weavers boil the bark to make a yellow dye. [16]

In Alamos, the fruit of sanjuanico (*Jacquinia macrocarpa pungens*) was used to make soap. Throughout the region, the flowers were strung to make necklaces - by the Seri, Yaqui and Mayo people. The flowers can be dried and stored for decades. When rehydrated with water they look as if they are freshly-picked. [17]

One of the last Mayo weavers, Doña Maria Soledad Moroyoqui, boils the flowers of sanjuanico to make a yellow fabric dye. [18]

Gums, resins and binders

Tree resins are economically important because of their extensive use in perfumes, incense, medicines and the food industry. For the artist, resins are especially important as binders, paint mediums and varnishes.

Mexico is a major supplier of resin. In 1994, it produced 36,731 tons, including 22,000 tons of gum rosin and 4,000 tons of turpentine. [19] Sustainable development of resins offers promising possibilities for alternatives to the present destructive uses of land.

Samo (*Heliocarpus attenuates*) is a common small tree in the Alamos area. The mucilage was used in the preparation of lime plaster and as a binder for paint. The combination of the organic samo with inorganic lime and pigments resembles the paint and plaster technology of the ancient Maya, known for its durability. The Maya used a tree they called *holol*.[20] *Holol* refers to a variety of species, one of which is *Heliocarpus donnell*.[21]

To prepare the mucilage, the Guarijio soak strips of bark in water. The mixture is sometimes boiled. The water is then mixed with sand and lime to make plaster, or with lime/and or pigments to make paint. [22]

Samo will be essential to any future effort to restore Alamos' colonial architecture. Very few authentic paint and plaster surfaces remain because almost all of them have been ruined by the use of vinyl paint and plaster containing Portland cement.

The Mayo soak the wood of vinorama (*Acacia farnesiana*) in water to make a blue dye.[23] The Aztecs used *Acacia farnesiana* gum as a paint binder[24] which suggests that it could be a suitable substitute for gum arabic - an African gum from *Acacia senegal* and *Acacia seyal*. First used as a binder in inks and cosmetics, gum arabic now has a multitude of industrial uses. It is completely edible and is used in processed foods as a glue, thickener, binder, extender and to give texture. It is also the binder most commonly used in watercolour paint.

Honey that comes from mesquite flowers (*Prosopis glandulosa*) is prized for its flavour. The seedpods are an important source of animal fodder and are used to make a variety of foods.[25] Mesquite performs an important ecological role throughout Mexico by providing a fixative for the nitrogen that helps enrich the soil in arid regions. This attracts plant species which enjoy the richer soil and they in turn support various species of animals. [26]

Mesquite is widespread in the Alamos region and is an important source of firewood and lumber. Unfortunately, using the wood for lumber, furniture, firewood and charcoal is causing deforestation. Academics are advocating more sustainable uses for mesquite - in the production of honey, food, fodder and medicines. [27]

Another possibility for sustainable use involves producing mesquite gum which is very similar to gum arabic. World demand for gum arabic is about 45,000

tons per year. In 2003, Mexico imported 7,000 tons of gum arabic at a cost of nearly four million dollars. [28] The availability and price of gum arabic on the world market varies greatly because there are frequent scarcities due to the political situation in Africa, especially in the Sudan. It makes good economic sense for Mexico to pursue a domestic alternative.

Dr. Yolanda L. Lopez-Franco, from the Centro de Investigacion en Alimentacion y Desarrollo A.C. in Hermosillo, Sonora, was part of a team that investigated the potential of mesquite gum. The team found that the chemical characteristics, emulsifying properties and molecular structure of the gum made from *Prosopis glandulosa* would make it a suitable alternative to gum arabic. [29]

Developing mesquite gum production in Sonora would have a positive environmental impact in the same way that the production of gum arabic does in Africa. There, production of gum arabic from *Acacia senegal* has effects such as

reducing desertification due to the control of the erosion and enrichment of soil nutrients, providing local populations with an additional source of income, awakening rural populations to a sustainable use of natural resources. [30]

Burseraceae, a member of the torchwood family, is known for its aromatic resins. The Guarijio collect the resin of *torote copal (Bursera stenophylla)* to burn as incense in churches, to freshen the air in their homes and to use in teas as a remedy for the common cold. [31]

The word *copal* comes from the Nahuatl *copalli* and copal varnish enjoys a long and important history as an artist's material. In pre-Columbian times copal was used primarily in religious rituals. [32]

The Mayo used *torote colorado* (*Bursera simaruba*) for making a light brown dye for weaving. [33] The resin of *torote colorado* is also burnt as incense in churches in Guatemala, [34] and was one of the prime sources of ritual copal used by the pre-Columbian Maya. [35] *Bursera simaruba* has been employed commercially to make turpentine, glue and varnish, and it has been suggested that its resin could be used as another substitute for gum arabic.[36]

The Mayo used *Bursera microphylla* to make textile dyes. [37] The Seri used elephant tree resin to seal cracks in boats and pottery. [38]

Specific conservation strategies - the interplay of global, regional and local articulation

A globally recognised intangible tradition (fresco) leads to the recognition of global, regional and/or local



Figure 3
Making dye from *Erythrina flabelliformis,* artwork by the author.



Figure 4
Extracting mucilage from *Heliocarpus attenuates,* artwork by the author.

Proposal Local conservation of natural, cultural and/ or intangible heritage.	Recognition How was the opportunity recognised?	Confirmation What other information supports the proposal?	Synergy Happy coincidence.
1. Explore the cultivation of *Haematoxylum brasiletto* and the commercial potential of its extract as an artist's pigment. Conservation focus: NH	**Local:** The Mayo used *Haematoxylum brasiletto* to make a red dye.[a]	**Global:** *Haematoxylum brasiletto* is used worldwide as a pigment.	**Regional:** Long history of medicinal use among indigenous groups. Global: Recent scientific research verifies the therapeutic value of the extract.
2. Explore the viability of Seri Blue pigment as a source of income, if it can be produced without harming the *Guaiacum coulteri* trees. Conservation foci: NH, IH, CH	**Regional:** The Seri Indians produced a blue pigment from *Guaiacum coulteri*, by combining organic and inorganic chemistry.	**Global:** A global market exists for *Guaiacum coulteri* products for use in medicines, food, liquor and perfumes.	**Global:** Endangered status and the overuse of wood bring attention to the need for sustainable options.
3. Promote the local and regional use of *Heliocarpus attenuatus* in the conservation of cultural heritage, as a plaster additive and paint binder. Conservation foci: NH, IH, CH	**Local:** *Heliocarpus attenuatus* was traditionally used as a plaster additive and paint binder in Alamos.	**Regional:** The Maya used a similar heliocarpus species as a lime additive to enhance the slaking process.	**Global:** Mayan plaster and paint technology is currently a hot topic in academia, so any practical use of materials will broaden the range of current knowledge.
4. Promote gathering and small-scale cultivation of *Indigofera suffructosa*, as well as sustainable indigo dye production. Conservation foci: NH, IH, CH	**Local:** The Mayo and Guarijio made indigo dyes. Indigo grows wild locally.	**Global:** Indigo is an important commodity.	**Global:** The ecological value of naturally-sourced indigo is recognised and the market is increasing.
5. Promote the collection and sale of mesquite gum. Conservation focus: NH	**Local:** The Mayo use mesquite gum to make a brown color.[b]	**Global:** An international market exists for vegetable gums for use in the food, cosmetic and art industries.	**Regional:** Mesquite is a legume and improves soil health.
6. Promote local copal resin production from *Bursera simaruba, Bursera microphylla, and Bursera stenophylla.* Conservation foci: NH, IH, CH	**Local:** The Guarijio collect copal resin to burn as incense in churches. Global: Copal resin is prized as an artist's material.	**Regional:** The origin of the word copal is from the Nahuatl *copalli*. The best copal for some uses is reputed to come from Mexico.	**Global:** A world market exists for its use as incense, an artist's material and for ritual use.
7. Promote the collection of *acacia farnesiana* gum as a substitute for gum arabic. Conservation focus: NH, IH, CH	**Regional:** The Aztecs used the gum as a binder.	**Global:** A world market exists for gum arabic	**Local:** The species is one of the first to prosper in cleared areas, making it ideal for forest restoration.
8. Promote the use of locally produced lime, for the reasons listed in figure 2. Conservation foci: NH, IH, CH	**Local/global:** Contrary to worldwide conservation standards, lime plaster is currently not being used locally in the restoration of colonial architecture.	**Global:** Lime is promoted worldwide for its beneficial role in the conservation of natural and cultural heritage.	**Local:** Lime was once produced locally, and is considered the best in the state.
9. Investigate *Bursera simaruba* as a possible source of turpentine and varnish. Conservation focus: NH	**Local:** The local name is similar to that of other resin producing species.	**Regional:** *Gumbo limbo* is used to produce turpentine, glue and varnish.	**Global:** There is a worldwide market for natural solvents and varnishes.

Key: NH= Natural heritage: sustainable use of forest products, alternatives to destructive land use patterns and alternatives to wasteful industrial practices, IH= Intangible Heritage: preservation of traditional knowledge and crafts. CH= Cultural Heritage: proper methods and materials for restoration.

Notes:
a. Ayala, Oscar S. , Flores, C. Elpidio, Germán, José Luis, Rios, Lombardo, 1987, *Génesis y Desarrollo de La Cultura Mayo de Sonora*, ITSON, p. 23.
b. Ibid.

Table 3
Specific Conservation Strategies:

bio-cultural links, which are confirmed by global, regional and/or local examples, and are aided by fortuitous circumstances acting on a local, regional and/or international level, and have led to concrete proposals for local action focussing on the conservation of natural, cultural and/or intangible heritage.

Practical steps towards implementation

An experimental project aimed at establishing a permanent centre for the teaching of fresco painting techniques in Alamos began in 2007, with minimal funding from the Programme for Municipal Cultural Development. The project has made modest advances such as the construction of a lime pit, the development of introductory workshops in fresco technique and the construction of a practice mural. The main benefits to date have been a gradual increase in public awareness about the advantages of lime plaster in the conservation of both cultural and natural heritage. The programme also serves as an introduction to historic paints and pigments.

In the realm of conservation of cultural heritage, the most positive development has been the current project to restore Alamos' centuries-old church. Expert conservators from central Mexico are training a group of local craftspeople in the art of restoration. Local workers are learning about the advantages of lime, the dangers Portland cement poses for old buildings, general restoration skills and the ethics, procedures and philosophy of the profession. [39]

Conclusion

An investigation into bio-cultural diversity is a journey into a web with multiple levels of linkages. For example, links between tangible and intangible heritage, eloquently established by Mounir Bouchenaki, [40] can help clarify the links between biological and cultural diversity. Intangible practices and processes often rely upon knowledge of bio-diversity, resulting in diverse tangible products. Natural and intangible heritage are the deeper sources of tangible cultural heritage and the sources of its deeper meanings.

Intangible heritage could be seen as the intermediary between nature and culture that unites a knowledge of natural processes with the production of artifacts. If one aspires to having unified strategies for protecting both nature and culture, knowledge of natural processes

works in both directions. One could then speak of the primacy of intangible heritage and the need to protect it first as a prerequisite to environmental conservation and the safeguarding of artifacts. The urgency could not be clearer. As Bouchenaki noted, intangible heritage is the most fragile element in the web of interconnections, requiring the most delicate intervention.

Fresco painting practices and processes are a global intangible tradition with a number of unique regional and local manifestations - an ideal example of *unity in diversity*. Bio-cultural researchers speak of the *moral imperative* to resist homogenisation and uniformity, and instead strive towards *unity in diversity* as our best hope for a sustainable future. [41]

Change and modernisation erode cultural, natural and intangible heritage around the world. The same drivers lead to disintegration wherever it may be. If reintegration and healing are to occur, logically they should be driven by common catalysts as well.

Fresco is an ideal model for explaining how a resilient global intangible tradition re-articulates itself and impacts positively on bio-cultural diversity at global, regional and local levels. The model answers UNESCO's call for frameworks and methodologies for recognising and describing the interdependence of biological and cultural diversity. [42]

Acknowledgements

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Figure 5
Fresco technique workshop in Alamos. Artwork by Elena Valdes. Photo by the author.



Figure 6
Practice mural in for project *Muralismo al Fresco*. Photo by the author.

NOTES

1. *Declaration of Belem*, 1988, Belem. This document, a result of The First International Congress of Ethno-biology, recognises the stewardship role of indigenous people and its importance for the preservation of biological and cultural diversity. www.ethnobiology.net/_common/docs/DeclarationofBelem.doc
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8. Ibid.
9. Mayan Pigments, Inc., http://www.mayanpigments.com [consulted 28 April, 2009].
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Safeguarding traditional craftsmanship : a project demonstrating the revitalisation of intangible heritage in Murad Khane, Kabul

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ABSTRACT

The paper summarises the primary activities of Turquoise Mountain's project to revitalise the craft traditions of Afghanistan within the historic quarter of Murad Khane in Kabul's Old City. It lays out the primary methods and approaches employed to safeguard intangible heritage within the commercial crafts sector in both the national and international spheres through a holistic approach to economic and educational development. Particular focus is given to the development of vocational training programmes that act to safeguard the social structures and traditional knowledge of the country's intangible heritage whilst also responding to contemporary educational systems and the demands of modern commercial markets. The paper summarises the main challenges that have been addressed during the first year's activity and lays out project-based solutions of relevance to practitioners working in similar fields. The discussion aims to set the project within established wider theoretical frameworks and indicates where advances have been achieved based on existing theory, methods and recommendations. The paper forecasts how the project may develop, how it may expand its activities in the coming years and highlights the markers of future success.

Afghanistan's craft traditions: the historical background

Afghanistan has a rich material heritage. From the Buddhist era to the present day, culture across all spheres has flourished in various parts of the country with the ebb and flow of political and territorial power. Despite the conflict of the last four decades in Afghanistan, much material heritage survives in artistic, architectural and craft form (Krieken-Pieters: 2006). This tangible heritage is mirrored in its richness by the intangible heritage of the country, represented in large part by the traditional craft knowledge and skills passed down from generation to generation within artisan families and through the guild system.

In recognition of this type of historic legacy, heritage programmes across the world have recently begun to include a focus on intangible cultural heritage as part of their remit (see numerous case studies in Galla: 2006-2009). The 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage* was key to this development and served to identify important areas for safeguarding in this field. The Convention included traditional craftsmanship as one of five important manifestations of intangible heritage, and defined the groups, communities and individuals who nurture these traditions. Such craftsmanship represents a legacy of particular importance in Afghanistan; the abundant artistic and craft traditions of the region, and the associated individual and community systems, clearly reflect the intangible heritage that the 2003 *Convention* seeks to safeguard.

Afghanistan's artistic and craft traditions have developed over centuries within family workshops, local bazaars and court ateliers. Aspects of these traditions have been documented over the last century in scattered, but nevertheless informative, surveys. Hans Wulff, in *The Traditional Crafts of Persia: their development, technology, and influence on Eastern and Western civilisations*, described the variety of local handicrafts to be found in the bazaars of Iran as comparable to those of their Afghan counterparts. Pierre Centlivres, in his survey *Un Bazar d'Asie Centrale: forme et organisation du bazar de Tashqurghan*, explored the social structures associated with the crafts sold in the bazaars of the market town of Tashqurghan outside Mazar-i Sharif in the north of Afghanistan. The development of the workshop (*karkhane*) within a courtly context has been documented in a number of academic studies of the social and economic structures of Mughal court workshops whose patrons ruled over the eastern part of Afghanistan from the early sixteenth century: these include Tripta Verma's *Karkhanas under the Mughals from Akbar to Aurangzeb: A Study in Economic Development*. Michael Barry has explored the structures and practices of the Timurid workshops of Herat in his book *Figurative Art in Medieval Islam and the Riddle of Bihzad (1465-1535)*. He documents the spiritual relationship between master and apprentice and the sacred nature of knowledge transmission within this elite artistic context.

Based on the observations of these scholars, and from interviews with today's masters, a basic framework for the historic educational structures of the crafts traditions within Afghanistan has been established for further development with on-going research. It is clear that development and transmission of technical knowledge and skill has historically taken place within the workshop (*karkhane*). Here, knowledge passed between master (*ustad*) and apprentice (*shagird*) in a learning process that took place over the course of up to a decade. Apprentices were most usually the sons of masters although non-relatives were on occasion taken on for training. Apprentices learnt their craft by observing and copying their master's practice and work and through the timely passing over of trade secrets - crucial to the success of the apprentice artisan - given only when the master felt fully confident of the apprentice's readiness to receive this secret knowledge.

Craft traditions, passed on through this sacred relationship between master and apprentice, were underpinned by the wider guild structure. Each guild (*senf*) was affiliated with a particular craft and many had their own patron saints and secret codes of knowledge and conduct (Centlivres: 1972; Barry: 2004). A guild was often linked to others through the sharing of necessary technical knowledge and through its physical proximity to other trades within the bazaar or atelier. Following their induction into the guild, apprentices passed through stages of learning and associated rituals under the overall supervision of their master. Upon the successful completion of his apprenticeship, the student was formally received into the guild through a rite of passage held in the presence of all the masters and leaders of that guild.

Traditional systems of knowledge transmission placed arts and crafts manufacture within wider social and economic networks and were dependent upon those wider contexts for their success and survival. First, the guild networks functioned as community frameworks that acted as vehicle and safeguard for the effective transmission of knowledge and skills. The guilds often acted as intermediaries between craftsmen and the local government and wider trade structures (Centlivres: 1972). Second, Afghan craftsmanship traditions have historically been central to regional and urban economies in Afghanistan; demand for products drove local craft industry and markets in which artisans responded to utilitarian requirements, or to the tastes

and patronage of urban elites and royalty. The markets and their clients formed a wider group of stakeholders who provided the economic driver for development within the crafts industries and allowed a sustainable environment for artistic and technical innovation to develop. In this context, the traditional craftsmanship of Afghanistan conformed to the definition of an intangible cultural heritage as *a living process... socially articulated and consciously manipulated*... (Kurin: 2007). These records and studies also illustrate clearly that these traditions and their craftsman were deeply entrenched in wider group systems and were subject to a complex and diverse set of influences.

Despite the variety and richness of craftsmanship and its associated social structures, Afghanistan has not escaped unscathed from the long period of war under which the country has toiled, or from the conflict to which many areas are still subject. Much technical knowledge and artistic skill has been compromised and local arts and crafts-based economies have been eroded. The partial disintegration of supply chains, bazaar organisation and fabric and the general social upheaval due to war have destroyed much of the framework within which these traditions were nurtured. Families have been torn apart, threatening the transmission of knowledge through ancestral channels, and access to materials, design sources, tools and equipment has been compromised. These current circumstances define and highlight a clear need to assist Afghans in safeguarding their heritage and cultural legacy for future generations and to revive these important parts of the national economy and social structure.

Institutional training programmes: a synthetic approach

Turquoise Mountain was established in 2005 as a non-governmental, non-profit organisation to address the challenge of safeguarding Afghanistan's tangible and intangible heritage. Its mission is to complete architectural restoration, to revive traditional craft skills and to provide new economic opportunities for artisans, as part of a holistic approach to safeguarding cultural heritage. The physical focus of Turquoise Mountain's project is a precinct of Kabul's Old City, Murad Khane, a once- affluent residential area built between the late eighteenth and early twentieth centuries by *Qizlbash* – a courtier class of royal bodyguards.

The aim is to restore and revive an area once known for its craft shops and impressive residences. Turquoise Mountain's restoration of historic buildings, and the associated development of the area's infrastructure, began in 2006. A number of buildings have been selected for restoration, each will be rented for a period to complete the work before being returned to their owners. Primary health and education services have also been introduced to the area.

As the physical restoration draws to a close, this historic area will also host the Turquoise Mountain

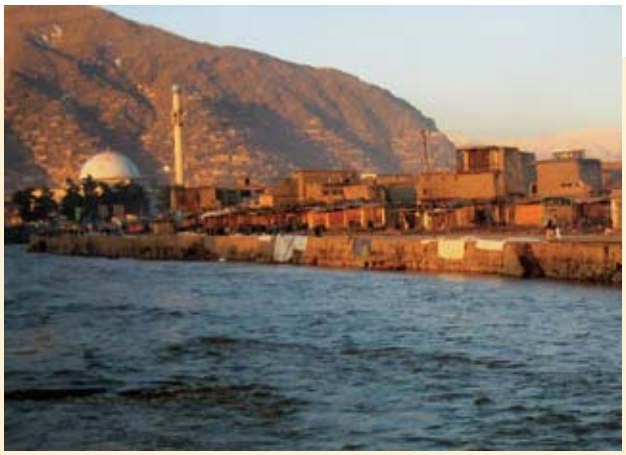


Figure 1
Kabul River and the historic area of Murad Khane, Kabul



Figure 2
Interior courtyard, Turquoise Mountain Institute in Murad Khane, Kabul



Figure 3
The Institute's first graduation ceremony led by Mr Waheed Khalili (Director) and Dr Najib Omary (Trustee)

Institute for Afghan Arts and Architecture among the existing private residences. The Institute was formally established from a group of existing workshops in January 2007, and it is within this institution that safeguarding intangible heritage is directly addressed. It was registered as a non-profit, non-governmental private educational institution within Afghanistan according to the terms of an institutional Charter and under the governance of a Kabul-based Board of Trustees. The Institute is licensed for educational activities with the Islamic Government of Afghanistan Ministry of Education (TVET Section) and is officially accredited as the only City and Guilds Approved Centre in Afghanistan. It is funded through the kind assistance of private individuals in the US, the UK and the Middle East, and through a partnership between the Governments of the United States, Canada and Afghanistan.

The Institute aims to safeguard existing knowledge of traditional craftsmanship through vocational training programmes, to revive those traditions and replace lost technical expertise and to provide apprentices and artisans with access and the ability to respond to today's local and international markets. It also engages as far as possible with the crafts community and the markets it aims to support. These goals are addressed most directly through training programmes in which masters pass on their traditional knowledge and skills to their young students. Master artisans lead the teaching programmes at the Institute with the support of an Afghan management team. Masters work together to reconstruct and develop teaching content and programmes and to revive and oversee ritual rites of passage based on their own experiences within the historic guild systems of the country. The wider governance structures of the Institute are being developed to engender as much participation as possible from institutional leaders based in Kabul, in combination with international support and with a Board of Trustees that comprises educational, financial, commercial and artistic experts who act to assure quality and safeguard the activities of the Institute into the future.

This organisational structure - although established with the assistance of foreign expertise and funding - is designed to encourage crafts community ownership under the leadership of Afghan masters, administrators and trustees. In this, it conforms to the wider concept of 'First Voice' as outlined by Amareswar Galla (2008) in his recent discussion of appropriate community engagement in safeguarding intangible heritage. The Institute emphasises community participation and leadership driven by this local community as a basis for directional strategy. The Institute's activities have corresponded from the outset to Galla's 'Model 2' of community participation, where partnership between international experts and local craftsman and managers has seen the successful establishment of the Institute and its activities. However, its activities now represent a transitional phase to 'Model 3' – in which foreign technical experts or managers have withdrawn to create a position of full community ownership – which will take place within three years of the establishment of the Institute. During this transition the Institute fosters 'local leadership'. It is a project and programme of activities that in its maturity will be led by masters and administrators drawn entirely

from within the local, in this case Kabuli and wider Afghan, community. Local leadership represents a step beyond community participation – a joint working relationship between foreign and Afghan staff – to a project run by Afghan leaders.

The Institute currently has 120 students across its four schools - Calligraphy and Painting, Jewellery and Gem-Cutting, Ceramics and Woodwork. Each student specialises in one of these four areas during a three-year course of full-time study. The four training areas at Turquoise Mountain Institute reflect only a fraction of the craft traditions that once existed within the country, and indeed only a proportion of those that still survive. The choice of programmes is constrained by current political circumstance, by access to funding, materials and technologies and by the availability of expertise. The selection of crafts to safeguard has also been subject to circumstances unrelated to the crafts themselves. For example, recent conflict under the Taliban led to the large-scale migration of millions of refugees to Pakistan (USAID (ASMED): 2007). These refugees included gem-cutters who travelled to Pakistan where they could continue their work in safety using gemstones smuggled across the border from Afghan mines. Many have remained in the city of Peshawar since the fall of the Taliban, leaving a continuing shortage of gem-cutting masters to teach apprentices in Afghanistan. Although it has been possible, working with masters who remained in the country, to set up gem-cutting training programmes at the Institute, this example illustrates the wider constraints to which programme choices are often subject.

On a positive note, this type of constraint has led to the combining of different craft departments within a single institution. This circumstance allows something of a return to a community *karkhane* system, in which artisans of different disciplines work together in synthesis on single projects depending on available skill and materials – a calligraphic panel completed in tiled ceramics, a wooden screen inlaid with local gemstones or a carved wooden panel decorated with painted illuminations, for example – a constantly-evolving inter-craft dependence that revives something of the guild systems within which these crafts once existed (Centlivres: 1972). In the case of today's Institute, the particular combination of skills within a creative environment may lead to technical and artistic developments and innovations as masters and students interact within this new educational community.

Over the last three years the Institute has received an average of 700 applications from young people in Kabul for just 40 new places each year. Successful candidates have to pass a series of practical, oral and interview tests to win their place. In 2009 the intake process included major provincial cities in all areas of the country. It may be possible to create provincial satellite centres in the future. Thirty-five percent of the current student body at the Institute is female, giving women access to some aspects of craft traditions in which they may not historically have had involvement. Students come from a range of educational backgrounds. The current student body includes apprentices who are themselves from existing craft families, they have often had little formal education but arrive with a good level of existing craft skill passed to them by their families. They work alongside those who have no familial craft background but who often have had an academic education, in some instances to university degree level. This combination of familial craft apprentices with those with no previous craft training echoes the practice of training both family members and unrelated apprentices by masters observed and recorded in the historic bazaars of Afghanistan (Centlivres: 1972). Students are aged between fifteen and twenty-five and are from a variety of economic circumstances. Stipend and scholarship support is provided to the poorest of students and to those who come from the provinces to study at the Institute, in a system similar to the basic support provided by masters to their apprentices in previous times (Centlivres: 1972).

The Institute aims in its vocational training programmes to adhere to the traditional educational systems and artistic knowledge of Afghanistan and to relate in structure and activity to the training received by apprentices over the centuries under the guidance of their masters. However, there are a number of ways in which the traditional learning structures have had to be adapted to respond to new opportunities and constraints presented by the modern educational context. Whilst the training programmes are based on traditional apprenticeship models, they also include some modern and internationally recognised methods of teaching and learning and supplementary classes in modern subjects. Students attend classes in Art History, Information Technology, Business Studies, English and, where





Figure 4
Female calligraphy student at Turquoise Mountain Institute

Figure 5
Ustad Abdul Manon, master potter, preparing a traditional kiln for wood firing

necessary, Literacy, to provide a rounded training that will respond to the demands of a career in their chosen skill. International technical experts have also been engaged as temporary members of teaching staff to introduce new information about materials, techniques and equipment and to help improve the quality of what each apprentice is able to make. Technical experts are encouraged to intervene only as far as is necessary to respond to basic needs without bringing any surplus additions to the craft. In particular, every effort is made to preserve the design component of the craft pieces, to ensure that the overall 'look' of what students can make corresponds as closely as possible to traditional precedent. The knowledge of how materials have been used historically, for example the use of the traditionally manufactured potash frit of *ishkor* and quartz material or *hak ar-barakat* in ceramic glazes, is an important component of safeguarding traditional skills. Material information is obtained both from oral and written sources of traditional knowledge and memory or from the examination of historic craft items. Where appropriate to raise the quality of the product to conform to modern international standards, additional materials or knowledge of new materials has been introduced by visiting foreign experts; in the case of ceramics this has translated into the improvement of kiln firing and clay processing procedures to eradicate flaws in the final ceramic product.

Additional drawing and design classes focus on the principles of Afghan design. The underpinning visual design vocabulary to which all apprentices are exposed is rigorously drawn from designs, from architectural features and from artworks and monuments across Afghanistan, collated and analysed to produce underlying design principles from within the visual canon of the country's heritage, on which all artisans can draw. This structure, although it was completed largely by Afghan masters with the assistance of international experts, represents an artificial attempt at defining 'Afghan' design. What may be termed a 'synthetic' approach may be justified by pragmatic argument: the redefinition of, and adherence to, local - and often unique - design precedents or principles gives artisans a range of distinctive designs and branding capabilities that appeal to a modern and wide-ranging market and help to breathe life back into flagging craft traditions.

This synthetic approach has also been adopted to achieve accreditation and formal recognition for craft traditions within a modern educational context. Where arts and crafts, and the traditional ways of learning to make craftwork, were once an inherent part of the social fabric and of elite systems of patronage, today's educational systems do not reflect this. The Afghan government and its ministries pursue international educational models and promote vocational training programmes that are nurtured within an otherwise academic environment to achieve the quickest and broadest results. By contrast, traditional apprenticeships were as much as seven to ten years in length and focused on a single craft with little emphasis on any

broader general education. This type of system is rarely feasible within modern vocational programmes which are constrained by cost and time. The Turquoise Mountain Institute programmes, from their basis in traditional apprenticeship systems, have therefore been adapted to respond to these challenges. Courses aim instead, within a shorter three-year period of study, to give a sound basic training and a good degree of accomplishment, with the intention that graduates will move into placements in commercial production environments or to further individual study with a master to perfect their skills and respond to quality controls. The Institute's courses, therefore, do not offer a full apprenticeship but rather a foundation for further development.

The learning-by-looking teaching method employed in traditional apprenticeships also finds no easy home in modern educational systems. Apprentices would once have watched their masters working and copied as closely as possible what they observed; it would have been many years before they themselves began to innovate and produce their own designs, responding to changing needs and fashions without compromising the essence and value of their traditional skills. Class sizes today are too large to foster this traditional one-to-one relationship between master and apprentice; modern educational methods encourage an active contribution by the student rather than learning through observation of a master's own artistic methods and masterpieces. The adoption of the City and Guilds project-based method of recognising development in skills has provided one solution to these challenges.

City and Guilds, an international awarding body based in the UK, has over a hundred centres globally. Its accreditation structure has its origins in guild systems of learning which were adhered to for many centuries throughout Europe and Asia. These have been adapted to suit a modern educational context and framework. Carefully structured individual project work and pieces emphasise the importance of copying the work of a master successfully. The production of pieces that are then assessed by masters - who themselves sell their own work - introduces students to the scrutiny of commercial experts and to the importance of quality control. Once skills and copying projects have been mastered, innovation and independent design is encouraged. These levels of development correspond broadly to the markers of attainment within the traditional apprenticeship system, redefined within the City and Guilds model. Appropriate certification also brings wider recognition to traditional craftsmanship. Not only is this a key concern of apprentices at the Institute today who seek accredited recognition for their achievements, it also provides an opportunity to safeguard and preserve something of these artistic traditions within a modern and internationally-recognised framework.

As a private educational entity licensed for operations through the Afghan Government's Ministry of Education,





Figure 6
Ustad Abdul Hadi, master woodcarver, with a woodwork student

Figure 7
Student using traditional hand-powered gem-cutting machine

the Institute also responds to the requirements and regulations of the Ministry of Education and works closely with its Technical and Vocational Education and Training Section. A strong relationship has been established with the Ministry of Education over the last three years. Although the Ministry of Education has a more academic focus to its own vocational training programmes, governmental support for the Institute's activities has nevertheless proved vital in establishing the Institute as a prominent art school and in raising the profile and importance of safeguarding traditional arts. It is hoped that this relationship may develop in the coming years into a formal public-private partnership with the Ministry. The Institute aims to widen the range of certificates and courses offered with an ultimate ambition to offer university-level degrees. The Institute will also continue to develop its courses - under the supervision of its crafts' masters - to respond to the changing demands of commercial markets for local artistic traditions.

A question of definition: the nature of intangible heritage

Defining the nature of intangible heritage that is to be safeguarded is often challenging given the mutable essence of much of that heritage. Alterations to the essence of traditional craftsmanship are often the result of, or subject to, a number of varying factors: the changing nature of the knowledge that is passed on from master to student with each successive transmission; the changing fashions, influences and technologies to which traditional craftsmanship may be exposed; the changing market place to which artisans must respond; the inadequacy of documentation when recording a mutable intangible heritage and the nature of intervention from parties or organisations outside crafts communities and groups.

Traditional craftsmanship is dependent on the transmission of knowledge through oral channels and observation of masters' work by apprentices. Oral and visual transmissions are, by their very nature, subject to change, corruption and embellishment, they are also necessarily conditioned by the idiosyncrasies of human memory and thought processes. Crafts traditions are additionally subject to conscious alterations in knowledge and skill that respond to changes in wider circumstances, availability and demand. The learning experience is therefore likely to differ from apprentice to apprentice as knowledge and its transmission changes over time and is subject to wider influences.

For example, Ustad Abdul Hadi (aged 78) is a wood carver who can trace his knowledge back over seven generations of father-to-son transmission. He also attended Sanayee School, the leading vocational school in Kabul, as a young man as part of his training. Sanayee School was established in 1923 under international influence and provided students with a technical training that stretched beyond local artistic traditions. Abdul Hadi's education therefore represents a hybrid despite his status as a master of a traditional Afghan craft. Ustad Abdul Fattah (aged 65), a gem-cutter from a long familial tradition, began his own career learning from his father in the court atelier of King Zahir Shah. Although Abdul Fattah learnt from his father, the atelier's foreman favoured the use of modern electric machinery over traditional hand-powered gem-cutting equipment. Consequently, he never received training on hand-powered equipment. He later established his own business in the Kabul bazaars manufacturing for the commercial market where he continues to use electric machinery. Both these craftsmen are rightly accepted as masters of their crafts, and yet neither received what might be considered a 'pure' transmission of knowledge through systems theoretically associated with the historic development of their crafts. The very definition of 'pure' intangible heritage becomes increasing elusive as the reality of individual situations is taken into consideration and as traditions respond to changing technology, social systems and market requirements.

Written, visual or other documentation of the transmission of knowledge can only record limited aspects of a craft tradition, by its very nature falling short of a full account. This presents a further challenge in defining and safeguarding intangible cultural heritage. Richard Kurin (Kurin: 2007) in his reflections on the 2003 UNESCO *Convention* points out that safeguarding intangible heritage cannot be achieved by its documentation in an archive or museum. It must instead be achieved through recognition that:

> *... intangible cultural heritage is the actual singing of songs... by members of the community who regard those songs as theirs, and indicative of their identity as a cultural group. It is the singing by the people*

who nurtured those traditions and who will, in all probability, transmit those songs to the next generation.

This statement highlights not only the importance of community engagement and ownership in any attempts to safeguard intangible heritage, it also clearly lays out the limitations of recording and documentation as a means to do this. Documentation of traditional craftsmanship is also most usually initiated by those from outside the craft community itself; masters themselves are protective of trade secrets and are naturally wary of documenting their own knowledge for fear of losing a market advantage. What masters are willing to reveal to researchers or those trying to document their craft is likely therefore to be fragmentary.

Recording the knowledge transmitted, and rituals practised within artisan communities does, nevertheless, provide an important foundation for educational activities and community discussion. Where social and economic networks have been severely compromised, as is often the case in the conflict environments of Afghanistan, the documentation and recording of individual knowledge has served to bring hitherto isolated masters back together into the wider community. From these discussions, they have formed new perspectives and re-formed knowledge and ritual practices based on their combined knowledge and memory, which has then been used within an institutional context to recreate traditional teaching methods and community ceremonies and to re-emphasise the sacred relationship between master and apprentice. All new apprentices are now introduced to the Institute through an induction ceremony in which their masters formally receive students into the training programmes, and through which the student enters into a sacred educational relationship with their master. Every new apprentice receives a copy of the *Koran* and the Institute's *Code of Conduct* at their induction, and in turn they present sweets to their new teachers as a sign of respect and as a symbolic request for their ritual acceptance into the Institute. The specific details of these rites and rituals were recollected, recorded and reinstated by the masters at the Institute. This type of activity marks a step forward in the revival and safeguarding of craft techniques and skills, but also of the associated rituals of the traditional craft community. It therefore becomes clear that it is only with this type of community engagement that the 'essence' of intangible cultural heritage to which Kurin refers can start to be explored and that the correct emphasis on Galla's 'First Voice' can be implemented meaningfully.

A revitalised future for the craft traditions of Afghanistan

Safeguarding this intangible 'essence' in traditional craftsmanship is inextricably linked to economic considerations: economic drivers and opportunity are a fundamental component of a living craft tradition. It is also important to note that the markets and patrons – whether local populations or courtly elites - that drive the development of these traditions through economic demand are themselves subject to constant change and are often difficult to define over any period of time. Whilst changing economic circumstances to which craftsmen respond may today reveal opportunities that broadly correspond to earlier models – renewed local markets and higher-paying international clients to whom artisans may now have access because of modern communication technology and transportation – those changing circumstances nevertheless often demand a change in the technical, artistic and stylistic aspects of work to ensure that artisans are able to sell their products successfully and profitably.

The Turquoise Mountain Institute answers part of this need by providing technical knowledge and skills to young artisans. However, in the case of Afghanistan, the existence of the traditional markets themselves has also been threatened by war. For example, the city of Tashqurghan, one of the last surviving bazaar towns in Afghanistan, was bombed during the Russian occupation of the country. Here the community was subject to wider factors that jeopardised the existing economic conditions and social structures in which traditional craftsmanship had been nurtured. Although this type of social structure still survives in part within Afghanistan – the pottery village of Istalif just outside Kabul is one such example - much of the social and economic fabric that sustained these craft traditions no longer exists. This situation must be recognised in order to assist artisans in supporting themselves once their training is complete. In response, Turquoise Mountain's Business Development department aims to build local and international crafts markets for artisans, not only helping to support those that once existed but also developing new avenues for commercial activity. It is developing its own Design and

Production Studio to take on commissions and develop high-quality product ranges, setting best practice standards and providing access to elite international markets for local artisans and Institute graduates. The Studio has generated over $1m worth of sales in the past three years. Building close links between the products manufactured by the Studio and the courses run at the Institute gives graduate artisans the ability to respond to market demands and opportunities, ensures a continued high quality of production for the Studio and engenders the wider development of, and access to, a range of local and international markets as the craft economy begins to be re-established.

Formal links are also being established between the Design and Production Studio and the Institute to provide short-term work experience opportunities for current students of the Institute's programmes. A share of production profits will later be channelled into Institute activities with the longer-term goal of providing sustainable financial support for its training programmes in the future, in combination with public funding. It is also hoped, as the industry develops and the Institute builds its reputation for high-quality training programmes, that private commercial enterprises may in the future sponsor students through a period of study at the Institute who will later join their own workshops, an echo of the earlier guild model of student support, and a further development of institutional sustainability.

The demands of expanding markets and the crafts' professions themselves must in turn influence the future development of the Institute and the programmes it can offer. Building closer links with the professional industries will allow curriculum development to respond to the particular technical and artistic demands of changing markets. Regular dialogue between the Institute administration and artisans and crafts business people will ensure that training programmes respond to changes and to market requirements, giving graduates a greater chance of employment or the opportunity to become employers themselves on completion of their course of study.

Graduate opportunities are also enhanced by the further development of career support services. In December 2009 the Institute graduated its first class of students. The Institute's main focus is ensuring that good quality economic and artistic opportunities are open to its graduates within the commercial and educational sector. Whether graduates take up a place in the Turquoise Mountain Design and Production Studio, start their own business or continue their studies or artistic development, the Institute's activities include the continued support of its future graduates as they begin their careers. As an institution with a small number of graduates, each person can be helped on an individual basis to find promising employment or study opportunities. From the thirty students graduating in 2009, eight achieved places at Kabul University's Faculty of Fine Art and were fast-tracked to begin their studies in the second year of the degree programme, six graduates have taken positions as junior craftsmen within the Turquoise Mountain production workshops, eight graduates are pursuing workshop training or study opportunities in India, Pakistan and the UK, two have secured positions as craft teachers and six are joining independent craft businesses in Kabul.

Identifying future opportunities for each of its graduates forms a structured part of the Institute's activities; this type of institutional support is a crucial factor to graduate success. Where once apprentices would have automatically progressed within guild systems from their training into their master's workshop, before themselves establishing their own workshops, in today's market employment avenues are less clearly defined. Given the absence of these earlier guild structures, the explicit introduction of career guidance is a necessary support facility for successful graduate development. Career support activities include individual interviews with graduating students to identify suitable next steps to further their careers; providing templates for curriculum vitae, portfolios and other individual promotional materials; identifying job opportunities and opportunities for further study and, where appropriate, providing practical support during application processes; providing coaching in interview technique and organising job fairs as an opportunity for future graduates to meet prospective employers and start to build their own professional networks. Exhibitions of student work and the promotion of traditional crafts through publications and media events can also help the success of individual graduates.

The future of these artistic traditions has been changed by Turquoise Mountain's intervention and its mission to improve technical ability and to help artisans

develop the ability to respond to, and to access, contemporary local and international markets. Working from a community foundation of traditional knowledge, its projects represent an attempt to move beyond the documentation of traditional craftsmanship to the revival of threatened artistic traditions. Like the crafts traditions themselves, the project is conditioned by both conscious and unforeseen change. The craft skills being fostered by Turquoise Mountain have been subject to direct intervention made with the intention of exposing those traditions to new stimuli and expertise and of bringing about revival and opportunities for artisans. The project will continue to be subject to the challenges and constraints of the wider political and social situation within an unsettled country, and to the ability of artisans to respond to market opportunities. The overall success of the Institute's training programmes will be most clearly measured by future private sector sponsorship and financial contributions, the level of on-going government support and collaboration and the economic prosperity and artistic excellence achieved by those masters and artisans who are leading this revitalisation of Afghanistan's craft traditions into the future.

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Safeguarding Australian heritage trade skills

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Safeguarding Australian heritage trade skills

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ABSTRACT
Heritage trades in the Australian context are identified in this paper as significant aspects of the nation's indigenous and non-indigenous intangible heritage which underpin the Australian ethos. It is argued that there is a pressing need to safeguard these trades and crafts within their unique cultural context by releasing them from the time warp of tradition and convention associated with pre- and early Western industrialisation. One example of this is the National Carriage Factory project being developed at the Cobb+Co Museum in Toowoomba, Australia. Based on a network of strong partnerships, this demonstration project for safeguarding heritage trades and crafts will ensure their future relevance to the nation through formal and informal training programmes for the younger generation within a framework of community practices and with support for creativity and innovation. This project offers to create economic, social and cultural wellbeing for both the artisans involved and the community in general.

Introduction

The UNESCO *Convention for the Safeguarding of Intangible Cultural Heritage* is usually linked to safeguarding traditional indigenous heritage, but in one project taking shape at the Cobb+Co Museum in Toowoomba, Australia, it is also being used as the reference point for forging a creative industry based on heritage trades, crafts and skills.

The pioneering spirit and skills of Australians, indigenous and non-indigenous, are part of this country's intangible and often 'hidden' heritage. Through their innovation and passion our forebears, both indigenous and non-indigenous, built and cared for our historic landscapes and buildings and forged the legends that underpin the Australian ethos. Today these traditions, skills, trades and crafts are under threat – changing



Figure 1
Kim Walmsley modern indigenous artist working on a project at the Cobb+Co Museum

technology and lifestyles now impose different priorities and demands on the traditional ways these skills were once passed down the generations. (Cobb+Co Museum and SQIT 2008, p.3)

Although mainly identified with non-indigenous Australians today, a number of older Aboriginal people and their families take great pride in the role they also played in the development of the country's pastoral industry through which many of the traditional 'European' heritage trades were and still are practised. [1] This source of pride and achievement is often overlooked today when Aboriginal cultural heritage is largely identified with traditional 'dreamtime' cultures. These 'dreamtime' cultures with their unique practices and skills also contribute significantly to Australia's cultural identity. So, in partnership with the traditional owners of the land and the historic Aboriginal and Torres Strait Islander families who now call Toowoomba home, the Cobb+Co Museum, through its Binangar Centre, has made provision in its training plans for indigenous cultural heritage in its many varied and evolving formats.[2]

Considering traditional craftsmanship as an intangible may be seen as a paradox because the outcomes are tangible objects. However, traditional craftsmanship is not simply about the products; it involves the skills, knowledge, creativity and innovation essential for the continued production of artefacts in an environment that encourages the transfer of skills and expertise to new artisans to ensure the 'life' of the craft. The *Convention for the Safeguarding of Intangible Heritage* stresses that we must create conditions that will enable existing artisans to continue to produce their crafts while developing their skills through experimentation with new materials and methods, but at the same time ensure that suitable mechanisms are in place for the successful transfer of these skills to younger members of our communities.

The *Convention* acknowledges the range and variety of heritage trades and crafts and the ongoing dynamic nature of heritage which can accommodate transformations such as that from carriage makers of the past to motor vehicle makers today, and which will in turn create our heritage 'masterpieces' of tomorrow. (Cobb+Co Museum and SQIT 2008, p.11)

This article will argue that to ensure the successful safeguarding of traditional trades and crafts as expressed in the *Convention*, two parallel processes are required. The first is to formulate and implement innovative formal and informal training programmes, which while acknowledging both the 'traditional artisan skill' underpinning the heritage trades and their inherent dynamic and innovative nature, will enable skills and procedures to be transmitted from current practitioners to younger members of the community. The second, equally significant development is to ensure that the

safeguarding of traditional trades and crafts is integral to the economic, social and cultural wellbeing of the community, for as the Convention acknowledges, it would be a futile exercise to preserve traditional crafts if that was done without embedding that craftsmanship into *practices within communities, providing livelihoods to their makers and reflecting creativity and adaptation.* (UNESCO 2003)

A case study of the National Carriage Factory (NCF) project being developed at the Cobb+Co Museum in Toowoomba, Queensland, Australia will be used to demonstrate the inter-relatedness of these processes.[3] The Cobb+Co Museum is part of the State Museum and displays the national carriage collection, the finest collection of horse-drawn vehicles in Australia. It takes its name from the original coaching company, Cobb & Co., which operated across Australia between 1854 and 1924. Coaches bearing the name 'Cobb & Co.' also operated in New Zealand, South Africa and Japan. The NCF project embodies both formal and informal training programmes as well as providing a developmental model for a creative industry based on the heritage trades that will deliver economic, social and cultural benefits to the region.[4]

This article commences with a review of the heritage trade and craft traditions and current international attempts to preserve them. Reference will be made to some of the research that has been undertaken and to the flexible training pathways advocated by the Cobb+Co Museum and the Southern Queensland Institute of TAFE (SQIT), part of the State's vocational education and technical training system. Finally, the significance of the community's support for the NCF project will be analysed as a critical aspect of the sustainable safeguarding and transmission of heritage trades, crafts and skills to the next generation.

Heritage trades in a time warp

Currently in Australia, as in other OECD countries, heritage trades and crafts are caught in a time warp of tradition and convention associated with pre- and early Western industrialisation. The medieval trade guilds enshrined the traditional apprenticeship system in centuries of practice until the advent of industrialisation. The guild system opened the gate to journeymen, encouraging them to increase their skills through a broad range of work experiences, often in different counties or even countries. Such a journey could culminate, over time, in peer recognition as a master tradesman or craftsman through the presentation - and acceptance – of a masterpiece before the relevant trade guild (Cobb+Co Museum and SQIT 2008 p.14). Quality workmanship, innovation and creativity were the hallmarks of skilled tradesmen in the pre-industrial era. Rudolph Ackermann is a typical example of a qualified tradesman who worked in the English carriage market in the late eighteenth century but was trained in continental Europe. His father was a saddler in Saxony and Rudolph learnt his skills as an engraver in Dresden where he studied drawing. He travelled to Switzerland where he worked with a master coach painter to learn lacquering and gilding, and then to Paris to work as a carriage designer. Finally, he set up his own business as a master carriage designer in London where he published many fine colour plate books of fashionable carriages (Ford 2009 p.56).

The advent of industrialisation, however, heralded the demise of the apprenticeship system. It witnessed the general movement from tradesman to factory foreman, supervising less qualified workers who only had responsibility for a limited number of tasks. The former master was transformed into a factory owner, relocating himself from the workshop floor to the office, from hands-on operations overseeing his apprentices to accounting and marketing concerns. The highly respected Brewster carriage works in New York demonstrates this evolutionary process in the second half of the nineteenth century. James Brewster's traditional craft shop in New Haven (1810-1832) operated on the apprentice-journeyman-master system, using hand tools and a minimal division of labour, tightly controlled by the owner-master, but the firm only achieved limited output. The transitional Craft Shop run by Brewster and Collins (1832-1837) witnessed the start of the decline of the apprentice system and the advent of specialisation brought about by the division of labour. Both these developments would contribute to the rise of J.B.Brewster & Company and Brewster & Company (1856-1890s) – both very substantial factories characterised by separate owners employing an extensive system of foremen and wage labour, dominated by regular working hours and piecework, with

few or no craft titles and rationalised production using machinery rather than hand tools which led to a very much increased output. (Kinney 2009 p.71)

Not unexpectedly, there has been little interest in OECD countries over the past century in maintaining the traditional apprenticeship system for trades that seemed to be superseded by new products and services. There were, of course, pockets of time-honoured heritage trade activity across these countries especially in regional areas. In Toowoomba, Col. Ferguson's small carriage workshop continued to operate until the early 1970s, repairing the museum collections of horse-drawn vehicles and supplementing its income by building 'original' Cobb & Co. coaches for collectors and as tourist attractions. Innovation and creativity became the hallmark of the firm's carriage work, necessitated by the dwindling supplies of original vehicle components.

Attempts at reviving heritage trades

Today there are a few isolated attempts to revive and preserve traditional trades and crafts and these are generally associated with 're-invented and revitalised' heritage sites. Stemming from the economic decline of the 1980s there have been some concerted efforts, notably in Great Britain, to rejuvenate former industrial sites as 'living' heritage precincts like Ironbridge Gorge in Shropshire, the Rhondda Valley Coal Industry Interpretative Centre in Wales and Wigan Pier's 'The Way We Were' Heritage Centre. Not only were the buildings given a new lease of life, but former employees of the sites were also provided with the opportunity to maintain their trade and craft skills. Some critics make the distinction between 'crafts' and 'trades'[5], defining the former as *part of the constructed heritage industry, even to the extent that the craftspeople become part of the exhibit*. (Urry 1990, p.214) In contrast, trades like those of harness-makers and wheelwrights are frequently more valued as they are seen as *genuine historical reconstructions of authentic methods and techniques*. (Rojek 1993, p.194)

More recently, again in rural England, research by the Museum of English Rural Life has attempted to 'preserve' through documentation some rural trades and crafts as practised by individuals who appear to be motivated by lifestyle choices. Interestingly, the trend here, in contrast to the situation at the former industrial sites, is for such individuals to have little or no cultural or



Figure 2
Master blacksmith Terry Drennan working at the Cobb+Co Museum



Figure 3
Creative blacksmithing produced by Terry Drennan

social connection to the source of the craftsmanship being revived. (Smith 2009, p.21) In neither case is there any formal training underpinning the system and maintaining and improving the heritage crafts' and trades' skills.

Mention should also be made of the eco-museum concept whose forebears were found in the folk-museum movement initiated in Scandinavia with the opening of the Skansen open-air museum in 1891, dedicated to safeguarding the buildings, rituals and customs of fast-disappearing rural lifestyles across Sweden. Later recreations of heritage sites highlighting traditional trades and crafts include Colonial Williamsburg in Virginia and Old Sturbridge Village in Massachusetts in the USA.

The modern concept of the eco-museum was made popular in France in the 1970s by Georges Henri Rivière. Today, eco-museums are located throughout the world with more than four hundred registered on the international database. Besides their prominence throughout Scandinavia, they are also expanding in Italy and throughout Asia, and are best exemplified there by the development at Halong Bay in Vietnam. The most practical definition of an eco-museum is a community-driven museum or heritage project that *aids sustainable development* defined as maintaining a *total environment, social, economic and cultural, as well as safeguarding natural resources.* (Davis 2007, p.199) Eco-museums embrace business development, tourism, and training in the safeguarding of significant environmental or historic landscapes and buildings, and occasionally the safeguarding of traditional customs, including crafts and trades.

The Cobb+Co Museum heritage trade training concept

In contrast to the approaches mentioned above, the Cobb+Co Museum's position is to ensure that a regional creative industry will be forged through the heritage trades with a formal mechanism by which these trades, crafts and skills can be transferred to the next generation.

To achieve this aim a unique partnership has developed between the Cobb+Co Museum and the Southern Queensland Institute of TAFE (SQIT) that have been located together for more than twenty years on the old showground site in the centre of Toowoomba.[6] In 2008 the partners completed a major research project on

the scope and availability of heritage trade training both in Australia and overseas. The subsequent report, *Heritage is in Our Hands: a Review of Heritage Trade Training (the Report),* developed options for new ways of training people in heritage trades for the NCF project. It articulates *a new approach, based on teaching and learning flexibility that recognises the value of different learning pathways*. For this project to flourish, flexible learning approaches delivering diverse training pathways will *hold the key to success*. To demonstrate the process, five case studies were presented in the report covering areas of master craftsmanship in heritage building, traditional craft paper making, indigenous cultural heritage, heritage clothing and jewellery and vintage vehicles. It is envisaged that any specific discipline could be accommodated within the proposed learning pathways for Heritage Craftsmanship. (Ibid. pp.35-40)

The NCF concept was motivated by the revived community interest in heritage expressed through the following:

- the rapidly rising value of older homes, especially those preserving heritage architectural features
- community interest in restoring former public buildings, especially old court houses, railways stations and post offices and giving them a 'new lease of life' as prominent community markers,
- the popularity of heritage machinery clubs, vintage and veteran car clubs, steam train societies, vintage aircraft and air shows,
- the variety and membership of historic re-enactment groups,
- heritage based tourism products and marketing campaigns featuring heritage values,
- genealogical society membership and research activities,
- the publication of family, local and business histories,
- community celebrations of historic milestones,
- annual festivals and events incorporating historic themes,
- prime time television programmes devoted to antiques, archaeology, museum conservation and tracing family histories, and
- the implementation of a new Australian national curriculum which for the first time includes history as a compulsory core subject for all primary and secondary students.

These trends are not limited to Toowoomba or even to Queensland. There is a worldwide increase in public interest in retaining those icons of the built and movable heritage that say so much about our cultural history. As stated in the foreword to the report, we are very conscious that the skills necessary to conserve and maintain these valued cultural heritage icons, both tangible and intangible, are at risk of being lost for ever. We also know that there may be a very limited time-window available for action before many of these skills will be lost permanently. (Cobb+Co Museum and SQIT, 2008, p.3)

For many years the Cobb+Co Museum has been delivering workshops in a number of heritage trades and crafts. Initially these were limited to trades associated with horse-drawn vehicles which are the focus of the Museum's collection, and associated equine trades. However, since 2006 there has been a diversification in



Figure 4
Knife making class at he Cobb+Co Museum

the workshops offered to include such fields as lead lighting and copper foiling, bookbinding, silver-smithing and silver casting, traditional sign writing, leather work (besides plaiting and harness making) and felting. In 2009 the Museum offered thirty different workshops and the first series of heritage trade workshops for young people aged between twelve and sixteen. An annual *Have a Go Festival* each February enables potential students to 'try their hands' at various heritage trades and crafts.

Embedding the heritage trades into community development

As important as the actual training mechanisms will be to the safeguarding of the heritage trades, crafts and skills, it is essential that this education and training underpins and fosters a culture of creativity and innovation which will lead to economic, social and cultural development in the region. The NCF project aims to position the Cobb+Co Museum as an emerging post-modern museum where

intangible heritage complements ... tangible objects, memories, songs, cultural traditions and (heritage trades) *are seen as embodying culture's past and future.* (Hooper-Greenhill 2000, p.81)

The NCF project has also been firmly positioned within a creative industries' model, seeking to nurture the creativity and skills inherent in the heritage trades and to promote the combination of cultural heritage with entrepreneurship (Cunningham 2006, pp.5-7). It aims to be an example of what can be achieved when culture, commerce, education and entertainment converge. (Landry 2003, p16)

Using the region's strengths in education, learning and training, and the quality and quantity of its natural, cultural and intangible heritage products and services, the cultural-products industries which will be developed will be environmentally friendly and employ highly skilled, well-paid, creative workers. (Scott 2007, p.1478) They will also contribute to the quality of life in the places where the artisans congregate and enhance the image and prestige of the local region.

Galla has referred to this project as:

One of the most impressive demonstration projects, bringing tangible and intangible heritage together through the First Voice, that I have come across in recent years.

(Galla 2008, p.17)

His reference to the 'First Voice' is another distinctive component of the NCF project. The hyper-local community, the primary stakeholders of the Cobb+Co Museum, represent the 'First Voice' and have taken this project to their hearts. Members of the business community have spearheaded the NCF Appeal Committee which has not only raised thirty percent of the project cost, but has also planned and implemented the public relations campaign which was successful in





Figure 5
Lyn Swann teaches lead lighting at the Cobb+Co Museum

Figure 6
Traditional signwriter Peter Tierney working at the Cobb+Co Museum

acquiring State Government support to enable the project to proceed in a time of financial downturn.[4]

This project involves many community partnerships between the Cobb+Co Museum and education and training providers, tourism organisations and operators, retail outlets and many other local and regional businesses. This project will work towards significantly improved economic outcomes for highly skilled heritage artisans earning a living from their involvement in education and training and through the production and promotion of quality hand-made merchandise and as participants in the tourism trails and significant events.

The business community supports the project because many see it as capable of strengthening the regional economy through enhanced experience-based tourism ventures which will attract a very diverse range of visitors to events and activities, as well as high yield participants involved in training, education and learning programmes.

Finally, support has grown as the community has come to appreciate that the project can create a vibrant culture based on the region's natural, cultural and intangible heritage, which will become a capital asset, providing important patterns and symbols promoting a distinctive community identity. Already it is obvious that the community is deriving enjoyment and a sense of well-being from participating in cultural heritage traditions and sharing knowledge, skills, ideas, beliefs, values, spirituality, standards and responses.

The concept of using heritage trades and crafts to provide economic outcomes is not new. Examples range from the Smithsonian

Folklife Festival where thousands of craftspeople have walked away with millions of dollars in sales of their textile weavings and basketry, their pottery and paintings, their woodcarvings, metal smithing and jewellery, (Kurin 2007, p.17) to North Carolina's *Hand Made in America*, a project where a whole region is marketed for its craftsmanship. (*Hand Made in America* 2009)

Conclusion

The *Convention for the Safeguarding of Intangible Cultural Heritage* has provided the inspiration for the NCF project. Its emphasis on formal and informal transference of skills from current practitioners to the younger generation, within a framework of community practices and support for creativity and innovation, underpins the NCF project. But equally important is the opportunity this project offers to create economic, social and cultural well-being both for the artisans involved and for the community in general.

Research and experience dictate that to succeed, we will have to establish flexible learning pathways for the teaching of the heritage trades. We will also need new terminology for many of the concepts related to the heritage trades. At present, many of the terms we use are still firmly ingrained in the Australian psyche as being *past, old, pre-industrial, historic and not relevant,* discouraging any rapid and immediate change of attitudes on a national level.

More locally, however, community acknowledgement of the creativity and innovation involved in the NCF project has been a major break-through. Its implementation will necessarily continue to adapt to changing social, economic, cultural and environmental conditions, thereby releasing the heritage trades from the time warp in which they often find themselves locked.

NOTES

1. At the Cobb+Co Museum the story of an all-Aboriginal droving team is not unique, nor is the role of a skilled Aboriginal saddler working in Toowoomba in the second half of the twentieth century. Similarly, there are now moves by some traditional Aboriginal communities to incorporate a museum component into their new cultural centres to enable their communities to preserve their stories of life as domestics and pastoral workers alongside their 'dreamtime' cultural traditions.
   Likewise, one of Australia's best known Aboriginal songwriters, Kev Carmody, grew up on a pastoral property west of Toowoomba and spent his early working life as a wool presser until the demise of the smaller pastoral properties in the early 1970s. His songs embody the rich rural oral traditions of both his Irish father and Murri mother, and his pastoral days are remembered for the harmonic rhythm of life which was destroyed when he moved to the city. (Carmody, K., *Biography*)
2. As part of the Museum's programme to identify and help meld indigenous and non-indigenous aspects of our national traditions, a demonstration project in which Aboriginal artist, Kim Walmsley, worked with a local blacksmith and harness maker, created a show piece work of art by drawing together 'European' and 'dreamtime' intangible heritage traditions.
3. The construction of the National Carriage Factory commenced in July 2009 and it will open in September 2010.
4. Creative industries have been defined by the Creative Industries Taskforce in the UK as *activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property.* (Department of Culture, Media and Sport, 1998, p.3)
5. The simple definition that trades are based in industry, and crafts in cottages and homes has not applied in the NCF project, as the term 'craftsman' is often taken to mean a 'skilled tradesman'. The Cobb+Co Museum has adopted the stance that the term 'heritage trades' refers to both trades and crafts and that 'master craftsman' is a term valued by many of our practising artisans, be they classified as a tradesman or 'craftsperson'.
6. The Cobb+Co Museum is building the National Carriage Factory on land supplied by SQIT which will become the focal point for heritage trade training in the country.

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‘Operational sequence analysis’ applied to pottery making techniques in Korea

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'Operational sequence analysis' applied to pottery making techniques in Korea

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ABSTRACT

This study uses 'operational sequence analysis' to examine the technical processes, methods and strategies that Korean potters have used in the adoption and rejection of new pottery technologies. We contend that the introduction of new technical elements weakens the relationship between the traditional agents of the pottery-making process. In particular, potters are compromising traditional techniques by using modern technology. On the one hand, potters still use traditional tools such as the bottom flattener, the wooden paddle, the anvil and cloth finishing strips while at the same time using improved kilns and electronic potters' wheels. This compromise has arisen because of changes in technical knowledge about making pottery which have resulted in this synthesis of traditional and modern methods. Anthropological studies will explain pottery-making techniques and knowledge relating to the craft in Korea on both macro and micro levels.

Introduction

In modern Korea, no operational sequence analysis of anthropology and folklore has been conducted to understand the techniques and technological choices potters make. Most research on pottery-making techniques has been done from an art historical perspective (Jung and Eddy 1973; Jeong et al. 2004) with only a few studies in the fields of anthropology or folklore. Examples of research topics in such disciplines include the historical origin and the changing processes of pottery making (Na Seon-hwa 2000), the current situation and future directions in pottery research (Lyeom Gyeong-Hwa 2001), pottery-making techniques (Bae Young-Dong 1997 and 2008; Sayers et al. 1987), terminology (An Ki-Nam 2008), the different forms pottery takes and how that relates to different cultural traditions (Park Song-Yong 2008a and 2008b), cultural boundaries seen from the perspective of cultural

diffusion (Kang Jeong-Won 2008), pottery and women's culture (Ito Abito 1985; An Hye-gyoung 2003; Kwon, Heon-Ik 2008), distribution and changes in pottery workshops in Gyeongju and the eastern coastal areas (Lee Chang-Un 2008a and 2008b) and the production and consumption of kkeomaegi pottery (Kim, Jae-Ho 2008).

The purpose of this study, however, is to review not only the relationship between technology and the pottery-making process, but also to see how new technical processes affect the way potters work, what technologies they have chosen to borrow and why. 'Operational sequence analysis' is an analytical tool which enables us to understand how technical knowledge affects the way natural elements are transformed to make artefacts. This type of analysis is useful in understanding the inter-relationships between historical periods when there were technical developments in the production process and the social relationship of production change (Cresswell 1975: pp.535-536).

Research on pottery in Korea has focused primarily on sequential descriptions of the manufacturing process. This, however, prevents an analysis of how manufacturing techniques, tools, raw materials and the cultural environment interact with each other. A systematic analysis is therefore necessary when it comes to understanding the historical development of pottery-making techniques, the variation in regional manufacturing processes, customs in usage (Kang, Jeong-Won 2009) and the behaviour of groups of pottery manufacturers.

To gain a comprehensive understanding of manufacturing techniques, the range of technological processes (Gosselain 2009) and the reasons why potters have chosen to use particular technologies (Van der Leeuw 2002), it is necessary to describe how raw materials obtained from the natural environment are transformed into artefacts and to explain the chronology of technological developments in the cycle of production.

Archaeologist Leroi-Gouran (1964) conducted research on ethnic groups, their technical environment and the material objects they produced. In introducing his theory of the 'operational sequence' approach, his research highlighted the significance of the technical environment in pottery-making in terms of the adoption and/or rejection of technologies.

Pottery-making is based on a specific system of material resources, tools, manufacturing process, skills, verbal and non-verbal knowledge and specific ways of co-ordinating work (Pfaffenberger 1992: p. 497). In Korea, the complexity of social relationships in pottery production went through various stages: decline and then a revival as society moved from an agriculture-based economy into the economic system of late industrialisation. Families and kinship organisations produced pottery as economically as possible, minimising expenditure and maximising efficient production methods (Park Song-Yong 2009: p.44). Throughout the whole process, from mining the clay to finishing the pot, the social organisation of the trade involves a whole range of people, from the skilled master potter to his assistants and labourers; there is a technical relationship between traditional and modern tools and a whole raft of folk traditions and technical knowledge relating to the craft. The main topic of our paper will be the problems that arise within this system.

In the following pages we discuss the technical process and the physical actions of the potters. We then analyse, at both macro and micro levels, how certain technologies have been adopted or rejected.

'Operational sequence analysis'

Pottery making requires raw materials, a socio-technical system and cultural location. Leroi-Gouran called this system a 'Chaîne Opératoire' (1964). Other scholars have called it a 'work chain' (Cresswell 1990), an 'operational sequence' (Lemonnier 2002) and a 'reduction sequence' (Shott 2003). Archaeologists use this analytical method to deal with lithic technology, epistemiological problems (Shott 2003; Tostevin 2003) and technical processes (Forestier 2000; Bar-Yousef et al. 2009). Anthropologists understand material culture as a social relationship of production and technical process (Cresswell 1975 and 1983).

'Operational sequence analysis' is a methodology for charting the chronological sequence of production. In other words, it provides a way of analysing the structure of the production process from raw material to finished product (Cresswell 1993: pp. 37-59) and pinpointing the

roles played by technical knowledge, tools, machinery and materials. The process of 'operational sequence' is a *logical method of analysis* (Cresswell, 1991: p.701).

When there are major technological advances and new equipment is developed, the whole production process, including the relative importance of certain jobs, is likely to be affected. Operational sequence analysis enables us to see how this happens (Cresswell 1975: pp.535-536).This analytical tool also plays an important role in enabling us to understand the natural environment and raw materials in the socio-economic context. Operational sequence analysis enables us to understand how all the parts of a production process are inter-connected (Lemonnier, 1980: p.1).

'Operational sequence' is a significant concept which we can use in our attempt to understand the inter-relationship between the elements concerned with pottery production. Making pottery uses materials such as clay and firewood and requires a team consisting of a skilled master potter (*daejang*), assistants (*geona*) and labourers (*ilggun*). The work process is divided into three stages, preparatory, shaping and finishing, each of which involves specific manufacturing techniques and tools. In effect there are functional links between the various elements of the processes. This internal technical logic is located within the social context. (Mahias 2002: p.162). In other words, the relationship of these elements is interdependent and the development process of each phase is logical and predictable. In particular, this method of analysis helps us understand the reasons why potters choose between traditional and newly-introduced equipment, what part natural elements play, the social relationship of production and how technology has social significance.

The other issue to be considered in the 'operational sequence' approach to pottery manufacturing consists of examining the socio-economic changes occurring on a nation-wide scale, because selection of manufacturing techniques can be more important at a macro-level than at micro-level. Economic, social and cultural changes brought about in Korea since the 1960s have changed the traditional production system. The spread of modern technologies means that local potteries no longer retain their individuality and a lot of ceramic production is now based in factories. Shifting from traditional

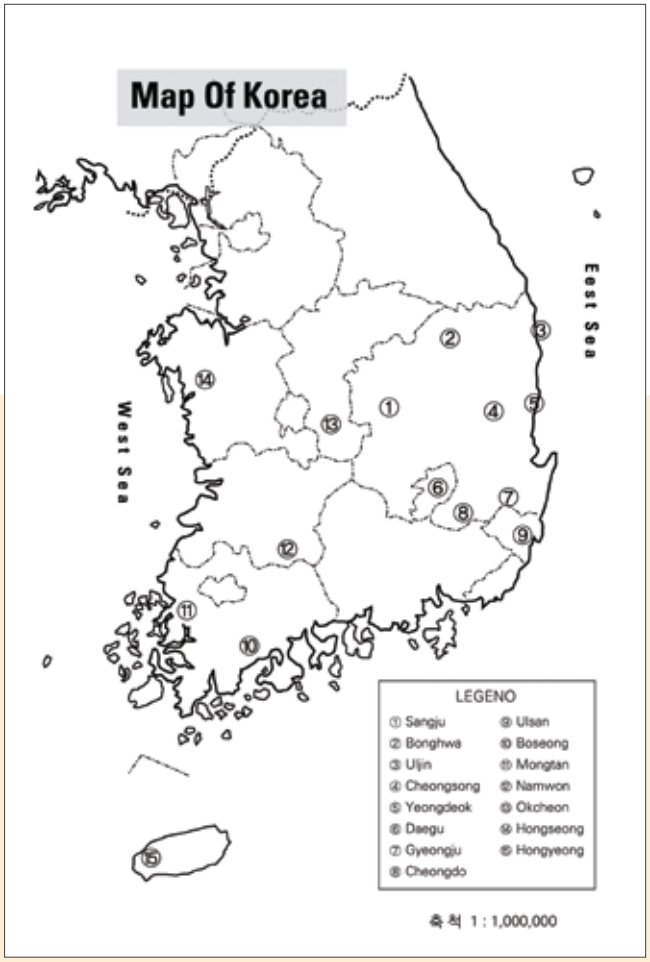


Figure 1
Location of the potters mentioned in the text

manufacturing tools to modern ones has led to various changes in technique. This means that the 'operational sequence analysis' of pottery manufacturing will necessitate a simultaneous examination of the macro-national economy determining major matters of national interest, as well as of the practical strategies found at the micro-manufacturing level.

Ethnographic survey

This study focused on skilled master potters, assistants and labourers from all across Korea: eight from Gyeongsangbuk-do, one from Gyeongsangnam-do, two from Jeollanam-do, one from Jeollabuk-do, one from Chungcheongbuk-do, one from Chungcheongnam-do and one from Jeju-do. Most of them were over sixty years old and had been making pottery for more than forty years. They were therefore well qualified to explain pottery making techniques, distribution processes and the history of the pottery villages.

Firstly, the participants in the study learned the techniques of their craft in the traditional way – as skills handed down from generation to generation. For them, a family constituted a production unit. These families were not geographically mobile and the areas in which they lived correspond in most cases to the regions where pottery is made.

Secondly, since the 1960s potters have replaced their traditional kilns with new ones. However, when faced with the choice between traditional and electric potters' wheels they are more likely to compromise.

Thirdly, the social relationships that characterised pottery making communities were based on the way the trade was organised technologically prior to the 1960s when men were paid according to the job they did and their level of skill.

Workers formed a stratified, socio-technical relationship involving the factory owner, the skilled master potters, the potters' assistants and the labourers. During the process of transition from subsistence economy to the economy of post-industrial society, producers reduced the number of employees as various jobs were amalgamated in an attempt to maximise profits. Typically, the factory owner acted as the master potter and used family members to assist him rather than hiring in outside labour.

A survey of these artisans was conducted between July 2007 and August 2009. We initially visited potters living in provinces all across the nation and collected ethnographic data about the regional diversity of pottery-making techniques, individual life stories and information



Figure 2
Spreading soft white clay on the wheel



Figure 3
Beating the bottom of the pot to flatten it



Figure 4
Shaping the pot using a paddle



Figure 5
Smoothing the surface with a pine scraper



Figure 6
Using a leather strip to form the rim



Figure 7
Removing the pot from the wheel using a cotton sling

Author's photos taken in Cheongsong in 2009

about the potters' technical knowledge. While collecting this data, we conducted in-depth interviews about changes in technique and the development of technology. This gave us information about the process of making clay rings for coil pots, methods of shaping wares, surface treatments, drying, firing and finishing processes. We also collected ethnographic data on the ways in which potters adopted or rejected new pottery-making techniques.

Techniques

The pottery-making process can be divided broadly into three processes: preparation, shaping and finishing. Preparation involves mining and transporting the clay, then sieving and kneading it and removing all the impurities. The second stage, shaping, consists of placing the treated clay on the potter's wheel, shaping it, applying surface treatments, shaping the rim, engraving patterns, drying the clay form and applying ash water to form a glaze. The final stage is finishing - decorating, glazing and smoothing off any rough bits prior to firing. The next stages are firing and checking. (Jung Myung-Ho and Eddy 1973; Jung Myung-Ho 1987; Bae Young-Dong 1997; Song Jae-Sun 2004; Park Song-Yong 2009).

There are at least ten main processes that have to take place in sequence: sourcing the clay; blungeing; throwing/coiling/slabbing; drying; decorating; glazing; stacking the kiln; firing; cooling and unloading; fettling and checking. Firstly, clay containing a suitable mix of minerals has to be selected. To organise the work requires a factory owner, a skilled master potter, assistants and labourers. The factory owner provides the funding. The master potter is the senior worker who is also responsible for the exacting tasks of setting and firing the kiln. The assistants help the master potter and manual labourers do the rest of the work. The social relationship between these men is based on the jobs they do and their level of expertise.

Clay can be acquired in two ways. It can be bought ready-processed for pottery making, alternatively the potters can dig the clay themselves at a nearby pit. Few potters now employ labourers to dig their clay and the quality of pottery across the nation is becoming standardised as more and more potters use ready-prepared clay. At a pottery that still uses traditional methods, labourers dig the clay with traditional tools like shovels and picks and take it to the workshop on A-frame carriers. However, to a large extent factories producing ready-prepared clays have substituted mechanical diggers and lorries for men with picks and shovels carrying loads on their backs. Mechanical blungers are used to prepare the clay for sale. Technological changes have played a significant part in the extraction/preparation process.

The clay used by traditional master potters is called *yakto* or 'locally-mined clay' and it is classified according to its colour and mineral composition. It varies from district to district. Mr. Lee, Hak-Su (aged fifty-nine, from Boseong, Jeollanam-do) describes *yakto* as being clay containing decayed fallen leaves that is slightly black in colour. Mr. Lee, Mu-Nam (aged sixty-seven, from Cheongsong, Gyeongsangbuk-do) regards the clay which has five colours - shades of yellow, red, white, blue and purple - as being the best. Mr. Kim Jin (aged sixty, Jeju-do) calls the clay containing volcano ash and sea sand *yakto*. Skilled master potters and their assistants have to understand the properties of clay such as colour, viscosity, quality and resistance to heat and how it performs in the kiln. These traditional folk classifications of clay are losing their cultural significance as standardised, homogenised, ready-prepared clays are now in general use across the nation. Generally speaking, traditional technical knowledge about locally-mined clay is being lost because of the commercialisation of raw materials.

There are various methods of preparing clay depending on the size and type of the vessel to be made. For example, potters prefer the clay to be slightly drier with less water when they are making larger pots but slightly softer with more water for making smaller pots.

The next process deals with the preparation of ash and ash water for glazing. Ash is mainly made from pine wood and rice straw. When making the glaze, the potter mixes ash with water in a ratio of 4:3, 7:3, 6:4 or 10:4 depending on individual preference and region. Ash water mixed in this way is sieved once and processed three or four times more using a sieve with a fine mesh. Sieving usually takes about a day but it does not have to be done at any specific time of day. The glaze is stirred with a long wooden stick to make sure the ash is mixed evenly. Deposits left at the bottom are diluted with water

and are then passed through a sieve. In the past, ash water for pottery was usually prepared by assistants but nowadays it is made jointly by a skilled potter and his assistants. Ready-prepared glazes are also available in powdered form and used in several places.

The sharing of roles that used to be specialised is also demonstrated by the workers who use the 'L'-shaped clay slicer to remove sand and stones from the clay. While the potter and his assistants complete the shaping process, the labourers are also engaged, especially in preparing the clay which is critical, removing impurities and air bubbles in it. All of them, however, use the same traditional tools. Pine wood flatteners are used to mould the wall of the vessel and an anvil is used to form the inside of the pot. Paddling is done with a wooden paddle. Scrapers made of persimmon wood are used to smooth the surface of the pot inside and outside. The final smoothing is done with a leather strip or a cotton pad. These tools are designed because they work best with the physical properties of the clay and the potter's skill. Moreover, although there is an environment in which *new technical features should be appropriate for the existing practices* (Lemonier, 2002: 14), some traditional techniques and tools continue to be used.

Rotating the pottery wheel is an important part of this process. Some traditional wheels have been replaced by steel electric wheels fitted with bearings. Nowadays, potters choose either traditional or electric wheels, whichever they find most convenient. The electric wheel offers the advantage of providing a smooth and even outer surface due to a faster spin speed. However, less skilled potters have difficulty in shaping pottery on an electric wheel because it goes so fast. Older potters often prefer traditional wheels because they have got used to working in a certain way and find it difficult to adapt to the new physical movements they need to operate an electrical wheel (Park, Song-Yong 2009: pp. 30-31).

The next processes to consider are coiling and slab building. Methods of coiling vary from region to region (Lyeom Gyeong-hwa 2001). Potters living in Gyeongsang-do prefer coiling while those in Jeollanam-do and Jeollabuk-do prefer slab building. Coiling the clay in rings is mainly done by the skilled master potter, who uses flatteners, anvils, trapezoids, wooden scissors and strips of finishing cloth. Mounting the clay rings and slabs is chiefly done by the master potter together with his assistants.

In addition, the skilled potter and his assistants engrave designs, dry the pots, glaze and stack the pots in the kiln. They engrave the designs with a wooden knife or their bare hands. The skilled master potter, his assistants and labourers work jointly to dry the pots in the workshop. The skilled potter and his assistants work together to stack the pots in the kiln and build the fire. Potters pay the utmost attention to the intensity of the fire and how heat is transmitted as this is crucially important in determining how the pots will turn out.

Physical actions

The technology affects the potter's physical behaviour – the ways he uses his body. Mauss (1967) called it the *techniques of body* which means the physical actions related to a particular technical process. The technical process and physical actions form the operational sequence. During pottery making these include, ways of using hands and tools, the techniques of making joints when moulding the walls of the vessel, and the technical action of creating and shaping the vessel.

The potter's actions are related to the rotary motion needed to spin the pot on the wheel during the process of throwing and controlling the pot shape (Vander Leeuw 2003: p.260). To turn the wheel the potter performs such actions as sitting, kneeling, squatting and pivoting. He needs to manipulate the clay so that it remains malleable while he is throwing the pot. Lastly, he needs to mould, squeeze, press and stretch the clay with his fingers. Such ordinary skills vary from regional to region. As aforementioned, potters from Jeolla provinces use the slab building technique while those from Gyeongsang provinces prefer the coiling method.

Firstly, the coiling technique calls for various hand skills depending on the type of vessel being built. For the slab building technique, potters frequently use tools as the slab is often wider than their hands, and they use their fingers less than in the coiling technique. Potters from Jeolla provinces often use an anvil and paddle to extend the slab by pounding it. In the coiling technique, potters use their thumbs and index fingers more frequently when raising the wall of the vessel.

Secondly, potters from all across the nation generally tend to make very thin pottery. The technique used to support the vessel wall can affect its thickness. Potters from Gyeongsang provinces use many clay rings which are drawn upwards from the bottom to form the vessel wall and their pottery is relatively thicker than that of Jeolla provinces. Pottery from this area is relatively thinner as potters there make the vessel wall by extending slabs of clay.

Thirdly, for the slab building technique, potters put a slab around a cylinder wall and then place another slab over it and level the joint off evenly using a paddle (Sayers and Rinzler 1987: p.200). The potters typically work and extend the clay with their thumbs. The potters use their index fingers to create the desired height and vessel wall thickness.

Fourthly, in the clay ring technique, a version of coiling – building a pot from layers of clay rings, potters put the joint together by adding a thin ring of clay at the junction when raising the vessel wall in a process called *Goyeok Doligi*. On the other hand, potters using the slab building technique press with their left hand against the inside of the horizontal joint while connecting the upper and lower slabs along the external joint using their forefingers with a force which can hollow out a shallow groove. Potters choose slightly different techniques depending on whether they are making a large vessel, whether it enables them to work quickly, individual preference and the effect they are trying to achieve.

The process of spinning the potter's wheel does not vary regionally. The speed of the spinning wheel, the potter's skill with his hands and the surface treatment of the pottery are all functionally related (Park, Song-Yong 2008: p.194). Potters and their assistants use the rotary and centrifugal force of the wheel. The most important factors in using the wheel are the spin speed, momentum, stability and the absence of any vibration (Rice 1987: p.134). When working on a pottery wheel the potter turns the wheel with his foot, holds his working hand firmly on his thigh on the same side and regulates the speed and spin of the wheel according to the size and type of pot he is making. A fast spin speed makes for a smoother surface and an even shape. However, potters who are not so good with their hands may produce misshapen wares if the wheel goes too fast.

When shaping a pot on the wheel, the potter needs to make the rim the right shape. Doing this involves tools, finger movements, clay quality and traditional techniques. The process of shaping by potters nationwide generally consists of centring the clay on the wheel, moulding it with tools, smoothing off the surface and controlling the height and width of the pot. In the process of moulding the form potters should consider at each stage to what extent they will let the pot be inclined inward or outward at its belly and shoulder. The thickness of the vessel wall and rim has to vary according to whether the pots are to be placed in the lower or upper part of the stack for firing in the kiln. Pots placed in the lower part should have slightly thicker rims and walls as they are required to withstand the weight of other pots placed on top of them. The rims and walls of the pots placed in the upper part of the stack should be made thinner to lessen the load on the pots below. Further differences naturally arise depending on the individual potters. During the process of raising the body of the pot, one hand is used to fix the shape with the other hand supporting it. When raising the vessel wall the way in which the potter's thumbs, ring fingers and long fingers are used is important. The extent to which each finger has contact with the clay and the shape of bending fingers play different roles when making the bottom, belly and rim of the pot.

For levelling off the surface, potters use a shaping tool made of persimmon wood. A shaping tool made of pine with resinous knots should not be used if possible as it is likely to leave scratch marks. Shell scrapers were used as trapezoids until the 1970s. Some potters still use a sharpened piece of a broken pot.

After levelling the surface off, potters use a soft piece of thin leather to make the rim and absorb the water in the clay at that point. If the rim is softened with too much water it will affect the strength of the pot which may break during the drying process. After making the rim the potter measures the mouth, height and width of the pot using a pine stick gauge.

The next stage is to apply ash water glaze, to the dried pot. For larger jars, ash water is applied using a kettle. Smaller jars are dipped in a container of ash

water, spun around by hand and then pulled back out. Two men spin the pot around, turn it upside down and put it back in the ash water again three or four times. The glazed pots are left drying in the sun. The dried pots are divided into 'normal condition' and 'abnormal condition' – those that have developed cracks, broken or become distorted.

After being stacked and placed in the kiln, the dried pots are fired. The stacks of pots should be made level by using wedge stones placed under them. For a stack of smaller pots, one small wedge stone is used. For a stack of larger pots, two or three wedge stones will be needed.

Potters consider firing the most important process. Fires are classified according to their colour, intensity and the density of the smoke into 'beginning', 'middle', 'large' and 'window' fire stages (as described by Mr. Lee, Mu-Nam of Cheongsong, Gyeongsangbuk-do). The 'beginning fire' is that which is built with only smoke rising. The 'middle fire' corresponds to a temperature of about 700 degrees C and can be obtained a few hours after building the fire. The 'large fire' corresponds to a temperature of about 900 degrees C and has a bright colour. Lastly, the 'window fire' means a fire built by putting pine twigs into each window of the kiln in an attempt to adjust the temperature. If twigs are put into the windows when the pots have begun to glow, the pots will distort slightly and then return to their original condition. If the pots are not red hot they will break. Conditions inside the tunnel kiln need to be adjusted. Pinewood is best for a 'window fire' as it burns fast and cools fast. The use of other wood for a 'window fire' will make the surface of the pots dirty. Potters can determine the degree of success of the fire with 80-90% accuracy just by examining 'window fires'.

After a 'window fire' the kiln entrance and all the holes in the side are sealed off. This is to let the pots cool off slowly in the kiln in order to prevent breakage. Cooling takes four to five days in summer and three to four days in winter. Potters can gauge the temperature in the kiln by looking at the changing colour of the pots as they are being fired.

Adoption and rejection of technology

To understand how artisans adopt or reject new pottery making techniques it is necessary to examine their choices from the perspective of changes in the economic system at the macro-level and in the context of the relationship between materials, social influences and techniques. Although pottery making techniques are usually handed down over time within a regional community, under certain circumstances potters may sometimes deliberately borrow techniques from elsewhere.

Due to the forestation initiative undertaken by the government since the 1960s, traditional pottery making techniques have been influenced by the introduction of modernised kilns and the shortage of firewood. The latter problem has introduced the use of ashes from plane, acacia and apple trees and rice straw as substitutes for pine ash in glazing. Potters also began to borrow modern tools to prepare clay. Artisans began to use extruders instead of wooden mallets. Before such modern tools were available, they carried the clay with A-frame racks, poured water onto the clay and kneaded it by hand, trod it and pounded it with mallets. The clay mass was then cut into several pieces which were kneaded again and rolled into a suitable sized pieces for making clay rings. Nowadays, however, bought, ready-prepared clay is loaded directly into an extruder which rolls out clay rings ready for use. Before the introduction of extruders much of this work was done by the potters' assistants and the skilled potters, assistants and workers all made the clay rings together. These changes illustrate the way potters have adapted to a new socio-technical environment.

On the other hand, some potters have adopted completely new technical processes. With the appearance of many new potteries from the late 1960s, it became difficult for them all to obtain good quality clay within a 4km radius. The clay they found was mixed with stones and sand and had to be refined. The potters introduced a washing operation to remove sand which had been traditionally applied to porcelain production. The clay was first mixed with wooden paddles in a square box, and then strained into an adjoining settling tank through a fine screen. After repeating this operation several times, the liquefied clay was conveyed by a swing scoop onto eight drying beds lined with straw mats (Sayers and Rinzler 1987: 145). This illustrates how artisans learnt to cope with constraints that come from

the natural environment.

Other than borrowing technology to cope with changes in the external environment, potters have sometimes chosen to compromise their traditional manufacturing techniques by using commercial methods. In the traditional wheel used before the 1950s, a wooden plank and pivot were made of wood from the jujube tree which was hard and durable. The wheel was made from a jujube stake driven into the ground and the portion of the stake left sticking out of the ground was cut into a cone shape to make the hub of the wheel. The body of the wheel was usually made from a pine plank. The jujube tree stake held the disc firmly in place to prevent it from moving. The wooden plank was rotated and the lump of clay to be thrown was placed on this upper wheel head. In the upper and middle parts of the stake a set of jujube tree pivots were provided to allow the wooden plank to rotate. The upper pivot was called the 'female pivot' and the middle pivot was called the 'male pivot'. If the wheel made a creaking sound while rotating, cottonseed oil was applied to the pivots using cotton soaked with oil.

After the 1960s potters nationwide began to adopt the electronic wheel as it was more efficient and lasted longer. The electronic wheel enabled potters to make pottery at faster speeds with a daily production increase of three to four pots (Park Song-Yong 2009: p.30). However, not all potters used the electronic wheel; some refused to change and stuck to the traditional wheel because the electronic wheel's faster spin speed did not suit their way of using their hands and their surface treatment techniques.

Although some technical elements are compatible with both adoption and rejection, traditional technical elements have sometimes been replaced completely by modern ones. The kiln is an example. The structure of kilns used for pottery production has been greatly improved. Potters find that the new kilns do not have all the technical problems inherent in traditional kilns (Park, Song-Yong 2009: p.25). In traditional kilns, the tunnels might collapse, fuel consumption increased over time and the kilns needed constant maintenance as they were likely to enlarge, contract or be damaged by the heat from repeated firings.

Because it is so important to control the transmission of heat in the kiln, potters were keen to replace traditional kilns with improved ones which allowed the flow of flames to circulate throughout the entire tunnel and made it possible to adjust the intensity of the fire. In the new kilns, pottery matures from the upper part while in traditional kilns the heat is transmitted directly upward so that the pottery matures from the bottom. Another advantage of the new kilns is they allow for very even firing. In a traditional kiln a pot may fall during firing and damage or break other pots. The new improved kilns have partitioned chambers, each of which has a flame inlet, so that one broken pot does not destroy a whole kiln full of wares. They also have windows through which potters can check the progress of the firing and adjust the temperature by putting in additional firewood. To build a traditional kiln, the ground must be excavated to a certain depth and earth piled over it in the form of an arch. Potters prefer the modern, improved kilns over traditional ones because of their higher efficiency and lower maintenance costs (Park Song-Yong 2008: p.192). According to potters, the production volume from one of the improved kilns is one-and-a-half to two times greater than that from a traditional one.

Mr. Heo Deok-Man, who made pottery at Namchang, Ulju-gun, Gyeongsangnam-do, was the first person in Korea to use a chamber kiln – in about 1953 - and this marked the start of the nationwide spread of such types of kiln. Unlike traditional kilns, this new type of kiln used oil for fuel which was more economical than firewood, and this, too, encouraged the spread of these kilns across the country (Cultural Heritage Administration of Korea, 1990: 127). In addition, the new kilns increase firing efficiency and reduce the failure rate by having fire inlets and chambers inside and window holes outside. As well as being more efficient, the new kilns allowed potters to be more creative because they could sell more pots and suffered fewer breakages in the kiln.

Conclusion

This study has used operational sequence analysis as a tool to describe and analyse the technical process, the potters' physical movements (or 'body technology') and their adoption or rejection of technology. The direct and indirect relationships between the various elements of pottery making have also been described.

After the 1960s, Korean pottery production witnessed a transition from pottery workshops to factories and a gradual conversion to modern manufacturing technology. With the introduction into the market of vessels made of new materials suitable for apartment-style living, traditional pottery began to lose its role. Due to such socio-economic and technical changes, the numbers of handicraft potteries and pottery villages has been drastically reduced (Park Song-Yong 2008: pp.181-212).

'Operational sequence' is a useful and significant way of analysing the inter-relationships between processes and the inherent logic of the technical process for each stage. We have tried to understand the technical processes and 'body techniques' used in pottery making and the strategies potters have applied in choosing to adopt or reject technologies.

Firstly, an 'operational sequence' approach to the pottery-making process at micro-level is useful when taken in conjunction with an understanding of the techno-social and economic factors which are changing the national economy and material civilisation. Incremental technical changes in manufacturing technology have come from macroscopic changes in the technical environment rather than from the inter-relationship between the various technical elements of the pottery-making process.

Secondly, Korean potters are now searching for new technological developments in an effort to maximise profits. In particular, their choice of technologies for the process of making pottery relates to social strategies as well as to the availability of raw materials and tools. They select those technologies they consider useful, combining traditional and modern manufacturing methods in an attempt to reduce their failure rate. The introduction of new technical elements weakens the relationship between various traditional components in the working process. Potters are attempting to discard traditional management approaches and save labour costs by using simplified manufacturing processes through the introduction of mass production systems.

Thirdly, we have explored the processes of pottery manufacture by focusing on continuity and discontinuity in traditional technologies. On the one hand, potters use traditional tools like flatteners, paddles, anvils, cloth finishing strips and traditional pottery wheels, while on the other hand, using improved kilns and electronic potters' wheels. Nowadays, potters running studio workshops are trying to save labour costs and simplifying their manufacturing processes because of competition from producers who have discarded traditional ways of manufacturing and management and have instead introduced strategies to cope with the new economic environment. To deal with this new socio-technical environment, producers are adapting selectively by adopting strategies to maximise technical efficiency and pursue economic rationality, while retaining some traditional aspects of the production process. Artisans have adopted extruders and improved kilns in an effort to speed up production to suit the new socio-economic climate.

Fourthly, changes in the socio-technical system at both macro and micro levels have affected the roles and position of pottery producers and production units. Changes in the nature and number of members of pottery-making teams, and in the ways they work, are specific examples of such developments. The migration of potters to metropolitan areas, the adoption of innovative manufacturing technologies and changes in product distribution networks are all factors that have a major impact on the composition of manufacturing groups. In particular, teams of workers that used to consist of five or six men now have just one or two members. This is the result of the adoption of adaptive strategies to reduce the size of the production unit in the transition from a subsistence economy to the economic system of a post-industrial society in an attempt to overcome the economic crisis. The reduced number of workers has caused factory owners to assume the role of the master potter and his assistants and to share his job with the other workers.

Fifthly, with the number of separate jobs in the pottery industry declining, and while manufacturing techniques have generally been standardised, there are a few traditional techniques that continue to be handed down in each individual region. Slab building and coiling techniques are specific examples. The former is practiced mainly in Jeolla provinces while the latter is used in all of the other provinces.

This study has examined the processes by which traditional and modern techniques have been selected. This information will be of help in providing the ethnographic data necessary to understand the characteristics of the technical knowledge now being utilised by Korean potters.

To overcome the limitations of the present study, the following aspects will have to be addressed. The path by which pottery-making techniques have developed over time needs to be examined at each stage of historical development in terms of manufacturing tools, raw materials and technical and social relationships. Further research will have to be undertaken on the materiality of pottery in different eras, the geographical distribution of kilns nationwide, the distribution networks for pottery and the life stories of potters, to give an insight into how traditional technical knowledge is created or destroyed under the influence of new technologies and new technological information. In addition, we need to conduct surveys on how folk terms, semantic systems and representations of meanings are constructed, in order to gain a better understanding of the ideology that informs, and has informed, the making of pottery

We are now faced with a situation in which advances in the technical environment and the adoption of modern production techniques and economic gains have almost destroyed traditional methods of pottery production. Galla (2008: p.13) emphasised the importance of the 'voice' of the bearer of intangible heritage in safeguarding cultural rights. Further research, on a nationwide scale, is urgently needed to protect and sustain the cultural diversity of the master potters and their assistants who maintain traditional technical knowledge about making pottery.

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