F804: Heritage and Cultural Property
Fall 2009

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Overview
At the turn of the twenty-first century, cultural forms, practices and knowledge are increasingly valued, both locally and globally, for their perceived ability to act as resources that can lead to economic development. In this environment, having access to and being able to invoke one’s cultural heritage in ways that are at least partly compatible with Western intellectual property systems, international cultural policy, and discourses about human and cultural rights, has become a viable strategy with which different types of local communities, culture brokers, and nation states have tried to respond to new challenges and opportunities. The resulting complex web of interaction—particularly in reference to how heritage is defined and who exactly has the right to claim ownership over that heritage—has become an area of special concern for a number of folklorists, ethnomusicologist and anthropologists. This seminar will examine some of the central debates regarding the various uses and strategic deployments of the concept of heritage and how these intersect with the global capitalism’s attempts at redefining culture as a collection of goods, skills and services that must be properly managed if one is to capitalize on its economic potential. To this end, the course will explore a series of interrelated issues including a) tangible and intangible cultural heritage initiatives and their effect on local communities, b) the global marketing and trade of “ethnic” or “traditional” material and expressive culture, c) cultural ownership and the ability of communities to use culture as an invocation of their cultural and/or human rights, and d) the role of archives, the academy and ethnography in both legitimizing and contesting particular definitions and uses of heritage.

Course Objectives

- To gain an increased understanding of the challenges associated with the study of heritage and cultural ownership at the turn of the twenty-first century.
- To reflection on the potential contributions that folklore, ethnomusicology, anthropology and performance studies can make to this growing interdisciplinary area of study.
- To analyze the potential usefulness of these texts towards the ethnographic study of various forms of expressive culture.
- To improve critical reading and writing skills as well as the ability to synthesize complex ideas both in verbal and oral form.
- To learn how to evaluate, adapt and apply some of these theoretical frameworks to case studies related to each student’s intended research area.

Course Website
This course has an Oncourse website. In this site you will find all the readings, assignments, and other supplemental materials needed for the class. This site will include a link to a private Wiki page where all Critical Abstracts, Class Discussion Summaries, and Review Essays will be posted. At the end of the semester students will be able to print the Wiki page either to a Word file or PDF and keep it for their personal records. Class grades will also be posted in this site.
Attendance

Given the small number of class meetings during the semester and the fact that each one is designed to build onto the next one, class attendance is mandatory. Students who miss more than two classes during the semester will have their attendance/participation score lowered by half (50%). Students who miss four or more classes will receive a zero for their attendance/participation grade.

Note: If a student cannot attend class it is his or her responsibility to make arrangements so that any assignments due be turned ahead of time.

Critical Abstracts

Each week, all students will prepare a 250-word Critical Abstract of one of the pieces for that week. These short writing assignments will be used as the starting point for class discussion and will be scored on a five-point scale. The final Critical Abstract grade will be the percentage obtained by dividing the total number of points received by the total number of possible points (60 pts.). Guidelines for writing the Critical Abstract as well as their scoring criteria will be posted in the Oncourse site. Critical Abstracts will be due electronically on the Thursday before each class meeting by 5pm. Given that these critical abstracts are meant to facilitate in-class discussion, late submissions will not be accepted.

Note: While students will only be asked to write one Critical Abstract per week, they are still responsible for thoroughly reading all the scheduled pieces and come to class ready to contribute to the discussion.

Group Work

In addition to the Critical Abstracts, students will be organized into three separate groups. Each group will also take turns on a weekly rotating basis (with the exception of Weeks 2, 8, and 12) performing one of the following tasks:

1. Reflection Questions: This group will be responsible for guiding discussion regarding the common threads and themes in the readings for a given week. In preparation for this, group members should post preliminary answers to the reflection questions on the Wiki page before the beginning of class. At the start of class, the members of the group will have 15 minutes to confer with each in order to determine the best way to go about leading discussion.

2. Class Discussion Summary: Students in this group will be responsible for taking notes on the class discussion for the week and then provide a clearly written summary outline of that discussion. Class summaries must be added to the Wiki page before the following class meeting.

3. Week off: Students in this group will have a week off from leading discussion or writing a class summary. They are, however, still expected to turn in their Critical Abstract for the week and contribute to class discussion.

The group rotation will be as follows:

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<tr>
<th>Week</th>
<th>Group 1</th>
<th>Group 2</th>
<th>Group 3</th>
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<tr>
<td>3</td>
<td>Reflection</td>
<td>Summary</td>
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<td>4</td>
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<td>Summary</td>
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Writing Assignments

Students will have two options in terms of the long written assignments:

Option 1 – Two Review Essays: This option entails writing 2 book reviews one for each of the books assigned on Weeks 9 and 12. Review Essay 1 should provide an academic journal-style review (5-6 pages in length) that analyzes and evaluates the central argument of the monograph paying particular attention to how it relates to the readings from Week 2 - 7. Review Essay 2 should expand on the basic journal-style book review (10-12 pages) and begin with a critical reading of the monograph as starting point for a more in depth reflection on some of the central themes of the entire course. More specific criteria for each Review Essay will be available on Oncourse on the Week 9 and Week 12 folders respectively.

Option 2 – End of the Semester Research Paper: This option involves writing a 16 - 18 paper that delves deeper into one or more of the issues discussed in class. This may be done by means of an annotated bibliography or literature review focused on a particular topic introduced in class, or an application of the ideas discussed in class to analyze a case study drawn from the student’s own research area. Students selecting this option must make an appointment to talk about the research paper by Week 8 and a 3-page Research Proposal and bibliography must be turned in by Week 10.

Grading

The final grade for this course will be distributed as follows:

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<th>Option 1</th>
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<tr>
<td>Attendance</td>
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<td>Critical Abstracts</td>
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<tr>
<td>Group Work</td>
<td>15%</td>
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<tr>
<td>Review Essay 1</td>
<td>25%</td>
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<tr>
<td>Review Essay 2</td>
<td>30%</td>
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<tr>
<td><strong>Final Grade</strong></td>
<td><strong>100%</strong></td>
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All grades will be posted online on a weekly basis. Students are encouraged to keep track of their own performance in the class through the Oncourse site.

Required Texts


Reading and Discussion Schedule

Week 1 (Sep. 4) – Introduction to Key Concepts

Week 2 (Sep. 11) – An Introduction to Cultural Ownership

- *Who Owns Native Culture?* (Brown 2004)

Reflection Questions: What is the central argument of Michael Brown’s book? What specific point does each chapter make and how do they relate to the central argument? Does Brown offer any solutions to the issue of cultural ownership and if so, what are they?

Note: For this week only all students will post responses to the discussion questions on the Wiki page.
Week 3 (Sep. 18) – The Politics of Appropriation and Commodification

- Conquest, Appropriation, and Cultural Difference (Root 1996, Ch. 3)
- Pygmy POP: A Genealogy of Schizophrenic Mimesis (Feld 1996)
- Ontologies of the Image and Economies of Exchange (Myers 2004)
- Indigenous People Incorporated? Culture as Politics, Culture as Property in Pharmaceutical Bioprospecting (Greene 2004)

Reflection Questions: How useful is Ziff and Rao’s analysis for understanding the other case studies for this week? Do the other case studies provide alternative ways of thinking about appropriation? Where does commodification fit in all of this?

Week 4 (Sep. 25) – Intellectual Property and the Ownership Model

- WIPO Intellectual Property Handbook: Policy, Law and Use (WIPO 2004, Ch. 1)
- The Selective Protection of Musical Ideas: The "Creators" and the Dispossessed (Seeger 2004)
- American Folklore Society Recommendations to the WIPO Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge, and Folklore (American Folklore Society 2004)
- Copyright in context: Carvings, carvers, and commodities in Vanuatu (Geismar 2005)

Reflection Questions: What is intellectual property and what are the main assumptions that underlie its definition and application? How can intellectual property be useful in protecting particular forms of folklore, traditional knowledge, non-Western forms of cultural production? How can it be detrimental to the same? Is there a middle ground?

Week 5 (Oct. 2) – Community Ownership and the Commons

- American Ginseng and the Idea of the Commons (Hufford 2000)
- All That Is Not Given Is Lost: Irish Traditional Music, Copyright, and Common Property (McCann 2001)
- Reclaiming the Commons, One Tune at a Time (Christopher Smith 2006)
- The Judgment of Solomon: Global Protections for Tradition and the Problem of Community Ownership (Noyes 2006)

Reflection Questions: What are the commons and how can they be helpful in developing a concept of community ownership? How can the concept of community ownership help us develop alternative ways of thinking about cultural ownerships? What are the limitations of these approaches?
Week 6 (Oct. 9) – Neoliberalism and the Use of Culture as an Economic Resource

- Voice, Choice and Diversity Through Creative Industries: Towards a New Development Agenda (Barrowclough and Kozul-Wright 2007)
- Consuming Heritage or the End of Tradition: The New Challenges of Globalization (AlSayyad 2008)
- Freedom’s Just Another Word… (Harvey 2007, Ch. 1)
- The Expediency of Culture (Yúdice 2003)
- Image Making, City Marketing, and the Aesthetization of Social Inequality in Rio de Janeiro (Broudehoux 2001)
- Development Folklife: Human Security and Cultural Conservation (Feltault 2006)

*Reflection Questions:* Why do these authors suggest that the turn of the twenty-first century is such a qualitatively different socio-historical period? What is some of the evidence/examples that they use to support their opinion? What kind of an effect do these factors have on creation, purpose and promotion of local forms of cultural expression around the world?

Week 7 (Oct. 16) – Material and Expressive Culture in the Open Market

- Tourism Encounters: Inter- and Intra-Cultural Conflicts and the World’s Largest Industry (Robinson 2001)
- Tourism, the State and the Marketing of Traditional Andean Artesanias: Problematic Encounters, Pitfalls, and Competing Interests (Meisch 2009)
- "I Lost My Head in Borneo": Tourism and the Refashioning of the Headhunting Narrative in Sabah, Malaysia (Gingging 2007)
- Exotic Dancing: Performing Tribal and Regional Identities in East Malaysia’s Cultural Villages (Latrell 2008)
- Producing the Folk at the New Orleans Jazz and Heritage Festival (Regis and Walton 2008)

*Reflection Questions:* What are some of the contradictions associated with particular communities choosing to engage with the tourist market? What alternatives are available to these communities? Are there ways of arriving at more equitable solutions?

Week 8 (Oct. 23) – Cultural Ownership and Appropriation on the Ground*

- *Berber Culture on the World Stage: From Video to Village* (Goodman 2005)

* No class this week – American Folklore Society Annual Meeting

Week 9 (Oct. 30) – Conceptualizing and Analyzing Heritage

- Nature as Local Heritage in Africa: Longstanding Concerns, New Challenges (Cormier-Salem and Bassett 2007)
- The Moral Imperative to Preserve (Cloonan 2007)
- Theorizing Heritage (Kirshenblatt-Gimblett 1995)
- Heritage for People: History and Theory (Howard 2003, Ch. 3)
- The Discourse of Heritage (Laurajane Smith 2006, Ch. 1)
- Heritage as a Cultural Process (Laurajane Smith 2006, Ch. 2)

*Reflection Questions:* What do these definitions/theories say about the nature of heritage both as a theoretical and applied concept? How are these tied to Western ways of thinking about culture and the world? Are there ways in which these various definitions/theories about heritage are at odds with each other?

**Research Paper Proposal Due at the Beginning of Class**
Week 10 (Nov. 6) – *International Cultural Policy and the Heritage Stewardship Model*

- Authorizing Institutions of Heritage (Laurajane Smith 2006, Ch. 3)
- Fellas, Fossils, and Country: The Riversleigh Landscape (Laurajane Smith 2006, Ch. 5)
- World Heritage and Cultural Economics (Kirshenblatt-Gimblett 2006)
- Heritage Between Economy and Politics: An Assessment from the Perspective of Cultural Anthropology (Bendix 2009)
- Intangible Heritage as a List: From Masterpieces to Representation (Hafstein 2009)
- Intangible Cultural Heritage: Global Awareness and Local Interest (Kearney 2009)

*Reflection Questions:* What are some of the advantages/benefits of the heritage stewardship model? What are some of its limitations? How is the nature of the stewardship music tied to notions of intellectual property and what could be called a neoliberal worldview?

**Reviewer Essay 1 due at the beginning of class**

Week 11 (Nov. 13) – *Heritage, Human and Cultural Rights*

- Between Universalism and Relativism: A Critique of the UNESCO Concept of Culture (Eriksen 2001)
- Cultural Heritage and Human Rights (Silverman and Ruggles 2007)
- From Group Rights to Individual Rights and Back: Nepalese Struggles Over Culture and Equality (Gellner 2001)
- Genes and Burkas: Predicaments of Human Rights and Cultural Property (Barkan 2007)
- Closing Pandora's Box: Human Rights Conundrums in Cultural Heritage Protection (Logan 2007)
- Music and Human Rights: The AfroReggae Cultural Group and the Youth from the Favelas as Responses to Violence in Brazil (Ramos and Ochoa 2009)

*Reflection Questions:* What is the inherent tension between Human and Cultural Rights? Does this tension spill over into discussions about heritage and ownership? Are there ways of overcoming that tension?

Week 12 (Nov. 20) – *The Politics of Heritage: A Case Study***

- Post-Conflict Heritage, Postcolonial Tourism: Culture, Politics and Development at Angkor (Winter 2007)

***No class this week – Society for Ethnomusicology Annual Meeting***

Week 13 (Nov. 27) – Thanksgiving Break

Week 14 (Dec. 4) – *Contesting Heritage and Ownership as Hegemonic Practices*

- Critical Nostalgia and Material Culture in Northern Ireland (Cashman 2006)
- Plains Indians and Resistance to "Public" Heritage Commemoration of Their Pasts (Zimmerman 2007)
- Contesting Heritage in Antigua, Guatemala (Little 2009)
- The Slate Wiped Clean? Heritage, Memory and Landscape in Castleford, West Yorkshire, England (Laurajane Smith 2006, Ch. 7)
- “The Issue is Control”: Indigenous Politics, and the Discourse of Heritage (Laurajane Smith 2006, Ch. 8)
- Indigenous Archaeology as Decolonizing Practice (Atalay 2006)

*Reflection Questions:* How can subaltern or marginal populations use the concepts of heritage and ownership to contest impositions by outside forces? How does this appropriation influence the way these communities think about their own heritage? What are the contradictions?
Week 15 (Dec. 11) – Course wrap-up

Finals Week

REVIEW ESSAY 2/RESEARCH PAPER DUE ON MON., DEC. 16 BY 5PM

Course Bibliography


McCann, Anthony. 2001. All That Is Not Given Is Lost: Irish Traditional Music, Copyright,


