

## **F804: Heritage and Cultural Property Fall 2013**

**Professor:** Dr. Javier León      **Class meets:** Thu., 1-3:30pm, 501 N. Park Seminar Rm.  
**Office:** 506 N. Fess, #206      **Office hours:** Thu. 9am-noon, or by appointment  
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### **Overview**

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

### **Course Objectives**

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

### **Course Website**

This course has an Oncourse website. In this site students will find all the readings, assignments, and other supplemental materials needed for the class. The site will also have a forum section where students will post their reactions to the week's readings in anticipation of the class meeting. Class grades will also be posted in this site.

### **Attendance/Participation**

Students will be evaluated based on their contributions to class discussion and to the forums (beyond the required Position Statements discusses below). Given the small number of class meetings during the semester and the fact

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

*Note: If a student cannot attend class it is still his or her responsibility to submit assignments by the due date.*

### Reading Assignments and Required Texts

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

- Brown, Michael F. 2004. *Who owns native culture?* Cambridge, MA: Harvard University Press.
- Weintraub, Andrew N. and Bell Yung, eds. 2009. *Music & Cultural Rights*. Chicago: University of Illinois Press. \*(Listed as MCR below)
- Bigenho, Michelle. 2012. *Intimate Distance: Andean Music in Japan*. Durham, NC: Duke University Press.
- Geismar, Haidy. 2013. *Treasured Possessions: Indigenous Interventions into Cultural and Intellectual Property*. Durham, NC: Duke University Press.

Pieces not included in the required texts will be available in the Resources section of Oncourse.

### Writing Assignments

All written assignments will be submitted electronically via Oncourse. Throughout the semester, there will be three different types of writing assignments:

1. *Position Statements/Critical abstracts:* In weeks when we will have multiple articles assigned, students will alternate between two short 250-300 word assignments: Position Statements and Critical Abstracts. Both Position Statements and Critical Abstracts will be submitted electronically via Oncourse **the morning before class by 9am**. Both assignments will be graded on a five point scale. Position Statements will be short responses to a weekly question about the readings posted in the Forums section of Oncourse. Critical Abstracts will provide a short analysis of an individual reading. Guidelines for Critical Abstracts will be available in the Week 1 folder in the Resources section of Oncourse.
2. *Book Reviews:* In the weeks that we will be reading a single book, students will write a journal-style book review. Book Reviews will be 4-5 pages in length and address the following: a) position or contextualize the book within the broader literature in the field; c) give a brief overview of the book's organizing structure and how each chapter contributes to support the author's central point; and, d) provide an evaluation of how successfully the author realizes his/her argument and assess what kind of contribution it makes to the issues and ideas discussed throughout the semester. Each Book Review will be graded on a 100 point scale and will be due **by 5pm the Monday before the following class meeting**.
3. *Research Assignment and Proposal:* Students will be asked to submit a Research Assignment at the end of the semester, choosing from one of the following three options: a) research paper that applies some of the ideas covered in the semester to a particular case study or theoretical issue; b) a literature review which provides an in-depth analysis of 6 to 8 key works not covered at length in class; c) an annotated bibliography on a particular issue or topic associated with the course that includes a brief critical analysis of 15 to 20 sources as well as an introductory overview mapping out particular themes and trends within that particular body of work. Regardless of option chosen, Research Assignments should be 16-20 pages in length and will be due **by 5pm on Tue. Dec. 17**. A one page Proposal and accompanying prospective bibliography will be due **by 5pm on Mon., Oct. 14**.

## Grading

The grade for this course will be distributed as follows:

Participation/Attendance	10%
Position Statements	20%
Book Reviews	30%
Research Assignment	40%
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<b>Final Grade</b>	<b>100%</b>

Students are encouraged to keep track of their own performance in the class through the Oncourse site. Failure to turn in written work on time will result on a point penalty. Position Statements will be deducted 1 point if turned in after 9am and will not be accepted after class has met. Proposals will be penalized 1 point per day, while Book Reviews and Final Assignments will be penalized 3 points per day; none of these assignments will be accepted after one week.

## Reading and Discussion Schedule (subject to modification)

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

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

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

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

- An Introduction to Cultural Appropriation: A Framework for Analysis (Ziff and Rao 1997)
- The Visible Evidence of Cultural Producers (Mahon 2000)
- Mardi Gras Indians: Carnival and Counter-Narrative in Black New Orleans (Lipsitz 1988)
- pygmy POP: A Genealogy of Schizophonic Mimesis (Feld 1996)
- The Missionary's Photographs (Brown 2004, chap. 1)
- "Global Folk Music" Fusions: The Reification of Transnational Relationships and the Ethics of Cross-Cultural Appropriations in Finnish Contemporary Folk Music (Hill 2007)

### Week 4 (Sept. 19) – *Heritage Economics*

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

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

- Cultures and Copyrights (Brown 2004, chap. 2)
- The Selective Protection of Musical Ideas: The "Creators" and the Dispossessed (Seeger 2004)
- Who Got Left Out of the Property Grab Again? Oral Traditions, Indigenous Rights, and Valuable Old Knowledge (Seeger 2005)
- The Politics of Origins: Collective Creation Revisited (Hafstein 2004)
- Hardscrabble Academies: Toward a Social Economy of Vernacular Invention (Noyes 2009)
- In Search of Cross-Cultural Legal Framework: Indigenous Music as Worldwide Commodity (Sandler 2009) \*(in MCR, chap. 9)

**Week 6 (Oct. 3) – *Archives, Heritage Sites and the Politics of Preservation***

- After Authenticity at an American Heritage Site (Gable and Handler 1996)
- Unwitting Actors: The Preservation of Fez's Cultural Heritage (Porter 2003)
- Citizens versus Experts: Historic Preservation in Globalizing Shanghai (Shao 2012)
- Ethnic Communities and Cultural Heritage (Lin 2011, chap. 2)
- Preservation and Heritage in New York's Chinatown and Lower East Side and the Impact of the 9/11 Disaster (Lin 2011, chap. 7)
- Access and Control: A Key to Reclaiming the Right to Construct Hawaiian History (Stillman 2009) \*(in MCR, chap. 3)

**Week 7 (Oct. 10) – *Cultural Policy and the Move towards the Intangible***

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

**RESEARCH ASSIGNMENT PROPOSAL DUE MON., OCT. 14 BY 5PM****Week 8 (Oct. 17) – *Case Study 1 – Heritage, Cultural Ownership and Appropriation* \*\***

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

**\*\* No class this week – American Folklore Society Annual Meeting****BOOK REVIEW 1 DUE MON., OCT. 21 BY 5PM****Week 9 (Oct. 24) – *Heritage, Cultural Policy and U.S. Exceptionalism***

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

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

- Producing the Folk at the New Orleans Jazz and Heritage Festival (Regis and Walton 2008)
- Agency and Voice: The Philippines at the 1998 Smithsonian Folklife Festival (Trimillos 2009) \*(in MCR, chap. 1)
- Negotiating Mutual Respect (Brown 2004, chap. 5)
- The Limits of Commodification in Traditional Irish Music Sessions (Kaul 2007)
- Inviting the Uninvited Guest: Ritual, Festival, Tourism and the Namahage of Japan (Foster 2013)
- Culture of Interpretation (Winter 2013)

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

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

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

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

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

**BOOK REVIEW 2 DUE MON., NOV. 25 BY 5PM**

**Week 13 (Nov. 21) – *Thanksgiving Break*****Week 14 (Nov. 28) – *Human, Cultural and Individual Rights***

- Native Heritage in the Iron Cage (Brown 2004, chap. 7)
- The Shifting International Context: From Post-War Universal Human Rights to Post-Cold War Minority Rights (Kymlicka 2007, chap. 2)
- Intangible Cultural Heritage: Global Awareness and Local Interest (Kearney 2009)
- The Political Appropriation of Burma's Cultural Heritage and its Implications for Human Rights (Philp 2010)
- Protecting the Tay Nguyen Gongs: Conflicting Rights in Vietnam's Central Plateau (Logan 2010)
- Is Heritage a Human Right? (Barthel-Bouchier 2013, chap. 2)

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

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

**Week 16 (Dec. 12) – *Course Wrap-Up*****Finals Week**

**FINAL PAPER DUE ON TUE., DEC. 17 BY 5PM**

### Course Bibliography

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- Barthel-Bouchier, Diane L. 2013. *Cultural Heritage and the Challenge of Sustainability*. Walnut Creek, CA: Left Coast Press, Inc.
- Bendix, Regina. 2009. "Heritage Between Economy and Politics: An Assessment from the Perspective of Cultural Anthropology." In *Intangible Heritage*, edited by Laurajane Smith and Natsuko Akagawa, 253–269. London: Routledge.
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