An Initiative of The Indian Trust for Rural Heritage and Development (ITRHD)

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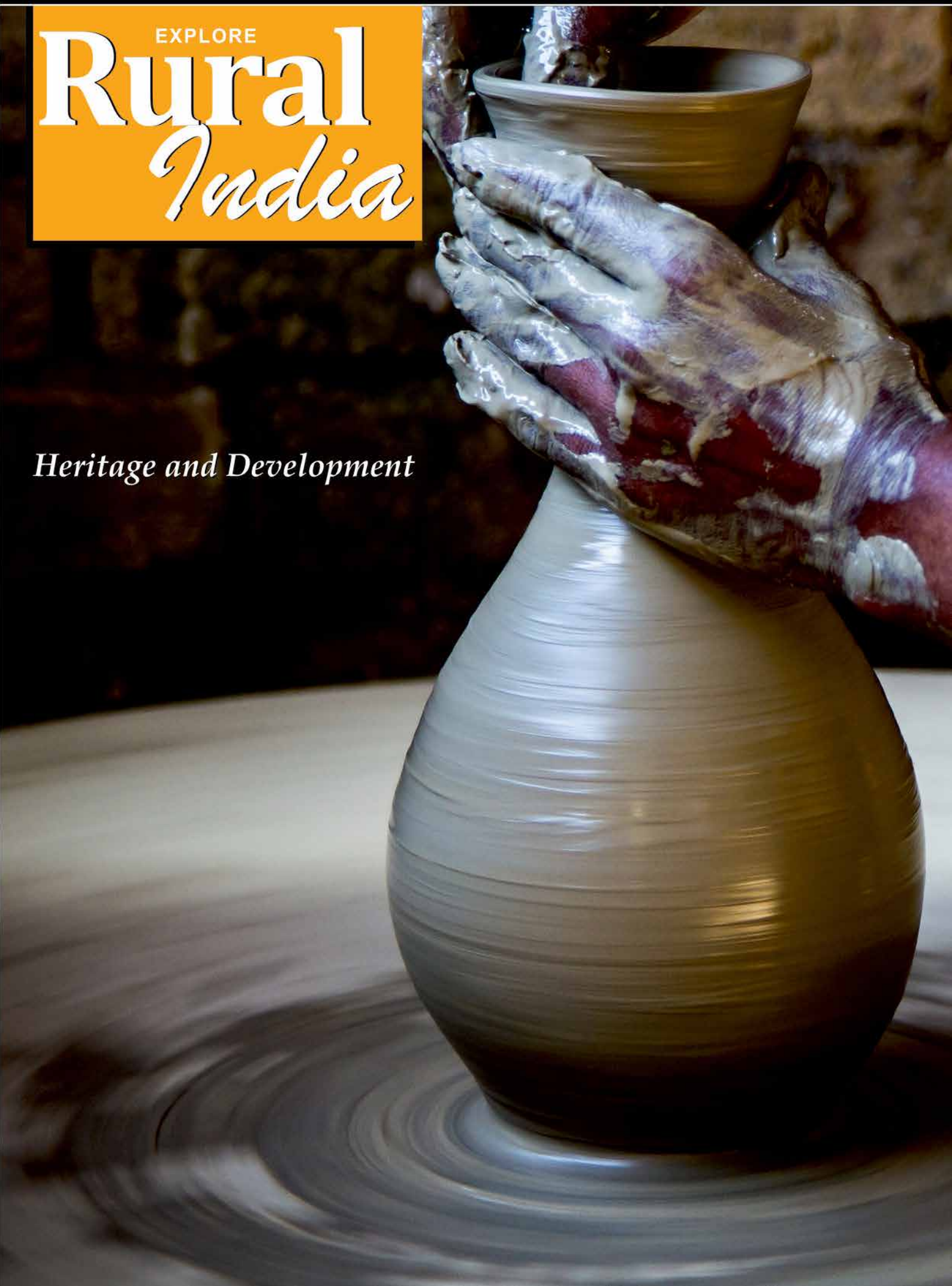
EXPLORE Rural India

Heritage and Development



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"Just as the universe is contained in the self,
So is India contained in the villages."

-Mahatma Gandhi

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and Development

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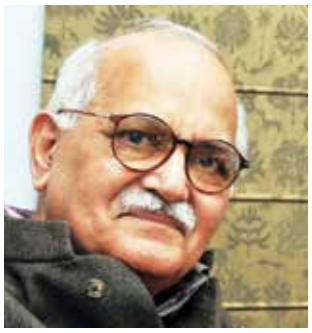
From the Chairman's Desk



A very Happy New Year to all our members and readers. Thanks to our contributors, advertisers and volunteers, we are happy to be able to bring you the third issue in the series, and the first of the year.

For the next issue, we would be happy to receive comments/ suggestions/ articles from our members, and thus make Explore Rural India a truly interactive experience.

It has been a momentous year, filled with activities, developments, successes, and a number of challenges. All the projects underway have progressed in various ways. One of the great highlights was the inauguration of our new primary school building in the musician's village of Hariharpur, in November. It wasa lively event attended by numerous dignitaries, with quite fabulous entertainment provided by the school children. Minister Durga Prasad of the UP Government was good enough to attend and announce that the Government would provide funds for one additional room.

The school had actually begun functioning in February 2013 in rented accommodation. Our six young teachers, all from the village, had undergone intensive training programs in Azamgarh, Benares and Delhi, and are now functioning extremely well. For the next session, we hope to add at least 2 additional young women, also from the village. For the day to day running of the school,providing for uniforms, mid-day meals, payment of salaries, and other expenses, we are grateful to members and friends who have responded to our appeal to donate at least Rs 3000 for the education of one child per year.However, we need to build up a corpus out of the interest of which we can sustain the school.Any help or suggestions in this regard would be welcome.

The villages of Azamgarh provided some of our other most rewarding moments as well. In April we organized a Festival of Azamgarh at the India International Centre in Delhi. Potters, weavers and musicians from Azamgarh took Delhi by storm, and the evening performances garnered extensive tv coverage. The success of this (and the financial rewards reaped by the artisans) led to the organization of a Nizamabad pottery exhibition at Alliance Francaise in Delhi in January. Other events are being planned in other cities as well.

Progress was also made in several other projects, with the state governments, corporations, private sector companies, and private individuals committing both financial support and professional input to a number of projects. We have continued to receive substantial international recognition, both as a result of the magazine, and through participation in international events. A dinner meeting in New York in August with influential members of the American NRI community engendered considerable interest. I also attended and gave a presentation at the INTO (International National Trusts Organization) conference in Uganda, where I was elected to the Executive Committee, representing ITRHD. This visit resulted in a number of articles in the current magazine, as well as a tie-up with the Uganda-Buganda Minister of Tourism, who will now be bringing a group of Ugandan craftspersons to the Surajkund Mela.

There are also several exciting new projects on the horizon in other parts of India.

Nagaland, for instance, is the site for a project to establish an innovative "living museum" of cultural traditions. My initial visit in May of last year was followed by an intensive 10-day program in December with a renowned expert from the Philippines,

Left to Right: Mrs. Chandana Khan, Parvez Dewan, Mr. SK Misra, Mr. Yogendra Narain & Mrs. Narayana Reddy

Exchange of Documents by Mrs. SK Misra, Chairman ITRHD & Mr. Narayana Reddy, Director of NITTIM

Augustus Villalon. His trip, entirely funded by the Asian Cultural Council in New York, was very productive, and we are now submitting our recommendations to the State Government.

Andhra Pradesh has also recently entered into collaborative planning with us. In December, I was invited to Hyderabad as the Chief Guest of a Rural Tourism seminar organized by the YSR Reddy National Institute of Tourism Training and Management (NITTM). During our discussions, I suggested that we join hands for promotion of rural tourism in Andhra Pradesh. The Chief Secretary Tourism, Mrs. Chandana Khan immediately accepted this suggestion, and within days we had developed an MOU. This was signed in New Delhi on 10 January 2014, in the presence of Mr. Parvez Dewan, (Secretary Tourism, Government of India), Mrs. Chandana Khan, and Mr. Narayana Reddy (Director of NITTIM). ITRHD was represented by Yogendra Narain, Maureen Liebl, Archana Capoor and Poonam Sharma. We will now be collaborating with the AP government in selecting projects for joint action.

The role and responsibilities of ITRHD as indicated in the MOU will be as under:

i. ITRHD will assist in the identification and selection of villages to be taken up as centres for Rural Tourism;

ii. ITRHD will prepare Project Proposals for developing the infrastructure for Rural Tourism, including an overall developmental plan for the concerned areas for which necessary funding may be provided by RHDTC;

iii. ITRHD will determine the training requirements of the rural residents of the concerned villages in and arrange to impart such training in consultation with NITHM;

iv. ITRHD will prepare detailed proposals for home stay facilities in rural tourist destinations;

v. ITRHD will explore possibilities of garnering additional financial or technical support from non- Government sources such as the Corporate sector and international agencies, particularly, for developmental programs;

vi. ITRHD has a tie up with Prasar Bharati in terms of the MOU already existing between them and ITRHD for necessary publicity (copy appended). The facility will be extended to the activities undertaken in conjunction with RHTDC;

vii. ITRHD will organise seminars, festivals and other activities to supplement existing programs jointly with RHTDC;
viii. The students of NITHM will be offered internship opportunities in other Rural Tourism Projects undertaken by ITRHD.

Punjab has also recently contacted us regarding a possible project in a very interesting rural area. We are looking into this, and will report as it develops.

Alongside these positive developments, there have also been some challenges. A team of young international architects, under the auspices of the British Council, took on the task of designing a new school building in Hariharpur. The team stayed in the village for 3 months, worked out a design, and offered 12 lakhs for the construction of two large rooms and toilets. Both design and suggested materials were on the expensive side. However, as the Team indicated that they would be providing an additional 20 lakhs, we diverted 8 lakhs from our meagre corpus as an advance on expenses. Unfortunately, the Team abandoned the project and left the village, and the support has not materialized.

Since we could not disappoint the high hopes of the village residents and the children, we have worked hard to complete the project. A detailed proposal with complete plans and structural drawings has been submitted to ONGC for support in the range of Rs. 80 lakhs from their CSR program. They have been sympathetic and sensitive, and we are hopeful of being granted this support.

Our project for conservation of the Dargah of Sheikh Musa (in Nuh District, Mewat, Haryana) progressed admirably. We are, however, running out of funds, as the original preliminary estimate of Rs 25 lacs was found to be totally inadequate dueto the extensive damagediscovered in the ceiling and other parts of the building when the actual conservation work was underway. We are hopeful of getting additional funding of perhaps Rs 15-18 lacs from the Haryana Waqf Board, who are responsible for the maintenance of the building, and possibly from some other sources.

Excavation work at the site of the Rahki Garhi Indus Valley Civilisation in the twin villages of Rakhi Shahpur and Rakhi Khas, entrusted to the Deccan College Pune by ASI, was to start in August 2013 but has not yet commenced. We have meanwhile gone ahead with plans for the community development, partly funded by the Reliance Foundation, which will make this a model for planning around potential World Heritage Sites. A meeting with Haryana Government officials under the chairmanship of the Chief Minister resulted in a commitment for 1.75 crores for establishment of a site museum. No action has yet been initiated, even though the Panchayat has provided 2 acres of land for the purpose. Another 2 acres have been provided by the Panchayat for a tourist complex. Mr SSH Rehman has set the ball rolling by contributing Rs 2.5 lacs from his personal funds, and has visited the site to provide guidance. We have raised an additional 1.5 lakhs, and hope to soon be in a position to start work. A number of 19th century Mughal style buildings in the village have been identified for restoration and adaptive re-use as crafts centres, tourist service centres, tourist accommodation, and similar activities.

As we continue project work in the villages and struggle with the challenges, we are also organising seminars. Three are planned for 2014: on Rural Tourism; Vernacular Architecture (in collaboration with the School of Planning and Architecture ,Bhopal); and the Role of Youth in Rural Development (in collaboration with

JamiaMiliaUniversity). We would be happy to receive your suggestions regarding the structuring of these seminars, possible participants, and volunteers.

In conclusion I must express my deep sense of gratitude to our Trustees, Members of the Advisory Council, and Members of all categories (Life Members, Corporate Members and Rural Members) without whose involvement our projects would not have made much headway. For the running of our primary school weare grateful to the large number of benefactors because of whom the future of little boys and girls is assured.

This magazine would not have been possible without the time and efforts put in by our Editor Sangya Chaudhary and publisher Vikram Kalra, as well as the large number of advertisers who very generously responded to personal requests for support. Our staff, particularly Member Secretary Pamela Bhandari, who has been with usright from the start in a voluntary capacity, has helped the organisation to grow. Mr. S. Krishnamoorthy, Financial Advisor has constantly been helping us out on financial matters and has not hesitated to make himself available whenever required. Poonam Sharma, who joined us recently, has greatly helped to streamline our financial and administrative set up. Saswati Johri, Commercial Manager has efficiently handled Projects. JP Sharma on my personal staff worked to the best of his ability, but has decided to leave for reasons of health and his successor RK Shiroha has been working with full dedication. I would be failing in my duty if I did not acknowledge the tremendous support we have received from Yogendra Narain, Harsh Lodha, Archana Capoor, DV Kapur, PR Khanna, Shiban Ganju, Ashwan Kapur, Laila Tyabji and Kito de Boer. Andto use the hackneyed phrase last but not least, my lasting thanks to my dearest friend and better half Maureen Liebl whose professional and personal contribution towards the building of this organisation has been immeasurable.

S. K. Misra
Chairman
The Indian Trust for Rural Heritage and Development (ITRHD)

Editorial

It gives all of us at the Indian Trust for Rural Heritage Development, immense pleasure in presenting the third issue of 'Explore Rural India', especially because it contains some exciting articles that demonstrate efforts to preserve the intangible assets of our heritage. On close observation of each of the success stories concerning conservation, it could be argued that 'perception' of the active participants, is one of the core functions of success or failure in any attempt at conservation.

Simply speaking, perception is a process by which we create our own view about something, based on our sensory experiences. The experiences may even be incomplete or even based on false or unreliable availability of information rather than complete experiences or true and reliable information, but whatever the case, when a perception is created, it guides our behavior, both personal and collective.

The challenge before us therefore, is that of creating a positive and truthful perception of our social heritage in our society and of sustaining it. Heritage is the cornerstone of civilization, social heritage even more so. The strength of our social heritage is in its rich diversity, its varying customs across regions, its art and as Mahatama Gandhi articulated it, in the hearts and the souls of its people. However, the perception that a rural lifestyle is decadent, along with a lack of economic opportunities, has resulted in a significant shift of the youth towards urban centers, which has had a direct impact upon the intangible social heritage assets of our country.

Across India, conservationists, organizations and volunteers are dedicating a lot of time and effort to design programs aimed at the conservation of social heritage in rural areas of different regions and some of these programs are proving to be quite successful in arresting the erosion of our intangible assets, mainly by implementing a sustainable model of conservation and creating economic opportunities dependent on the model. This has cemented a feeling of pride and ownership amongst the locals in their heritage and as a result, a positive perception of their conservationist ecosystem has been created successfully that has created a buzz resulting in others wanting to adopt their model.

This may or may not be the definite answer to the question of conservation of our social heritage but it at least gives us some answers and a lot of hope. It tells us that 'perception' is a crucial peg in this wheel and has a definitive impact. Therefore, it is imperative for conservationists to establish a perception of social heritage conservation that is not only truthful but also appeals to the stakeholders – the populace, as a more enriching and sustainable way of life.

This issue of the magazine contains articles that are quite diverse in their topics and are extremely informative. I wish to thank the eminent contributors for their time and effort as their contributions lend depth and immense value to our publication. We would also like to thank each one of our sponsors who are instrumental in the publication of this magazine. I would also like to take this opportunity to thank Vikram Kalra for putting in endless hours to meet our deadlines. Last but not the least, I would like to thank Mr. S.K. Misra, our Chairman and inspiration who continues to drive each and every project of the Indian Trust for Rural Heritage Development with unmatched zest and zeal.

I hope you enjoy this issue of Explore Rural India.

Best Wishes,

Sangya Chaudhary
Editor and Project Coordinator
The Indian Trust for Rural Heritage and Development (ITRHD)

A stage performance of Therukuttu: More informal and secular in content than Yakshagana Photo By: S Thyagarajan

Folk Theatre of India

Nissar Allana

The origins of some of the oldest theatrical traditions, whether Egyptian, Greek or Indian, are inextricably linked to the propitiations of Gods and Spirits, and some of these most primeval impulses, celebrate fertility and harvest, from the beginnings of civilization, when Man made permanent homes, settling down in the vicinity of rivers, and adopted agriculture as means of sustenance.

In India, the folk theatre traditions evolve through the composite interaction of folklore, myths, music, and iconography which defines the specific cultural identity of a region and language. It therefore, is an expression of local culture and changes from one part of the country to another, in stylistic presentation, imagery, thematic content and textual complexity. Since most of these folk theatre traditions are passed on from one generation to another by means of oral transmission, they undergo constant change. The process of evolution and devolution of these forms depend on the phases of social and economic changes that societies go through, and the external influences that the local culture interacts with.

While the origins of most of the Indian folk traditions are said to range from approximately the 14th to the 17th century, no real documentation or continuity of actual performances are accurately available. However, from inscriptions or visual representation in painting and sculpture that survive, we can only conjecture about the elements that may have been used in some of these forms at the time of their inception.

Folk theatre is the theatre of the rural common man, and in a true sense can be called 'lok natak'. This theatre is thus conditioned by what most deeply affects the rural folk and is performed during festivals and other auspicious moments in their lives. Such moments can broadly be divided into 2 or 3 categories i.e. religious festivals, social festivals and moments in the life of people that represent the rites of passage. Thus folk theatre is therefore structured either as ritual, social interaction or as a celebration. This form of theatre was male dominated, as women were traditionally not permitted or did not join theatre for social reasons. It was only recently that, in forms like Jatra, Nautanki and other secular forms of theatre, women made their entry in folk theatre, usually for reasons of popularity and commerce.

Each region defines its own genre of performance, based on many of the attributes discussed above, and are

given different names in different parts of India. Some forms have a more secular content and make strong social comments, echoing the conscience of the local people, as in Tamasha, Bhavai, Swang, Nautanki, Jatra and to some extent, Therukuttu. Others are somewhat more esoteric and poetic in form and structute, like the Purulia and Mayurbhanj Chhau forms and the Ras Lila; many others have strong religious expressions, as in the Ram Lila, Kudiattam, Kathakali and Theyyam, to name a few.

I will outline here a few representations of different folk forms, which are different from one another, if only to give an idea of the range of the rich folk theatre heritage of India.

One of the most popular forms of folk theatre in North India has been the Nautanki from Uttar Pradesh. Often performed in large open spaces on a bare stage, this is an operatic form of theatre in which the verse is sung and it makes great demands on the performer who has to project, often to audiences of over 5000 persons! The actors have powerful voices and can emote and communicate to these vast audiences without using microphones, or giving the impression of shouting. The performance of Nautanki lies in the intense melodic exchanges between two or three performers and essentially interacting with each other through singing.

The themes are based on folklore from UP with stories of kings, bandits and warriors. Often the themes are based on mythological stories and romantic tales, which audiences are familiar with. Nautanki is performed in Hindustani and Braj Nautanki is performed in verse, and Urdu poetry is particularly popular in the Kanpur area. While Nautanki plays such as Satya-Harishchandra and Bhakt Moradhwaj are based on mythological themes, Indal Haran and Puranmal originated from folklores. In the first half of the 20th century, the contemporary sentiments against British rule and feudal landlords found expression in Nautankis such as Sultana Daku, Jalianwala Bagh and Amar Singh Rathore. The characters in Nautanki are dressed realistically, keeping in character with the stories being enacted. In order to project to such large audiences, Nautanki actors for the most part, perform by directly facing the audience towards whom most of the action is directed, rather than facing and addressing one another. This is known as the declamatory style of singing and performing.

The stage for a Nautanki play is raised, with the background consisting of simple motifs. The most common elements used in the Nautanki performance are, music and dance incorporated into an operatic form of rendering the text, with a great deal of improvisation and often, erotic humour. The basic verse is divided into the Doha, which is sung free, without necessarily any musical accompaniment, the Choubola, the main verse and the Chalti or Daur, which is based on very fast rhythm, slowing down towards the end. The hallmark of the Nautanki performer is his powerful voice and the undulations in rendering the text, through which he can convey emotions This form of theatre performed

Purulia Chhau- Showing the elaborate costumes, masks and grand head dress Photo By: Sangeet Natak Akademi

Open-air Nautanki Performance

Indoor stage Performance of Yakshagana Illustrating the use of 'Yavanika'
Photos By: S Thyagarajan

in the villages of the UP was the most popular form of entertainment before the advent of cinema.

Subsequent to the advent of cinema luring audiences away from this wonderfully expressive form of theatre, there has been a dilution of the form in order to keep up with the popularity of cinema, resulting in the fragmentation of the original performance, and the garish costumes and makeup, etc. leading to a decadence of the form.

A similar form of folk theatre, but with a stronger political impact is the Jatra or yatra, meaning procession or journey, originating from Bengal and Bengali speaking audiences in West Bengal, Bangladesh, Orissa, Bihar and Tripura. Like the Nautanki, it is also a musical form of theatre credited with the rise of Sri Chairanya's Bhakti movement, and possibly the first documented performance was in 1507 where Chaitanya himself played the role of Rukmini in the play Rukmini Haran (the abduction of Rukmini) from Krishna's life story. However, there is substantial narration of spoken dialogue in Jatra as compared to Nautanki.

Most Jatra plays were based on mythological subjects and comprised of plays known as Ram Jatras, Krishna Jatras, Shiv Jatras etc. Other themes of Jatra plays were drawn from the Puranas, from folklore and from history. The Jatra, like other secular folk forms, which was the trend in the latter part of the 19th century, was undergoing radical changes, shifting from mythological themes to socio-political ones, keeping abreast of the changes that were taking place in India.

Originally it was performed on an open-air arena stage, but shifted into the proscenium theatre when it moved from villages to Calcutta. Its survival over a vast period of time within its own social milieu is essentially due to its malleability and adaptability, and its competitive encounter with the urban theatre in Bengal.

Current and topical events were gradually introduced into Jatra, which led to a great spurt in its popularity. In the early 20th century, Jatra reached its peak in popularity, incorporating themes based on the Independence movement, Gandhi's messages of anti-untouchabilty and non-violence. Opposing colonists ideologies and the oppression of the Indian people, and further incorporating patriotic messages of freedom fighters like Bhagat Singh, Jatra played an important role in communicating the Indian point of view to its audiences. It was therefore not surprising that some of the more volatile plays, espousing anti-colonial sentiment, were banned by the British. With Communism taking roots in Bengal, Jatra plays depicted the life of Lenin, always keeping up with the changes that were occurring in the political arena of Bengal.

'Opposing colonists ideologies and the oppression of the Indian people, and further incorporating patriotic messages of freedom fighters like Bhagat Singh, Jatra played an important role in communicating the Indian point of view to its audiences.'

One of the most remarkable interactions that developed when Jatra moved into the urban milieu of Bengal, was the interaction between the modern theatre of Calcutta and the Jatra. No less than theatre directors like Shombhu Mitra, Utpal Dutt and others, drew heavily from the Jatra, and possibly Jatra also absorbed themes from contemporary plays. For the most part, a Jatra performance is very theatrical and text based, with the actors declaiming their lines in a true exaggerated style of performance with grand gestures and long dialogues. There are musical and dance interludes to keep the audiences entertained. Even well know Bengali film actors now participate in Jatras and are paid phenomenal sums of money for individual performances as well as for long-term contracts.

Turning southwards, one encounters a completely different kind of popular folk theatre, steeped in a strong tradition that is so much a part of south Indian iconography and culture. Realistic representation sharply

Ramlila in Ramnagar Showing Stage and Audience were entire town is involved
Photo By: Richard Schechner

Ramlila of Ramnagar- Performance in the midst of the crowd
Photo By: Sangeet Natak Akademi

disappears, giving way to stylization in Therukuttu, or Koothu. This is a form of street theatre prevalent in the villages of northern Tamil Nadu and is entrenched in myth and tradition. Therukuttu is specially performed during temple festivals in the months of March- April (Anguni) and during July and August (Aadi).

Therukuttu is visually more elaborate than the earlier secular folk forms of theatre described earlier. The dance-like movements and the singing of verses add to this stylization, creating a theatrical form of stylized dance-like gestures. This form of theatre with its highly dramatic visual expression consisting of intricate headgear, elaborate shoulder plates, make-up and colourful skirt-like costumes, makes the characters appear to be archetypes of the personages they are representing, rather than literal or real representations of people. Thus the characters neither dress or look like people in daily life.

The drama with its strong mythical content, transports audiences into a world of make believe, without losing touch with reality. There is a bridging of present day reality juxtaposed with the illusion created by mythology and a devotional aura. Plays are generally associated with the stories based on the great Indian epics, the Mahabharata and the Ramayana, as well as from the Puranas. Some popular items in the Therukuthu repertoire include Draupadi Vastraparanam (disrobing of Draupadi) Karna Moksham (defeat of Karna), Prahalada Charithram (story of Prahalda), Bagiratha Prayathanam (Bagiratha's efforts to bring Ganges earth) Kandavavana Thaganam etc. Other themes based on social awareness issues, are also staged and extremely popular. Like most folk theatre forms, performances begin around 9 pm, and continue until dawn,

A special feature of Therukuttu is the part played by Kattiyakkaran, the Buffoon or the interlocutor/narrator, who introduces all characters for first appearance. The narrator often interrupts the action of the play and carries the story forward by describing the action or commenting on it. He also gives a detailed explanation of the story and helps audiences with details of the plot. Narrators are present in many folk forms of theatre, and are referred to as Sutradhar(a), Nat, Nati, Bhagwata, etc. The musical instruments used include Harmonium, Mirudangam, Mugaveena, Kanjara and Thaala.

A different kind of stylization is seen in Chhau, which is a kind of dance-theatre, and is therefore also referred to as Chhau dance. The three prominent styles of Chhau come from different states of Eastern India and derive their names from the regions from which they originate. The Seraikela Chhau originates from the district of Seraikela in Jharkhand; the Purulia Chhau from Purulia in West Bengal and the Mayurbhanj Chhau from the district of the same name in Odisha.

All the three forms of Chhau are highly distinct from each other and the dramatic elements in the dance are derived from the movements based to some extent from the gait of animals, the leaps and jumps from the martial arts and from domestic actions in daily life. The interactive compositions between performers creates drama, and the use of masks as in the Seraikela and Purulia Chhau gives the form a surreal look. The deliberate sinuous movements in the Mayurbhanj Chhau and the interplay between dancers in a sword dance amply illustrate the origins of this form from the martial arts. Two Rasas predominate Chhau, the Vira and the Raudra in Mayurbhanj and Purulia Chhau, but in the Seraikela Chhau, one predominantly sees the Karuna Rasa.

The performers do not narrate a text, but the narrative is built up like a story line, and is amply clear from the movements, interactions and compositions between the performers. Performances begin with an invocation to Ganesha in a lively dance.

Special mention needs to be made of the masks in Chhau. In Seraikela Chhau, the masks are delicately crafted and smooth and gentle in appearance. Masks of the peacock, the moon as in ratri, and Garuda Basuki,

Krishna and Radha, reflect some popular themes in the Seraikela Chhau. Movements are choreographed from observations of birds and movements in nature and transformed into artistic compositions. Movements in Seraikela Chhau, are mainly gentle and flowing and of the 'lasya' type, but also consist of movements with strong jumps and dramatic action, known as the 'tandava' style. The Mayurbhanj Chhau is without masks and the movements are derived from the martial arts as well as from the movements of animals and hunters.

Purulia Chhau is a vigorous form of dance drama that draws its themes from the two great Indian epics, The Ramayana and The Mahabharata. Themes are mythological as well as secular. A famous composition is that of a frieze that is seen in Durga Puja Pandals.

The masks of Purulia Chhau are wild and rugged as compared to Seraikela Chhau. Dance movements are also very quick and jerky and the character's posture at rest, is like squatting in midair. Exotic masks, dazzling costumes, the rhythmic movements to drum beatings and shenai, characterize the Chhau Dance. A distinctive feature of this dance is powerful tandava style of movements with leaps and jumps, and brisk head movements that communicate immense concentration and release of energy. These are other typical features of this dance. Chhau was earlier performed as part of the Sun festival towards the end of Chaitra, but is now performed during many other occasions throughout the year as well.

The Yakshagana of today is the result of a slow evolution, drawing its elements from ritual theater, temple arts, secular arts (such as Bahurupi), royal courts of the past, and the artists' imaginations—all interwoven over a period of several hundred years. It is believed to have evolved from pre-classical music and theater during the period of the Bhakti movement.

Early poets in the 18th century are said to have authored several Yakshaganas in various languages in the Kannada scrip, and the noted poet, Muddana, composed several Yakshagana prasangasa, including the very popular Rathnavathi Kalyana.

A performance usually depicts a story from the Kavya (epic poems) and the Puranas. It consists of a story-teller (the bhagvatha) who narrates the story by singing (which includes prepared character dialogues), as the actors dance to the music, portraying elements of the story being narrated. All components of Yakshagana—including the music, the dance, and the dialog—are often improvised, and depending on the ability of the actors, there will be variations in dances as well as the amount of dialog. It is not uncommon for actors to get into philosophical debates or arguments without falling out of character.

Yakshagana is an amazing combination of dance, music, spoken word, costume-makeup and stage technique. Many of the elements in the makeup and visual appearance of the characters are codified and have character specificities. The male characters, such as the hero, the king, the minister and the prince have a grand crown or 'Makuta'. Wild characters like 'Dhiroddhatas' adorn an arch-like headdress. The facial make-up material is made of vegetable dye, which for kings and princes is rosy pink, Yama is black, Lord Krishna and Vishnu are blue.

The costumes are extreme elaborate, and the headgear, breast plates which decorate the chest, armlets decorate the shoulders, and belts around the waist, are all made up of light wood and covered with golden foil. Mirror work on these ornaments helps to reflect light during shows and add more color to the costumes. Armaments are worn on a vest and cover the upper half of the body. The lower half is covered with kachche, which come in unique combinations of red, yellow, and orange checks. Bulky pads are used under the kachche, making the actors' proportions different in size from normal. The makeup is somewhat exaggerated and helps the performer to communicate with strong facial expressions to audiences at a distance.

As a large part of the performance is created with song and dance. Musical instruments are important and consist of drums (maddale and chende) and numerous types of bells. Part of the orchestra is a singer/narrator who tells the story in song. The performers also speak the dialogues. There are also sequences in dance, where the narrator sings and the dancers, (usually men dressed as women) follow the text with abhinaya, and mudras, much like in classical dance. Hence, unfolding of the plot takes place in a complex manner.

'The 'play' if one can call it so, is based on Tulsidas' 16th century poem, of Valmiki's Ramayana. These recitations and the narrative of the play are usually in the Awadhi language. This story is the epitome of the Bhakti movement and of reincarnation and is a moving rendering of Ram's journey in exile from Ayodhya and his return.'

Yakshagana is among the classical orientation of folk forms, and is performed in temple theatres called Kootampalam. In Yakshagana, there is more dance and the dialogue is spoken by the actors, while in Kudiattam, the performers utter sounds, and may narrate very short sequences.

Finally, the Ram Lila of Ramnagar is possibly the longest performance in terms of duration as compared to any other folk form of theatre. It is also very different

in scale and in the structure of the performance, wherein the performance can take place as a 10-day cycle or last for 31 days. As the name suggests, the performance highlights the life of Ram, and is based on the Ramacharitamanas. The 'play' if one can call it so, is based on Tulsidas' 16th century poem, of Valmiki's Ramayana. These recitations and the narrative of the play are usually in the Awadhi language. This story is the epitome of the Bhakti movement and of reincarnation and is a moving rendering of Ram's journey in exile from Ayodhya and his return.

The performance highlights 3 aspects of Ram's life, viz: The marriage to Sita; life in exile and the defeat of Ravana and finally, Ramrajya. The performance space consists of designated locales in the town of Ramnagar, across the river from Varanasi. The most theatrical element of the performance is processional nature of the performance, whereby the audiences follow Rama's journey, going as it were on a pilgrimage, and halting each day at one or the other sites in the town, where the Ramacharitamanas is recited and scenes enacted. The official patron of this vast ritual is the Maharaja of Ramnagar and the proceedings of the day begins after he arrives onto the scene, either on his elephant , his horse-drawn carriage, or in his Cadillac.

Practically, the entire town of Ramnagar is the audience of the performance, which can range on some days to thousands and on the most auspicious days, can exceed 100,000 in number. The audiences occupy any and every space available in the environment where the performance is taking place, perched up on trees, on rooftops and following the procession on the ground. There are also many Indian and foreign tourists who come to Varanasi for a few days and cross over to Ramnagar in boats and return in the evening after the days proceedings are concluded.

The Ramnagar Ramlila is known for its lavish sets, dialogues and visual spectacle. Here permanent structures are built and several temporary structure and canopies are erected, which serve as sets, representing locations like Ashok Vatika, Janakpuri, Panchavati, Lanka etc. Hence the entire city turns into a giant open-air set, and audience moves along with the performers with every episode, to the next locale. Preparations begin weeks before its commencement, even the audition process is traditionally attended by the Maharaja, where Svarupas, literally divine embodiment of the various characters from the Ramayana, are chosen from amongst local actors.

The Ramlila is usually staged by amateur actors drawn from the same social grouping as the audience. There is often a singer (occasionally a priest) in the sidelines who recites relevant verses from the Ramayana during scene-changes or at moments of dramatic tension. As the enactment of the story proceeds, with different sequences of the story unfolding each day, the climax culminates with the killing of Ravana, and is timed to coincide with Dusshera, the most auspicious day of the cycle. Ceremoniously, Ravana, takes off his mask with 10 heads and his multiple hands and lays it on the floor. He touches Ram's feet as a gesture denoting the acceptance of his defeat. Such symbolism becomes extremely moving and solemn.

Later in the evening at sunset, huge effigies of Ravana, his brother Kumbhkarna and son Meghnath are placed in vast open grounds. Ram shoots a flame tipped arrow, which pierces the body of Ravana with his ten heads spanning almost 25 feet wide. The puppet-line figure of Ravana is dressed colourfully and made of thick paper. The body is filled with firecrackers, which burn up the effigy very rapidly, symbolizing the destruction of Ravana. Khumbhkarna and Meghnath are also destroyed in a similar way.

The following 5 days of the spectacle conclude the story with Ram's return to Ayodhya and his eventual coronation.

In conclusion, what has been most significant in the development of a modern idiom of theatre in India, which found its early beginnings in the 19th century, was the return to the roots, embracing the vibrant folk tradition of India. Soon after the Indian independence, as India entered the post-colonial period, the need to go back to one's own roots, and discover an 'Indian' identity in theatre, became an urgent desire for self-discovery. The colonial influence on Indian theatre had led to the building of proscenium theatres, adopting of the 3 or 4 act form of the play, exploring the realistic genre of western theatre and the ethos of Greek tragedy. The new genre of Indian theatre, thus required the assimilation and intervention of the folk idiom, in the emerging scenario of modern theatre in India, to create a modern theatre movement that had indigenous roots. Confronted already, with the hybridity of the Parsi theatre, the Marathi Sangeet Natak, and many such forms of 'company' theatre from Bengal to Karnataka, which had adopted western genres in expressing Indian content, the new kind of theatre of the late 1950's was required to take the next step into modernity, a cycle repeating itself after over a hundred years.

The liberating effect of Indian independence was not just in the freedom from foreign rule, but culturally, in the growing awareness in urban centres, of the vast richness of our own folk theatre traditions, which had been flowering exponentially in the villages of India. The perennial question, "who am I", was in no small measure, the dilemma that faced the young generation of the 1950's.■

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Rakhigarhi

Ben Jeff

The twin villages of Rakhi Shahpur and Rakhi Khas - known collectively as Rakhigarhi - lie in the north Indian state of Haryana, in the district of Hisar, just west of Jind. The state has long been one of the gardens of India, with hundreds of flood plains, rivers and streams depositing a thick, rich soil that supports some of the finest milk production in the continent. The fertility of the land has attracted people for thousands of years, leaving a landscape dotted with ancient villages many lost beneath the earth, others still vibrant and thriving.

Rakhigarhi sits as a hub of this ancient landscape, a once great city of grand buildings and planned streets at the centre of a vast landscape of smaller settlements, farming and industry. The modern village rises out of the plain on seven huge mounds that entomb the remains of one of the greatest sites of the Indus Valley Civilisation (IVC).

The IVC was one of the world's first political powers, extending through northern India, Pakistan and into Afghanistan, with trading networks throughout the ancient world. At its height, around 4600 years ago (at the same time as the Egyptians were building pyramids), it fostered planned cities, exquisite craftsmanship and a complex language; its decline, probably as a result of major climate change around 3800 years ago, left countless towns and cities to die and decay.

Rakhigarhi was abandoned as part of this decline and probably lay undisturbed for three and a half thousand years. Perhaps a few small villages came and went, attracted by the ancient manmade hills, until sometime in the 18th century the village once again became a small regional centre. It is difficult to overstate the significance of the ancient site hidden below Rakhigarhi; its heritage

in age and significance vies with the more famous site at MohejoDaro – however,the more recent history should not be forgotten.

The 18th and 19th century story of Rakhigarhi is the story of the Indian village, unique in its own way, but a story and history common to hundreds of villages in northern India.

There are still questions about the origins of the historical period village, the first real documentary evidence found is a map of 1832, of the district of Hurriana, which shows it as a 'general village' called Rakhee Khas; the map recognizes the hills the villages occupy but marks them merely as 'sand hills' (the archaeological nature wasn't recognized until surveys conducted in the 1960s). This does little to explain why there are so many Mughal influenced buildings at the village core. Stylistically these buildings range from the later 18th through the 19th centuries, anera of political flux in the area; with periods of control by the Marathas, Mughals and the British. It seems probable that the majority of the post Indus Valley construction was from the period of British Rule, after 1802, perhaps partially driven by the military presence at Hansi.

Through the 19th century, the village was predominantly Jat (a community originally from Sindh, though now stretching across much of the north of India) and part of a group of similarly prosperous Jat villages along the eastern border of the region; indeed it retains much of its Jat affiliation. The historical area of the village is typical of many of these settlements, though seemingly with a larger group of higher status Havelis than seen elsewhere. Following the local pattern, the historical core has been divided into at least two Panas or wards; one ward still remains largely visible in plan. Small groups of Haveli are preserved in various states of completeness; one in particular retains its Gali or narrow lane beyond a Paoli or covered gateway. Many have retained the Paoli, others have courtyards and verandas and a few retain woodwork.

There are examples of fine architectural craftsmanship throughout the village, similar in style to the work along the eastern borders of Rajasthan. One Haveli in particular has woodwork and coloured murals reminiscent of the less complex examples at Madawa. This may be an example of cultural spread, though it seems possible that the village may have employed itinerant Rajasthani craftsmen, a known source of labour in much of northern India. There are also very local influences, with several examples of simple but highly effective low relief stone carving, including a representation of a localised version of Saraswati.

The historical remains of the many Jat villages along the eastern borders of Hansi and Hisar are little studied and provide a fascinating glimpse into rural Indian life in the 18th and 19th centuries, they also represent a huge opportunity for sustainable and locally distinctive development. Combined with the draw of the Indus Valley Civilisation, one of the glories of India, and a largely hidden part of world heritage, the historical buildings have enormous potential to bring visitors to

the village. At present, there is no centre for the study or interpretation of IVC archaeology in India, even though there are many significant sites. There are tens of millions of tourists visiting Delhi every year and hundreds of scholars visiting museums and universities across the country who would flock to a site as significant as Rakhigarhi.

In spite of the obvious potential, any rush to develop will risk sweeping aside local ownership and a valuable ally in the process. Any sustainable future for a heritage led economy at Rakhigarhi has to be shaped and owned by the village. The local people have expressed a desire to see the development of their heritage and, with help from conservation professionals,they must to make an informed choice about the direction that development takes, beginning to leverage the potential economic, social and infrastructural benefits.

One of the most straightforward ways of keeping benefits focussed locally is to make sure the heritage development and the village are closely physically linked. This approach not only creates strong economic ties but also builds awareness, creates ownership opportunities, improves security and brings visitors into direct contact with the village. The process must be a gentle one - land ownership issues, the division of economic benefits, management of visitor impacts, infrastructure limitations and the preservation of the fragile archaeology and standing buildings must all be woven into a management framework.

Given all of this, what could the future look like for Rakhigarhi?

Restoring the village core and its Havelis will create a distinctive and beautiful setting, the work will recreate the series of open spaces with fountains, trees and brick paving - relaxed, green and cool. Modern architecture will sit alongside the Havelis, possibly using traditional materials and skills to create new designs matching the scale and pattern of the old village. Not only do traditional construction skills create a rich, detailed and distinctive architecture, they can be used to provide a significant training benefit for local craftsmen. The skills to reproduce the brickwork, paintings, joinery and stone carving are valuable and experienced craftsmen are in demand across India.

'Many of the heavily collapsed structures could be rebuilt, using the opportunity to introduce climate control and security features, to create a high quality museum and centre for the study of the Indus Valley.'

The village is one of the rare cases where a substantial museum and interpretation centre could be sustainable, perhaps occupying several restored Havelis. Many of the heavily collapsed structures could be rebuilt, using the opportunity to introduce climate control and security features, to create a high quality museum and centre for the study of the Indus Valley. There is already a large collection of Indus Valley artefacts in the village, which could form the core of the collection, with material being conserved and retained on site as it is discovered. The standing buildings and their conservation could easily be used to expand on life in rural India; displays could link the Havelis and their landscape with 18th and 19th century artefactsfrom furniture to agricultural implements.

There are opportunities to push interpretation out into the wider village too, with craft manufacturing linked to the archaeology and heritage, replicas of Indus Valley pottery could, for example, be produced in accurately reproduced workshops. There are markets for replica items, in India and internationally, as tourist souvenirs, museum replicas and art objects in their own right.

The excavations themselves will need management,

protection and interpretation, there will likely be a number of areas that will need permanent protective roofing, larger areas outside the village and smaller excavations, all forming part of an integrated visitor experience.

As excavations to uncover the ancient site begin, there will additional economic opportunities building, managing and supplying conservation facilities, accommodation and increased infrastructure for archaeologists and tourists. The old village core could provide exciting public and private buildings and, at the same time, improve infrastructure for the village. Locally run rest houses, catering facilities and retail establishments all set around a restored village square would all drive revenue back into the community. Any situations where facilities can perform double duty should be taken - a small auditorium for lectures can also be used to show recent blockbusters, computer terminals and internet access for the museum can be given free to local school children.

While remaining nationally small, this sort of development can create a significant number of jobs, both during the initial phases and operationally. With appropriate training and investment the majority of the positions could eventually be filled locally, with a mixture of part and full time work in the hospitality, construction and tourism sectors.

The journey to reach this vision of a prosperous and locally owned future will be a complicated one; however, the benefits are too great to ignore such potential. ■

Organic Farming: The Most Exciting and Rewarding Career I Could Imagine

Richard Morris

I often describe myself as a simple soul, happy to spend my days tilling the soil or milking cows. Farming is in my blood but my father spent his life trying to escape. He was mortified when, at a tender age, I announced that farming was to be my life. There started a decade of disagreement and argument. He had followed a career into engineering and science, namely nuclear physics and astronomy. I followed my own path, or at least followed the cows back to the milking parlour every day.

When I look back now and reflect, that period has stood me in good stead for this period of my life. Organic farming in the UK is still on the fringe, often regarded as quirky, out of the mainstream and the butt of much jesting. That's crazy; a stupid thing to do; you will never feed the World by Organic Farming. These are some of the more polite comments I received when we voiced our plans. That early time, standing up for what I wanted and believed was right for me, has made this transition possible and has given me confidence and made me even more determined.

Something else from that period has helped me through my whole career and shaped my thinking. The discussions around the dinner table were often about physics, nuclear fusion, telescopes and mathematicians. (It's amazing how interesting a plate of peas and gravy can become.) This has given me a healthy respect for science; a trust in technology when I have the information at hand that helps me understand its process, our need for it and, more importantly, its relevance to society. I feel confident in its use.

I am going to talk to you about our conversion, about taking the Home Farm at Wimpole Estate from a conventional farming model (using man made fertilisers and chemicals) to an organic model. Through this dialogue, I hope you feel some of the excitement, the wonder and the belief I have discovered along the way that this is the right thing to do. However, I want to expand that statement: I still believe in technology and have faith that it can deliver. What I fundamentally believe is that the real future is not one system but an amalgamation of both organic farming at its very best, supplemented by the judicious use of technology that complements nature. It must work with, and not against, ecology. It should be used to improve nutrition, reduce fuel use and mitigate the risk of losses through drought or plague.

The disadvantage of this theory is that it can only be achieved from one side of the equation. To understand the effect from any intervention, we need to know exactly where we are. We need to be farming in line with nature: soil in perfect health and structure; plants that

are suited to their environment; and a rich biodiversity and habitat that enables the whole to function as one.

"An organic farm, properly speaking, is not one that uses certain methods and substances and avoids others; it is a farm whose structure is formed in imitation of the structure of a natural system that has the integrity, the independence and the benign dependence of an organism." Wendall Berry

We need to be farming in line with nature. We also need to be farming sustainably from a business point of view, so that requires a profitable financial return. Hence our conversion to organic production.

Organic agriculture is a production system that sustains the health of soils, ecosystems and people. It relies on ecological processes, biodiversity and cycles adapted to local conditions, rather than the use of inputs with adverse effects. Organic agriculture combines tradition, innovation and science to benefit the shared environment and promote fair relationships and a good quality of life for all involved. Organic agricultural methods are internationally regulated and legally enforced by many nations, based in large part on the standards set by the International Federation of Organic Agriculture Movements (IFOAM), an international umbrella body for organic farming organisations established in 1972. Well at least that is the definition from Wikipedia. In the UK and northern Europe it is slightly more than that. It is a business system – organic produce in shops carries a premium price. It is often claimed to be tastier, healthier and better for the environment. It's a philosophy that ensures there is constant and destabilising conflict between conventional and organic farms, suppliers and even customers. It is a system of farming that is encouraged by Brussels and supported by subsidy in conversion payments as long as farms sign up for five years. It is a system that, even for me as a practitioner, feels at odds with its philosophy.

I prefer Wendall Berry's definition. For me it is a road map, a way I can profitably return this farm to the condition nature intended. If I work within the standards, I can make profitable returns if I use my brain and every ounce of the experience I have gleaned in my career and draw on the expertise that is available around me. We can repair and improve this land and the livestock that graze upon it. Along that journey we will learn, in some cases relearn, the indigenous knowledge that has been lost from this farm. As we learn, we can share. We can teach and engage with people and help others along their own paths.

Home Farm is 640 hectares, part of the Wimpole Estate, a property owned by the National Trust of England and Wales. The farm welcomes around 150,000 visitors per year – members of the public, people who want to feel a little closer to the land and farming. In addition we welcome about 8,000 school children and try to help them learn about food production as part of their school curriculum.

240 hectares of the land is permanent pasture, producing grazing and hay for our rare breed cattle, sheep and horses. The balance 400 hectares is in arable production – all either registered organic or still in conversion. Technically conversion is the transition from conventional to organic farming. This takes two years. Once the conventional crop is harvested and all chemical and artificial fertilizer applications have stopped, the clock starts. On arable land the process is fairly straight forward. A grass/legume mix is sown and allowed to grow, protecting the surface from weed ingress and fixing nitrogen in the soil. During this phase organic matter in the soil also starts to increase. Once two full years have elapsed the first organic crops can be sown, usually harvested in the third year.

The conversion on grassland with livestock is a little more complicated. The land itself is subject to the same

rules. Any grass grazed or forage harvested is called and treated as "in conversion". Any livestock on the farm at the start of conversion will never change their status. Only animals born during the conversion period and managed to organic standards will simultaneously convert with the land after the second anniversary. Any animals born once a farm is certified will be organic as long as certification is maintained.

We work with a certification body called Organic Farmers and Growers. The other major certification body in the UK is the Soil Association. There are others, although it is fair to say these two have the most comprehensive support structures in place for their members. They maintain the standards by a system of reports and annual visits to farms. The inspections are very thorough. There is not an intention to catch a producer out but they are keen to ensure that correct procedures have been followed. This process can be quite stressful for the producer as it is mainly a paper exercise with a visual inspection of the farm. I don't know many farmers that list paperwork and administration as one of their favorite pastimes! It is always a relief to receive a new certificate and I am grateful for the support from the farm team at Wimpole during this period.

Our parkland has been extensively grazed with low inputs for many years so actually little change was required. For all livestock there are really two notable changes. A flock/herd health plan has to be designed which clearly demonstrates that attention is paid to animal welfare and to minimizing the medicinal inputs used in production. Any immediate animal health problem will always take priority so that a sick animal is given the best treatment possible. The aim is to reduce general use of medicines or antibiotics, for example wormers. Grazing management should be the first line of defence and fecal egg counts are taken to ensure only animals that need treatment receive it. As I explained earlier, part of the arable rotation has been to grow grass/legume mixes which we have been able to harvest and utilize as additional winter feed to our livestock. The outcome of this has been dramatic. We are now a purely pasture fed producer. Our beef cattle are finishing earlier and the carcass quality has improved to the extent that our rare breed cattle are competing with the most modern commercial beef breeds in a premium market. We have moved from being in a position where it was actually difficult to sell our stock, to working at the top end of the market. We have not seen this success yet in our lamb market but we are now focusing on this with the knowledge we have gained from the beef side.

The arable farm is the section of the farm which is delivering the most challenges and possibly, because of that, will be the most rewarding as we progress. Maintaining soil fertility is an unknown. We are still only four years in and have not yet been through a full rotation. Our current plan is to grow wheat, barley, beans and oats before going back to the fertility builder mix. So four cash crops, with two years of soil improving. Our first bean crops will go in this spring and will help with fertility as they are a legume. Our barley was spring sown and delivered reasonably well in what has been a year of difficult weather conditions. The wheat crops have had very varied results and demonstrate more than anything else the need for local knowledge. The wheat crop out of the six years of rotation is the most important from a financial perspective. In the first year, we grew two varieties: one yielded 2 tonnes per hectare, not good enough; the other 5 tonnes per hectare, very good. However, we had problems with weeds in both. This year we grew the successful winter variety again and 25 hectares of a spring variety called Maluka. This was very successful, delivering in places 6 tonnes to the hectare and very good weed control. The weed control is imperative at this stage of the rotation as, even with ploughing, the only way to eradicate and control them is during the fertility building phase. Therefore, as each cash crop is grown, a strong weed burden in the wheat will potentially devastate the oats in the same field at the end of the rotation. I have been amazed at the resistance all these cereals have had to disease and insects. A clear demonstration that healthy soils will support healthy plants that can overcome problems which plants, whose cell walls have been weakened by the use of artificial nitrogen, would succumb to.

My confidence has been significantly bolstered this year by the yield of our spring wheat, 6 tonnes to the hectare is almost the equivalent to the average national yield of conventional spring wheat with all its incumbent and expensive inputs. Our challenge is to investigate and replicate this success.

To summarise: organic conversion seems, at this early stage, to suit this farm. It may be too early to confidently say that financially it was the best option but both our cattle and wheat yields are suggesting that it is. There has been another element which I am sure is directly linked to the way we manage the land. The biodiversity in plants, insects, invertebrates and birds has improved measurably. Due to our history and the good work that the staff have done for a long time at Wimpole, we had above average representation. These are certainly improving at every level: from the worms and insects in the fields; the wild flowers along the margins and hedge rows; and the birds above our heads. When I walk in these fields I smile and I have absolutely no doubt in my mind that I made the right choice all those years ago. I don't know if there is another occupation that could give me the same satisfaction. As for my father? Now we are the best of friends.■

Kheyal Gayeki in The Punjab

Anita Singh

Before the advent of the Kheyal, there were 4 famous Gharanas of Dhrupad singing in Punjab, Talwandi, Haryana, Sham Chaurasi and Kapurthala. The Dhrupadiyas were called Malikzadas.

After the rigorous and uncompromising discipline of the Dhrupad we see that Kheyal Gayeki began to flow as the next stage of evolution in the history of Hindustani Music. Kheyal Gayeki remained confined to Delhi for some time, and it was only later during the 19thcentury that the new style reached Punjab. Banne Khan Nangliwale learnt from Haddu and Hassu Khan of Gwalior and went to Punjab and taught many stalwarts such as Pyare Khan, Umaid Ali Khan and Mubarak Ali Khan. At the same time, there appeared another link, "Jarnail" Ali Baksh and "Kaptaan" Fateh Ali of Patiala became Shagirds of Tanras Khan of Delhi (who was a Kheyaliya and also a descendent of the Qawwal Bacchey Clan of singers from the days of Amir Khusro) who had also learnt from Haddu–Hassu Khan of Gwalior, and from Mubarak Ali of Jaipur (son of Bare Mohd Khan). They founded the Patiala Gharana of Music, from which flows an important line of Kheyal Gayeki of Punjab. Their sons Ashiq Ali and Akhtar Hussain and grandsons, Fateh Ali and Amanat Ali all lived in Patiala until the Partition.

Another family of musician took this gayeki to Sham Chaurasi. Nazakat Ali and Salamat Ali, now in Pakistan are famous exponents of this lineage.

A pupil of Tanras Khan, Peer Bakhsh, introduced Kheyal Gayeki in Kasur. His nephews Ali Bux and Kale Khan, father and uncle of Ustad Bade Ghulam Ali Khan had also learnt from Fateh Ali and Ali Baksh in Patiala thus mingling the music of the Patiala Gharana with style of the Qawwal Bacche clan as well as the gayeki of his own ancestors from Kasur. It was Ustad Bade Ghulam Ali Khan who gave the Patiala Gharana the final shape for which it became known and appreciated. His brother Barkat Ali Khan and son Munnawar Ali

Khan made their own distinctive contribution to this style.

Other well known Kheyal Gayaks of Punjab were Umaid Ali, Sainde Khan and Mian Jan Khan and Allahdiya Khan "Meherban", Bhai Rudde, Bhai Budde and Abdul Rahim, Nabi Baksh, Ustad Tanras Khan, Behre Wahid Khan, all lived in Punjab from time to time. Ustad Mamman Khan and Chand Khan of the Delhi Gharana lived and taught here for 30 years, Pt. Bhaskarbua Bakhle was here for 20 years. Pandit Dalip Chandra Vedi, Pt. Hussan Lal and Sohan Singh all helped in spreading Kheyal gayeki in Punjab. Pt. Bhimsen Joshi also spent some years in Punjab in the pursuit of his Taleem. Saranginawaz. Pt. Ram Naryan lived in Lahore for so many years, as also Pt. Narayan Rao Vyas.

Kapurthala also emerged as an important Centre for Classical Music under the patronage of Kanwar Bikrama Singh and Raja Sir Daljit Singh. Ata Mohammad, Bhai Lal and Ghulam Hassan Shagga as also Sayeenllyas, Pt. Amirchand Sultanpuriye, Pt. Nathu Ram and Bhagwan Das Saini, were well known exponent of the Kapurthala Gharana. Ata Mohammad was a Shagird of Banne Khan Nangliwale. His son Bhai Lal also learnt from Mian Mehboob Ali who lived for some time at the Court of Kunwar Bikrama Singh of Kapurthala and learnt from Mir Rahmat Ali of the Senia Beenkar Gharana. Here lies an interesting link of Punjab with the Senia – Beenkar Gharana of Mian Tansen. As is well Known,Mian Tansen's daughter was married to Raja Misri Chand of the Beenkar Gharana. Their descendent Feroze Khan's ("Ada Rang's") grand daughter was married to a syed of aristocratic lineage and their son Mir Nasir Ahmed was a nobleman at the court of Bahadur Shah Zafar. Mir Nasir Ahmad had received "Taleem" from his grandfather who gave him musical wealth of the Senia –Beenkar Gharana. It is said that when Bahadur Shah Zafar and his senior Courtiers were being sent into exile, Mir Nasir Ahmed was also being taken away with them because he was wearing the "Dastaar" (turban) which only noblemen of the Court were permitted to wear. At this, Kanwar Bikrama Singh intervened and gave a personal guarantee to the Governor General Sir John Lawrence, that Mir Sahib was a musician and therefore politically "harmless". Mir Nasir Ahmed was thus spared and was taken to Kapurthala by Kanwar Bikrama Singh where he lived for the rest of his life. His Mazar lies in Kapurthala and musicians from all over India visit his Mazar to pay their respects. He had two sons, Mir Kallan and Mir Rahmat Ali, both distinguished musicians of their time. They played the Been and Sursingar. Mir Nasir Ahmed also had a beautiful voice and it is said that he once sang 44 Marsias, all in different raags at the court of Nawab Wajid Ali Shah. And this is how the instrumental Raagvidya and technique of the Senia –Beenkars came to Punjab.

The creative genius of the people of Punjab has contributed significantly to the Classical Music of India, with compositions which are unsurpassed in their lyricism and vitality. Punjab has also given some Raags to Indian Classical Music, among the most well known are Kasuri Bhairavi, Sindhura, Multani (by the Suhrawardi Sufi Mystic Sheikh Bahauddin Zakariya) Jaiyaiwanti (from Kohwari, a Sindhi folk tune) Jogiya, Asa, Kafi, Pahari, Sorath and Varhans. The oldest Festival of India is the Harvallabh Festival of Music being held in Jallandhar for the last 130 years. Tappa, the most difficult form of singing was created in Punjab by Mian Ghulam Nabi Shori. It was later taken to Gwalior and Banaras from Punjab. The Vichitra Been which is one of the foremost musical Instruments was evolved in Patiala by Mian Abdul Aziz Khan. The premier all India teaching Institution the Ghandharva Mahavidyalaya was founded in Lahore in 1901 by Pt. Vishnu Digambar Paluskar which gave a further impetus to classical music. The greatest tribute to the Punjabi Kheyal is that Shah Sada Rang and Shah Ada Rang have also composed Kheyal Bandishes in Punjabi. Punjabi is perhaps the only language apart from Braj Bhasha in which Kheyal Bandishes have been composed and sung by generations of musicians from all over India.

And so evolved a significant tradition of Kheyal gayeki in Punjab which flows on in a never-ending stream.■


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Urnes Stave Church, Norway

Evolution of National Trusts

Catherine Leonard

When the National Trust for Places of Historic Interest and Natural Beauty was founded in London in 1895, it was the world's first 'National Trust', but it was not alone. Towards the end of the nineteenth century, organisations were beginning to be formed across the world with the aim of conserving fast-disappearing natural and cultural heritage. Many of them focussed initially on the protection of open spaces and threatened vernacular buildings in rural areas.

The Society of the Preservation of Norwegian Ancient Monuments (Fortidsminneforeningen) was established in 1844 by artists who 'discovered' Norway's cultural heritage during academic excursions to rural districts and valleys, and the Trustees of Reservations in Massachusetts became the US's first private non-profit conservation organisation in 1891.

By the end of the nineteenth century, conservationists had succeeded in protecting many of the natural wonders of the American West, but in the East around Boston, hundreds of ironworks, factories and foundries had sprung up and farmland, countryside, river fronts and historic sites were being consumed to industrialisation at a rapid rate. Boston's population had swelled by tens of thousands, and living conditions were deplorable.

Little had been done to set aside open space for Boston's urban population and Charles Eliot, a young landscape architect then practising in the city, believed that country parks would provide fresh air, scenic beauty, and opportunities for quiet repose – antidotes to the ills of urban life.

He also argued for the immediate preservation of 'special bits of scenery' still remaining 'within ten miles of the State House which possess uncommon beauty and more than usual refreshing power'. As an example, he mentioned Waverly Oaks, a steep hill in Belmont 'set with a group of mighty oaks', as well as what is today

Rocky Narrows, the oldest property of The Trustees of Reservations.

To protect these places, Eliot proposed the creation of a unique state-wide non-profit organisation, which would hold land, free of taxes, for the public to enjoy 'just as a Public Library holds books and an Art Museum holds pictures'. And thus began the Trustees of Reservations, the world's oldest land trust.

There were strong links between the National Trust and the Trustees of Reservations from the very beginning with Charles Eliot greatly influenced by the early ideas of Sir Robert Hunter, one of the founders of the National Trust, when he founded the Trustees, which in turn was a model for the constitution of the National Trust.

'There were strong links between the National Trust and the Trustees of Reservations from the very beginning with Charles Eliot greatly influenced by the early ideas of Sir Robert Hunter, one of the founders of the National Trust, when he founded the Trustees, which in turn was a model for the constitution of the National Trust.'

Since these early days, the National Trusts of the world continue to share information and best practice, to develop solutions to common problems and to show solidarity with other members of the movement, which has grown to include a range of countries from Australia to Zimbabwe! Each organisation is different but they share similar goals, legal constitutions and structures. Whilst many individual trusts began with a particular focus on rural heritage, the movement now encompasses every type of heritage – natural and cultural, tangible and intangible. Yet today, there is still a special appreciation of rural heritage across the movement and an acknowledgement of its continued importance.

From a small cottage looked after by one of the Japanese National Trusts on the slopes of Mount Rokko, to the Romanian National Trust's programme to protect 60 dilapidated wooden churches across the country, the preservation of rural heritage is a vital ingredient for local community sustainable development. Through raising awareness, employing local craftsmen and attracting tourists, INTO members are tackling the wider phenomenon of contemporary rural landscape degradation.

In Korea, the National Trust has been supporting the

Vina Mein, Galicia

ICNT Learning Journey, Ugandan community

Catherine speaking to traditional healers in Uganda

preservation of the traditional hanok village of Bukchon whilst in Africa, the Cross-Cultural Foundation of Uganda's 'People's Museums' project promotes private, community initiatives to preserve culture, most of which have been established in rural settings without external funding or deliberate linkages to tourism and often despite war, displacement and pressing survival needs.

One of INTO's newest members, Tesouros de Galicia, is using the region's rural heritage sites and cultural identity as a platform for strengthening the local economy through tourism and creating a social heritage movement in North-eastern Spain. And TARA, the Trust for African Rock Art, has been working with rural communities to improve living standards and reduce rural poverty by promoting and marketing rock art sites, including the training of local youth tour guides and developing a basic infrastructure.

Much of the property owned by the National Trust in England, Wales and Northern Ireland is rural, including over 600,000 acres of land most of which is farmed by around 2,000 tenant farmers. The Trust owns many rural resources like farmhouses, churches, whole villages, mills, footpaths, dry stone walls, archaeological sites and much more and is one of the main advocates for the protection of the countryside.

Across the globe, major economic, cultural and demographic shifts are bringing changes to rural communities. In some regions, increasing demands are being made on land, landscapes and the places people cherish – in others rural abandonment and neglect reign. By sharing knowledge and experiences INTO members can develop new strategies in the face of these pressures on our cultural heritage in the 21st century. The 16th International Conference of National Trusts (ICNT) to be held in Cambridge, England in September 2015 will explore the big challenges and opportunities facing the National Trust movement, with an emphasis on solutions; on looking at the different approaches being taken, with experience and lessons drawn from across the world, to help forge a clear and successful path for our work. We hope you can join us and play your part in shaping a better future for our heritage.■

Waverly Oaks, Winslow Homer (1864)

Broadening Our Understanding of Heritage and its Protection

John D Connick

I do not want my house to be walled in on all sides and my windows to be stuffed. I want the culture of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any.'
- Mahatma Gandhi

INTO, the international organisation of national trusts, brings together more than 60 national trusts and equivalent organisations from across the world, globally diverse but united by a shared commitment to conserving and sustaining our shared heritage – built and natural, tangible and intangible.

Through cooperation, coordination and comradeship between the international community of National Trusts, INTO works to develop and promote best conservation practices, increase the capacity of individual organisations, establish Trusts where they do not presently exist, and advocate in the interests of heritage conservation.

Every two years, INTO organises an international conference for its members and other interested parties. This year, from 30th September to 4th October, the conference took place in Uganda, the 'Pearl of Africa' and a foremost tourist destination. It provided an opportunity for delegates to share and explore new insights on the diversity and relevance of heritage to our global well-being. It also looked into strengthening the heritage movement, including in the south where cultural assets are under increasing threat.

'Our heritage is a worldwide resource. INTO can help our Trust think beyond the build heritage to issues of sustainable development and cultural rights'

One of the unusual features of the conference was a 1 ½ day learning journey to underscore the conference themes and to provide delegates with an exciting opportunity to explore examples of intangible and tangible heritage promotion work in Uganda. This for instance included visiting a forest site where traditional herbalists and healers are trained to provide important physical and spiritual healing to ordinary Ugandans; and to National Parks where efforts are being made to integrate the cultural values of neighbouring communities in its management. There was also an opportunity to examine the cultural relevance of the Buganda Kingdom, with its long and rich history, to contemporary Uganda.

This year, INTO will therefore encourage its members throughout the world to make new linkages between their more usual work (often the conservation of our built heritage) and issues of sustainable development (in both 'rich' and less well–endowed countries) and people's rights to access and enjoy their culture.

The United Nations recently highlighted the importance of measures to ensure access to cultural heritage, whether tangible, intangible or natural, because this is "a precondition for fostering dialogue and understanding across cultures and civilizations and therefore, for creating an environment which enables the promotion and protection of human rights for all."

In spite of this, one witnesses heritage at ever-greater risk. Heritage resources (the built historical environment, other forms of heritage such as landscapes and natural resources; the intangible– our traditions and accumulated knowledge) are rarely highlighted as essential ingredients to guarantee our well being, as well as that of future generations. Yet, upon closer examination, cultural resources everywhere do provide an essential dimension to define and develop peoples' skills, to reflect on our past and, most importantly, to shape our aspirations for the future. The INTO Conference will share experiences between heritage and responsible development be defined. Encouraging the participation in cultural life by children, including children from poorer families, and migrant or refugee children will be one set of experiences discussed at the INTO conference.

Nevertheless, decision-makers everywhere still view heritage as elitist and/or irrelevant to the pressing challenges they face. The INTO Conference delegates are expected to endorse the 'Entebbe Declaration', which will call upon Governments, inter-governmental and non-governmental authorities worldwide to place a much greater emphasis than is currently the case on the importance of preserving and promoting heritage resources in the quest for sustainable and responsible development.

For more information on INTO and its forthcoming conference, visit www. internationaltrusts.org ■

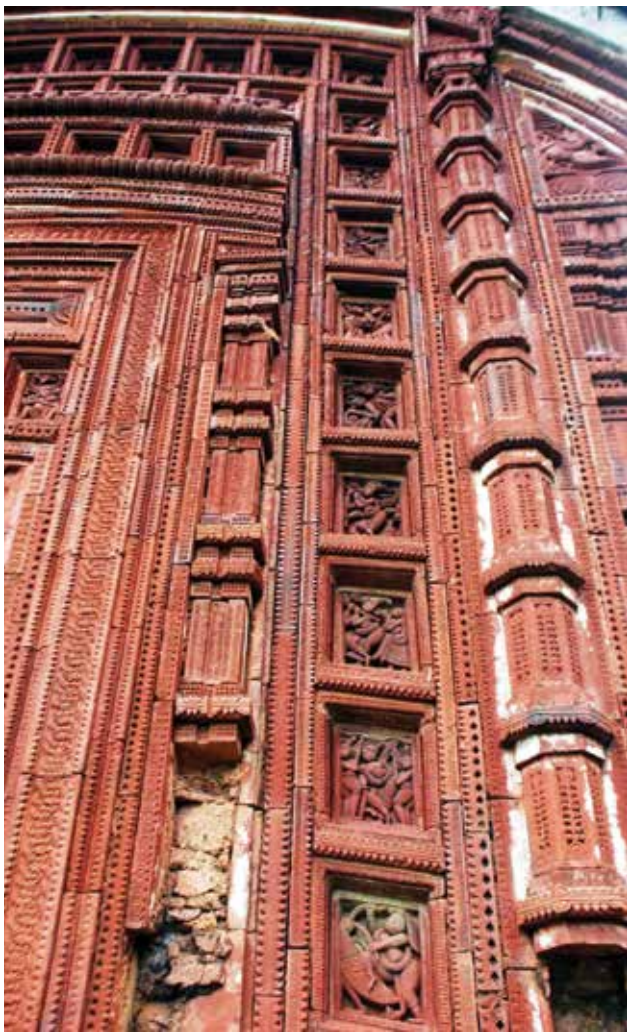
Maluti - A Journey so far

Shree Deo Singh

In January 2007, I was driving in my vehicle with my guide, philosopher and friend, Shri Shyama Nand Jha, PRO to Governor, Jharkhand from Tarapith in Rampurhat, West Bengal to Ranchi via Dumka. While entering the Jharkhand state territory we found an imposing gate on our left indicating the way to Maluti Village. We had come to the village to pay our respect to Ma Mauliksha and to see the terracotta temples. We were amazed to see the congregation of such a large numbers of Terracotta temples with incredible carvings on their front panels although in a time-worn and neglected condition. At that moment,it struck me to take-up this site as a dream project to work on its revival.

I was overjoyed to learn from the Chairman Shri S K Misra in 2012 that ITRHD was taking up Maluti village including these magnificent terracotta temples project for its overall development. Healong with Member Secretary Mrs. Pamela Bhandari had visited Maluti to take stock of the situation. In July 2013, a Polish team of Conservation experts comprising of Mr. Miriam M. Owsisnki and Ms Renata Bronka along with Mr. Mukul Prasad from Stuttgart, Germany had visited Maluti and had shown keen interest in its conservation and restoration works. They had assured all technical help needed for the site, if desired.

Mr Jeff Morgan of the Global Heritage Fund, USA, the Ministry of Culture, Government of India, the Government of Jharkhand and Sir Dorabji Tata Trust, Mumbai had shown keen interest in funding this project. The project conceived by the ITRHD aims to provide electricity, sanitation, drinking water facilities, roads, drainage system, solar lighting system, solid waste management system and tourist facilitation



center. In addition to that it also aims to initiate livelihood courses to educate the people in farming, stitching, dairy farming, piggery, and many more arts. A comprehensive plan on this has been discussed at a meeting convened by Shri R S Sharma, Chief Secretary, Jharkhand with our Chairman Shri S K Misra and the planhas been approved.

A brief introduction to Maluti :

The coordinates of Maluti are: 24° 9' Northand 87° 40' East. The village lies in Shikaripara Block of Dumka district of the State of Jharkhand on the Rampurhat route. The nearest railway station is Rampurhat which is16 kilometers from Maluti and the distance between district headquarters Dumka and Maluti is 55 kilometers.

The village Maluti came into the limelight in the fifteenth century as the capital of Nankar Raj (tax-free kingdom). The kingdom was awarded to Basanta Roy of village Katigram by Sultan Alauddin Hussan Shah of Gaura (1495 - 1525). The son of a poor Brahmin, Basanta managed to catch the pet hawk of the sultan and gave it back to him. In lieu of the hawk (Baj), Basanta was given the kingdom. Hence, the king was called Raja Baj Basanta. The capital of Baj Basanta dynasty was in Damra. It was later shifted to Maluti.

A mention of Maluti — known as Gupta Kashi in ancient times — is found as early as the time of the Sunga dynasty (185 BC - 75 BC), whose founder was Pushyamitra Shunga (185 BC - 151 BC). It was at Maluti that the king of Pataliputra performed the Ashvamedh Yajna. Later Vajrayani Buddhists, followers of Tantrik rituals, settled here.

Around 1857, Swami Bamdev, one of Bengal's greatest spiritual leaders, came here. During his 18-month stay in Maluti, Bamakhyapa used to spend most of his time at the Mauliskshya temple and later on he moved to Tarapith. His trident is still preserved at Maluti.

Some pre-historic stone tools found in the river bed of Chila confirm that Maluti used to be inhabited by our pre-historic forefathers. River Chila is flowing at the edge of the village and marks the boundary of Jharkhand and West Bengal. ■

Heritage: Conservation vs Development - Challenging Our Attitudes

Moses Wafula Mapesa

Challenging Our Attitudes About Heritage Conservation And Development

1.0 Introduction

A key aspect of discussing this topic is an understanding of the broader meanings of heritage, conservation, development and leadership. Most of the time conservation is juxtaposed with development as if the two are in contest,yet in actual fact they are not mutually exclusive. Heritage, both natural and cultural does drive development. The rate and nature of development is dependent on the heritage base, whichin turn ideally determines the conservation levels. Development rates and conservation levels are a function of leadership. Leadership, therefore, isa very critical elementfor attaining the optimal balance between conservation and development, yet leadership is in turn a function of behavior that is deeply rooted in culture and cultural settings.

In this paper,the broader meanings of heritage, conservation,development and leadership are brought to the fore; an attempt is made to examine the principles and concepts for managing our heritage to spur development through conservation and a case is made for the complementarity of conservation and development as opposed to one versus the other and the role of culture in doing so.

2.0 Understanding Heritage, Conservation and Development

2.1 Heritage

Heritage is variously understoodand means to include inheritance, birthright, tradition, custom, legacy and beliefs that society considers important. A simple and broader understanding of heritage is: "something passing from generation to generation". The "something" will obviously differ depending on geographical locations and sociological factors but in general, these include mountains, seas, lakes, rivers, land, plants, animals, buildings, art, languages, monuments, food, industry and many more.In practical usage heritage refers to something inherited from the past. The word has several different connotations, including:

- Natural heritage, an inheritance of fauna and flora, geology, landscape and landforms and other natural resources. The term "natural heritage", derives from "natural inheritance" and pre-dates the term "biodiversity." It is a less scientific term and more easily comprehended in some ways by the wider audience interested in conservation.
- Cultural heritage, the legacy of physical artifacts and intangible attributes of a group or society: man-made heritage that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations. Cultural heritage includes tangible culture (such as buildings, monuments, landscapes, books, works of art and artifacts etc.), intangible culture (such as folklore, traditions, language, and knowledge.) Cultural heritage is unique and irreplaceable, which places the responsibility of preservation on the current generation. Smaller objects such as artworks and other cultural masterpieces are collected in museums and art galleries.
- Under cultural heritage food and industrial heritage stand out:
  - Food heritage is a term that encompasses the origins of plants and animals and their dispersal, the sites where people first cultivated plants and domesticated animals, aswell as the earliest locations around the world where people first processed, prepared, sold and ate foods. These locations include farms, all types of mills, dairies, orchards, vineyards, breweries, restaurants and cafes, markets and groceries, hotels and inns. Food museums help to preserve global and local food heritage. Many food museums exist in Europe and Asia.
  - Industrial heritage, refers to the physical remains of the history of technology and industry. The industrial heritage of a region is an aspect of its cultural heritage. Organizations dedicated to the study and preservation of such include The International Committee for the Conservation of the Industrial Heritage.

In 1972, the World Heritage Convention was established by UNESCO whereupon heritage resources, such as plants, animals, art, architecture, monuments etc became the common heritage of mankindand as was

expressed in the preamble: "need to be preserved as part of the world heritage of mankind as a whole."

An important site of natural or cultural heritage may be listed as a World Heritage Site by the World Heritage Committee of UNESCO. The UNESCO programme, catalogues, names and conserves sites of outstanding cultural or natural importance to the common heritage of humanity.

2.2 Conservation

The deliberate act of keeping heritage from the present to and for the future is known as conservation. Conservation is an ethic of resource use, allocation, and protection. Conservation is the act of preventing injury, decay, waste or loss of both natural and cultural heritage. Conservation may also refer to the careful utilization of a natural resource in order to prevent depletion and also to the preservation and restoration of works of cultural significance. Conservation is better understood as a concept but not as a defined word.

In the past, conservation has been used interchangeably with preservation. In recent times, conservation has been understood as the "wise-use" including extractive use of natural heritage; although the "wise-use" of cultural resources may not necessarily include extractive use. Conservation as a concept recognizes the fact that heritage provides opportunities for economic, ecological, educational and social benefit based on the principle of wise-use. The concept promotes planning, control, coordination and monitoring in the use and management of the heritage to spur development for the benefit of mankind.

'While many people agree that each of these three pillars contribute to the overall idea of sustainability, it is difficult to find evidence of equal levels of initiatives for the three pillars in countries worldwide.'

The policies and legal frameworks on heritage management in many countries worldwide do capture the concept of conservation and the notion of wise use quite clearly.

2.3 Development

Whereas development may be understood in many different ways, the most enchantingone, in the context of this paper, describes development as the process of economic and social transformation that is based on complex cultural and environmental factors and their interactions. Development may also be understood as the systematic use of natural laws (science) and cultural knowledge to meet specific objectives or requirements of a society. In both respects heritage (natural and cultural) are the drivers of development. So, the key issue is balancing conservation with development.

3.0 Underlying Concepts

Heritage is that which is inherited from the past generations, used and maintained in the present (development), and bestowed for the benefit of the future generations (conservation).

A more practical understanding of heritage, conservation and development therefore would be: wise use of natural and cultural resources for the socio-economic transformation of society for better living conditions without compromising the needs of future generations.

(i) The Concept of Sustainable Development

In 1980, the World Conservation Strategy of the International Union for the Conservation of Nature(IUCN) coined the concept of "sustainable development" to mean improving the quality of human life while living within the socio-ecological ability of the supporting environment (natural and cultural heritage) and to do so for the present and future generations. In other words, sustainability is all about meeting the needs of the present without compromising the ability of future generations to meet their own needs from the same environment thatwe live in. This concept was strengthened by the World Commission on the Environment and Development in 1987, when they released the report "Our Common Future" (UN 1987) United Nations. 1987 .

The three main pillars of sustainable development include economic growth, environmental protection and social equality. The concept is built on participatory principles and the direct involvement of local stakeholders in the design and joint management of natural and cultural resources for their social transformation at local and national level. While many people agree that each of these three pillars contribute to the overall idea of sustainability, it is difficult to find evidence of equal levels of initiatives for the three pillars in countries worldwide. Often, priority is on economic growth at the expense of environmental protection and social equity because important cultural aspects and values for different societies are left out such that even where there isdouble digit economic growth, the majority of the people are slum dwellers and the rural poor.

(ii) The Concept of Public Trusteeship

Sometimes referred to as Public Trust Doctrine, this concept relates to (national or international)collective

ownership, protection and use of essential natural and cultural resources enforced by law. The purpose of the trust is to manage the resources in a manner that makes them available to the people for their common use and benefit for present and future generations.

In many countries, the Public Trust Doctrine is enshrined in the national constitutions and or other national laws by stating that "The Government ...shall hold in trust for the people and protect national heritage for the common good of all the citizens". The ownership and responsibility for the management of national heritage is that ofthe State,although the citizens and foreign visitors may access and use these resources in a prescribed manner. Many times thishas been misinterpreted as well, with the State mostly denying to the people, access and use; the people on the other hand forcefully (illegally) partake of the resources often leading to unwarranted conflict between development and conservation sometimes between State agencies of thesame governments.

(iii) The Concept of Common Property Rights

This concept is embedded in the traditional heritage management practices in many societies worldwide. It is premised on the philosophy of community collective ownership, protection and benefit/use, unlike the legalistic Public Trust concept where ownership and protection is vested in the State and the people can only access and use with permission of the State and sometimes the State has even denied access and use leading to conflict or has even given away the resources to external groups or to itself with minimal benefit or common good for the people. The concept is based on goodwill and societal norms without necessarily any legislation. This concept has been practiced for millennia among indigenous people communities. The heritage is managed according to cultural/customary ethos passed on through generations. The concept has worked well for many agricultural, livestock and fishing communities even with exponential population growth.

4.0 Challenging Our Leaders

Since the coming into force of the 1972 World Heritage Convention, concepts of cultural and natural heritage have expanded. There are now areas recognized and described as cultural landscapes with mixed heritage as opposed to individual sites or properties. In practice, it is difficult to draw lines between heritage, conservation and development. They all go together, yet we find different leaders or leadership for each category; and there are changes inevitably happening every day. Human population increases, more food is required, more water is required and more infrastructure is required, yet we need to keep our inheritancefor future generations as well – this is the leader's dilemma.

Scharmer, in his paper for the need of establishing a Global, Green, Generative Leadership School notes that across the planet, we see widespread evidence that the same problem is affecting most of society's traditional institutions: there is a huge void in the leadership necessary to address the many challenges/ crises that confrontus locally and globally. These include crises related to climate change, water, food, health, education etc. The current generation of leaders faces challenges that require more than habitual reactions and quick fixes.

The reality is that our institutions need leaders who can practically and collectively respond to the systemic root issues that underlie the current landscape of crises. The current leaders need to prepare the next generation of leaders to address these crises in a way that is more innovative, inclusive and intentional. In order to harness our heritage for development for current generations and allow for the benefit of future generations as well, we need places in society that are dedicated to creating cross – sector and cross- cultural entrepreneurial leadership. Currently these places (dedicated to creating cross – sector and cross – cultural entrepreneurial leadership) do not exist in most countries and where they do, they are too few to create the desired impact. Our institutions of higher learning are fragmented into academic disciplines. Organizational training and leadership development programs are often narrowly focused on single organizations or sectors or on single individuals. This scenario has to be addressed and centers for cross – sector and cross - cultural entrepreneurial leadership are required to be established or recreated nationally and internationally.

Another scholar, Mark Dent, in his Leadership Letter 113, argued that if he were the Minister of Water and Environment Affairs in South Africa he would task all the relevant agencies in government and the private sector to recognize their collective role in water managementrather than leave it to just the department of water. Water is part of our natural heritage and it cuts across all sectors in society, including agriculture, local government, mining, industry, forestry, wildlife, livestock, education, health. If all these sectors recognize their collective role in water management, which is itself critical in their development programs, ALL the skilled knowledge resources will be concentratedin thecommon system and it would not be limited to just the skill sets available in the department of water and a few consulting firms,acting in fragmented isolation. Such an arrangement allows for a systemic approach because there is interdependency. Theprohibitive argument in this case is the feasibility of the practical management of such a system. Many heritage resource

management institutions do have Boards of Trustees ostensibly drawn from relevant agencies and stakeholders from communities and private sector, but how many such Boards live to the task? Again, in theory there is multi-sector technical collaboration and cooperation but in practice, each of the sectors act selfishly within their narrow sectors. In this era of improved communication by way of technological advancement, leaders in different sectors cannot afford not to engage with each other on various topical issues. The mobile phone, the i-pad, the computers and the ever widening internet coverage are tools that leaders should effectively put to use to engage with each other as opposed to expensive face-to-face meetings, workshops, seminars and conferences – which in many cases, leaders attend as tourists, especially those from the so-called developing nations. Mark Dent, in his Leadership Letter 116, demonstrates the practicability of such an engagement; he reports a cyber conversation among 16 professionals drawn from different sectors engaging on the subject of water management. It all started with an e-mail from one leader on listserve, but the conversation revealed the latent potential that exists to address severe water issues, the candour, knowledge and insights as well as the gracefulness of the discourse was most encouraging, says Mark Dent.

Cousins and Pollard, 2008, describe another familiar scenario in heritage management involving a much wider socio-ecological landscape traversed by the Sand River (South Africa, Swaziland, Mozambique). Much of the area is communal land with important wetlands critical to the whole socio-ecological system. The wetlands are however being desiccated through agriculture thus impacting on other values and developmental projects including a brick factory. To address such a scenario, Cousins and Pollard, 2008, conclude, the leaders must understand the dynamics of the institutional environment, and also thecomplexity of the socio-ecological system. The community level is critically important and appropriate linkages need to be made with other levelsin order to have integrated planning and capacity for implementation of agreedapproaches.

Our leaders of necessity, therefore, have to re-think the training modules for leadership, the attitudes and perhaps most importantly, the varied cultural settings in which heritage is found and developments are craved for.

It may be worthwhile for our leaders to be reminded of some of the principles below that are relevant for heritage conservation and development.

a) The Precautionary Principle

The principle is based on the assumption that there is always a risk related toany action or decision taken especially where available information is inconclusive on the extent or impact of risks. There are many times when decisions and actions taken relating to economic development result into irreversible damage to the heritage resources. In any case, planning and decision-making often occur within a context of uncertainty and therefore a level of risk.

The precautionary principle therefore, is about avoiding potential irreversible or irreparable damage or impact to our natural and cultural heritage at site or landscape level. It may mean that a given resource, be it a wetland, river, lake, grassland, woodland or forest or portions of it be left intact or used minimally because of its significant value pertaining tocrucial factors like water supply functions (hydrological cycle), biodiversity, breeding grounds of say fish, archaeological site, historical city, national monument etc. This principle is found in many country legislations globally.

'So people beyond our own boundaries too have a right to benefit from the heritage resources in the same way as those in our boundaries of jurisdiction. In the same way those unborn have a right to benefit from the same resources and therefore we should guard against any tendency to selfishly destroy our heritage.'

The principle is the basis for present day requirements of Environmental Impact Assessments before any decisions are made about new or additional developments in any land/seascape or change of land use practices. In practice however, sometimes leaders make decisions relating to development and the Environment Impact Studies come later, more or less to justify the decisions. It is this principle that sometimes leads to the misunderstanding that heritage conservation is anti-development and therefore gives rise to the erroneous perception of competition, i.e. Conservation vs Development.

b) The Principle of Equity

The principle of equity recognizes the fact that heritage resources go beyond individual, family and political boundaries at local, national and international level and that every individual has a right to a healthy and clean environment as well as to the basic necessities of life regardless of age, gender and status for present and future generations. So people beyond our own boundaries too have a right to benefit from the heritage resources in the same way as those in our boundaries of jurisdiction. In the same way those unborn have a right to benefit

from the same resources and therefore we should guard against any tendency to selfishly destroy our heritage. This principle is enshrined in many country legislations as well. This principle is also the basis of several international agreements and conventions for heritage resources whose benefits transcend boundaries.

c) The Principle of Prior Informed Consent

Prior informed consent allows for exchange or dissemination of information regarding the benefits, risks and dangers of using or not using our heritage. It allows for sharing of information and seeking of approval from all stakeholders on the management of the existing heritage resources and their uses or transformationfor the common good of the wider society and the associated risks and how they can be mitigated.

Put to use, this principle would be a powerful tool to avert conflict and catastrophes, yet this is probably the most abused principle. Heritage resources are public goods or common property and often state agencies or some elected/appointed leaders make decisions on behalf of the wider beneficiary groups. Although some attempts are made to involve the stakeholders in decision making, they are not informed enough and many a time have either withheld their consent or made a U-turn. The result is that sometimes, conservation efforts for our heritage have met strong resistance and so have the development projects because they have been "imposed without consent". Many protected areas, national monuments etc in many countries were created without prior informed consent. Likewise, many development projects are implemented without prior informed consent. The leaders decide with the interest of the people of their constituency foremost in their minds and rarely take into account the all important cultural values and factors that are crucial to their interest.

This principle allows for a two-way dialogue, top-down and bottom-up. It allows for the meaningful exchange of information and builds on traditional/ indigenous knowledge. It builds trust and allows for creativity.Using this principle is of course time consuming and may be expensive, but in the long run there is guaranteed success.

5.0 Case Studies

There are case studies abound in the quest for understanding the functional relationship between heritage conservation and development. The case studies also expound on the cultural notions and the reasoned attitudes articulated by respected scholars over time.

Despite all the studies, the question as to why some countries relatively do better than others in conserving their heritage and in attaining a higher developmental status, even when all the requisite factors seem to be in place still begs an answer. What are the reasons for repeated failure of African nations to develop and manage their heritage better, even when aid in all forms has been in great supply? What would explain the inability of countries like Indonesia and Philippines with a strong resource base and a well-educated population to be so resistant to development? Why did China, Japan and India stagnate for so long and then spring up all of sudden and attain exponential economic growth? Why has Latin America practically stagnated?

Development economists and political leaders might explain these inequalities by listing out issues to do with good governance i.e, the political system should be stable; laws must be clearly promulgated and enforced so that contractual agreements will be honored; government officials should not be corrupt or inefficient; land should be available at a fair rate for business opportunities; foreign investment should be encouraged; and the bureaucratic procedures for applying for a business permit should not be too onerous etc, etc.

Well, the list is intellectually impressive and largely correct but it still doesn't deal with the more fundamental issue of how culture impacts development. Hezel (2009) raises the question as to why some ethnic groups do so well in business that they leave others in the dust, even when these ethnic groups are minorities in other countries.At the risk of sounding sectarian and discriminatory, certainly examples abound of ethnic groups that do a lot better in socio-economic transformation of themselves and society than others.

There is evidence to show (Fellner, 2008), that ethnic Chinese in the Philippines who account for less than two percent of the population, control 60% of the nation's private economy, including the country's four major airlines and almost all the country's banks, hotels and shopping malls. The Chinese ethnic minorities have also dominated business in other parts of Southeast Asia including Indonesia, Thailand, Burma and Malaysia and the Island nations of the Solomons, Tonga, and Majuro.

Other "dominant minority" groups that have demonstrated a remarkable ability to succeed in harnessing heritage for development wherever they may live include the Lebanese who have established themselves in West Africa, Indians in East Africa, Jews in Russia, Croatsin what was formerly known as Yugoslavia.

Over the last 30 years or so, some countries have attempted to strip the more successful dominant minorities of their economic power with largely negative results. Uganda, Tanzania, Ethiopia, Zimbabwe,

Indonesia sought to reclaim what they felt was justly theirs only to become even more impoverished when the people to whom businesses were handed off could not make them work.

A team of economics scholars based in China have attempted to find answers to this complex question of why some ethic groups have been successful, in their paper (Khan, et, al, 2010),they state that the cultural values of: self-determination, honesty, cooperation, trust, mutual respect, self-improvement, freedom of thought; all of which depend on individual attitudes, which in turn, are based on a set of beliefs, values and norms that change very slowly, are the key to the development of any society regardless of the resource base. They therefore, argue thatone can devise a series of factors that are defined or influenced by the customary beliefs, values and norms of thesociety, which have important and real economic roles, and include them in the typical neoclassical growth modelswhose empirical estimation can show their probable effects on the economic growth of a country.

6.0 Conclusion

We learn from history that it took several centuries for Britain, United States of America and now Japan and China to achieve fundamental conditions to achieve real development using not only their resources but also those borrowed from elsewhere. Research has shown that culture is a key element in the development process of any country. What then must be done for the others?

Is improved education for the population the answer? It is certainly not the only answer due to the fact thatthe interplay of culture and development is quite strong.Moreover, leveling of the ethnic factors is a painfully slow process that transcends generations. Hezel (2006) concludes that a growing number of authors seem to agree that development will take more than an infusion of investment capital, more than an import of the latest technology, more than dependable political and economic institutions and more than an endowment of heritage resources. A constellation of cultural values suited for modern business seems to be a critical ingredient as well. However, no one has identified these values with precision and there have been negligible efforts to inculcate these values in developing populations. ■

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Youth Culture in Uganda

Hamba Richard

Executive Summary

The Heritage Education Programme (HEP) is a programme initiated and supported by the Cross Cultural Foundation of Uganda, and implemented by Teens Uganda as a sensitizing process and motivation for out-of-school youth in promoting and conserving the Ugandan culture. About twenty two (22) young people have attended training as heritage educators. As a suitability approach, peer trainers have been tasked to empower fellow youth in two selected districts with similar skills and revealing the importance of their cultural values.This youth engagement process has been found vital for making culture a friendly aspect of a sustainable socio economic development process and as a source of commerce. The integration of culture and commerce makes it possible for un-employed youth to participate fully. The programmes also constitute visitation to well established cultural and exhibition centers such as local museums, royal burial grounds, and fashion houses to enable the youth to relate with the functions of culture. As a further development, Teens Uganda started the process of constructing amuseum for the youth to highlight different aspects of youth activities through generations, exhibiting their culturein its diversity i.e. using object, literature, photos, video, etc. The Heritage programme has helped the organization start up a traditional performance group (troupe), language classes, a future youth museum and strong collaborations with cultural promotional groups and institutions including; the Buganda Tourism Board, and individuals such as Princess Nvanunji Sheila. This initiative is increasingly attracting community

groups, CSOs and individuals, these simple actions and participatory approaches can change society and support our cause of Culture and sustainable development.

Background:

Currently Uganda has a total population of nearly 34.5 million people (UBOS projected report on population 2010), all with different cultural values distinguished by fifty six (56) ethnic groups, languages among other values. Around the world people are more assertive in demanding respect for their cultural identities. Often, their demands are for social justice, for greater political voice, but that is not all. Their demands are also for recognition and respect. People care about jobs and schools. But they also care about whether their history is acknowledged, their heroes are respected and their religious celebrations are recognized as official holidays. They also care about whether they and their children will live in a society that is diverse or one in which everyone is expected to conform to a single dominant culture. Cultural liberty is the freedom that people have, to choose their identity to be who they are and who they want to be and to live without being excluded from other choices that are important to them. Cultural liberty is violated by the failure to respect or recognize the values, institutions and ways of life of cultural groups and by discrimination and disadvantage based on cultural identity.

Objectives:

i) To establish an appreciation of cultural heritage by out of school youth
ii) To build the capacity of youth trainers to facilitate heritage education sessions
iii) To learn about new and effective ways of engaging out of school youth in heritage preservation
iv) Generate information to update the current heritage education kit in respect to out of school youth

Project Status:

The Heritage Education Program was a pilot project executed by Teens Uganda supported by the cross cultural foundation of Uganda to explore the motivations and challenges young people out of school are faced with in the promotion of heritage and the conservation of cultural resources in Uganda.

Project Activities:

Training of Trainer (Peer trainers): This constituted a four (4) days training by Ms. Emily Drani (Director - CCFU) and Richard Hamba(Director-TEENS Uganda) who facilitated this program. About twenty two (22) youth participated in this heritage training. The training therefore highlighted activities such as large lectures, presentations, brain storming sessions,as well small discussions in focus groups.

Community sensitization:

Peer educators were asked to pre-test their learning abilities by extending this training in two pre-selected areas in Luwero district and in Kampala. The trainers therefore identified with both Hope Changing Sounds in Luwero and in Kampala Ssuubi International Troupe found in Bwaise. By interaction, the youth shared

ideas on the subject of expressionof culture heritage stimulating community interestin the subject of culture.

Community Exhibitions and show casing:

The training sessions were followed by a number of community exhibitions that were conducted in the different areas to highlight young people's creative minds and to demonstrate mobility of culture. This therefore,was a good opportunity to use the exhibited cultural items, to give a reflection of how the young can contribute to the same and to show diversity in use and promotion of culture and the youth out of school and those in-school can get on board.

'This therefore,was a good opportunity to use the exhibited cultural items, to give a reflection of how the young can contribute to the same and to show diversity in use and promotion of culture and the youth out of school and those in-school can get on board.'

Cultural tourism:

The youth were invited for two cultural visits in Luwero and In Kampala district with the essence of having them complement their learned knowledge and creative skills by witnessing works by fellow cultural promoters, and users. Among other keythings of the tour were the royal tombs in Luwero, National Museum, and showcasing activity during the Laba Festival,

Lessons Learned

1) Good and bad cultural practices. Facilitators together with participants analyzed that even if most of the cultural practices are considered negative, they have many positive implications which are the reasons why they are/were practiced.
2) It was also learned that access of young people to culture is also about an experience of self-expression, personal development and confidence, innovation and creativity, enjoyment, and having an open mind to other cultures. This is done through music, dance, fashion, public speaking, etc.
3) What attracts out of school youth, and how does onepreserve culture? It was realized that there's need for mass sensitization especially among youth about the importance of culture.Youth therefore urged facilitators to sustain these learning programmes integrated with different approaches to attracted the in school and out of schools into culture conservation programmes.
4) Young people attach value to culture when it offers employment opportunities and therefore a source of income through the sale of textiles, music, crafts, literature, and art, among others was crucial. If such avenues are expanded and therefore sustained, many young people would be encouraged to engage in knowledge sharing, training, promotion of culture if provided with open avenues for expressing self.
5) Young people also through history have learned that culture has many dark sides that many would not wish to relate with such as female circumcision in

eastern Uganda, a practice the Sabin, of sacrifice of twins among the Batooro in the west among many. But most of all, young people sought the opportunity for all involved parties to appreciate all culture with all its diversity.

Conclusion:

Youth's access to culture is strongly connected with education, employment, generational change and media policies. Access of young people to culture is better promoted if young people's perspectives are included in the cultural policies and access of young people to culture is included in youth policies, and if partnership is pursued between different fields. There is a need for constructive dialogue between all key actors and stakeholders at all levels in a synchronized and collaborative manner in order to plan strategic approaches and future challenges. Access of young people to culture as actors or users is avery critical condition for their full and meaningful participation in society. It is also important to understand that access to culture can reinforce awareness of sharing a common cultural heritage and promote active citizenship open to the world.Therefore the, involvement of young people in cultural activities can allow them to express their creative energy and contribute to their personal development and to their feeling of belonging to a community.

Recommendations:

- Connecting with heritage and community is an important part of young people's development especially the out of school youth with limited opportunities forclassroom culture lessons of historical events than learning from parents and grandparents about the narrow ancestral being of their families and linage. Therefore it is required to create learning opportunities for both in and out-of school youth to share knowledge, experience and best practices in order to develop channels for equal participation in cultural promotion and conservation.
- Cultural support institutions and relevant ministries need to understand the relevance of culture as a means of promoting social inclusion, equality and the active participation of young people, as well as combating discrimination and poverty.
- There is a need for a better cooperation between players and programmes related both to cultural and educational policies and instruments in regard to cultural education in the areas such as dance, art, vocational skills, etc.
- Policies related to cultural expression as part of leisure time of young people include motivation of young people to be involved in amateur traditional dance styles, art forms, community museums/ centers and, fashionrelated to social change. ■

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Go Culture Africa

Evelyne Ninsiima

'Go Culture Africa' is a Community based organization working for preservation of heritage through children. We believe, that for the next generation to be preserved, we need to plant a seed in the grass roots; the children.

Promoting African cultural values and preserving our heritage is the most interesting, though extremely challenging task here in Uganda because people think it is out dated. Go Culture Africa, is helping in changing this perspective. How we do this, is by going to primary schools with the permission of the local district governments to discuss our intentions, with the head teachers, and their entire staff. We also interact directly with children, to get their reactions. They are always excited to take part in activities aimed towards promoting and preserving our African cultural values! They feel important and appreciated. This kind of excitement is what motivates us to even reach out to more children and to change perspectives of the general society that our beautiful culture is worth saving.

The very first school we approached was a catholic school, named Uganda Martyrs Primary School, in the western region of Uganda. We were so lucky to get some time to interact with the children, as we waited for the head teacher. It was amazing how the children seemed so excited to hear about the activities. Some told me they could sing, while others said that they would act out dramas about their polygamous families etc. This beautiful interaction was however disrupted when I was called to see the head teacher. Her face brightened when I told her about our intentions! She told me, that she would get back to me, as she needed time to collaborate with her music dance and drama teachers to train their students.

When the final competitions were due, it was my duty to call all schools I had gone to, with regard to their confirmations. It was so hard for me to believe that only five schools, out of the twenty-five that I had gone to, had accepted to go ahead, introducing it to their students, while others abandoned it as soon as I had left. When I asked why they did not wish to participate, they said that it was because we had not paid them. I reemphasized that we were all doing this for our children and our next generation, our heritage! They seemed not to care an iota for our heritage but did seem to care about pecuniary benefits.

It was tragic that the event could not take place finally as we were unable to meet the steep budget of $5200 that was the precondition set by the local government. Thus, despite having raised money for the

venue, catering, prizes etc., the event got cancelled, as we could not meet the government set target! It was more disappointing for the children than it was for us.

We do not receive any financial assistance from the government of Uganda or from any other organization. What we get from the government is the legal permission to move to various schools country wide, where children have been able to involve themselves in the promotion of African culture in their respective regions directly. This has been achieved through cultural competitions of traditional fashion and design, traditional songs and drama, African paintings and African crafts among others. Through these competitions, children have grown to adore and appreciate the different cultural streams and realized the need for heritage preservation.

'Promoting African cultural values and preserving our heritage is the most interesting'

Though we had a disappointing 2012, this year, we have emerged stronger than ever before! We have pushed on to make things happen despite the fact that we have no support. We returned to the western region of Uganda, where we have finally succeeded. We now work with the local governments, who help us with the database of all schools, both private and government. Five of the schools participated in the next event that we attempted. However, the challenge before us is to present the culture to the children in a way they find relevant rather than old fashioned!

However, the event proved to be successful for the objectives as it was widely covered and got a lot of attention and good publicity in the entire western region of Uganda, and some within the central region. The next region that we wish to focus on is the northern region.

Go Culture Africa is composed of a small but closely knit team of four members brought together by the love of preserving our culture. We now set our individual targets for even fund raising for each event and are motivated to meet our targets as otherwise we have to contribute from our meager savings!!

The Universal Primary Education program or UPE, is a system of free education provided to primary schools by the government of Uganda. Most of these schools are too vulnerable economically to even afford



chalk board to use in class. Their passion for cultural participation amidst their challenges leaves us amazed. We would experience a sense of guilt if we would fail to enroll them. It becomes even harder for us to set them to standards of competitions with other schools since they cannot even afford costumes and other materials.

It would have been easy to have the children studying in private schools to rise to appreciate and promote their cultural values! However, a majority of their parents do not see the need for them to do so. It is imperative for us to approach their parents, talk to them about their children's crucial role in promoting and preserving our cultural heritage. It's from these children that the preservation of our cultural heritage for the next generation is secured.

The mode of selection we use to identify primary schools and children to participate in cultural competitions and training is simply the will of acceptance. We reach out to various schools in districts, discussing our intentions to the head teachers. We even talk to the music, dance and drama teachers of those schools and even the children, as a way of conducting a short analysis. The children always seem excited! Once the head teachers register to confirm their participation, the initial part is over. However, when we go back to finalise, and only to hear that they have pulled out, it gets to be a little disheartening at times.

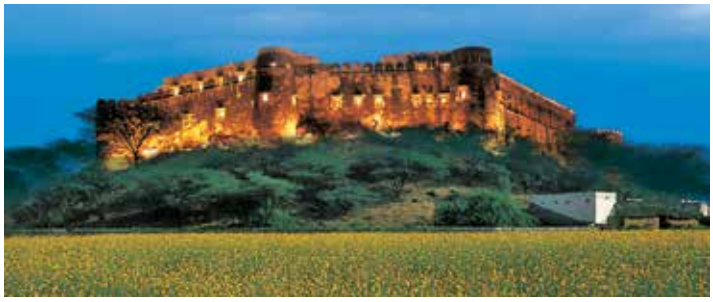
We do not charge a single penny from any school for participation. We pay experts and well-trained personnel, conversant in cultural aspects to train and teach children how to promote our African culture, especially through their creativity.

Despite the fact that we foot the bills ourselves, we notice with alarming concern that some schools deny their pupils a chance to explore, appreciate and promote their talent! After a lot of discussion and empirical evidence, we came to the conclusion that most of them need everything on a silver platter, which unfortunately, is still expensive for us to manage.

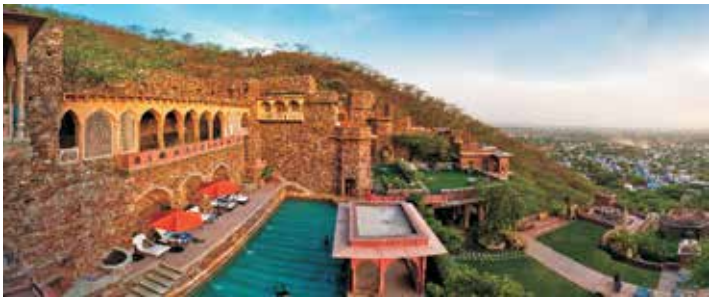
Rural areas here in Uganda, have poor schools, and some have none at all! Children need to walk long distances to go to schools. Parents in such areas however, are the most excited and co operative in enrolling their children in our campaigns. They keep hoping that a bright future could show up for their needy children. Those children that have no access to schools, are sent to collect firewood, water, tend to gardens, among the many chores and they can only dream of going to school. Such children love to study and join cultural campaigns, but have no access. We would love to shelter such children and enroll them in schools, but when we get financially stronger. Longer the delay in that will result in a greater number of children remaining devoid of proper education.

Even some of the parents in towns get excited to see that we are tryng to re establish what is surely eroding. Practically, we know that it is never a smooth task, but it is a matter of great pride for us to see our country transform. ■

Rural Heritage Gems Faceted by Neemrana



Village Kesroli, Alwar, Rajasthan



Village Neemrana, Rajasthan

Village Ramgarh, Uttarakhand

Village Tijara, Rajasthan

Village Pataudi, Haryana

Village Gular-Dogi, above Rishikesh, Uttarakhand

Village Ghamandpur, Dehradun, Uttarakhand

Village Matheran, near Mumbai, Maharashtra

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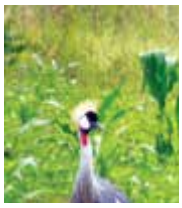
The Socio-Cultural Significance of the Grey Crowned Crane in Uganda and its Consequent Conservation.

Jimmy Muheebwa



Abstract: The Grey Crowned Crane is the national symbol of Uganda. It features prominently on the national flag of Uganda, on the legal tender – money, be it notes or coins, is a prominent emblem for various institutions and organisations in the country. The bird is crucial to the environmental health defining the pristine vegetation type where it flocks and breeds.Recently however, it has adapted to the human induced vegetation changes for it's survival. The Grey Crowned Crane has, in the past, been considered the most secure of the African resident cranes and yet there has been a steep decline of crane population in Uganda, in all probability, due to the habitat/ wetland degradation, coupled with confirmed existence of unsustainable crane removal from the wild and domestication of the bird in most parts of central and western Uganda. The Grey Crowned Cranes are legally but not effectively protected in Uganda. However, the evolving role of the human – crane relationship in improving its conservation status can not be over emphasized in Uganda. The folklore of the cranes is so immensely interwoven with the culture and social customs in Uganda that the Grey Crowned Crane heavily benefits from its attachment to the society for its survival. It highly benefits from its special cultural significance – totem for various tribes in the country, a kingly bird in some cultures and other related traditional beliefs associated with the Grey Crowned Cranes in the country. In addition to this, the importance of the role played by other stakeholders and ancillary factors in the conservation of the bird can not be overemphasized. Crane conservation cannot take effect without the interplay of various stakeholders – communities with whom cranes relate a lot, school children who play the awareness part in the bird's conservation, local administration personnel who emphasize the relevance of the bird in the country and the media who publicize human- crane issues.

Classification of the species

Kingdom : Animalia
Phylum : Chordata
Class : Aves
Order : Gruiformes
Family : Gruidae
Genus : Balearica
Species : Balearicaregulorum

Description:

The Grey Crowned Crane is a moderately large sized bird, which stands to a height of about 1 metre; with a predominantly grey plumage which is in sharp contrast to it's black and white wings, and a crest of golden tufts (crown). Males are quite larger in size than females but rather indistinguishable. Juveniles have a brownish plumage, with darker crown and nape and with a feathered head. There are 2 subspecies of the Grey Crowned Crane – Balearicaregulorumgibbericeps and B. r. regulorum. The former is the most abundant and common in East Africa while the latter is lesscommon and is foundin southern Africa.

Diet: Grey Crowned Cranes are omnivorous feeding on a multitude of insects, lizards, toads, frogs, fish, grasses and grains. They forage extensively on cultivated land.

Breeding: In Uganda the breeding starts peaking in November and in January in the central and south west while in the east the breeding peaks in April and May. Nests are constructed on the peripheries of wetlands. They consist of uprooted grasses arranged to create a circular platform in area of dense swamp vegetation. Clutch size varies from 2 to4 and the incubation lasts for about 30 days while the fledging takes about50 – 100 days.

Habitat and range:

Grey Crowned Cranes have three habitats:

1. Foraging habitat – open grasslands, short wetland vegetation and cultivated areas
2. Breeding habitat – seasonally flooding wetlands
3. Roosting habitat – Tall trees with flat tops and stout branches

Grey Crowned Cranes reside in south west, west, central, east and mid north of Uganda. They avoid open water, thickets and forested areas. The bird is non-migratory making only local migrations in response to food availability, nesting sites and availability of water. In East Africa, Grey Crowned Cranes have adapted well to manmade landscapes and are abundantly found on agricultural land with artificial wetlands.

Conservation:

The species is listed under Appendix II of the Convention on International Trade in Endangered Species (CITES). Hence international trade in the species requires permits and requires careful monitoring.

The bird is protected by law in Uganda, under the Uganda Constitution 1995, and The Uganda Wildlife Policy (1999). Its breeding habitat (wetlands), on the other hand is protected by several legislations including the national wetlands Policy – 1995 and the ratification of the Ramsar Convention for wetlands of international importance

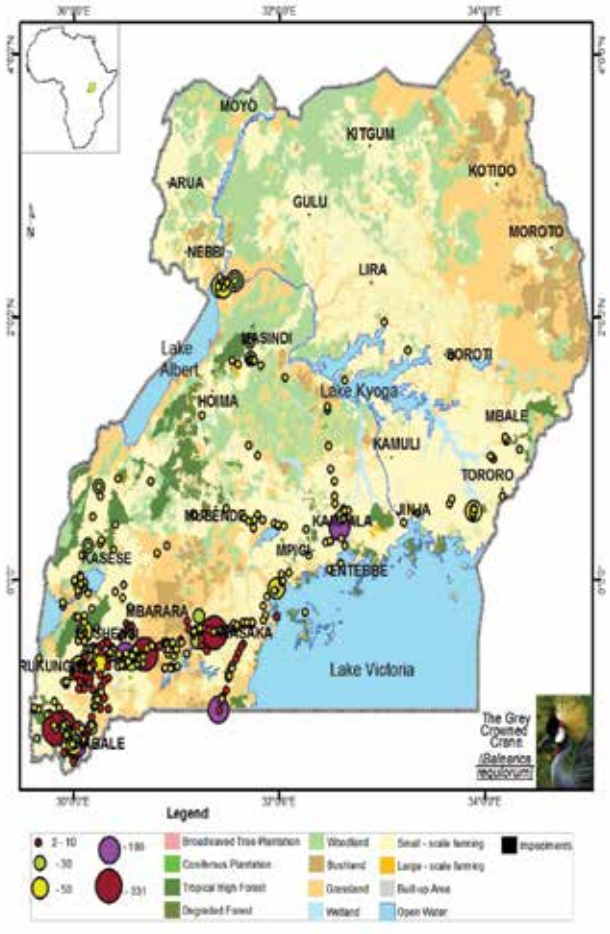
In Uganda, a Community based Conservation of Cranes and Wetlands Project is leading the conservation of the species. This is being done through awareness programs, wetland habitat restoration, crane monitoring, crane custodianship and alternative livelihoods to the use of wetlands.

Cranes of the world:

There are 15 crane species in the world;

1. Black Crowned Cranes (Balearica pavonina)
2. Black-necked Cranes (Grus nigricollis)
3. Blue Cranes (Anthropoides paradisea)
4. Brolgas (Grus rubicunda)
5. Demoiselle Cranes (Anthropoides virgo)
6. Eurasian Cranes (Grus grus)
7. Grey Crowned Cranes (Balearica regulorum)
8. Hooded Cranes (Grus monacha)
9. Red-crowned Cranes (Grus japonensis)
10. Sandhill Cranes (Grus canadensis)
11. Sarus Cranes (Grus antigone)
12. Siberian Cranes (Grus leucogeranus)
13. Wattled Cranes (Bugeranus carunculatus)
14. White-naped Cranes (Grus vipio)
15. Whooping Cranes (Grus americana)

Distribution of Grey Crowned Cranes in Uganda



Importance of Grey Crowned Cranes in Uganda

- It is the national Bird of Uganda thatlends the Ugandan flag its image and three colours– Black, Yellow and Red
- It is a prominent feature on legal tenders including the national currency.
- The social importance of the bird is signified in the naming of many institutions like banks, schools and even the national Soccer team.

The National Flag of Uganda

Grey Crowned Crane population estimates:

- Estimate for Uganda (Pomeroy, 1989) - 25,000 - 35,000
- Current estimate (Muheebwa, 2003) = 13,000 – 20,000
- A decline of 41 - 53% (Beilfusset al, 2007).
- Uganda plays host to about 28% of the global Grey Crowned Crane population

Birds and beliefs in Uganda

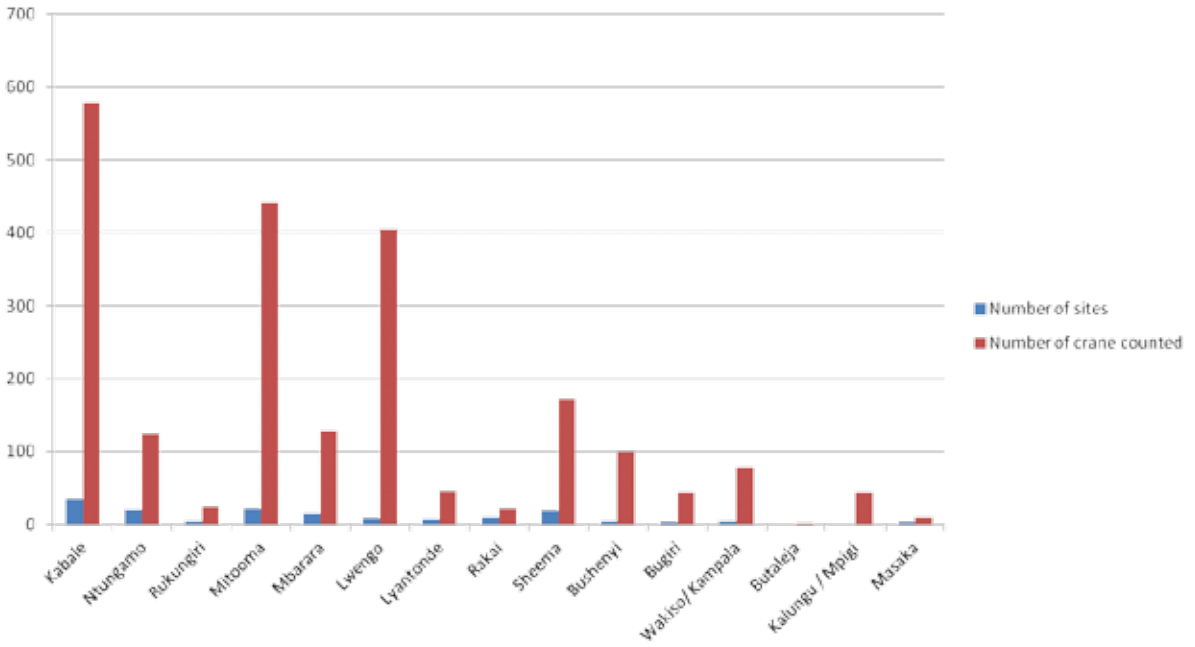
- The ground horn bill - Many communities strongly believe that it is a bird that has the power to bring down rain. When it appears the people of the community will expect heavy rains.
- Casqued hornbill – believed to be a bird of bad omen and people fear killing/ harming it
- The Hamerkop – Believed to possess the power to burn. It is believed that if one abuses / destroy's hamerkop nest, their home will burn down.
- The Owl is closely associated to witchcraft. It is a bird that only appears at night. None is happy to have this bird sitting on their roof. When this bird is sitting within one's premises at night it is believed that it is sent by somebody to perform witchcraft

Cranes and beliefs in Uganda:

The Grey Crowned Craneis one of the world's most elegant and graceful birds. This is a bird that can be found in many countries and has cultural significance in all the range states. In Uganda, the crane has particularcultural importance and significance. The crane in Uganda folklore is iconic and widely associated with various tribes and their traditional beliefs.

- The Grey Crowned Crane plays an intricate part infolklore which is interwoven with existing cultures.
- It is the totem and cultural symbol for the Bahinda clan in the Ankole kingdom. The clan heads and kings would only come from the Bahinda clan and they have revered the Grey Crowned Crane as their totem.
- It also played the role of the time teller in the circadian clock.

Distribution across district in Uganda



- It has been revered as a bird of good omen but believed to cast a bad spell if hurt (however, this has increased its domestication and decreased its conservation status)
- It is a symbol of fidelity as it practices monogamy and faithfulness which is positioned as an indicator for faithfulness in the HIV/ AIDS era

Grey Crowned Cranes, the Environment and the economy in Uganda

- Grey Crowned Cranes are positive indicators of environmental health
- They have immense aesthetic value and therefore possess tourism attraction potential
- Birds (cranes inclusive) are probably the biggest foreign exchange earner in Uganda in birding circuits. Uganda was named the best birding destination in the world 2012
- Tourism is the leading foreign exchange earner generating about $1 billion (2012)and birding constitutes a big percentage of this.
- 1006 bird species have been recorded in Uganda
- Birding constitutes a big proportion of tourism – (Uganda has11% of the world bird species & 50% of Africa bird species)
- $6 million were reaped from birding based tourism in 2008.

Local naming: Grey Crowned Crane - Balearicaregulorum

- Entuuha/ Entuuhe – Runyankore/ Rukiga
- Engaali – Luganda (Central Uganda)
- Wawalu – Gishu/ Lunyole (Eastern Uganda)
- Walu – Madi / Langi (Northern Uganda)

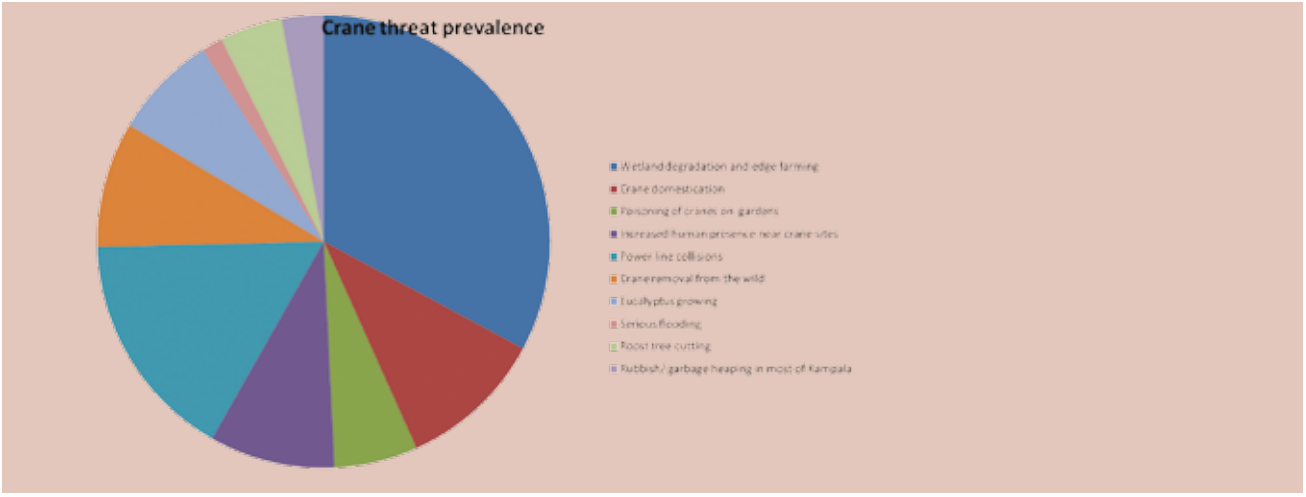
Threats to the Grey Crowned Cranes in Uganda:

Habitat degradation in Uganda

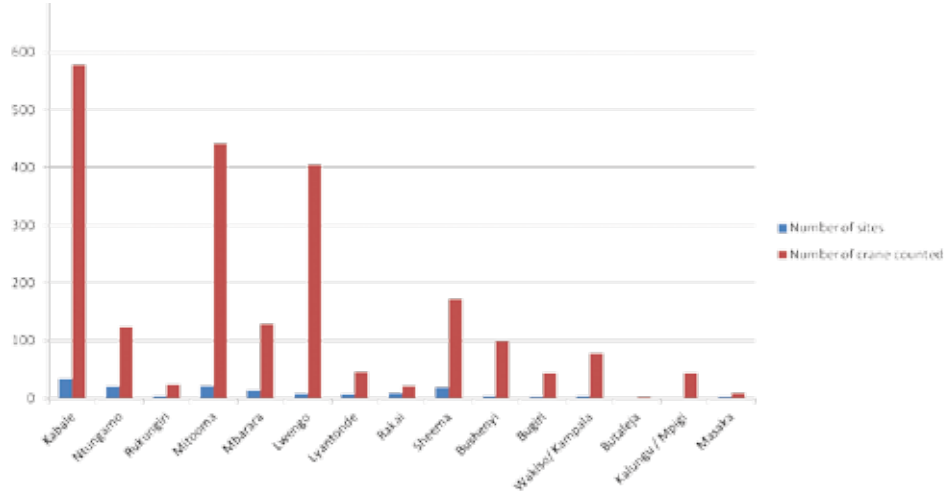
Removal from the wild for various uses as domestication, trade, traditional use of theirbody parts.

Poisoning in gardens

Crane threat prevalence in Uganda



Uganda LPI - updated with new crane data



Efforts by Community members to conserve the national bird of Uganda

- Guided wetland restoration
- Crane and wetland monitoring
- Awareness programs

Wetland restoration programs restore hopes for the survival of the Grey Crowned Crane in Uganda

The wetlands also have intricate relationships with the society in Uganda. They are believed to be homes of Gods especially the God responsible for rain. Some extensive wetlands are revered by residents which therefore improves their survival rate hence increasing the breeding and foraging habitat for the cranes. ■

Stone Town Trees - Zanzibar

Mohammed Juma Mugheiry

1.1. Zanzibar in General

Zanzibar consists of two sister islands and Unguja island is bigger than the Pemba island. Zanzibar is located on the East African coast at 390E and between latitude 50S and 60S with a total land area of 1464km2. The climate of Zanzibar is influenced by the monsoon winds, short rains and ending with the onset of the long rains. The rains are reliable on the western side of the island, where Stone Town is located, but less reliable in east where rain shortages are common. The average annual rainfall is about 1700mm. The temperature is typically equatorial with very little variation between the seasons. December to February is the hottest period and June to August the coolest. The mean monthly temperature ranges from 280C – 320C and minimum temperature ranges from 80C – 220C. The soils of Zanzibar can be classified as deep and coral rag soils.

Zanzibar is a multi-ethnic country consisting of Bantus, Arabs, Persians and Indians. The official language of Zanzibar is Kiswahili, which is the combination of Bantu, Arabic, Hindi and few Portuguese and English words.

PART II: PROJECT INFORMATION

2.1. Project location

The Stone Town Participatory Tree Conservation project was funded by Sida and budgeted at US Dollars 6,500. The project was implemented at the Stone town of Zanzibar, which is the famous historic seaport of East Africa.

Urban forestry plays multiple roles to improve the environment of any human settlement. It also helps in enhancing both social and economic conditions of any place such as the Stone Town of Zanzibar. It helps improve the aesthetic values of the place and in addition to this, some trees are good sources of medicine. The contribution of urban forestry in lowering temperatures, controlling wind velocity, reducing noise and air pollution, harboring beautiful animals and birds,

reducing solar intensity and the intensity of impact of rain drop to the soils and above all in providing fresh air by releasing oxygen to the atmosphere can not be emphasized enough. Under proper management and control, the improved urban forestry can be useful as a carbon sink towards maintaining and enhancing conservation efforts and heritage values of the Stone Town of Zanzibar.

In the year 2003, the Zanzibar Stone Town Heritage Society, in collaboration with SONARECO, conducted an inventory of the Zanzibar Stone Town larger trees. The study revealed a total of 475 larger trees having greater than 50cms diameter at breast height belonging to 17 families. It appears from the study, that the Stone Town of Zanzibar exhibits very low species diversity with the large diameters being dominated by Albizia spp (27.79%), Casuarina equisetifolia (25.05%), Azadirachta indica (12%) and Ficus spp. (6.89%). The survey findings indicated that the amenity value of large trees in Zanzibar Stone Town is minimal as the giant species mentioned above produce no beautiful eye attracting flowers. Species like Adansonia digitata (Large trunks), The spesia populnea (yellow flowers), Palms (large leaves), Delonix regia (flowering during Christmas), Spathodea companulata (nandi flame) and Cassia spp. were recommended to bring the town into the world of real attraction.

Further more, the study exposed that about 80% of the surveyed trees face problems of soil compaction, root cut and suffocation. Trees along the avenues fall victims of road construction. Their roots have been cut. This led to trees' instability during storms. Mangroves form an important habitat and attraction of Zanzibar municipality. They play a tremendous role in coastal erosion control, encouraging silt deposition and forming an important nursery for fish reproduction. Near the Stone Town they can be found at Kinazini bay close to Livingstone house.

2.2. Project Goals and Objectives

2.2.1. Project Overall Goal

To enhance an effective long-term conservation of the Zanzibar Stone Town Trees, in particular large, historical and potential amenity stems existing in the town.

2.2.2. Intermediate Objectives

22.2.1. Assist the development and management of the Zanzibar Stone Town green resources.

2.2.2.2. Improve the local knowledge on management and conservation of the Zanzibar Stone Town tree resources.

2.2.2.3. Create awareness of the importance of

conserving the Zanzibar Stone Town natural heritage through extension, training, workshops and conservation education 'on site'.

Indicators:

- 1000 seedlings of different amenity and conservation species for replacement and new planting raised.
- 100 large, historical and fascinating stems marked.
- Programmes to accommodate Stone Town dwellers, with conservation knowledge developed and implemented.

2.2.3. Strategies/Activities

2.2.3.1. Technical approach

- **Seedling Raising**
  - Contracting qualified private nursery for specific seedling raising.
- **Beneficiaries Awareness**
  - Zanzibar Stone town community, technical staff, planners and NGOs meetings and workshops to discuss on the importance of urban trees and future plans for development and conservation.
  - Extension works in surrounding communities.
  - Production of TV and Radio information programmes for urban dwellers.
  - Stone Town school competitions (Essays, poems, plays etc).
- **Tree Marking**
  - Marking large trees with water resistant paints.
  - Production of display boards (historical information) of some trees.
  - Protection of some large trees with brick ramparts reinforced by concrete pillars.
- **Meetings and Reporting**
  - Project Team meetings.
  - Monthly meetings with Community Representatives.
  - Progress and financial reports and work plans.

2.2.3.2. Stakeholder interest

The project was implemented by the SONARECO in collaboration with The Zanzibar Stone Town Heritage Society. The SONARECO played significant roles in community conservation education and extension aspects, assigning some of their staff for project implementation.

The Stone Town community was involved in the day-to-day activities through meetings, direct contacts and workshops. The project covered the cost of all operations.

Other interested stakeholders include: -

- Commission for Tourism.
- The Departments of Archives, Museums and Antiquities
- Ministry of Education and Vocational Training.
- Zanzibar Municipality.
- Stone Town Conservation and Development Authority.
- Department of Environment.
- Department of Commercial Crops, Fruits and Forestry.

2.2.3.3. Project Timing

The Stone Town Participatory Tree Conservation Programme was implemented for the period of two years (2005 - 2006).

2.3. Monitoring and Evaluation

Monitoring and evaluation is a key component of the programme. It is aimed at tracking the project achievement, challenges and impact for smooth implementation. There will be continuous information collection on the various aspects of management and conservation, which will include information gathered by communities and project staff. Collectively, this information will be used as a base for making decision in the future projects of this kind.

Summary

A partnerships agreement between ZSTHS and SBF was signed in July 2005. The partnership was initiated by Sida after assisting the two organisations to meet and to develop a plan for common activities. The aim of the partnership is to strengthen the capacity of ZSTHS to become a strong and active NGO, with active members and as a strong stakeholder for all conservation matters in Stone Town.

The first activity carried out under the partnership was a workshop on Lime and the use of lime mortar and lime wash. A number of participants had the possibility to see and learn on best practises of lime. Expertise from both Sweden and Zanzibar facilitated the workshop.

Representatives from ZSTHS also attended restoration camps in Sweden, arranged by SBF. The camp gave the participants a good experience on how important matters can be addressed in a fun and interesting way. New ideas on how to work with conservation and restoration were brought back to Zanzibar. Apart from that ZSTHS has been involved in other activities such as awareness campaigns for schools and communities, beach cleaning exercises, oral childhood stories collection and preparing programmes for television broadcasting. ■

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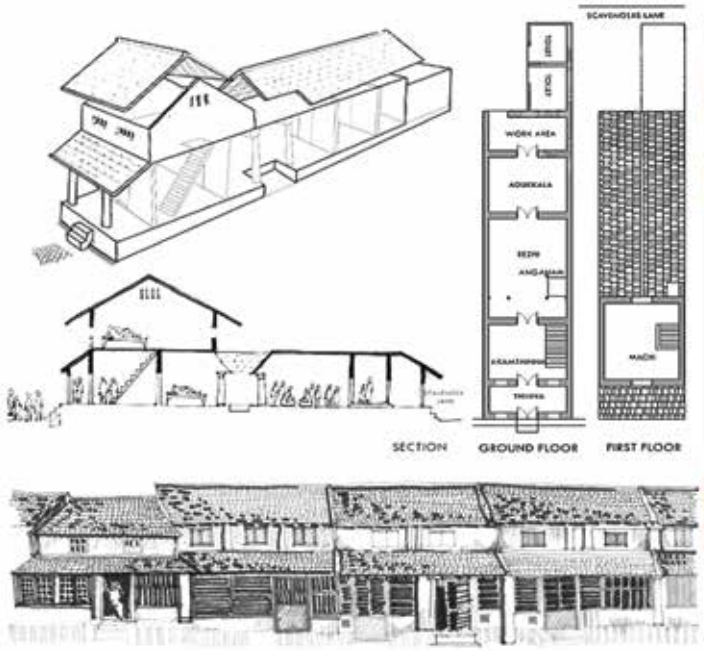
Process and Knowledge in Some Aspects of Vernacular Architecture in Kerala

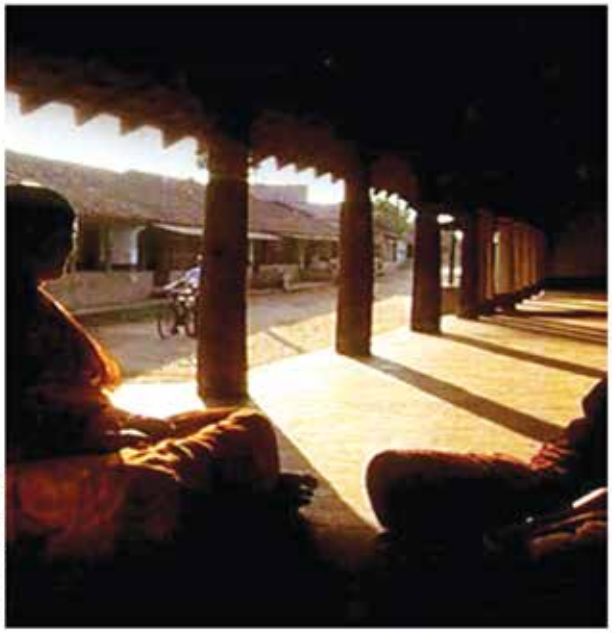
Saptarshi Sanyal

Vernacular architecture as an embodiment of knowledge

A purely formal perspective on vernacular architecture is fraught with certain limitations. An understanding of its process of realization must complement the visual, physical and material descriptions of such a built environment. It must be acknowledged that the genesis and sustenance of a vernacular built expression is made possible by the complex interaction of the geographic context and its human agency. An architectural product is the manifestation of certain knowledge, and in case of the vernacular – this knowledge is culture and locale specific.

Kerala, in the southwestern peninsular tip of India, preserves particular evidence of such knowledge in its timber constructions. Notwithstanding centuries of cultural intercourse along its proportionately long coastline, much of its religious, secular – both royal and domestic, architecture is the expression of its local vernacular techniques in wood construction; in the way this material was chosen, designed and used. The formal and spatial realization was informed by this culture's society. It was designed and constructed with myriad technical innovations that explored creative possibilities within the material medium. This essay briefly examines selected building types, which comprise vernacular architecture in Kerala from the elementary to the complex – from domestic to imperial scale. Their unifying characteristics are used to highlight the embedded scientific and technical knowledge's contemporary relevance. The present social and economic dimensions related to them are also investigated insofar as they address the challenges to the survival of traditional timber architecture as a knowledge system.





Social and spatial ordering

The genesis of domestic traditional architecture in Kerala can be traced to the matrilineal joint family system or Tharavad. Though in very strict cultural terms, this is associated with Nair Brahmins; indigenous peoples or Ezhavas, and later the Muslim and Christian settlers also refer to their ancestral homesteads as Tharavads.[1] The popularly identified Kerala home or nalukettu – meaning 'four quartered' is originally associated with this joint family system.

Brahmin migrations of the 15th century, after the collapse of the Vijayanagara Empire, saw the emergence of a distinct residential typology called the agraharams. The traditional agraharam settlements and housing had a direct relationship to the places of worship; which was both the chief occupation as well as source of sustenance for the occupant families. The settlements were usually built on land that was donated by the ruler in linear or concentric relationships to temple complexes.[2] To this day, most of them survive in their original form in Thiruvananthapuram.

'The settlements were usually built on land that was donated by the ruler in linear or concentric relationships to temple complexes.'

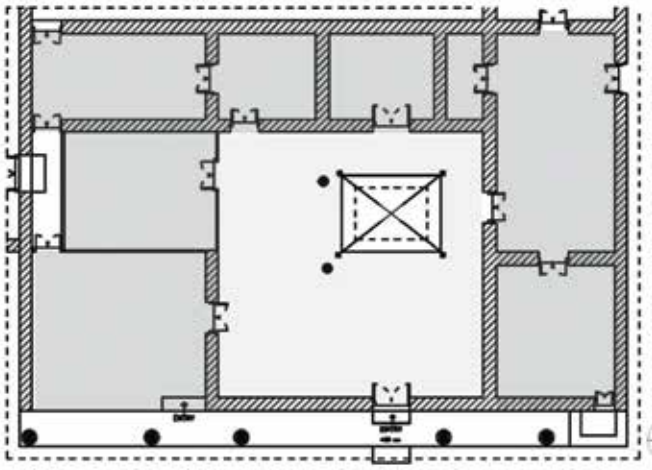
Agraharamsmay be interpreted as an urban form of vernacular architecture, owing to the density and arrangement. (refer Fig. 1) They are of elongated linear form, with their shorter faces to the street. They incorporated courtyards along their length, and depending on the status of the family, could be one or two stories tall.[3] The scale and proportion of courtyards are in accordance with the design of particular structures. The most interesting aspect of the agraharamsis that though they are meant to house a particular family, the dense linear nature of their clustering led to generation of a community space. The puramthinna or verandah becomes the continuous shared semi-open space along the building fronts, significantly giving coherence to the agraharams' facades and the street.

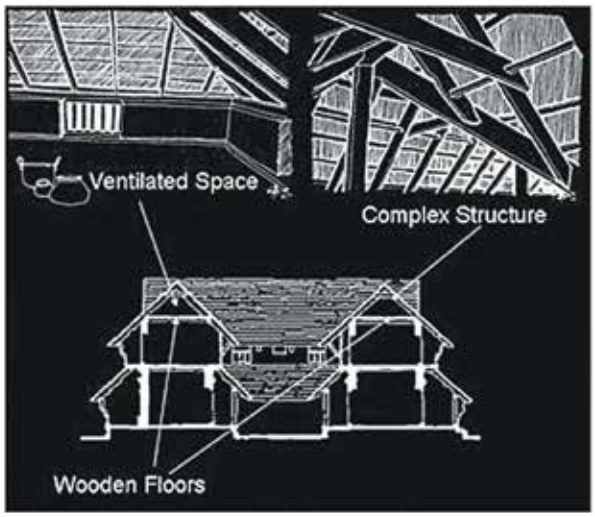
The nalukettu, in contrast, is an ostensibly simple arrangement of four blocks with specific functions around a courtyard facing the cardinal axes. However, this building type holds our attention due to the immense creativity exercised in its evolution, notwithstanding the ancient canonical Vedic and Vaastu principles of designing within a rectangular or square form. (refer Fig.2)It is this module that is multiplied to accommodate the growing joint family. In the most elaborate of cases, it could morph into large imperial complexes. For instance, in Thiruvananthapuram itself, the transition of simple design of old examples like Swarupathu Veedu to more elaborate ones like that of Muttavilla Madhom or Kurthiramalika Palace is visible. (refer Fig.3)

The Padmanabhapuram Palace – possibly Kerala's most celebrated architectural landmark, also echoes the Nalukettu form. A historical survey of the building does reveal many stages of construction from the 15th to the 18thcenturies. Though expanded both horizontally and vertically, with materials such as laterite, granite and brick supplementing the timber, its plan reveals the vestiges of a nalukettu. (refer Fig. 4) In this case, the simple courtyard multiplies to form the elaborate complex of the palace.

Design detail and sciences in timber construction

It is believed that the architectural origins in Kerala go as far back as the Vedic period – not surprising since it





is well known that the original construction material at that time was timber. Within the strict rectilinear division of space, distinct volumes of the roofs have been articulated by varying their height. Their external envelope could be either dried coconut leaves or clay tiles depending on the status of the occupant. However, in negotiating the spatial junctions of the roof, even the simple Naluketturequired complex three-dimensional detailing. The structural junctions show an advanced level of sophistication in resolving areas where members of different roof planes meet at various angles. (refer Fig. 5) The traditional thachhan was more than just a carpenter; he was practically the architect who could spatially visualize and construct what was primarily a wooden structure – both in wall and roof.

Members of this community, whose craft survives to the present day, are testimony to the knowledge of teak.[4] With some exceptions such as rosewood – a rare commodity; the region's locally grown teak provided the primary construction material. The artisans report that the most essential attribute for structural members is that the timber must have an oily and not watery core. Such timber would inherently be resistant to pests and have to be sourced from areas where the water table is not too high i.e. the hilly slopes rather than from banks of rivers. After their tempering, the cut-to-size structural members become practically impervious, ensuring longevity.

Beyond the material sciences involved in the procurement of construction material, the timber architecture also demonstrates the knowledge of climate in subtle details. By creation of the attic space above the topmost wooden floor, the space is ventilated. (refer Fig. 6). In addition to courtyards, the shading and difference in pressure draws the air from the stack of the built form. It demonstrates that the aspect of spatial and formal design of the roof and choice of material are inextricably linked in vernacular architecture. These small elements are essential in ensuring the thermal comfort felt within the interior space in hot and humid climatic conditions. Experimental studies have recorded patterns of daily variations of room and ambient temperatures with humidity levels and wind velocity across spaces that are semi-open or ventilated, in vernacular housing stock. These studies have scientifically authenticated this premise.[5]

The role of Patronage

Originally, the royal household was responsible for employing the traditional artisans or thachans,

who were held in very high esteem in society. They eventually grew into craft guilds, making the sharing of knowledge possible and viable. With the elders or experts of the guild being exclusive to the royal patrons, the fledgling ones would offer their services as village artisans, leading to a dissemination of knowledge. This intellectual diffusion also ensured continuity in architectural vocabulary across the region. The possible reason for the quality of workmanship in the domestic residential stock being comparable with that of palaces could also lie in this. Some of the earlier simple examples of nalukettusare over 3 centuries years old, while the Padmanabhapuram Palace has been built up over time to attain its present form. This system of deploying the knowledge across a culturally cohesive geographic area was essential in sustenance of the craft.

Although not accorded their earlier status, the building crafts in timber architecture continue to survive. Traditional thachancommunities are involved today in maintenance and repair works for historic structures as well domestic ones. Our discussion above reveals the extraordinary creativity exercised both in the conception and realization of space. This creative process has produced architecture with spatial merits, aesthetic unity, advanced construction technology and environmental benefits.

Vernacular architecture ecosystem and vicissitudes for survival

Traditional buildings and their associated craft are, however, endangered by several factors. These range from the governmental appropriation of inherited property due to change in political ideology over the previous decades, to disintegration of the traditional Tharavadfamily structures. As a result, there is a breakdown in patronage and finances for both the vernacular architecture practices as well as the human custodians of its valuable knowledge.

A few days before writing this essay, I stumbled upon a syndicated international website that "allows for freely downloadable blueprints (of house plans) to be constructed by the end-users' own specifications". In addition, the "client" may work in concert with local construction partners to accommodate their needs. Emergence of such 'open-source' architectural building and design practices raises important questions about the relevance or demand for ensuring the survival of vernacular architecture. Such practices overarch the discipline of architecture to include business modelling and economics.

The aspect of human creativity and knowledge needs substantial support to ensure the survival of vernacular architecture practices. Our discussion on architecture in Kerala demonstrates the latter's many values and benefits, even in today's world. In more recent times, transplanting tharavads from their original location to another picturesque tourist destination is becoming common. According to The Hindu, "... increasingly, resorts in Kerala [..] prefer to recreate old tharavadswithin their own sites. Some of the resorts have bought the entire tharavad, dismantled them, shipped the parts and reassembled them."[6] Such actions certainly serve the purpose of instant visual and formal gratification and profit to the proprietors and users. Whether they ensure continuity of creativity within the complex knowledge system of vernacular architecture in Kerala still remains to be seen. ■

Acknowledgements:
The author would like to thank Sharat Sunder Rajeev, Assistant Professor, McGan's School of Architecture, Ooty and other former students of the same school: Jiya Benniand Samantha Amy George for their inputs and contributions to this article.

Note

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[2]Venkat, Arjun. 2006. Motivations for the Tamil Brahmin migration to Keraladuring the late fifteenth and early sixteenth centuries. (Unpublished paper) American School of Bombay

[3]Rajeev, Sharat S. 2011.Agraharams: the origin and evolution of a unique housing pattern in Kerala (Text of Heritage Management seminar); New Delhi pp. 8-10

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INTO Meets Again - Bell of Hope

Natalie Chambers

On the 30th of September, the International National Trusts Organizations met for their 15th Annual Conference in Entebbe, Uganda. Approximately 200 delegates from all over the world including: Australia, Bolivia, Fiji Sumatra, Taiwan, Russia, St. Lucia, Trinidad, India, England, and Canada attended and made up a collective membership of 6. 5 million people.

The delegates were thankful to the Cross Cultural Foundation of Uganda, played the gracious hosts and shared their rich culture, filled with the tastes, sights and sounds of Uganda. On their arrival, they were met with a traditional intention ceremony where wishes and prayers were placed into a small fire. They were then given gifts of coffee beans grown locally wrapped in banana leaves.

In the evening the delegates were given a presentation by a Ugandan dance troupe. The dancers were amazing, performing stunts and acrobats while drumming and dancing. The delegates couldn't help but join in the infectious dance. This camaraderie and infectious energy reinforces the hope of the international movement to restore, revitalize, biodiversity and culture.

In the 2011 INTO conference in Victoria, BC, the Victoria Declaration on climate change was signed and since then, it has gathered signatures from all over the world. The signing of the declaration was significant and more so, for us Candadian conservationalists because the Canadian government had opted out of signing the Kyoto protocol. Personally, I became very interested and inspired with INTO for a couple of reasons. It demonstrated the ability of INTO to act and represent the interests of conservation in the absence of parliamentary support. There are 63 member organizations around the world and this number is growing and connecting over wide distance in the name of conservation. Being part of an international conservation movement is a powerful tool and represents hope.

There are many issues facing us globally that are a cause for concern. As a farmer and former employee of The Land Conservancy of BC (TLC), in the agriculture sector, my focus has been on the protection of farmland. The obstacles to food security around the globe vary greatly and in BC and most of Canada, the largest obstacle to food security is the price of farmland. A lot many people do not really accept the absence of food security in developed countries but what should come as a shock of an eye-opener, last year alone, about 2.5 million Canadians were food insecure.

Many of the delegates in the 2011 INTO meet enrolled in the agricultural farm tour and were toured around Madrona Farm. Madrona Farm is an organic farm using the principles of agroecology. This project addresses the problem of ownership and unaffordable nature of farmland by removing the farm from private ownership and placing it in trust with a national trust. It is the official protection of farmland by the community. Agroecology is the science of sustainable agriculture and is showing results in restoring ecosystems globally that have been damaged by unsustainable agricultural practices, revitalizing cultures on the brink of destruction, and through the increase in biodiversity the effects of climate change are mitigated. Farmers' reliance on inputs decrease which helps to alleviate poverty in less economically endowed places. In this ground breaking campaign, 3500 people in the community raised $2.7 million to protect the agricultural and ecological values of Madrona Farm in perpetuity for future generations. Ownership of farmland by a national trust conserves land for future generations.

In the case of Uganda,one of the most perplexing challenges to growing of food is that, in many areas there is very good quality of soil but there is no water and in other areas where there is an abundance of water, the soil is not amenable to agriculture. Drought conditions are the norm, punctuated by monsoon rains. These conditions are extremely challenging.

However, the statistic that stood out was the fact that 85% of the people depend on traditional herbal knowledge for medicine and a lot of food products. Rice, maize, greens and other crops are commonly grown. The collection and preparation of these plants and crops and their uses is passed on from one generation to another. This is what we refer to when we talk of intangible heritage or Traditional Ecological Knowledge (TEK). Protecting biodiversity attains the twin goals of both perserving culture and safeguarding food security. An appeal was made to the INTO Board to include 'biodiversity' as a part of the mandate at all upcoming conferences as it is crucial to the solution of the problem of the shortfall of food security.

Africa is on the precipice of development attracting international investment. This also accelerates other challenges as I was shocked to learn. It is estimated that about 840 000 hectares of land in Uganda has been subject to land grabbing! This land in most cases will

not be used for growing food and will not be used in local communities. In many cases food crops that will be grown would only be used as raw material for generating bio-diesel.

This development furthers the destruction of the ecological balance and biodiversity and the loss of plant species and ecosystem functions and increases the rate of degradation and destruction. When plant species are lost so are their uses and languages used to describe them. The traditional knowledge, dances and rituals are threatened. Loss of nature, loss of culture.

There were 4 different learning journeys being offered by the conference, the one I chose included spending the night in the forest with traditional Ugandan healers. It was a truly memorable experience at Prometra, which basically means,'one finger.'Visualise a pot with many holes in it. If we all plug up the holes with one finger each symbolically, we can capture the knowledge and traditional practices that are being lost through the destruction of ecosystems. This would also help increase the amount of healing practitioners in Africa because the need is so great and thereby the continued reliance on traditional medicine is so important. Currently, the healthcare infrastructure in the deepest parts of Africa is inversely proportional to the preservation of ecosystems.

Five outdoor classrooms were set out to achieve this task by way of community learning. The first was a plant study. A new plant was studied everyday and all the knowledge that each student possessed about that plant was shared along with its uses. Thereafter,the students begin to branch out and specialize into groups that include: bone setters, mid wives, specialists, and also, interestingly enough, a spiritual drumming group.

The flowering plants and their uses intrigued me and bumbling along the trail, I suddenly found myself lost and it was fortunate that I was found by a Ugandan healer. I could not speak Swahili nor could she speak English but she took me on a guided plant walk. She described the uses of each plant through gesticulations of her body and sounds. For instance, next to a plant that is used for curing headaches she grabbed her head and started to moan!

She took me to her home and introduced me to all the healers who were sitting together, still in their allotted groups, talking among themselves. We did not speak the same language but there was an unspoken communication of respect, understanding and our common love and respect for nature.

A basic difference in our respective cultures was apparent. Canada the country where I have lived all my life is multi-cultural, inasmuch, everyone has a right to practice their culture, it is a cultural melting pot. The cultural existence of the African people is at the heart of their identities. It is the most significant part of who they are.

I stayed on after the conference and traveled a bit in Africa and experienced other wonders. I saw young Masaii warriors with their head of 200 cows crossing through the Ngorongoro Ngorongoro crater, the rift where the earliest human remains have been found. The crater is 250 km wide. It is a national park but the Masaii warriors graze their cattle in the crater. It is thus a park and an eco tourist location.

The day spent there was amazing, and then there were these intermittent interruptions where suddenly warthogs, water buffaloes , lions, gazelles and human spectators would just shift their positions as a herd of 200 cattle led by a young boy and a smaller brother in tow in their traditional garb would cruise by. It was like being in the cultural reverie on the centerfold of a National Geographic magazine.

Then suddenly as if from another planet a cell phone would ring and the young warrior would answer and if you listen very carefully between the calls of the cranes and hyenas you could hear young Massaii warriors doing the buying and selling of cows, having taken on the responsibilities of the family business.

Africa is a juxtaposition, some Africans will own two cell phones but will not have access to clean drinking water or food.

African children bearan enormous work load. Often doing jobs like carrying huge canteens of water on the back of bicycles up never ending hills. Getting enough food is always a struggle. If children are lucky enough to go school many of them walk 16 km everyday for this opportunity. Many water holes I observed are shared by animals, mothers doing laundry and children gathering water. Water borne illnesses and deaths are common.

Visiting the schools in Africa was an eyeopener. African children are bright, intelligent, motivated, eager to please and funny. These children do not have the same opportunities as our children or we had. Childhood and games are replaced by very real tasks of survival.

Now that I am home and writing this weeks later,my heart still goes out to those children struggling for opportunities, I encourage any who read this to visit Uganda, Tanzania, etc. visit their school programs, and help in whatever way you can. Sometimes mere survival can get in the way of enjoying ones own culture.

If you are interested in the international environmental issues, dedicated to preserving intangible and tangible heritage and peoples rights to access them, please become a member of INTO. Donations can be made as well. The Next Conference will be in Cambridge, UK in 2015 and we look forward to seeing you there with your story! ■

Agri Tourism:

Creating a Sustainable Model of Agriculture Based Tourism

Taware Pandurang

Poor agriculture commodity prices coupled with rising input costs are slowly but substantially eroding small farm incomes in India. Further, forces such as globalization , industrialization and development encroachment are threatening agriculture. As a result, farmers are acquiring alternate sources of income or leaving their farms altogether in order to sustain their household income

In many regions across the globe, farmers are recognizing the need and acting on their desire to diversify their farm products and supplement their agriculture income. With an agriculture economy that has decreased to just 2% or remained stagnant for the last 10 years, farmers across India have a tremendous opportunity to diversify their list of products and service offerings with agriculture tourism. Agriculture tourism or 'Agri-Tourism' increases the potential for higher margins on farm sales of value added products and services.

Agri-tourism attracts urban tourists to rural areas for a form of relaxation that follows the growing trend of tourism that is both educational and recreational. It is another option for farmers wanting to diversify their farming operations and this would help bring more economic activity to rural India

Travel and tourism are big businesses across India, in India alone there are 740 million domestic leisure tourists who spend more money every year and support millions of jobs in these sectors, the purpose of the model report is to provide farmers with basic information on how to use tourism as an additional product offering on the farm,

Background Note

In the Indian landscape, much of the infrastructure and resources are already in place to take advantage of the opportunities available for Agri-Tourism. Farmers will have to carefully research and assess their respective situations with regard to location, marketing, human resources and facilities before developing an in-depth business plan for Agri Tourism activity. India consists of 6 lakh villages and the rural areas in proximity to the metropolitan cities and most of the established tourism destinations have been attracting tourists for short breaks for more than a decade. Visitors are attracted to these places because of therural landscape and the

landscape has been defined by its agriculture resources. Rural tourism and agriculture are therefore linked in an inseparable bond.

Agritourism is a new concept in the already saturated market of conventional, heritage, ecological, medical and religious tourism. India is established in the international tourism circuit for its heritage, culture, scenic beauty and largely helpful population and this new concept of Agri-Tourism has the potential to take the tourist to the heart of Indian culture largely untouched by western influence and therefore is a success story waiting to happen.

The concept of Agritourism integrates agriculture, information, culture and a pollution free environment. Thus providing both local and international tourists an opportunity to have an up – close and personal experience of leading a rural lifestyle.

Agri – Tourism can loosely be defined as the act of visiting an agriculture farm, or any agriculture, horticulture, or agribusiness operation for the purpose of enjoyment, education, or active involvement in the activities of the farm or operations and contributing to the economic activity that occurs when agricultural products or services are provided to the traveling public.

A case study was done on a Company called 'ATDC Pvt Ltd' that forayed into Agri Tourism in the last decade and is one of the pioneers in the field. The Company is named after its founder, Shri ATDC Taware who hails from a family with a background of agriculture. ATDC began its operations in 2005 in rural Maharashtra and its unique approach has spread rapidly over the last few years to encompass more than 200 villages, attracting the attention of farmers and tourism practitioners who have come from about 14 countries such as Bangladesh, Africa, and the United States, UK etc. To learn from him.

The main goals of the programme of ATDC are as under:

1. To benefit farmers, local communities, and tourism enterprises through the development of new consumer markets.
2. Increasing awareness of local agricultural products, enhancing understanding of the importance of maintaining agricultural lands.
3. Providing farm family members with opportunities for on-site employment so they do not have to migrate to urban areas.
4. Strengthening the long-term sustainability of small farms.

ATDC has demonstrated that with the right approach, farmers from all income levels can become a

part of Agriculture Tourism concept and can benefit from it to make agriculture more viable. The idea is to provide safe and convenient tourism project options and agriculture supportive opportunities for poor and low-income farmers and households and businesses in rural areas.

Rather than relying on traditional approaches of high capital oriented supplementary agriculture businesses like dairy etc, farmers from rural areas can generate additional income and employment from agriculture based tourism. Conventional tourism related availability of things like swimming pools, carpets, big Infrastructure is not needed in agriculture Tourism activities.

ATD Chelps in providing training and capacity building services to farmers and this makes it easy for rural villagers to start and operate the Agri Tourism center in their village. In addition to helping people replicate the idea, ATDC has setup Baramati Agri & Rural Tourism Training & Research and Development Centerat Village Palshi TLQ Baramati, Dist Pune in Maharashtra.

'The idea is to provide safe and convenient tourism project options and agriculture supportive opportunities for poor and low-income farmers and households and businesses in rural areas'

Genesis:

The genesis of the idea came from a strong desire of Shri ATDC Taware to do something for the many farmers in Maharashtra who were facing the challenge of finding adequate income-generating activities because traditional agricultural-based rural economies did not and don't offer sufficient employment opportunities. A core issue was that the youth was leaving the local areas on account of a lack of opportunities. It was felt that the tourism industry could prove to be an appropriate agent for rural development as it had the potential to drive the following effects:

- Create lasting jobs rapidly throughout different economic sectors, with a significant direct impact on agriculture, and other local activities;
- Offer good opportunities to provide new source of livelihood for the youth and women and help alleviate rural poverty;
- Provide a springboard for the unskilled and the unemployed to enter the labour market by providing new training and career development opportunities;
- Establish small and medium enterprises based in the local community;
- Stimulate growth of local produce (e.g., food, crafts), community pride, as well as heritage and nature conservation;
- Help to sustain local services and community facilities and thus enhance the quality of life.

The Approach:

ATDC has developed an indigenous Agriculture Tourism Model to serve the needs of farmers and particularly low-income farm households and businesses.

1. The first principle in ATDC's approach is to give training, preferably to those farmers who have small land holdings.
2. The second principle is to build the Agri Tourism centres with on-site locally available resources with the help of local artisans and local people.
3. The third principle is to create awareness about the approach and the infrastructure of field staff to guide the farmers and help them to market, run and operate the Agri Tourism center.

ATDC has demonstrated that a flexible approach of the farmer and little knowledge of tourism can be profitable to low-income farmer groups.

ATDC has developed a tourism-marketing program that implements effective operative methods to generate more tourists' leads from urban cities. A regular visit to the farmer who runs the Agri Tourism centre every 3 months for a period of 36 months helps the farmer

to develop a sustainable centre and learn from ATDC's experts.

Over the next five years, ATDC's plans are to establish Agri Tourism Center throughout India. Starting with village PALSHI in Baramati taluq, ATDC will establish local Agri Tourism Guiding Centers as extension centers for the organization. Within two to three years, the staff and systems for these centers will be established enough to function as independent Agri tourism centre of that particular state.

Agri Tourism India acts as an umbrella organization that clusters and represents 113 so called Agri Tourism Centres (ATC), which are operated by local farm entrepreneurs and employees, and promotes their products in the target markets.

The initiative provides training and capacity building orientation for farmers, local guides and communities in the areas of small enterprise establishment and tourism product development. Since the year 2005, training has been provided to over 1,500 farmers in addition to these educational programmes.

The socio-economic impacts of the programme are diverse:

- Generating additional income: farmers partneringwith Agri Tourism have experienced an income increase of 33%. On an average, Agri Tourism goods and services are the source of one third of their overall income;
- Activities in rural communities lead to an alternate source of income for the community members who are not partners of Agri Tourism and at the same time give urban Indians the option to communicate with rural people from a different perspective;
- Establishment of new tourism enterprises through the development of new consumer markets;
- Increasing awareness of local agricultural products which leads to enhanced direct sales from farmer to urban households;
- Development of opportunities for on-site employment for farm family members so they do not have to migrate to urban areas;
- Enhancement of understanding of the value of agriculture and thus of the importance of maintaining agricultural lands.

Due to strong linkages between the company and the Maharashtra state government, improvements in the physical infrastructure such as accommodation, road networks and electrification in support of the Agri tourism centres have been achieved as well.

Agri Tourism goods and services offered by Maharashtrian ATCs have attracted nearly 170000 visitors from 2007 to 2012. Here, domestic urban areas are the key markets. Accordingly, tourists from the city of Pune represent a share of 70% of all visitors. Experiencing local agricultural practices (e.g., horticulture, harvesting, bee keeping, dairying), rural way of life and local culture (e.g., music, food, dances, arts and craft) through participatory activities by involving the local community members enhance understanding and encourage the urban Indians to discover their roots. In addition, the programme attracts international visitors with Agri Tourism packages designed for independent and group travelers alike. Till date, ATDC has HELPED more then 200 farmers to start and operate Agri Tourism in their farms.

ATDC has received the highest accolades in the form of the NATIONAL TOURISM AWARD 2008 for the Most Innovative Tourism Product and the NATIONAL TOURISM AWARD 2011-12 for the Best Responsible Tourism Project from the Tourism Department,Government of India.

ATDC has been recognized as the national leader among self-sustainable TOURISM organizations. Agri Tourism India model is growing quickly and has caught the attention of tourism practitioners worldwide. The promoter has also been invited to visit micro finance institutions all over the world.

Constrains: constraints

Like any other branch of tourism, Agri Tourism also has

its constraints and is not an easy approach to economic development and poverty alleviation because it requires a strong commitment from the community members and the local government. It requires the presence of a degree of business skills, an eagerness to serve others, significant local community involvement, intensive and professional training over a period of time. Moreover, there is no set format and every centre has to adapt to local context and capacities.

Independently of the local conditions, the key elements of a successful Agri tourism product are the following:

- Presenting a site-specific thematic story that includes a central theme or focus for the visitor;
- Combining natural ecosystems and human communities in the visitors' exposure and experience;
- Demonstrating how humans interact with nature;
- Educating both the visitor and the villager is a cornerstone of the experience;
- Authentic reflection of the reality of rural life patterns – what might be usual for the host community becomes extraordinary and unique for the visitors;
- Linking directly small-scale agriculture with the tourism experience.

Finally it is crucially important to realize that the process of improving AGRI TOURISM CENTERS' quality in line with identified standards requires a close working relationship between everyone in the destination who is involved in Agri Tourism (governmental authorities, non-governmental organizations, private tourism business, small entrepreneurs, etc.)

Conclusion

On studying the project of Agri Tourism, it can be inferred that the project is viable. Its unique yet simple concept is bound to create waves and bring about a change socially and economically in the concerned villages. It can also go a long way in changingthe perception of the villagers and society at large towards the farming community. The project is a success and many more farmers want to startandfollow suit and that is where we, the agriculture tourism capacity building centres and institutes come in the picture to fulfill our obligation towards society and at the same time sustain our selves by being self reliant and self employed. ■

Taiwan Environmental Information Association (TEIA)

Hsiu-JU Sun

Taiwan is located in the eastern part of Asia, in the northwest Pacific, and the Tropic of Cancer passes through it. It is an island renowned for its rich ecosystem of significant diversity, and is also one of the few locations that are proposed to be from the origin of Austronesian culture. Taiwan is elongated longitudinally in shape, with an area of 36,000 square kilometers. Chenggong Township, which is on the east coast of Taiwan, is home to the largest fishing harbor in eastern Taiwan. The ocean surrounding Chenggong is where two ocean currents meet, thus bringing fruitful catches every year from spring to autumn. It is best known for skipjack tuna and sailfish fishing. Chenggong has been one of the most important fishery towns in eastern Taiwan since the early 20th century. The population of Chenggong Township is approximately 15,000 people. More than half of its population comprises of indigenous people, mainly from the Amis tribes and towards the north of the Chenggong Township is a typical coastal Amis tribe called Pisilian.

Pisilian is situated on a marine terrace. Towards the mountains are rivers with abundant water flow, irrigating the largest terraced rice paddies in the area. Towards the ocean are the fringing reefs, where one can find abundant marine resources; this in turn resulted in a large number of fishermen surging into Pisilian around 50 years ago. Through the years, numerous buildings were built along the shoreline and 50 years later, to prevent coastal erosion; beaches were replaced by embankment and wave breakers. Gradually, the abundant fishery resources were replaced by marine debris. As a result, the fishermen left, the water channels in the mountains broke down and the fields became barren. People who used to live in close relation with land and ocean were gradually drawn to the city by mainstream society and hence, the Pisilliantribe slowly declined. It wasn't until seven years ago in 2006, when a few people started thinking about bringing back the liveliness of the tribe. However, the environment has changed, so have the traditional cultures. How to

proceed is the big question?

At the same time, the Taiwan Environmental Information Association (TEIA) was formed with an abandoned orchard in close vicinity to Pisilian. TEIA then planned to develop a template for the environmental trust starting from the abandoned plot in Pisilian, which would be financially supported by fundraising, and revitalized by joint effort.

To manage a property, one must have a thorough knowledge of the surroundings. Therefore, a TEIA personnel was stationed at Pisilian, to first meet and become acquainted with the local people, such as tribe members, community workers and school teachers. Then resources would be integrated to conduct ecological surveys in the area, to organize environmental educational work-camps and eco-working holidays. Of these activities, eco-working holidays provide the most in-depth learning and interaction with tribe members, because environmental friendliness and contribution to the local community are the main principles to follow when organizing an eco-working holiday. Meanwhile, environmental conservation and community development are incorporated from all different aspects. For example, while participating in Reef Check and Coastal Cleanup, the volunteers are supporting community autonomy by utilizing local services. Another example of mutual interaction is building a compost toilet with traditional methods and local natural resources.

In the meantime, tribe members began converting unused public spaces for adaptive reuse, to promote the distinct characteristics of tribal cultural and tourism industry without an over dependence on external assistance and subsidies. Seven years have passed and Pisilian is now home to a youth performance art group, a multi-functional center repurposed from an redundant space, a group of middle-aged men who shifted their career to driftwood creations, a community kitchen converted from an old house, two non-profit organizations collaborating on media marketing and five guest houses renovated from old houses or residential houses.

Chuen Mei Chen, the chairman of Sansian Community Development Association has always envisioned a future consisting of rural and environmental regeneration. She hoped that people would once again value and feel the need for the fundamental elements that supported the tribe in the past- land, ocean, ecosystem and cultural roots. She had not anticipated finding a "partner" who would, together with her, fulfill her dreams, but that partner turned out to be TEIA.

The aims of the long-term projects launched by TEIA in Pisilian include: restoration of ethno botanical species, to propagate indigenous farming culture, documenting ancestral knowledge on mountains and the ocean, organizing eco-working holiday, coordinating work exchange volunteer programs, promote environmental education and collaboration with local people on environmental conservation actions. All tasks revolve around the concept of living in harmony with nature and living up to the philosophy of zero waste, meanwhile incorporating the lifestyles of tribal members. To learn, grow, share and thrive with the tribe, is the ultimate goal of the TEIA.

One of the long-term projects TEIA recently launched in Pisilian is "Kakoting". TEIA rented fallow farmlands from two tribe elders (with rents comparable to that of fallow farmland subsidy).TEIA is fully aware that the key to influencing the local environment lies in the hand of the tribe members. By constant interaction and efforts with tribe members, the TEIA personnel stationed at Pisilian have gained the trust of the tribe members and this will determine the partnership between TEIA and tribe members.

Over the years, TEIA has progressively organized eco-working holidays and work exchange programs (volunteers help landowners who agree to ban the use of herbicide, to remove weed by hand pulling), during which volunteer service and eco-tourism are brought together. This creates a positive feedback, with external manpower and resources constantly circulating through the tribe and thus leads to more innovative ideas.

TEIA believes that every single person is of importance. Given time, even the slightest changes can make a profound impact! ■

Harnessing the Village Legacy 'Atithi Devo Bhava'

T. Banambar Patra

Since its inception, the Indian culture has been adhering to the concept of Universal Brotherhood i.e. 'Vasudaiva Kutumbakam' as its core principal of living in harmony with all beings created by the Almighty. Atithi Devo Bhava is just an extension of that philosophy of universal brotherhood where every Indian treats guests as their God. The thought of extending hospitality with warmth is deep rooted in the villages of India where even the poorest of the poor will offer half of his bread, if you visit his house, along with a glass of water and a generous smile. In Indian mythology, there is also a deliberate mention of treating guests as Gods along with wishing welfare of the world when despite her state of penury, Draupadi offered a grain of cooked rice to Lord Krishna and requested him to satiate his hunger as well as the rest of the world.

Being largely an agrarian based society for several thousand years, India must now look towards a holistic approach to involve its rural population to exploit its vast potential of village tourism through their simplicity, affability and diligence. The synthetic and cosmetic life of the cities with its concrete jungles and pop culture is brewing restlessness and chaos in the urban society. Despite having enough of disposable income they are suffering from lifestyle ailments and stress. To take a break from their stressful life, the city folks have increasingly displayed a tendency to connect with their village counterparts. However, due to a lack of planning and organisation, this potential largely remains unharnessed. A planned effort in countries like Turkey, Singapore etc has given a huge fillip to local tourism of such countries.

Empowering villagers to take the reins of the sustainable model of tourism is the only viable solution left with the policy makers and other stakeholder if there is a serious intent to protect our heritage, strengthen village economy and increase the footfall to various unexplored destinations of Incredible India. Villagers are the original custodian of our diverse culture, history and traditions. The need of the hour is to compile the vast repository of folklore, tradition, and attractions specific to off-beat destinations and sites of historical importance and create awareness about these places both in the tourism circuit and amongst the local youth. Through the public private partnership (PPP) model, there could also be an initiative for skill development and education of the villagers on the economic advantages of promoting tourism and hospitality of their region in order to have a vast pool of entrepreneurs and service providers to consolidate the industry. By carrying forward this legacy of enhancing the standard of life in rural India, promoting local culture and conservation of resources, Toshali Resorts International has carved a niche for itself as a Corporate with a Cause since its inception in 1982. The Gurgaon based hospitality and destination management company is one of India's leading promoters of beach, ecological, rural and heritage tourism at off-beat destinations for the last three decades. Since the founders of Toshali Resorts International had their roots in rural India, they thought it logical to pursue a business model which had the primary objective of overall growth of the society and hence 'Conserving Mother Nature by Empowering Rural India' became the guiding principle of the company.

Toshali Group has consolidated its presence in the rural hinterlands across India where the corporate has reached-out to the local villagers and taken them on board to partner the group in bringing about a sustainable growth of the community. Be it the alpine forests of Shillon Bagh valley in Shimla or the Balukhanda Reserve Forest on the Konark Marine Drive or the Simlipal Tiger Reserve in Odisha, Toshali has garnered an impeccable track-record of promoting sustainable tourism by financially empowering the villagers (directly or indirectly) thereby helping them to earn livelihood along with engaging them in conservation, both of natural resources and of their local culture. Recently, Toshali has partnered with Govt of Odisha to create awareness among villagers about the conservation of archaeological heritage of the Buddhist era and organising training for them in order to help them to professionally extend hospitality to tourists coming to visit the 2000 years old Buddhist monuments in the villages of Ratnagiri, Lalitgiri, Udayagiri and Pathrajpur in Odisha.

There has been a great deal of effort by the villagers in extending their cooperation to the Archeological Survey of India and the Odisha Government during the excavation of the Buddhist heritage sites of global importance. Their hospitality and support made it possible for the visiting surveyors, archaeologists and

Govt officials to carry out their tasks during the formative years of the excavation of heritage sites at Ratnagiri, Udayagiri, Lalitgiri and Langudi and this has helped the Odisha tourism department in planning in a big way to reach out to the international community to showcase the State's Buddhist treasures. There is also a growing interest among academicians and scholars worldwide to explore the vast heritage of Buddhist art and culture of the ancient Kalinga dedicated to the Mahayana & Vajrayana sect. Only few of the Buddhist heritage sites have been unearthed till now and these sites create a lot of excitement amongst the visitors due to their artistic beauty. Scholars & archaeologists have put in a lot of effort to unravel these hidden treasures despite the lack of infrastructure in the past. Toshali's advent into Buddhist heritage sites of Odisha as a provider of hospitality and destination management services through the PPP model is an extension of its corporate philosophy of promoting local culture and empowering villages. With the upgradation of accommodation units at the heritage sites of Ratnagiri, Lalitgiri, Udayagiri and Pathrajpur with star class amenities and good connectivity we expect to see lot of research and excavation in near future which will showcase the glorious past of Kalingan art & Buddhism to the world. Bringing in hotel infrastructure into these unexplored area of global significance is just one step ahead in fulfilling the responsibility. The purpose of the entire exercise will get defeated if villagers who have been supportive all these years as a custodian of country's rich heritage do not reap the economic benefits of inflow of tourists to the Buddhist sites. A holistic approach is needed to usher in the transfromation. It is important to create awareness about the destination globally and at the same time the local village residents need to be trained to undertake enterpreneural roles ancilliary to the resulting increase in tourist influx. It is important that the local residents get directly involved in conserving the heritage sites, providing tourism and hospitality services. Toshali Group through its nationwide network has been instrumental in reaching out to various stakeholders in the Government, Embassies and Consulates, International Institutions, Universities and Religious Organizations in an attempt to create awareness about the sites.

'The governments of respective States and the Union must also engage in aggressive public relation and branding exercises to reach out to travellers, tour operators and airline companies to enhance tourist inflow thereby giving a boost to tourist inflow.'

As most of the sites of Buddhist importance are in rural areas, the tourist inflow on account of Buddhism can potentially play a major role in driving the sustainable development of the rural economy of the regions where such sites are situated. Apart from Bihar and U.P., there are several other destinations of importance where Buddhist tourism could flourish but that is possible only with participation of the rural community. The immense potential of spiritual and religious tourism cannot be fully realized unless the Government and all the major stakeholders come up with a futuristic tourism policy and vision statement where emphasis is given to infrastructure, awareness, education and training. The major religious destination of India are notorious for a distinct lack of hygeine, lack of proper organisation and administration, greedy touts and priests, conduct that borders on rudeness rather than politeness, lack of basic services like food, medicine, accommodation, transport etc and a strong undercurrent of public apathy towards visitors.

Unless the organizations that manage the religious sites and the government authorities take proactive steps to create awareness and to educate the villagers, local businessman, tour operators, hoteliers, tour guides, priests and the general public about the necessity of collective image building through cleanliness and warmer hospitality for socio-economic development of society, inbound tourism is unlikely to grow because of the perception of lack of infrastructure and abundance of hostility that has developed over years. The governments of respective States and the Union must also engage in aggressive public relation and branding exercises to reach out to travellers, tour operators and airline companies to enhance tourist inflow thereby giving a boost to tourist inflow.

The tourism industry is not only about generating revenue, it ought to be about sustainable development of places of tourist interest and the local community. It needs to be about experiences that enrich the tourist as much as they enrich the service providers. In the Indian context, the tradition of extending of hospitality as a religious and cultural obligation needs to be sustained with as much importance as the excavation of sites of importance as that is a definite intangible asset of our culture that is worth preserving. A planned approach towards rural heritage tourism can do just that. ■

Colonial-Republic Architecture Buildings in Main Square

Totora, Bolivia : Recovery and Heritage Management

Sdenka Fuentes Reyes

BOLIVIA

Bolivia is located in the heart of South America, relies on 10,027,254 inhabitants and has 1,098,581 Km2 of surface. Bolivia has more than 20 ecological floors among valleys, highlands, amazons, salt plains, yunga and others. The Andes Mountains cross the Bolivian territory, giving rise to cities with different topography and variety of climates and landscapes. Bolivia is divided in 9 departments and each department is further divided into municipalities. Totora is a town situated in Cochabamba.

TOTORA

The history of Totora primarily consists of the cultivation and marketing of coca leaf, the foundation and settlement growth of Totora are closely related to this product. This beautiful and unique town was originally built as an indigenous town for marketing purposes and for the exchange of coca leaf and other agricultural products between the cities of Cochabamba and Santa Cruz. Around 1580, the construction of a small temple was built in a space solely intended to be the main square.

'Traditional uses of coca are foremost as a stimulant to overcome fatigue, hunger, and thirst. It is considered effective against altitude sickness.'

Totora began to grow in 1793, paralleling the growth in the coca leaf production. In 1791,there were 210 establishments producing 10,000 baskets of coca and by January1799, according to a Census headed by Felipe Santiago, the population amounted to 1,467 Spanish, 3,856 mestizos, 500 mulattos and 1,232500 Indigenous establishments.

The outstanding features of the urban image of Totora town is the inclusion of the existing materials in the region such as "cañahueca"orch'ajlli, wood, adobe and bricks. The colonial building systems that are well known for their pitched roofs with gables and irregular topography with raising elevations of varying degrees and the river crossing right in the middle of the town present a beautiful setting for the town settled right at the foot of the hills.

The houses present a formal unit integrated into the area of the Town Square where all the houses surrounding the Square extend to two stories and they project the tower of the Church beautifully. The areas away from the plaza comprise of construction of both single and double story homes in the outlying areas called 'sleeves'. The streets of the town portray a rich

image on account of the fact that the majority of the streets are still made up of their original cobblestones!

In the Nineteenth century buildings were constructed with higher and more durable quality,based on models brought from Spain. The regular patio houses built in the period could be accessed through doorway, comprised of sleeping and living rooms, studies, lounge canopies, oratories etc. While consisting of shops facing the street. As is the case all over the world, the number of provisions in a patio house depended on the place in the hierarchy of the family that owned it.

In September 25, 2000 Totora was declared a National and Cultural Monument of Bolivia because the houses of Totora reveal a wealth of colonial architectural value and a republican construction style.

In May 22 of 1998 a big earthquakemeasuring6.8on the Richter scale damaged three towns in Bolivia,Aiquile, Mizque and Totora. Since then many projects have been executed with a view to recover the architecture of Totora

Projects:

Some of the Projects undertaken are as follows:

Project 1: "Rehabilitation of the Main Square "Ladislao Cabrera". Totora,

Description of the Square: The Main Square of the urban Totora displays an orthogonal style brought up by the Spanish colonists and it is square shaped. While its inner division is made diagonally,a Kiosk made of wrought iron lies on the west side and a fountain and ensemble floors liein the northern sector while in the south side stands the bust of Ladislao Cabrera, a national hero. The garden is surrounded by stone pillars on the out side and the outer fence displays a current design and there are benches all around the square and rich vegetation primarily consisting of pine trees that are preserved till today.

Brief Description of the Project:

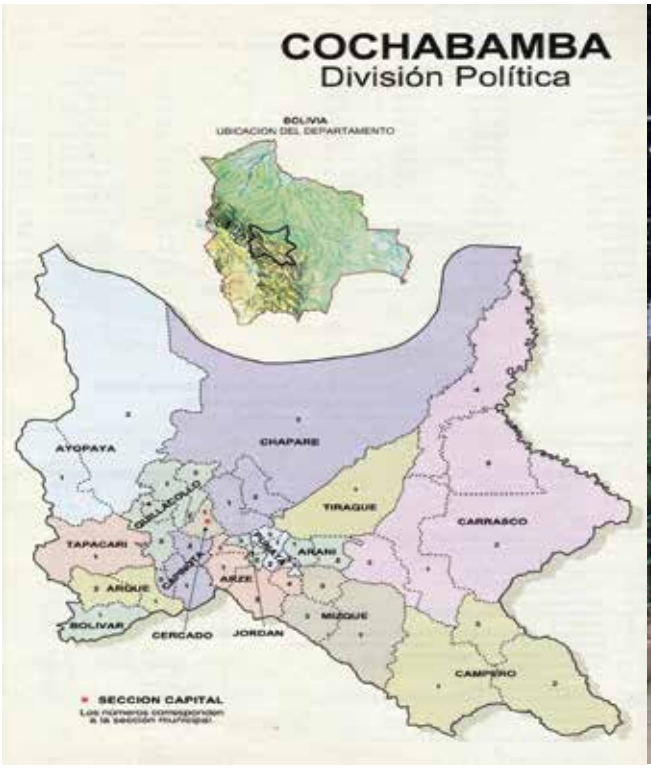
The Rehabilitation of the Main Square" Ladislao Cabrera"consists of relaying the streets by paving stones in and around the square and the streets surrounding it. The plan also includes an integrated gate based on the original design where there are missing sectors. It will also include integrated stone pillars inside the Square identifying the year in every piece of work. All the benches will bereplaced by similar and more attractive ones. Finally, the kiosk floor will be replaced as well.

The purpose of the implementation of this project is to improve the image of the Main Square, as it is the first place where tourists visit. It is the meeting point for all Totora residents and itis where mostof cultural activities such asfairs, parades, festivals andcivic events take place.

Project 2: Rehabilitation and Extension of Totora's Cultural House.

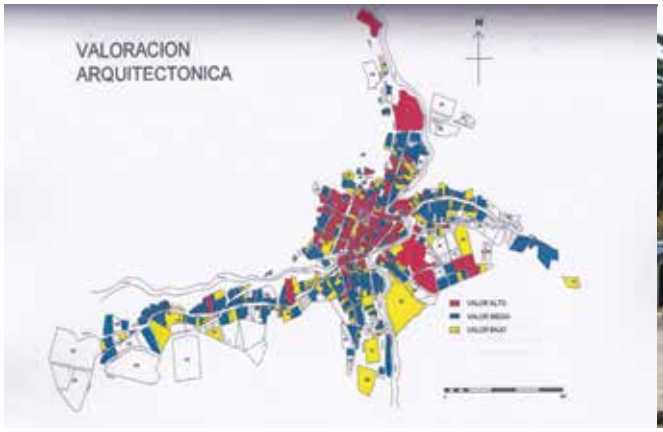
Housing Description:

It is a two-story building locate data corner of a door way entrance to a1st Patio, with a side staircase in a certain section. In the courtyard of the House, there is a stage with a three centred arch,where the cultural activities take place. There is also an access to the 2nd



Totora town is located in Carrasco province in Cochabamba


Corridor in Main Square



Map of Totora, Urban Configuration


Ladislao Cabrera Main Square

Patio where there is no construction at all. The Upper floor is the living area for the illustrious, a painting room, and a section of ancient artifacts museum for archaeological and religious objects. The facade presents a platabanda that divides the ground floor from the first floor; there are two doors, one on the corner and one on the sidefacing the hall, the frame of the latter is made of stone. The bottom floor has arched windows while the façade facing the street market is rectangular in nature. The upper floor displays beautiful individual balconies decorated with wrought iron railings.

Brief Description of the Project:

There habilitation and extension of the Cultural House includes there functionalization of spaces inside the building for best performance and optimal service to tourists; the changing of the original roof with new shingle bays, the implementation of a polycarbonate cover on the1st Patio and the construction of a new two-story building specifically for workshops on the 2nd Patio where all types of trades may be taught including but not limited to saddlery, weaving on looms and craft work.

The idea behind this project is to reinvent the utility of the Cultural House in order for it to host cultural activities such as the Piano Festival more efficiently. Further, with the construction of workshops, there will be additional space for training and production of craft articles.

Project 3: Master Plan of the Historical Center and Historical Areas of Totora

Description of the Urban Heritage context:

The historical center of Totora town is structured with two-story buildings surrounding the Main Square, where the main colonial public buildings along with republican style governmental constructions are found. Apart from the downtown area, the sector is mainly covered with small single level rural properties. The urban structure is irregular, due to the irregular to pography, which determines a differentiated and widely diverse urban image, being its main attraction.

The Square remains important as a primary node, which maintains the galleries on the four facades. There are many unfinished and empty buildings around it, although these underwent structural consolidation work after the earthquake of May 22, 1998. The main roads are made of stone with decorative details on the sidewalks. The urban layout is also characterized by the existence of several stone bridges, maintaining the two rivers surrounding the town. The municipality is carefully staffed for the control, supervision and protection aimed at the buildings of priceless heritage value, and it is currently developing a registration plan of the properties.

Brief Description of the Master Plan:

The purpose of the Historic Area Master Plan that has been conceived is mainly to establish a set of strategies in order to solve the various problems affecting the areas of historic and heritage significance.

The Master Plan structure conceives programs, alternate programs, projects and activities. The main topics covered include citizens and their cultures, heritage conservation, urban renewal, housing rehabilitation, mobility and accessibility, public safety, environment, tourism, museums, management training, heritage conservation and economic revitalization. Cross cutting includes education and awareness, governance and regulation.

The Italian Cooperation Agency has been kind enough to finance these projects and execution of these 3 projects are expected in 2014.

The principal aim of these projects is the restoration of the heritage buildings and the Principal Square to strengthen community tourism in benefit of the settlers of Totora. ■

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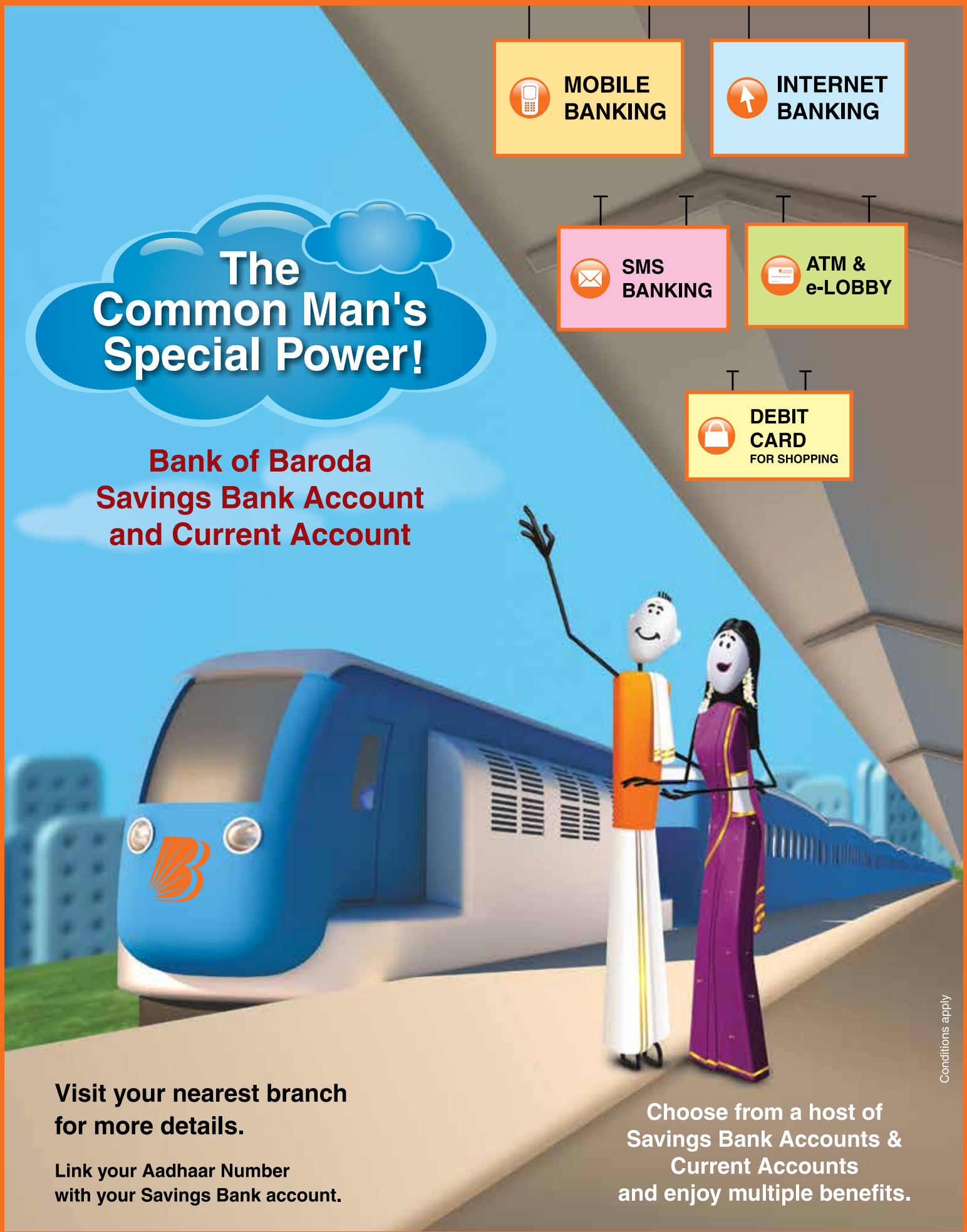

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Community Empowerment for Heritage Conservation

Catrini Pratihari Kubontubuh

Background

The heritage movement started in several Asian countries around the 1990s. It's marked through establishment of heritage organization in Indonesia as well and the organization in Bandung and Jakarta was the pioneer. The awareness and knowledge of heritage started to spread when they built a network for heritage conservation called Jaringan Pelestarian Pusaka Indonesia (JPPI). This network comprised of representatives of heritage organization from areas in Indonesia. This network produced an important charter for Indonesia, named charter for Indonesian Heritage Conservation, in collaboration with ICOMOS Indonesia and Ministry of Culture and Tourism of the Republic of Indonesia launched in 2003. Based on this charter, we further endorsed the understanding of heritage in Indonesia and developed a network with Asian and international organisations. This first decade of the heritage movement in Indonesia demonstrated the importance of making people aware about their heritage.

One of the important decisions for heritage dynamism progress was the establishment of Indonesian Heritage Trust or Badan Pelestarian Pusaka Indonesia (BPPI) in 2004. This marked as the crucial cornerstone of the second decade from 2004 to 2013 for long run of heritage movement. 2013 was largely utilised for planning and preparing for the third decade of 2014 – 2023. We celebrated the year as the Indonesian Heritage Year 2013 or Tahun Pusaka Indonesia 2013. The theme for Indonesian Heritage Year 2003 was, "Celebrating Diversity", and it underlined the understanding of the diversity of Indonesian heritage which consists of natural heritage, cultural heritage and saujana / cultural landscape (combination of natural and cultural heritage.) With the awakening of heritage as a potential asset for enhancing community welfare, the theme for the Indonesian Heritage Year 2013 was, "Heritage for Community Welfare". It was aimed to direct the active role of all parties towards managing and developing heritage for the purpose of community welfare. The new charter of "Indonesian Heritage Cities Conservation" was launched on December 23, 2013. This completed the launch of the Action Agenda for the Third Decade of Indonesian Heritage Movement (2014-2023.)

'We celebrated the year as the Indonesian Heritage Year 2013 or Tahun Pusaka Indonesia 2013. The theme for Indonesian Heritage Year 2003 was, "Celebrating Diversity", and it underlined the understanding of the diversity of Indonesian heritage which consists of natural heritage, cultural heritage and saujana / cultural landscape (combination of natural and cultural heritage.'

The Indonesian Heritage Trust, in collaboration with the Coordinating Ministry for People Welfare, commenced a program named "Community Empowerment for Heritage Conservation" or "PNPM Pusaka." This program is aimed at facilitating the integration of the aspects cultural heritage in the development of the villages of communities. The process starts by gathering the community for the social integration of this program. Many of the proposed activities are discussed and the villagers prioritise them. Once the community collectively decides in favour of an activity, all the villagers work together and contribute to make its implementation a success. In the pilot phase of the program, three rural areas of Indonesia were selected: Tenganan Village in Karangasem Regency, Province of Bali; Kotagede in Yogyakarta City, Province of DI Yogyakarta; and Glodok in Jakarta Pusat, Province of DKI Jakarta.

Diverse Heritage In Rural Areas

Indonesia is blessed with a diversity of natural and cultural assets, both tangible and intagible and their conservation is of the utmost importance. However, the importance of preserving the assets of their heritage is lost on the majority of the populace. Conservation as a concept started to spread about two decades ago, but there are still a lot of problems and challenges. It is important to empower the community with the basic knowledge of the value of heritage in today's day and

age in order for them to conserve it in sync with their village's development.

Communities residing in rural areas are living in a symbiosis with their heritage and there heritage is very much a part of their daily activities. The richness of tradition permeates in their work and profession, e.g. the tradition of agriculture and other economic activities.

Tenganan Village

Tenganan is one of the two oldest villages in the province of Bali. It is located in the regency of Karangasem which is well known for its terrific panoramic view of the Saujana. Tenganan is a traditional village with the richness of its tradition implanted in the daily activities of the community to this day.

A salient feature of this traditional village is the Supreme Pavilion or "Bale Agung" which stretches across the center axis of the village. This is the focal point of traditional ceremonies and acts as a place for the high council of the village to meet. It is crucial to conserve this focal point of the village so richly steeped in tradition and culture. The PNPM Pusaka encouraged the community to explore more of their valued traditions and transfer the knowledge and the basis of the traditions to the future generation. The traditions guide the community to live in harmony with their natural surroundings and to protect their ecological balance by implementing eco-friendly activities.

'The PNPM Pusaka came to this area to instil the importance of heritage and its conservation in the community in order to integrate its conservation with the planned steps of village development.'

Kotagede

Kotagede is an invaluable and historic site of the sixteenth-century capital of Indonesia's Mataram Kingdom. Its plan was based on that of and an ideal Javanese city, comprising of four components: a palace, a mosque, a market and a public square. Kotagede comprises of traditional houses and silver workshops and is a friendly sort of a place. The small alleys and lanes characterize this heritage district. Kotagede is now being promoted as venue for international heritage tourism aimed at the international tourist who finds its alleys and row of traditional houses very attractive. The PNPM Pusaka came to this area to instil the importance of heritage and its conservation in the community in order to integrate its conservation with the planned steps of village development. Revitalization of the economy of the local community and rebuilding avenues of livelihood means having to invest not only in the restoration of the built fabric but also in the revival of traditional skills, art, crafts and culture, which in turn provides opportunities for the economic and cultural benefit of the community

Glodok

Glodok is one of the oldest parts of the city of Jakarta and is located in the northern part of modern Jakarta. Glodok is the old Chinese quarter of the late eighteenth and early nineteenth centuries that contributed to form the new city of Jakarta. Hence, it is crucial that what remains of the city's architectural treasures be rescued from further deterioration and saved from demolition in the garb of making way for modern development. This decline will continue unless people begin to appreciate the fact that these buildings form a valuable part of our heritage. It should be recognized that the old Chinese quarter is integral to Jakarta's history and can play a big part in the city's future.

The PNPM Pusaka is a part of an effort to encourage the community to develop their potential to attract foreign and local tourists. The PNPM Pusaka brought up community plans to renovate and revitalize their historical values not only for the old buildings but also for their Chinese tradition and values.

Nowadays there is active government initiative to develop the Jakarta Old City quarter, but the community itself has to play an important role. Together with the community, the program will encourage the residents to protect and promote their urban history and create economic opportunities and increase their community welfare.

Conclusion

The interaction between natural heritage, cultural heritage, intangible heritage and the local community will increasingly invite them to cooperate, collaborate and support each other for a stronger and better future, not only in local areas of Indonesia but also in the international context.

The unique identity of each of the areas chosen for the pilot phase of the program shows how various assets, both tangible and intangible could be utilised optimally to create a symbiosis to enhance their own welfare and that of the community. ■

TKME - A Report from Hungary

László Hegyesi

TKME (Tájak-Korok-Múzeumok Egyesület – Landscapes, Ages, and Museums Association) was established in 1977 in Hungary by heritage experts. It is one of the rare NGOs that survived the transition of the political system in Hungary in 1990. Its first activity was to compile and publish a register, the first of its kind, containing all the museums, monuments and national parks in Hungary,1,700 objects, with a map annexure. The register had enormous success and it was published five times in 450,000 copies altogether which is an extremely good figure taking into account that the population of Hungary is 10 million. The register created a base for a so-called nation wide stamp collection movement. Each of the objects was given a number and the operators of them received a stamp containing the register number of the object. By stamping the number in the register shown off by the visitors they confirmed the visit. This cross-country game proved to be a huge success and it has been really popular since then, involving more than one million people during the years. It has created the first pillar of the popularity of our association. The visit of these places later was linked to games about different stages of Hungarian history such as the Baroque, Enlightenment, Hungarian statehood, the age of old kings, 125th anniversary of Budapest, founders of medieval churches, or the revolution in 1848.

'The visit of these places later was linked to games about different stages of Hungarian history such as the Baroque, Enlightenment, Hungarian statehood, the age of old kings, 125th anniversary of Budapest, founders of medieval churches, or the revolution in 1848.'

After some years a claim arose from the visitors' side to provide more information about the objects included in the register. Using classical tourist guide books was not very effective as they did not contain all the necessary information or they were incomplete. As it was public demand TKME started to edit and publish pocket-size guide books about the objects. As part of this library, 833 books have been published in Hungarian and about 150 in English and German. Several books have had a couple of editions or some extra information has been added. The number of the printed copies during this 30-year-period has reached 11,000,000.

Another demand was from the public to participate in common programmes together with people with the same interest or from the same location. It was the first step towards forming groups mainly in towns but there are groups organized around certain museums, cultural centres, tourist or pensioner clubs led by an enthusiastic member voluntarily. These groups organised 1,185 programmes nationwide with 39,727 participants last year. Some of the groups deal with topics likelocal history research, heritage protection, dissemination, organizing exhibitions, tenders etc. We have been given several high level recognitions from the state side. There are permanently organised professional trainings for group leaders. There are cross-border co-operations with Slovakia, Ukraine, and Romania as there are large ethnic Hungarian communities in those countries having some historical sites of Hungarian history.

A TKME open day has been organised for seven years at the beginning of October when there are country walks, excursions mainly for recruitment reasons.

TKME has several co-operating partners and our membership card entitles the holders not only for free or discounted entry into many museums but also for some discounts at hotels, bookshops, restaurants and other services.

TKME has always been apolitical and unselfish. At the moment there are 24 groups, about 5,000, mainly very active, members of the association from all age groups. About 3,500 of them are members of one of the groups and 1,500 of them are individuals. The number of stamp collecting places has reached 3,000 by now. TKME library will be 35 years old later this year. ■

Rakhi Garhi - An Initiative

Pallavi D

A significant link in the chronology of Ancient Indian History & Heritage, the Indus-Valley Archaeological site of Rakhi Garhi, stakes its strong claim upon immediate intervention, conservation and subsequent development into a World Heritage Site. This it could, based only on its ancient connection and its vast expanse. The prospective scope of this site towards becoming a major tourism hub lies in the great communion of its grand past with its humbler yet vibrant rural present, the two having co-habited and thrived through the vagaries of time. To realize its prospects and full potential, the path ahead needs careful planning and execution. The development graph should necessarily reflect inclusive growth and sustainablity for the benefit of natives, tourists, enthusiasts, experts and scholars.

The foremost need of the hour is for a meticulous & detailed documentation of the twin villages - historical, architectural, vernacular, cultural, local skills/crafts/arts, demographic, etc. This is to enable a informed and balanced approach for conservation and a valuable database for developing sustainable future plans. Ensuing information would lay the foundation for restoration and adaptive reuse of specific heritage structures to addressthe demands of a tourist hub. Hence the development of a heritage complex comprising of a museum, interpretation centre, tourist accommodation/ guest houses, auditorium, conference, workshop area, small library with computer terminals, souvenir shops, cafeteria, interwoven open courts and activity zones.

All processes leading upto the success of the program would encourage and inspire the skillful engagement of village community, generated through awareness and training. The heritage complex would in time become self-sustainable and generate enough revenue to further develop infrastructure in the village. Apart from the tangible benefits of skill development, training, education and employment opportunities, the village community also stands to gain a strong feeling of pride and sense of belonging with their heritage. Community participation in sourcing material, building and maintenance, apart from generating livelihoods, will also lead to a wholistic vernacular experience for the tourist as well.

This of course means a whole paradigm shift (in the present setup) from the obscure to the spotlight, and thus there will be challenges to overcome. The overall development scheme would need to revolve

around a constant coherent relationship between creating awareness, conservation, adaptive re-use and promotion.

Generate Awareness:
Through innovative events, exhibitions, designs and propagation material (visual & print media) to generate awareness, we would encourage and engage curiosity, hence invite intervention, involvement and propagation of interest. This would further accomplish a better understanding of schemes for locals to garner their full cooperation and intent towards the programs, create opportunities for funding, skill involvementvolunteers, further propagation channels, and, entice/motivate corporate as well as government agencies towards readily providing support, garner their positive intent and commitment. 3-D reconstructions, conceptualizations and animated walk throughs to virtually represent the project can go a long way in effectively delivering the strengths of the project to the concerned parties.

Conservation:
The twin villages boast of a number of historical structures from the 18th & 19th Century. An inclusive and structured approach towards conservation would ensure community involvement and participation in the process and also provide for labour and skilled force required for the same. A stage wise documentation of the conservation process and its subsequent adaptive reuse via photos and videos would enable a cohesive compilation into a publication and documentary feature, at completion, to serve as a benchmark and also for further promotion. Through a model development of the Heritage complex, the village community can be encouraged to conserve and protect their properties, which could then cater to the growing influx of visitors.

Adaptive Reuse:
The adaptation of the heritage structures into a complex that maintains its vintage charm, admires the rural backdrop and delivers all modern facilities befitting such an establishment, would essentially require a thorough knowledge of the locally available materials and skills. Designs, developed using readily available material from around the village, should represent a unique evolution of the vernacular to appeal global tastes & needs, yet brimming with its own strong identity. This aspect will have to be taken in account not just for the finishes & furnishings related to the buildings alone, but also to the open courts, squares, recreation and landscaped areas. The overall thematic and aesthetic appeal should invite both spontaneous flow/movement patterns and a ready interaction with the surroundings.

Promotions:
The scope and scale of the project, relies heavily on the interest and involvement it can generate with the public at large. Active and innovative promotions through print, visual and interactive media can ensure the success of the program, in both heritage propagation and sustainable rural development. The merits of the site should be harnessed through effective and progressive mediums to propel the initiative towards earnest and ready progress. Skillful and knowledgeable representations, to entice and invite active interest in the process from start to finish, can prove to be handy tools in carving out a successful model of conscientious intervention.■

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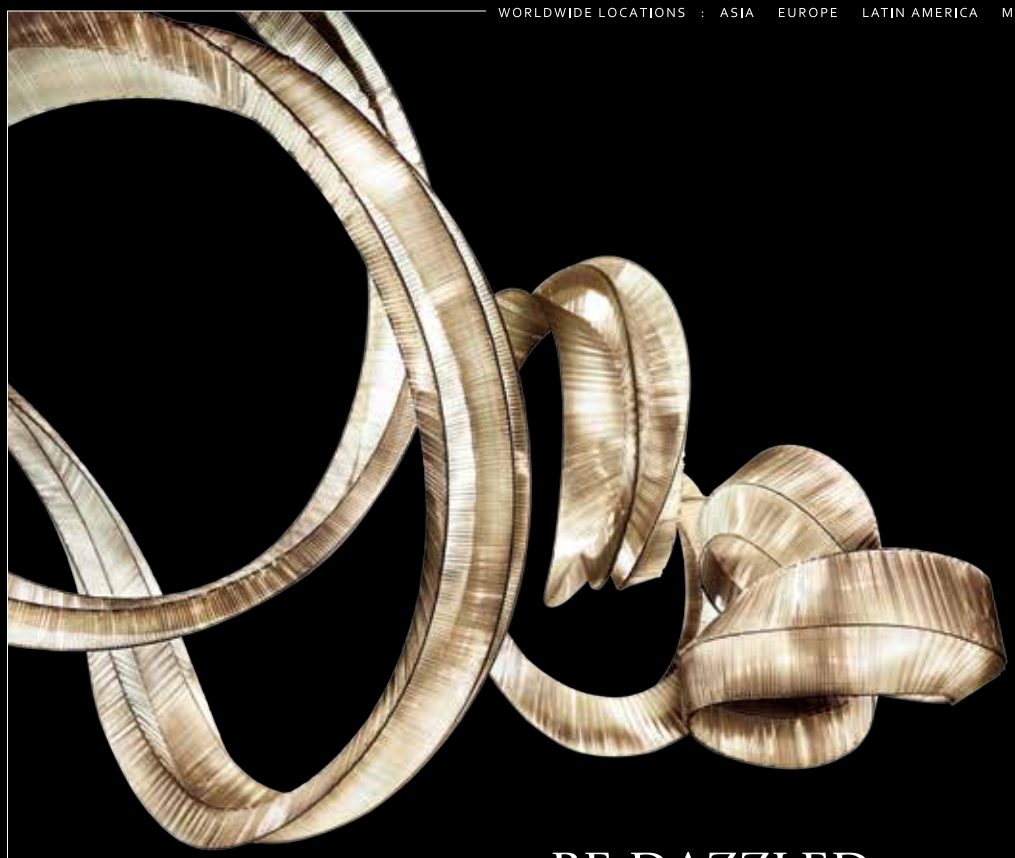

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Azamgarh

Photo Feature by ***Vipul Bhole***

A soulful journey into the culturally enthralling and refreshingly warm rural landscape of Azamgarh, and over the threshold of Hariharpur, Mubarakpur and Nizamabad.

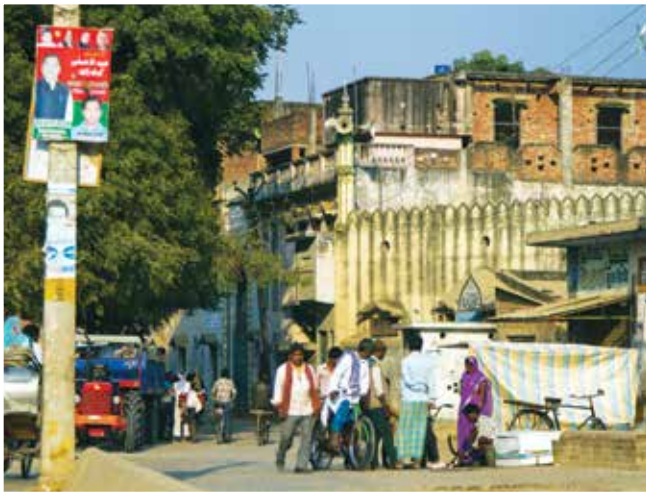
Hariharpur

The rising sun is graciously welcomed with the emphatic chorus of children, warming up to a cold winter morning with 'riyaaz'. This village of musicians boasts, and rightly so, of a score of talented instrumental and vocal child artists. The musical traditions thrive, with a disciplined focus on education encouraged by the Chacha Nehru Primary School, an ITRHD initiative. The initiative empowers the village to effectively face modern challenges, while boosting the community morale to keep traditions alive.

Mubarakpur

The colourful bylanes of the handloom cluster of this vibrant village inspires a spontaneous profusion of affluent emotions, despite its impoverished setup. Weavers work their looms in fitted out cramped rooms, while the middle-men make a killing selling their yards of refinery to the large city markets. The disparity is disheartening, but the open embrace of optimism and intent to develop traditions is fascinating, providing ample motivation to seek global exposure and platforms to proliferate this age old craft.






Nizamabad

This village of potters, wheels out droves of black pottery to sustain their hallmark as the only village in India to have provided a curative power to this craft. Unflinching to modern pressures on their livelihoods, this settlement takes pride in their unique art, from the young to the elderly, providing a dignified model of equal participation of all members in a family. The magical determination to push their limitations is witnessed in their active involvement and enthusiasm to take part in opportune events and platforms to further their cause.






La Poterie Noire De Nizamabad

Black Pottery From Nizamabad

Nizamabad village in District Azamgarh of UP is known for its unique black clay pottery with silver work. It is perhaps the only village in the country which has the distinction of developing this craft. It is said that originally these craftsmen came from Kutch in the time of Aurangzeb. The potters do not have a problem in selling their products as traders from Delhi and Mumbai take away truckloads for sale elsewhere. These craftspersons, however, get just a pittance for their labour and are exploited by these middlemen.

In order to ensure a better return to the potters, ITRHD had organised in April 2013 a 3-day Festival of Potters and Weaves of two villages in Azamgarh District in New Delhi with a view to put them in direct contact with the customers and reducing their dependence on middlemen. The response was most heartwarming and the craftspesons went back happy with better returns. Encouraged by the response, ITRHD organised again in New Delhi, but on a larger scale a 8-day Festival of Black Pottery in collaboration with Alliance Francaise from January 8-15, 2014 with 14 potters participating against 2 as on the last occasion. The exhibition was inaugurated by Shri K. Rahman Khan, Minister of Minority Affairs, Government of India and evoked considerable interest.

Here are some photographs of the exhibition.

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AN APPEAL

The Indian Trust for Rural Heritage and Development (ITRHD) was formally launched in June 2011, by a group of distinguished founder trustees, including prominent members of erstwhile royal families, luminaries from film, journalism and the arts, award-winning social activists, and representatives of corporate, government, medical, political and other fields of endeavour. A full list of Trustees is attached.

The motivation for establishing this new Trust was our shared realization that the rich heritage of rural India needed to be preserved and enhanced, and that in so doing it could serve as an asset for economic development and general improvement in the quality of rural life. Although the powerful linkage between heritage and development in the rural context has long been understood in many parts of the world, the potential is yet to be tapped in India.

In the first three years of its existence, ITRHD has already undertaken major projects in six states of India (U.P., Jharkhand, Haryana, Rajasthan, Nagaland and Andhra Pradesh). These projects are involved with diverse heritage assets, including 17th century terra-cotta temples, a 700 year-old mosque, an important Indus Valley excavation site, and living heritage of music, weaving, pottery, and other living traditions. The associated development activities in project communities include creation of tourism infrastructure, women's empowerment through skill development and employment, provision of civic infrastructure (including sanitary amenities for women, and waste and water management facilities), and development of educational and health care services. More information on these activities is on our website, www.itrhd.com.

In every project community with which we are involved, however, the unanimous request of the residents has been for improvement in educational facilities. We are thus giving urgent priority to the area of Primary Education. Government schools in rural areas are almost all of poor quality, with inadequate facilities and general absence of teaching staff, and this is a basic reason for the decline of our rural areas.

Without education, it is clear that the new generation has little chance of understanding and appreciating their unique heritage, much less of obtaining the tools necessary for securing a comfortable and productive life. With no hope for the future, there is little motivation to continue and nurture the living heritage of their habitat. We thus decided that establishment of a new school in one project community – the "musicians' village of Hariharpur in Azamgarh District, U.P. -- would be an ideal pilot project demonstrating the way in which education can be inextricably linked with preservation and enhancement of a unique living heritage.

The basic objective was to establish a primary school which would provide good quality and value-based education free of cost to the children from all communities of Hariharpur village and its neighbouring villages. It was planned as a model that can in future be replicated in all the rural areas in which our projects are located. The school began operating in a rented building in February 2013, with 70 children at nursery level.

The major characteristics are:

- Inclusion of children from all communities of the village, and emphasis on girl children;
- Teaching staff consists of six young women from the village, mostly daughters-in-law (to insure continuity), who have undergone intensive training;
- Mid-day meals are provided and no fees are charged;
- Teaching curriculum is designed to develop personality, build self-confidence, and nurture creativity.
- Complete community participation in planning, development and construction of permanent school building.

Support during this first crucial year has come from a variety of sources, including:

- A British Council program that sent a team of young international architects to live in the village for three months, during which they worked with local residents to design and begin constructing the permanent school building;
- In-kind donations of several types of teacher training, uniforms, shoes, blankets, health care, and kitchen equipment;
- Donations from village residents, including minimum rental for land, voluntary labour, and donation of foodstuffs for the mid-day meals;
- Financial contributions from members, friends and corporate sponsors that enabled us to meet the costs of operation during the first year.

The school has been successful beyond all our hopes and dreams. So much so that all residents of the village (including those who viewed the project with scepticism at first) are now clamouring for admittance of their children. And the parents of the first "batch" are fervently hoping that the school can be expanded into upper grade levels.

The school building was formally inaugurated in November last year though it has started functioning in February 2013.

70 small children, who just one year ago were running wild through the village, now eagerly attend school every day, and are being given the tools to enable them to join the mainstream of contemporary Indian life. We urgently need to add 70 more children as a second "batch," to hire two more teachers, and meet the increasing operating costs.

We hope that you will help us. A donation of Rs. 3,000 (tax deductible under Section 80G) or $100 will sponsor the education of one child for one year. Larger donations will enable additional children to enjoy the benefits of education, and will help add to a corpus that will provide permanent sustainability. Cheques can be made payable to the **"Indian Trust for Rural Heritage and Development"**, and sent to us at our registered address:

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We see the Hariharpur School as a pilot project that can eventually be replicated in rural communities throughout India. We hope you will join us as a partner in this endeavour.

S. K. Misra
Chairman
The Indian Trust for Rural Heritage and Development (ITRHD)

About the Authors

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Nissar Allana is the Director of Dramatic Art and Design Academy (DADA)

pp 18
Ben Jeff is a cultural heritage expert and archaeologist specializing in the protection and management of fragile heritage in developing economies. Leading a research and development project at the site of Rakhigarhi, Ben is also heading a project examining status and the genesis of cultural identity through the archaeology of the British East India Company.

pp 22
Richard Morris is Farm Manager for the National Trust's in hand Home Farm, Wimpole Estate in Cambridgeshire. He joined the National Trust in 2007. Since then he has been instrumental in Wimpole's organic conversion, is one of Natural England's six UK Carbon Champion Farmers and acts as a consultant to a dairy farm cooperative in Uganda.

pp 25
Anita Singh is Vice Chairperson of the Punjabi Academy and Trustee of the Indian Trust for Rural Heritage and Development . She is also the Founder Director of the Indian Music Society. She is a recipient of various awards and was a Former Member of the Committee of Punjab SangeetNatakAkademi, Government of Punjab

pp 28
Catherine Leonard is the Head of the INTO Secretariat andjoined the UK National Trust in 1999. Over the years, Catherine has been involved with National Trusts all over the world (from Australia, Bermuda and China to Slovakia, USA and Zimbabwe) and now heads the INTO Secretariat.

pp 31
John De Connick has worked in Uganda, for the national university, Makerere and several local non-governmental organizations. He has also been actively involved in several research initiatives on poverty reduction policy. He co-founded and works as programme advisor at the Cross-Cultural Foundation of Uganda.

pp 32
Shree Deo Singh is the Heritage Ambassador for Rural Tradition (HART) of ITRHD in Jharkhand. By profession an Engineer he had been keenly working in Heritage & Tourism area in the State of Jharkhand for more than two decades.He is associated with many social & professional organizations.He is presently associated with Heritage Conservation projects in the State of Jharkhand as well as Project Maluti.

pp 34
Moses Wafula Mapesa is theRegional Vice-Chair of the World Commission on Protected Areas, Eastern and Southern Africa. He is also a member of World Protected Areas Leaders Forum, Board Member of Leadership for Conservation Africa and an independent Consultant, Natural Resource Management.He was formerly the Executive Director of Uganda Wildlife Authority.

pp 40
Hamba Richards is the Programme Represenative /E.D of TEENS, Uganda and the Country Representative, Uganda - Worldview Mission, C/P

pp 44
Evelyne Ninsiima is a cultural Activists and the Executive Director of Go Culture Africa. She is actively involved in promoting the African cultural values in young children by collaboratingwith primary school head teachers in different regions of the country and setting up activities and events that focus on the children's knowledge of African values and talents.

pp 48
Jimmy Muheeba is the Project Coordinator for Community based Conservation of Cranes and Wetlands in Uganda.

pp 53
Mohammed Juma Mugheiry is the Chairperson of the Zanzibar Stone Town Heritage Society and Member of Special Committee on Public Buildings. He is a Teacher by profession in a Government School at Zanzibar.

pp 57
Saptarishi Sanyal is a conservation architectand faculty at the School of Planning and Architecture.

pp 61
Natalie Chambers is the Chair of the Board of the Chef Survival Challenge Inc. Canada, and founder of the Big Dream Farm Fund, a foundation that will raise and provide funding for the protection of farm lands through National Trusts

pp 63
Taware Pandurang is the Founder of Agri Tourism Development Corporation. He is the recipient of a number of National and International awards. His main objective is to promote agriculture tourism to achieve income, employment and economic Stability in rural communities in India.

pp 68
Hsui Ju Sun is in the management team of the Taiwan Environmental Information Association, TEIA and is also a member of International of National Trusts Organization (INTO).

pp 70
T. Banambar Patra is the Managing Director of the Toshali Group and a qualified hotel professional. The Group has received a number of hospitality awards, including an International Gold Star award for quality from Business Initiative Directions, Madrid, Spain

pp 72
Sdenka Fuentes Reyes is an Architect from San Simon University, Cochabamba, Bolivia and has done her Masters in Architectural Restoration. She is the member of the Departmental Council of Cultures, Inter Institutional Committee of Defense of the Bickenbach big House CODECABI and the Committee of Defense of Tunari Park. She is the President of the Society of Historical Studies, Heritage and Restoration SEHIPRE, School of Architects of Cochabamba, Bolivia.

pp 76
Catrini Pratihari Kubontubuh has a background of planning and architecture. She is the Vice Chairman of Indonesian Heritage Trust / Badan Pelestarian Pusaka Indonesia (BPPI). She is also a member of Board of Executive Committee of International of National Trusts Organization (INTO). She is also the Executive Director for Yayasan Arsari Djojohadikusumo (YAD), a foundation in the field of education, social and natural-cultural heritage conservation.

pp 78
Laszlo Hegyesi is in the External Relations department for TKME Association, Hungry.

pp 79
Pallavi D co-founded Tadaamyaham-the Design Studio. Harnessing the appeal of print and visual media through her designs, her work stresses upon building a cohesive outlook towards the understanding of Heritage, its documentation, conservation, sustainable adaptive reuse, and promotions.

pp 83
Vipul Bhole is a designer, film-maker and photographer. He co-founded Tadaamyaham-the Design Studio with a sharp focus on developing insights into Heritage, both tangible and intangible. His work with various organizations involves a pragmatic approach in devising effective development plans for heritage clusters, active community participation and innovative schemes for adaptive reuse and tourism propagation.

Photographs and Illustration Credits

Vipul Bhole: Cover, 79,80,82,83,84,85,86,87,88

S. Thyagarajn: 11,13

Richard Schechner: 14

Sangeet Natak Akademi: 12,14

The Other photographs are courtesy of Authors and other sources.

सशक्त सहकारिता, समृद्ध मध्यप्रदेश

स्वर्णिम मध्यप्रदेश की पहचान

समृद्ध किसान

कृषि को लाभकारी धंधा बनाने का मुख्यमंत्री का सपना अब हुआ साकार

65 लाख किसान परिवारों को बारह हजार करोड़ के फसल ऋण वितरण का लक्ष्य

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ब्याज दर पर फसल ऋण

सशक्त सहकारिता, समृद्ध मध्यप्रदेश

अपेक्स बैंक

म.प्र. राज्य सहकारी बैंक मर्या.
तात्या टोपे नगर, भोपाल

Indian Trust for Rural Heritage
and Development

"Just as the universe is contained in the self, so is India contained in the villages"
- Mahatma Gandhi

About 70 per cent of India's population still lives in rural and tribal communities; sadly, poverty remains a chronic condition for almost 30 per cent of this population. Yet even the most poverty-stricken areas – lacking access to basic facilities – often hold wealth accumulated over centuries. These are their heritage assets, not just historic sites and structures, but also a vast array of traditional skills. Conserving and nurturing rural heritage can be a powerful tool for sustainable economic growth in India's villages, ensuring livelihood to rural residents in their traditional homelands, enhancing the pride and self-confidence of the entire community.

Recognizing this, a number of professionals and specialists in relevant fields came together to establish and manage the Indian Trust for Rural Heritage and Development (ITRHD), a registered body. The Trust's two-fold aim is very specific: firstly, the preservation of our vast rural heritage – some of it fast disappearing – for its intrinsic meaning and value; secondly, linking this preservation with improvement in the quality of rural life in areas such as income generation; education and literacy; health and hygiene; waste and water management and issues of women and the girl child.

ITRHD has already begun work in several different fields in areas across the country. Among them are: Restoration and Water Management in Mewat, Haryana; Waste-Water Management in Khimsar, Rajasthan; Conservation in Maluti, Jharkhand; and the Trust's most ambitious project, the revitalization of the Azamgarh Creative Cluster, a group of three villages in Uttar Pradesh, inheritors of three extraordinary and precious skills – music, weaving and pottery.

In each of the projects outlined, local bodies are fully involved in planning and implementation processes; the Trust's frontline workers, the Heritage Ambassadors for Rural Traditions or HARTS, serve as local project coordinators and resource persons, working in development areas to benefit their respective locations and communities.

JOIN HANDS WITH US : There are many rural areas in our country that await your support and action. That is why we invite you to join hands with us by becoming a member of the Indian Trust for Rural Heritage and Development.

There are compelling reasons for becoming a member. The long-term future of our country lies in the revitalization and appropriate utilization of assets inherited by our rural and tribal populations. The benefits are many, not just economic development and poverty alleviation. Equally, they are markers of identity, reinforcing a sense of ownership amongst communities, encouraging grass-roots leadership and innovation, and instilling dignity and pride. An improved quality of life is an incentive for rural populations to remain in their own surroundings rather than migrate to the misery of choked urban conglomerates.

In this sense, your membership is actually an investment in the future. Certainly no investment can be as fulfilling as that which restores and nourishes the livelihoods of hundreds of thousands of people and highlights their assets as national treasures. That is why we invite you to join us in this endeavour to recognize and respect our rural and tribal heritage in a manner that will keep it alive for the benefit of all.

MEMBERSHIP FEE

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INDIAN
Life Member (Individual): Rs 5000
Institutional Member: Rs. 25,000
Corporate Member: Rs. 10,00,000

FOREIGN
Life Member (Individual): US$ 500/ UK£ 300
Institutional Member: US$ 1250/ UK£ 800
Corporate Member: US$ 25,000/ UK£ 16,000

NON-VOTING MEMBERS
INDIAN
Associate Member Rs 2000 (renewable after 5 years)
Rural Member: Rs 100 (one-time token fee for rural residents)
Associate Member Corporate: Rs. 1,00,000

FOREIGN: one-time payment
Associate Member Corporate: US$ 5,000 / UK £ 3,000

Donor Member: Donors paying over Rs.1,00,000 will be offered complimentary Associate/Full Membership

Please note:
*Membership fees in other currencies will be equivalent to the amounts given in US$.
*Donations to ITRHD are eligible for deduction u/s 80G of the Income Tax Act, 1961.
*Cheques should be made in favour of

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*Membership fee can also be remitted to
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