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. 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.

Reading Assignments and Required Texts

Each week, students are responsible for thoroughly reading all of the scheduled pieces and come to class ready to discuss them. The required texts for this course are:


In order to minimize costs, these books have not been ordered through the bookstore. Students are encouraged to find copies on your own as soon as possible. Pieces not included in the required texts will be available in the Resources section of Oncourse.

Writing Assignments

Throughout the semester, there will be three different types of writing assignments.

1. *Position Statements*: In weeks when we will have multiple articles assigned, students will prepare a 250-300 word Position Statement that will be used as a starting point for class discussion. These statements will be in response to a weekly question or issue that will be posted in discussion forums on Oncourse. Replies to the post must be submitted electronically each Thursday by 9am in order to give other students time to consider everyone’s response before the class meeting. Students should also bring a hard copy of their Position Statement to class. Position Statements will be scored on a five-point scale. The final Position Statement grade will be the percentage obtained by dividing the total number of points received by the total number of possible points. Guidelines for writing the Position Statements will be posted in the Oncourse site.

2. *Book Reviews*: In the weeks that we will be reading a single book, students will be asked to write a short (4 - 5 page) journal-style book review. These papers should be an expanded version of the Critical Abstract and will: a) position or contextualize the book within the broader literature in the field; c) give a brief overview of the book’s organizing structure and how each chapter contributes to support the author’s central point; and, d) provide an evaluation of how successfully the author realizes his/her argument and assess what kind of contribution it makes to the issues and ideas discussed throughout the semester. Each Book Review will be graded on a 100 point scale.
3. **Final Assignment:** Students will be asked to submit a Final Assignment at the end of the semester, choosing from one of the following three options: a) research paper that applies some of the ideas covered in the semester to a particular case study or theoretical issue; b) a literature review which provides an in-depth analysis of 6 – 8 key works not covered at length in class; c) an annotated bibliography on a particular issue or topic associated with the course that includes a brief critical analysis of 15-20 sources as well as an introductory overview mapping out particular themes and trends within that particular body of work. Regardless of option chosen, Final Assignments should be 16-20 pages in length. A one-page proposal and accompanying prospective bibliography will be due in class Thu., Oct. 17. The completed assignment will be due electronically by 5pm on Wed., Dec. 18, 2013.

**Grading**

The grade for this course will be distributed as follows:

- Participation/Attendance: 10%
- Position Statements: 20%
- Book Reviews: 30%
- Final Assignment: 40%

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**Final Grade:** 100%

Students are encouraged to keep track of their own performance in the class through the Oncourse site. Failure to turn in written work on time will result on a lowering your score by 3 points per day; assignments that are more than a week late will not be accepted.

**Reading and Discussion Schedule (subject to modification)**

**Week 1 (Aug. 29) – Course Overview and Introduction**

**Week 2 (Sep. 5) – Thinking about Culture, Tradition and Heritage**

- Tradition (Glassie 1995)
- Theorizing Heritage (Kirshenblatt-Gimblett 1995)
- The Discourse of Heritage (Smith 2006, chap. 1)
- Reflexive Traditions and Heritage Production (Kockel 2007)
- Heritage: From Patrimony to Pastiche (Davidson 2008)
- Heritage as Social Action (Byrne 2008)

**Week 3 (Sep. 12) – Appropriation, Representation and Power Relations**

- The Visible Evidence of Cultural Producers (Mahon 2000)
- Pygmy POP: A Genealogy of Schizophonic Mimesis (Feld 1996)
- The Missionary’s Photographs (Brown 2004, chap. 1)
Week 4 (Sep. 19) – *Heritage Economics*

- The Mark of Scottish America: Heritage Identity and the Tartan Monster (Zumkhawala-Cook 2005)
- Ghana and the World Music Boom (Collins 2008)
- Three or Four Things About Ethno-Futures (Comaroff and Comaroff 2009, chap. 2)
- Questions of Theory (Comaroff and Comaroff 2009, chap. 3)
- World Heritage and Cultural Economics (Kirshenblatt-Gimblett 2006)
- Heritage Between Economy and Politics: An Assessment from the Perspective of Cultural Anthropology (Bendix 2009)

Week 5 (Sept. 26) – *Copyright, Cultural Property, and the Commons*

- Cultures and Copyrights (Brown 2004, chap. 2)
- The Selective Protection of Musical Ideas: The "Creators" and the Dispossessed (Seeger 2004)
- Hardscrabble Academies: Toward a Social Economy of Vernacular Invention (Noyes 2009)
- In Search of Cross-Cultural Legal Framework: Indigenous Music as Worldwide Commodity (Sandler 2009) *(in MCR, chap. 9)*

Week 6 (Oct. 3) – *Museums, Preservation and Authorized Heritage Discourses*

- After Authenticity at an American Heritage Site (Gable and Handler 1996)
- The ‘Manored’ Past: The Banality of Grandiloquence (Smith 2006, chap. 4)
- Labour Heritage: Performance and Remembering (Smith 2006, chap. 6)
- Ethnic Communities and Cultural Heritage (Lin 2011, chap. 2)
- Preservation and Heritage in New York’s Chinatown and Lower East Side and the Impact of the 9/11 Disaster (Lin 2011, chap. 7)
- Access and Control: A Key to Reclaiming the Right to Construct Hawaiian History (Stillman 2009) *(in MCR, chap. 3)*

Week 7 (Oct. 10) – *Cultural Policy and the Politics of Intangible Cultural Heritage*

- (reference only) Convention for the Safeguarding of the Intangible Cultural Heritage  (UNESCO 2003)
- Intangible Heritage as a List: From Masterpieces to Representation (Hafstein 2009)
- Lessons learned from the ICTM (NGO) evaluations of nominations for the UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity, 2001-5 (Seeger 2009)
- National Patrimony and Cultural Policy: The Case of the Afroperuvian Cajón (León 2009) *(in MCR, chap. 4)*
- Historical Legacy and the Contemporary World: UNESCO and China's *Qín* Music in the Twenty-First Century (Yung 2009) *(in MCR, chap. 5)*
- Switzerland and the UNESCO Convention on Intangible Cultural Heritage (Leimgruber 2010)
- UNESCO Conventions and Culture as Resource (Scher 2010)
Week 8 (Oct. 17) – *Heritage, Cultural Policy and U.S. Exceptionalism*

- Folklorists in Public: Reflections on Cultural Brokerage in the United States and Germany (Kirshenblatt-Gimblett 2000)
- Grand Theory, Nationalism, and American Folklore (Roberts 2008)
- Reflections on the Hearing to "Designate the Square Dance as the American Folk Dance of the United States": Cultural Politics and an American Vernacular Dance Form (Quigley 2001)
- The United States, Cultural Policy, and the National Endowment for the Arts (Miller and Yúdice 2002, chap. 1)
- Heritage (Ivey 2008, chap. 1)
- America, Art, and the World (Ivey 2008, chap. 4)

**FINAL ASSIGNMENT PROPOSAL DUE AT THE BEGINNING OF CLASS**

Week 9 (Oct. 24) – *Case Study 1 – Heritage, Cultural Ownership and Appropriation***

- *Intimate Distance: Andean Music in Japan* (Bigenha 2012)

***No class this week – American Folklore Society Annual Meeting***

Week 10 (Oct. 31) – *Festivals, Tourism and Heritage Management*

- Producing the Folk at the New Orleans Jazz and Heritage Festival (Regis and Walton 2008)
- Agency and Voice: The Philippines at the 1998 Smithsonian Folklife Festival (Trimillos 2009)
  *(in MCR, chap. 1)*
- Negotiating Mutual Respect (Brown 2004, chap. 5)
- Inviting the Uninvited Guest: Ritual, Festival, Tourism and the Namahage of Japan (Foster 2013)
- Cuzcotopia: Imagining and Performing the Incas (Silverman 2013)
- Cultures of Interpretation (Winter 2013)

**REVIEW OF CASE STUDY 1 DUE AT THE BEGINNING OF CLASS**

Week 11 (Nov. 7) – *Sustainability and Economic Development*

- Only Connect – Sustainable Development and Cultural Heritage (Clark 2008)
- Social Sustainability: People, History, and Values (Low 2008)
- Cultural Tourism and the Discourse of Sustainability (Barthel-Bouchier 2012, chap. 7)
- Discourses of Development: Narratives of Cultural Heritage as an Economic Resource (Silberman 2013)
- Preservation by Adaptation: Is it Sustainable? (Donofrio 2012)
- Music and Sustainability: An Ecological Viewpoint (Titon 2009)

Week 12 (Nov. 14) – *Case Study 2 – Provincializing International Cultural Policy***

- *Treasured Possessions: Indigenous Interventions into Cultural and Intellectual Property* (Geismar 2013)

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

Week 13 (Nov. 21) – Thanksgiving Break
Week 14 (Nov. 28) – Negotiating Universal, National and Local Priorities: Human and Cultural Rights

- Native Heritage in the Iron Cage (Brown 2004, chap. 7)
- Intangible Cultural Heritage: Global Awareness and Local Interest (Kearney 2009)
- The political appropriation of Burma's cultural heritage and its implications for human rights (Philip 2010)
- “Indigenous People are not Cultural Minorities”: Cultural Diversity, Heritage and Indigenous Human Rights in Australia (Langfield 2010)
- Protecting the Tay Nguyen Gongs: Conflicting Rights in Vietnam's Central Plateau (Logan 2010)
- Is Heritage a Human Right? (Barthel-Bouchier 2012, chap. 2)

REVIEW OF CASE STUDY 2 DUE AT THE BEGINNING OF CLASS

Week 15 (Dec. 5) - Heritage Projects on the Ground: Contradictions and Problem-Solving

- Working in the Cracks: Public Space, Ecological Crisis, and the Folklorist (Hufford 1999)
- Finding Justice in the Global Commons (Brown 2004, chap. 8)
- Development Folklife: Human Security and Cultural Conservation (Feltault 2006)
- Cultural Property as Strategy: The Carnival of Binche, the Creation of Cultural Heritage and Cultural Property (Tauschek 2009)
- Intangible Heritage at the Living Memorial of Native Americans (Alivizatou 2012, chap. 5)
- Repatriation, Revival and Transmission: The Politics of Sámi Musical Heritage (Hilder 2012)

Week 16 (Dec. 12) – Course Wrap-Up

Finals Week

FINAL PAPER DUE ON WED., DEC. 18 BY 5PM

Course Bibliography


