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

-Mahatma Gandhi

Indian Trust for Rural Heritage
and Development

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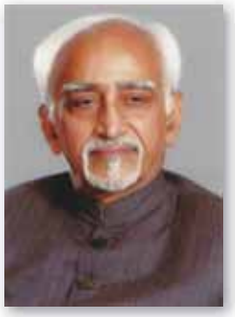


सत्यमेव जयते
उप-राष्ट्रपति, भारत
VICE-PRESIDENT OF INDIA

VPS/M-1/2013

MESSAGE

I am happy to know that the Indian Trust for Rural Heritage and Development is trying to conserve and nurture India's rich and diverse rural heritage as a potent asset for sustainable economic growth and development in our villages, where 70% of our population still resides.

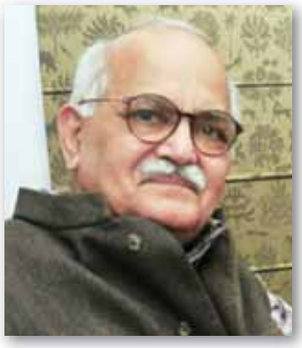
The Trust's objective of coupling the preservation of our immense rural heritage with economic development and improvement in the overall quality of rural life is unique and commendable.

I convey my greetings and best wishes to the Indian Trust for Rural Heritage and Development and those connected with it and wish them all success in their endeavours.

(M. HAMID ANSARI)

New Delhi
June 21, 2013

Introduction



Our inaugural issue of "Explore Rural India," launched in January 2013, was very well received. For this the credit goes to our contributors, advertisers and above all to our then editor Asha Rani Mathur and the designer Vikram Kalra, who worked tirelessly as a team, purely as a labour of love. We cannot thank them enough. Asha Rani Mathur has unfortunately had to take a temporary break for health reasons. In her absence, we have been fortunate to get Sangya Chaudhary to take on the editorial responsibility, and with Vikram continuing as designer we are sure that our readers will have no reason to complain.

The 6 months following the inaugural issue have been eventful, and you will find many details in the articles in this issue. Mention must be made, however, of several special activities and developments.

Work in the “creative cluster” of three villages in U.P.’s Azamgarh District has been especially rewarding. Our Azamgarh Festival, presented in collaboration with India International Centre in Delhi in early April was a great success and the musicians, weavers and potters of the villages received substantial attention. The media attention should have real impact in changing the negative image of Azamgarh (often unfairly known by association to terrorism) to the more positive one of a centre of creativity, poetry, and culture.

At the same time, in keeping with our goal of linking heritage to development, we have established a primary school for disadvantaged children in the Azamgarh musicians’ village of Hariharpur. Generous contributions from members and friends (who responded to our appeal to sponsor the education of at least one child at a cost of Rs 3000 per year) have enabled us to begin with 60 children at the nursery level and have insured one full year of operation. We are at present operating the classes from a rented building but hopefully we will soon have our own building thanks to the support from the British Council who have provided about Rs 11 lakhs and a team of 3 architects who are in the village supervising the construction. The permanent building is being constructed with ecological and aesthetic sensitivity and work primarily is being done by the community. For completion of the building and sustainability of the school, we are hopeful of corporate support. We see this as a model that can be replicated in other rural areas.

A seminar on the need to give support to the Handloom Sector was organised for us in March by Laila Tyabji, whose personal involvement in all the details (including an exhibition of 10 exquisite handloom traditions) ensured the success of the event. The interaction between weavers from different parts of the country, senior government officials from concerned departments and experts, specialists and activists from a wide variety of perspectives made it an unusually focused event. We had wanted this to be a seminar with actual tangible results and the policy and intervention recommendations are now in preparation.

Our work in the Indus Valley site of Rakhi Garhi in Haryana continues, as does preliminary work in the temple village of Maluti in Jharkhand and the Mewat mosque restoration in Haryana. The innovative project to treat textile dyeing waste-water, organized by the Nila Moti Trust in Khimsar, Rajasthan, is up and running with great success. Projects in the pipeline include work with the musicians’ villages in Barmer district, Rajasthan, and the creation of a rural museum in Nagaland.

The speed with which we have been able to plan and begin implementing so many projects is due to several factors. The government agencies, public sector companies and private corporates whom we have approached have been receptive and willing to help. Beyond this, however, we have been amazed by the contributions of friends and colleagues, who, on a totally voluntary basis, have trained our school teachers, provided uniforms and school supplies, designed buildings, developed innovative plans and procedures, brought in many sources of funding, and given unstintingly of their time, good advice, and invaluable assistance. The residents of the villages where we are working have thrown their own enthusiastic support into our efforts, donating land, labour, thoughtful advice and guidance and willing cooperation. Our international colleagues have also shown great interest, as you will see from their contributions.

Special thanks must be given to Archana Capoor, D.V. Kapoor, and Pamela Bhandari, for their constant involvement and dedicated support.

We have again been invited to make a presentation on our activities at the next meeting of INTO (the International National Trusts Organisation), to be held in Uganda in October. In addition to making tangible improvements in the lives of the residents of our project areas, we are increasingly seen as providing models for similar efforts elsewhere in India and the world. We are grateful for your interest and help, and look forward to working together in the future.

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

Editorial

As I sit down to write this in preparation of the second issue of the publication, the team is saddened at the loss of lives as a result of nature's fury in the hills of India. The Indian armed forces have once again shone through this calamity as the true beacon of hope for the country in the direst of circumstances. While we mourn for the loss that so many families and villages experience, we as a nation must also look at what needs to be done and what plans ought to be executed.

The Indian Trust for Rural Heritage Development is in its infancy but no organization has possibly taken such large steps in such a short period of time. The true impact of the work done by the organization can only be felt by experiencing the transformation in the mindset of the villagers and the work of the youth groups that have emerged in the villages to help the organization. It is the leadership of Mr. S.K. Misra that has made this possible. His energy is contagious and his visits to the projects at places that range from Rakhi Garhi in Haryana, the largest known site of the Indus Valley Civilisation to the musicians' village of Hariharpur in Azamgarh District of Uttar Pradesh, have had a huge impact on the programs of the Trust and the local communities. It is the consequential reawakening of the local communities at these places to their rich heritage and their attempts at attaining ecological balance and sustainability that is a cause for cheer amongst us.

In the background of recent events, it is the need of the hour for a paradigm shift in the way we, as citizens of India, think. Ecology, conservation and sustainability have to be concepts that are internalized amongst each one of us rather than be words dusted off the shelves for meetings and seminars. The recent events have demonstrated that an environmental audit of development is an absolute must. This may need to be carried out with the help of institutions and local communities for it to be successful as balancing development and the environment is the most crucial and most difficult of tasks.

As the Trust moves from strength to strength to work on its projects and to commence new ones, I feel that we as shareholders in the wealth that is Indian heritage, need to contribute in whatever way we can towards the projects that we find closest to our hearts or suggest new projects that we can personally relate to in order to get involved, for it is immensely satisfying to contribute to the preservation of Indian heritage, whether it is tangible or intangible heritage, in the way that we find most comfortable and natural.

This issue of Explore Rural India contains valuable written contributions from eminent personalities who have had a big impact in their respective fields. We would like to thank each one of them for their contribution to the magazine. Last but not the least we would like to thank each one of our sponsors who are instrumental in the publication of this magazine.

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)

Experiences With the Rural Community

Miki Lutyens

I'm standing in the middle of the Thar Desert in the Marwar region of Rajasthan, India and it is hot. It's over 50 C and the sun is right over my head beating down on my dark hair and baking my white kurta pyjama. I look down at my trainers, the ground is scorched. It is dried up mud, not flat and smooth but full of pockets of air making it difficult to walk. Ahead of me, a woman in a reddish pink sari has squatted down by a pond, her big silver bangles resting on her calloused feet. On the other side of the pond, big bulls are bathing in the water, cooling off their sweating skin. The woman cups her hands into the murky water and starts to drink the water, quenching her thirst. Later I learn that this **nadi** (a man-made ditch which catches rainwater) is considered quite clean water because the livestock are on the other side. Of course it would be better if the livestock were separated from the **nadi**, but at least it's fresh water.

I had seen this many times; villager's drinking water from **nadis** or tankers where the water did not look clean. I could see dust and insects floating in the water but the local people would tell me that it was clean because they took off their shoes before lowering their pots into the water. Some women would place a very thin piece of cloth over the hole of their pots to act as

a filter before filling them up with water. They would smile, sometimes showing teeth stained dark brown from fluoride, and tell me how sweet the water tasted. The Marwar region is the most densely populated arid region in the world. Water is scarce. The groundwater is saltier than the sea and so the people rely on rainfall and ground surface water. The problem is – it does not rain enough and the water table keeps dropping. As the water table drops due to increased population and overgrazing pressures, the limited and erratic rainfall is even less likely to fall. The villagers told me that for eight months of the year, there is usually enough water for women to fetch and bring home, but for the other four months of the year they must pray for rain. In addition to water scarcity, the freezing to boiling temperature ranges, sparse vegetation and sandstorms make it a harsh environment in which to live.

I went to the Marwar region as a volunteer for Jal Bhagirathi Foundation, an Indian NGO, which helps desert communities access and manage adequate water resources. In the project area, two thirds of the people do not have access to safe drinking water. I was there for a couple of months in my gap year after High School, taking photographs to document Jal Bhagirathi's work. Its aim is to strengthen community based institutions and promote collective participation and decision making within rural villages so that they have the capacity to use and control water sustainably. What particularly attracted me to Jal Bhagirathi was its focus on sustainable management of ecological resources; it supports traditional rainwater harvesting techniques over modern methods, which involve intensive exploitation of groundwater. The traditional methods had been forgotten due to government sponsorship of the modern methods which were unsustainable. Another important aspect of Jal Bhagirathi's work is its endorsement of community ownership and financial sustainability by encouraging communities to be self-reliant. Once a project to build a water structure has been agreed upon with the community, the villagers pay 100% of the cost. Once built, Jal Bhagirathi then pays back 70% of the cost. The concept is that the villagers, who still have 30% of their money invested in the structure, feel responsible to maintain it in good condition.

While working for Jal Bhagirathi, I visited many different projects. I sat with men in village meetings, watched women collect water and children play in the sporadic monsoon rains. As I observed the life around me, the question I asked myself was – "why do the women carry the water when the men are physically stronger?"

The women work all day long and they work hard. I spent a night in **Veelo ki Dhani** (a Dhani is a small

settlement consisting of a few cluster of houses) and followed a woman's daily chores. A woman's tasks are endless. She sweeps and cleans the house, she cooks all the meals in her smoky, spicy kitchen, she bathes the children and tends to them when they're sick, she milks the goats, she works in the fields all day long and grazes the livestock, sometimes with a child on her back, and of course, she collects the water. I had a go at lowering a pot into a tanker and pulling it back up and carrying it on my head. The pot itself is very heavy but when it is filled with water and when you have to be careful not to waste one drop, it is a challenge and you have to be physically strong. Women have to carry water for several kilometres a day. Now, with more proximate tankers built with the help of Jal Bhagirathi, women can fetch water quicker and easier. This has resulted in some women having spare time so Jal Bhagirathi has encouraged them to take up new skills, such as sewing and embroidery, and thereby earn and save money.

'The villagers told me that for eight months of the year, there is usually enough water for women to fetch and bring home, but for the other four months of the year they must pray for rain.'

While the women work all day, the men typically pass the day squatting, their arms lightly resting on their knees, smoking opium and chatting away at peace. Of course there are some men who help graze livestock and a few even help collect water. They will not carry pots on their heads but they'll dangle steel flasks off their bicycles. In my eyes, these veiled women, who do not even have the right to look at or speak to their mother-in-law and who work hard for their children and easy-going husbands, are subordinated. Despite this unbalanced work allocation, however, the women are happy – they love their life and they do not resent the men. When asked what they want in life, they would tell me they did not need anything. A couple of bolder women would tell me that they would want more livestock or they would like to learn how to sew in their spare time. Even though they were happy, I still believe that the women would be even happier if the men took responsibility for some of the chores. Yet another question would pop into my head – "why is it that these women carry the water but do not take part in the decision making process of the

water projects?" They run the household but have no say in how it should be run.

Jal Bhagirathi does endorse gender mainstreaming; it encourages women to participate in the administration and management of water resources. However, most of the village meetings were attended solely by men because the women were too busy working. These village meetings are crucial to Jal Bhagirathi's philosophy and success as they reignite the traditional practice of common property resource management because it is more sustainable than depending on centralised government. The reason it is more sustainable is that if villages have their own social capital they can make their own democratic decisions, be transparent and accountable and take collective action around water management.

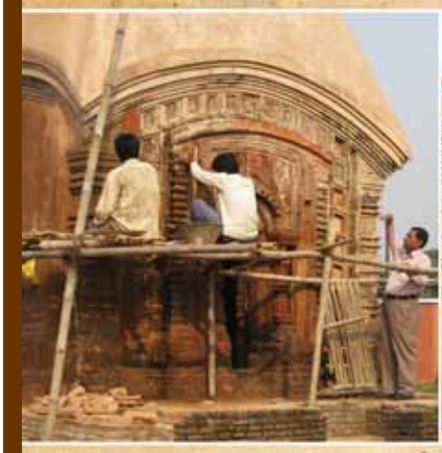
I visited many villages across the Marwar region, and in every one of them there was a sense of community. Jal Bhagirathi has helped a great number of rural communities in the Marwar region with the critical issue they face – access to adequate water. The organisation has proven that enhancement of community governance and less reliance on centralised government are essential in order to tackle this problem. The challenge is to involve women in this process of community action at an equal level. Although the women are happy with their lives, their participation in decision making on an equal footing with men would result in better water resource management and an enhanced life. As the bedrock of the household and the collector of the water, she knows the geography of the water problem better than anyone. Her input is vital to overcome the persistent challenge of water scarcity. Water is as fundamental a resource for living as women are for development. ■

EXPERIENCE

how a splendorous past is coming back to life!

Maluti - once a thriving temple town and hub for learning. The capital city of a tax-free kingdom in the 15th century. It is the only place in India with 108 terracotta temples within a radius of 350 metres. Built by the Pala dynasty, they are unique in architecture, not conforming to a particular style of the era. 72 of these 108 temples still stand today. The Jharkhand Govt. is restoring fragments of history.

Come join us in restoration of these remarkable monuments that went through the ravages of time.



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Handlooms
The Weft of India

Laila Tyabji

I remember, in one of the textile historian Vijaya Ramaswamy's early books, a song that Saliya weavers in South India today still sing: of forefathers that wove on looms of silver and ropes of bronze. Ancestral records tell of temple gifts encrusted with 20,000 pearls and their equivalent weight of gold ornaments; of the attempts of rival kingdoms to lure weavers to their courts. It is a far cry from those days of affluence, power and prestige to the sad cry of one present day weaver: "It is the grave pit, not the loom pit."

Every year in India, some traditional weave or pattern disappears. Not just the intricate and-labour-intensive expensive patolas, jamdanis and baluchars but everyday local weaves that in price and practicality should hold their own with mass-produced mill fabric, were it not for lacunas in marketing and availability – that vital interaction between producer and consumer. Flowered Chinese and Taiwanese mill-made prints and polyesters mushroom in every street and market, while an indigo dyer with a tradition of 500 years earns 25 rupees a day as a casual labourer in Karnataka, and jamdaani weavers of intricate gossamer sarees dismantle their looms to pay their debts.

It is not only the British Raj that is the villain of the piece. Indian Government policies, our kneejerk societal "craze for forrun", and the weavers own inability to forecast and plan for the stresses that Western influences and industrialisation would put on them, have been a primary source of their displacement and marginalization. Lord Bentinck, in the mid-19th century, had the perception to see that the Industrial Revolution in England, and the East India Company's switch from exports of Indian fabric to export of raw cotton and re-import of manufactured mill fabric would result in "the bones of the cotton weavers bleaching the plains of India". A century and a half later, most of our planners and politicians have still not grasped this message.

In more sensible times, Indian handloom "Cotton cloth was the first global commodity", and "The growing of cotton, the spinning of yarn and the weaving and finishing of cloth provided employment and income to millions."

"Cotton cloth was the first global commodity", and cotton "the most important manufactured good in world trade," with the Indian subcontinent the "pre-eminent centre for cotton manufacturing in the world till the 19th century." Cotton originated in India and Indian textiles were found in the tombs of the Egyptian Pharaohs. They were a sought-after export to the Ancient Greeks and Romans and were part of the fashionable attire of both European and Mughal courts. The demand and consumption of Indian cloth, both domestically and internationally, from the 16th century onwards, led to growing prosperity in the sub-continent. "The growing of cotton, the spinning of yarn and the weaving and finishing of cloth provided employment and income to millions." How surprising to learn that Delhi was known for its cotton weaving and ancillary skills such as dying and block printing, with 35 diff varieties of cotton cloth produces between the 13th and 16th century. How sad that none of these survive in our polluted industrial jungle!

'The Indian handloom sector is not just the largest source of employment and income generation next to agriculture, it is also the one area of acknowledged skill, creativity and expertise where India is not just on par, but unique in the world.'

Over 9 million textile craftspeople are still part of India's living heritage, practicing hand skills unmatched by any other country. Weavers and spinners create textiles in hundreds of different techniques and traditions unique to each community and area – a cultural and economic strength whose full potential remains untapped and that still has a contemporary and global appeal.

Yet weavers and craftspeople are dismissed as primitive and redundant in developing economies, even as the developed world rues their own loss of these traditions.

Why is preservation important if we aren't mourning its loss? My take on this is that eventually we will realize that we have lost most of the colours, textures, sounds, flavours, folklore and imagery that made us distinctive and special. Textiles are literally a text and palimpsest of our past, present, and future. Handlooms are a part of India's history, economics, aesthetic, culture. If we lose them we lose a part of ourselves.

The Indian handloom sector is not just the largest source of employment and income generation next to agriculture, it is also the one area of acknowledged skill, creativity and expertise where India is not just on par, but unique in the world.

While international agencies, economists and activists agonize over the conflicting interests of unemployment, the depletion of natural energy resources and the degradation of the environment through industrialization, handloom continues to be a viable alternative. With a simple, inexpensive spindle or loom, and the inherent skill of his hands, a spinner or weaver can both support a family and enrich the

national economy and export trade.

A recent book on the cotton industry through the centuries tells us that traditionally "Agricultural work was seasonal and spinning provided a valuable source of income for peasant farmers in the slow months. In addition, spinning" (and weaving) "provided a form of insurance for peasant families in lean years." (Something Indian economists and planners need to take on board when they agonize over the decline in rural employment and earning.)

Ironically too, this is a time when eco-friendly and organic "hand-woven" and "hand- made" have the value of a designer label in today's environmentally aware global consumer consciousness, and new markets are emerging. The skills to make India a global handloom hub still exist but they are dying for lack of proper infrastructure and planning.

Access to credit, market information and the appropriate raw material have huge economic consequences. Those of us working with handloom today know how the scarcity of appropriate locally grown raw cotton has had an impact on production and prices, as cotton fields in traditional weaving clusters become industrial zones. More and more handloom weavers (estimated at 15-18% every decade) are leaving the sector.

The story of Dastkar's intervention with BMKS (Berozgar Mahila Kalyan Samiti) in Bihar, and their transformation from bonded labour to a several crore turnover is an apt reminder of the dependency of craft traditions on many external factors–market linkages, access to finance, design and market information, raw material etc. Today at the apogee of their demand, they are again facing problems due to the unavailability of raw tussar, once found wild in their forests.

'Paradoxically, while weavers abandon their looms for other secure even if unskilled jobs, the contribution of the handloom sector to employment and earning is and GDP is still huge, showing its possible potential.'

The handicraft sector loses more and more people every year – an estimated 15 to 20% a decade. Today's Master Weavers don't want their children to be craftspeople. The earnings are minuscule – most of India's weavers still earn less than the stipulated minimum daily wage. They have no social security, insurance or provident funds – or even social status.

Paradoxically, while weavers abandon their looms for other secure even if unskilled jobs, the contribution of the handloom sector to employment and earning is and GDP is still huge, showing its possible potential.

Fabindia, the retail house based in Delhi, consumes 11.2 million metres of handloom fabric a year , 10 lakh metres a month at a total value of 112 crore rupees! It generates 100,000 man-days of employment and creates over 86,000 jobs, compared to 34 jobs for 24 lakh metres in the mill sector. Many of these jobs are in the rural sector, otherwise deprived of job opportunities.

A few years ago I was at Vigyan Bhavan attending the presentation of the National Awards to Master Craftspersons and Weavers. A ceremony which honours India's 5000 year-old heritage of hand crafted skills. Giving away the Awards, the Vice-President said, "We need to pamper our craftspeople – they are creative artists and part of our cultural heritage."

Instead, the Government of India, rather than "pampering" craftspeople, chose that year to deal a further, possibly mortal, blow to their already endangered, marginalized existence in the form of a crippling excise duty on handlooms – exponentially raising the price of fabric and finished goods and opening the door for cheaper imports from China, Taiwan and Bangladesh.

However, this article is not about lamenting the glories of things past, but to reflect on how to revive that glory in our present and future.

An honest bureaucrat once advised us "Government responds to a voice that is loaded." We need to come together and weave the collective threads of our individual warp and weft into an effective strategy.

It is possible. Dastkar, along with organisations and individuals like AIACA, Ritu Kumar and Fabindia, battled the excise duty over the last years. Finally, after 199 meetings and several thousand representations, and orchestrating a 25 thousand weavers letters campaigning to the Chairman of the National Advisory Council, excise on handloom textiles has been rolled back in the recent budget.

At one of our Dastkar Bazaars, an 80 year-old Manipuri woman wearing a worn handloom wrapping was asked whether she wasn't cold. Why did she not buy anyone of the warm synthetic mill woolies available on the market? Her reply reminds us of so many intangible things we disregard: "I've spun this out of my own hands; my mother and sisters have woven it. My mother learnt it from her mother, and her mother from her mother and her mother from her mother before her. The warmth of so many fingers has gone into this. The generations of the women of my family enfold me. How can I be cold? How can a machine make anything warmer?"

As the textile scholar Lotika Varadarajan once said, "To sacrifice craft traditions at the altar of modernity is tantamount to adding yet another dimension to the poverty of the mind."

Losing Handlooms, we lose the warmth of our traditions, the uniqueness of being Indian. ■

Rural Heritage Conservation in the United States

James Lindberg and David J. Brown

The United States of America's heritage is rooted in its rural communities. Although most Americans now live in cities and suburbs, eighty percent of the nation's landscape is still defined as rural by the US Census. America's diverse countryside contains thousands of places that connect Americans to their past, from farms and ranches to Main Streets, courthouse squares, schools, churches, bridges and battlefields.

For decades, the National Trust for Historic Preservation in the United States (the National Trust) has worked with partners at the local, state and national levels to protect America's rural heritage and encourage preservation-based community revitalization. Some of its best-known programs have focused on rural places, including:

The Main Street Program

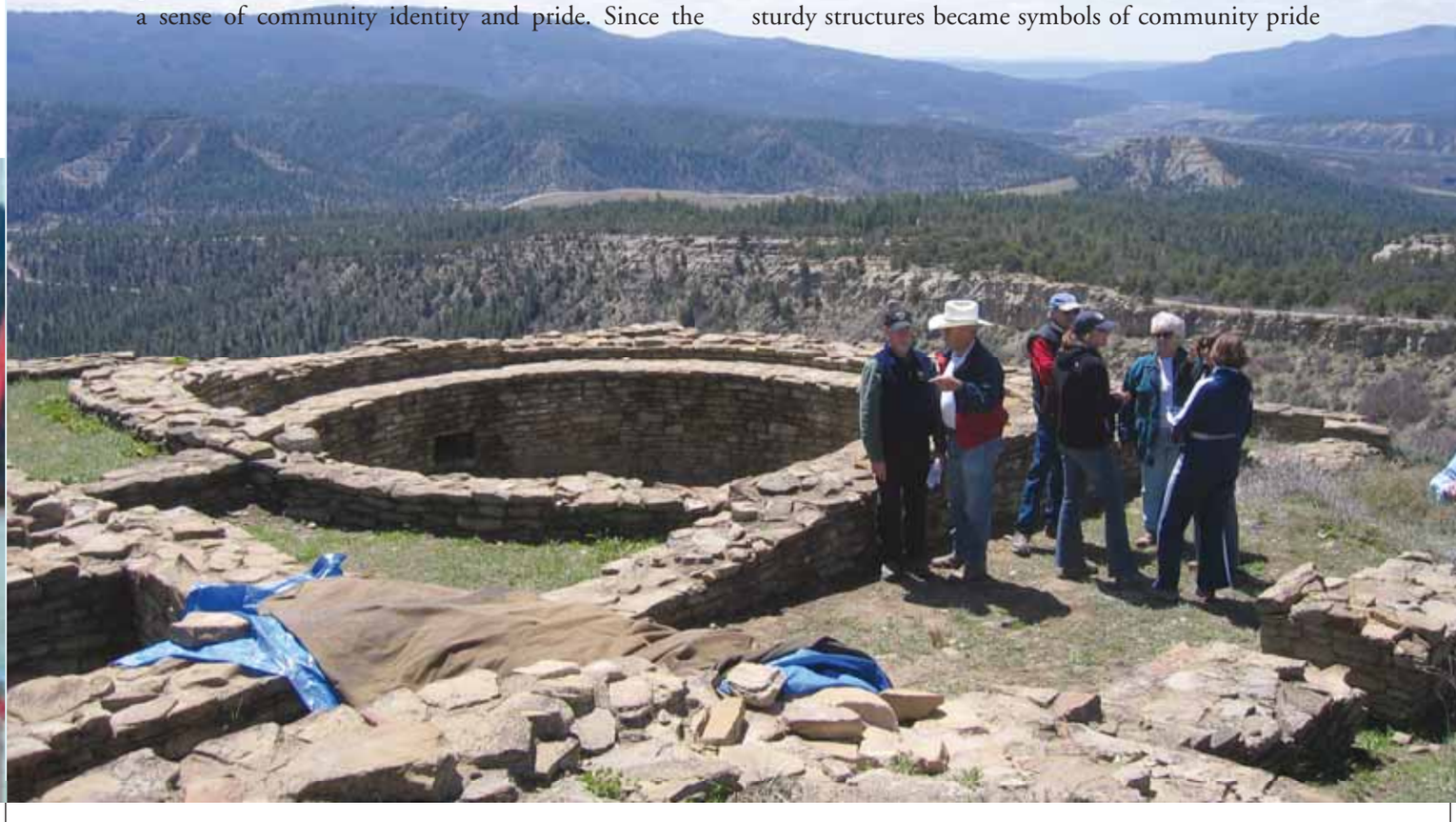
Established in 1980, the National Trust's Main Street Program has helped small, historic, commercial districts compete in the changing marketplace through a combination of local organization, heritage conservation, business development and promotion. More than 1,800 communities across the country have used the Main Street approach to uncover architectural gems, create unique spaces for local business and restore a sense of community identity and pride. Since the program was founded, locally managed Main Street programs have spurred more than 236,000 building renovations and created nearly 110,000 new businesses.

Barn Again!

More than any other building type, the barn symbolizes America's rural heritage. The National Trust created the, "Barn Again!" program in 1987 to help farmers and ranchers find ways to maintain and use historic barns as part of modern agricultural production. A partnership with Successful Farming magazine allowed the program to reach more than one million farmers, offering case studies, demonstration projects and awards that illustrated practical ways to keep old barns in agricultural use. Although no longer active, the 'Barn Again!' program inspired the creation of barn preservation organizations that are now working to document and preserve barns in more than a dozen states across the nation.

Rosenwald Schools

In the early 20th century, Julius Rosenwald, one of the founders of the Sears department store chain, provided funding to build modern educational facilities for African Americans. More than 5,300 "Rosenwald Schools" were built by African Americans in rural communities across 15 southern states. These modest, sturdy structures became symbols of community pride



at a time when African Americans were not allowed to attend "white" schools. After the Supreme Court banned school desegregation in 1954, most Rosenwald Schools were closed. Many were left abandoned and began to deteriorate. In recent years, some African American communities have rediscovered their Rosenwald Schools and are seeking ways to restore them for new uses, such as museums, libraries, event centers and community meeting halls. The National Trust established a program to assist these efforts, providing planning and rehabilitation grants that have helped bring nearly 100 of the approximately 1,000 remaining Rosenwald Schools back to life. Last year, the National Trust organized the first-ever national conference on Rosenwald Schools, bringing together more than 400 educators and community advocates to share ideas and practical advice on how to save these distinctive rural landmarks.

Threats to Rural Heritage

While these and other National Trust rural preservation efforts have produced many positive results, significant challenges remain. Major economic and demographic shifts are transforming the American rural landscape in two distinctly different ways. In areas near cities or natural amenities, sprawling new development is literally consuming former ranches, farms, forests and small towns. A completely different scenario is playing out in rural areas that have long depended on agriculture, manufacturing or mining for employment; the population in about one-third of rural counties is slowly declining, leaving behind a landscape of abandoned farmsteads, empty factories and struggling downtowns.

Despite these challenges, exciting opportunities are emerging for rural America, and preservation of history has a powerful role to play in the reinvention of rural economies across the country. Through our success with programs like Main Street, preservationists have recognized that saving historic places is much more likely to happen where there is a strong connection between historic preservation and economic development. Kentucky writer and farmer Wendell Berry reflected this sentiment at a National Preservation Conference when he stated, "We can't preserve historic buildings to any purpose or for very long outside the contexts of community life and local economy."

Heritage-Based Rural Development

Recently, the National Trust worked to bring together the full breadth of our expertise in rural preservation – main street revitalization, heritage tourism, adaptive use – and apply our resources comprehensively in specific rural areas. We selected two rural locations to test this approach: a 15-county corridor along the Mississippi River in Arkansas and an eight county region in central Kentucky. We provided funding to hire full-time staff who lived in these regions and worked alongside local and statewide partners. The results included a marketing campaign for local crafts and products in Arkansas called "Delta Made" and a new scenic byway in Kentucky linking together sites associated with the early life of Abraham Lincoln.

At the conclusion of our work in these two pilot regions, we developed a handbook that also defines this approach to rural preservation: Heritage-based rural development builds sustainable communities and strengthens regional economies through the conservation, use, and promotion of historic and cultural assets. These assets may include buildings, structures, districts, Main Streets, farmsteads, and landscapes, as well as regional arts, crafts, music, food, and events. It supports and complements other rural development efforts.

National Treasures

In 2011, the National Trust reorganized our Preservation Division to focus our field services even more sharply on saving threatened places. The centerpiece of this new approach to field services is our National Treasures Program. National Treasures are endangered places of national significance, or are places where our on-the-ground efforts can offer a positive example for preservation nationwide. Two of our 34 current National Treasures projects illustrate how this program is working to save nationally significant resources in rural areas.

I: Texas

In Texas, we have joined with our statewide partners to highlight the importance of that state's remarkable collection of historic courthouses. As the seat of county government, courthouses are a uniquely American building type, found in virtually all of the more than 3,000 counties across the country. Texas has more county courthouses than any other state in the nation – 234 historic courthouses are still in active use. With their brick and stone towers, cupolas and domes, Texas courthouses offer some of the most remarkable examples of public architecture anywhere in the nation. A state grant program established during the tenure of former Governor George W. Bush helped restore more than 80 of these landmark structures. But at least another 70 historic courthouses still need critical repairs and funding for the program has been threatened. To highlight the need to continue the grant program, the National Trust organized a statewide "I Love Texas Courthouses" campaign that used local celebrations and social media promotion to engage local preservationists across the state in an advocacy campaign urging state legislators to fund the courthouse grant program.

II: Elkhorn Ranch

Another example of a National Treasure campaign that is helping to save a threatened rural resource is that of the Elkhorn Ranch. Located in the rugged badlands of western North Dakota, the Elkhorn Ranch is where a young Theodore Roosevelt retreated to recover from the loss of both his mother and his wife. It was at this remote ranch along the Little Yellowstone River that Roosevelt developed many of his ideas about the importance of conserving our nation's natural and cultural heritage. Today, however, the Elkhorn Ranch is surrounded by new oil and gas development. Exploration sites, drilling pads, new roads and increased truck traffic are threatening to forever transform the quiet, natural setting of the Elkhorn Ranch. The National Trust is working with land conservation groups as well as Roosevelt family members to keep this development well away from the Elkhorn Ranch site.

'We selected two rural locations to test this approach: a 15-county corridor along the Mississippi River in Arkansas and an eight county region in central Kentucky.'

Public Lands

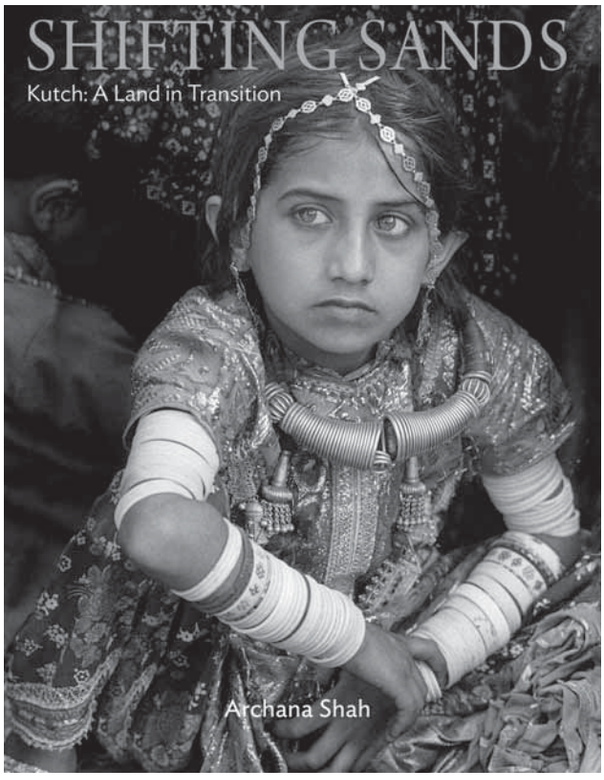
The threats to the Elkhorn Ranch site are part of a larger energy development boom that is changing the nation's historic rural landscape. These changes are particularly dramatic in the west, where vast tracts of land are managed by federal agencies. The National Trust has identified the protection of historic and archeological resources on these public lands as one of its top Preservation Priorities. Our work includes on-the-ground advocacy to protect often remote historic sites that are risk from energy development, off road vehicle use and looting. At the same time, we are urging federal agencies and members of Congress to devote more resources to staffing and stewardship of cultural resources on federal lands.

As these examples illustrate, the National Trust has a long and deep commitment to the protection of our nation's rural heritage and the revitalization of rural communities. We are constantly impressed by the creativity and commitment of the partners we work with in rural areas and we are confident that, together, we will achieve lasting success. ■

Shifting Sands

Looking at Rural Heritage and Development in Kutch

Ashoke Chatterjee



Tucked away in this extraordinary record of craft transition in Kutch (Shifting Sands: Kutch, a land in transition. Bandhej Books, Rs3900 available through Art Book Centre, Ahmedabad) is a photograph rich with symbolism. It shows master artisan Ismail Khatri of Ajrakhpur, representing India's craft excellence in an era of change and stringent competition, receiving a doctorate in 2003 at De Montfort University of Leicester for contributions to the protection and enhancement of the Kutchiart and craft of Ajrakh as a heritage significant to the world. It is an honour no Indian university has ever conferred on the scholarship and wisdom of a hereditary artisan, schooled in the rural tradition of his or her forbears, but still considered 'uneducated' within our official systems. That attitude and the neglect which accompanies it, imbue great significance on the photograph as well as on the message of this book: the craft heritage of Kutch, like so many other rural areas rapidly being transformed into urban societies, is at risk of being lost forever. That is not because craft heritage, so linked to rural and agricultural environments, is irrelevant to modernity or chained tomere sentiment about the past. It is because of willful ignorance of craft heritage as a cutting-edge for what 'sustainable development' should really be about, and blindness to what it is that is needed to make this planet livable for future generations. Long before the UN's Human Development Indicators and Bhutan's courageous experiment with Gross National Happiness to replace GNP as a measurement of progress, communities like Kutch had innovated and lived the answers the world is now seeking. Shah looks at the past without blinkers, recognizing the challenges of this harsh rural environment and an even harsher patriarchal, casteist society with its full share of oppression. She indicates the changes needed for justice and equity, particularly for women, and finds role models for change within artisan communities. Within the contradictions of the past Shah also finds the seeds of tolerance, trust and respect on which the glorious crafts celebrated on these pages are founded, giving them the context and the true value without which products become mere artifacts, to be admired in museums rather than accepted as a relevant andcontemporaryway of life. The author makes the reader pause and ask why all this is so little appreciated, despite all the rhetoric over so many years on the glories of Indian tradition.

It is these issues that Archana Shah, the NID alumnus who built her Bandhej brand into a renowned flagship of craft quality, explores in "Shifting Sands": where did that Kutchi sense of inclusive quality come from, infusing the Kutchi way of life for centuries? What does it really represent in current conditions? What sustained it then, and should it be sustained now? And if so, why and by whom, and how? Impacted by the pace of change - rapid industrialisation, a ravaged ecology, the devastation of the 2001 earthquake and the patterns of 'development' that have followed it, new demographic and political pressures that are transforming the Kutchi ethic of tolerance and respect, the aspirations of new generations, the opportunities and challenges that await them-the book questions where Kutch can go from here, suggesting that wherever it goes, Kutch will

take with it something of India's body and soul. Shah's thesis could apply to so many other rural regions blessed with the same integrated understanding of quality and threatened by the same ignorance and arrogant mimicry that marks so much of Indian decision-making. The great strength of "Shifting Sands" is that it goes well beyond the breathtaking pictures one expects of every coffee-table book on Kutch and on craft (there is no shortage of those here, including many by the author, enhanced by a brilliant use of black-and-white and high production standards that set off the splendour of the products featured on these pages: textiles, embroidery, apparel and more) into the heart of what Kutch and its crafts represent in terms of national survival - and beyond survival, in terms of national well being, dignity and alternative-patterns of growth. Unconsciously perhaps when her NID mentor Helena Peerhentupa first sent Shah out into Kutch to document its people and their crafts as part of her design education, and then with growing understanding and sensitivity as she and her peers reflected on issues of transition between tradition andso-called modernity at NID, Shah as a young entrepreneur transferred her understanding of craft into livelihood opportunities for artisans within a changing market-place,using this partnership to build one of India's finest craft brands. Although the book gives the reader only a fleeting understanding of the Bandhej story of entrepreneurship (that too as a kind of finale), it records Shah's impressions of Kutch through three decades of observation, documentation, conversationand above all empathy and camaraderie with the people whose skills, knowledge and wisdom she celebrates. Each craft (with the exception of architecture and woodwork which receive short shrift) is analysed in terms of material, process and product- and then in terms of challenges of transition. We learn how these challenges have been managed, through examples of experience at Bandhej and through the remarkable achievements of other craft activists and of a new generation of brilliant young artisans, both men and women. We learn of what has worked and what has not, and, above all, why. We learn too of the influences and pressures for change: patriarchal diktats that forbid women from wearing traditional embroidery or jewellery, the rising costs of materials, the loss of natural resources, the introduction of new patterns of oppressive orthodoxy, the recurring crises of drought and earthquake that lead to the loss of homes and possessions, the falling water table as large industry grabs dwindling sources so essential for craft processes (such as dying and block-printing), new schemes of 'development' that deny any understanding of local mores or of the need for sustaining the context for what is of value to the community as both heritage and future.

Indeed, it is Shah's understanding of a predominantly rural and pastoral context that gives 'Shifting Sands" its importance both as a document and as a direction. She isable to demonstrate the confluence that has made craft not only India's second largest industry but also its uniquevehicle of culture integrated with social cohesion, community identity and individual dignity, environmental sustainability, empowerment of millions still at the margins of society, and of values-spiritual, ethical and social - that are being increasingly valued as the hope for a sustainable planet. A question raised in the author's epilogue positions Kutch's dilemma of 'progress' into the forefront of global concern: "Maybe it is time" she observes, "to reconsider the very idea of what we call development." The question seems to charge the solemn little girl on the cover of "Shifting Sands." Where should she shift, she seems to ask, all dressed in the finery that is disappearing from 'developed' Kutch. Her eyes demand an answer, and seem also to wonder if any of us really care. On that answer may depend the future of a land and a region which needs to understand why Kutchi tradition is as much about strategies for the future as it is about a glorious past. It was only the other day that a new slogan was coined within the European Union to envision a sustainable tomorrow for societies so far from the villages of Kutch: "The future is handmade." ■

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Rural Museums
Tradition and Modernity

Alekseeva Nina and Yuri Mazurov

It is believed that museums originated in the era of the formation of the first states in the Ancient East about 3,500 years ago. Later, about 2,500 years ago in Hellas, they transformed from temples of muses in a special social institution that served as a mediator between the generations and national cultures. Inter-ethnic and inter-generation transmission of cultural traditions has become an important factor in shaping the values and ideology of people. The Louvre in Paris, the British Museum in London, Prado in Spain, the Hermitage in St. Petersburg and many other museums around the world have been recognized as the outposts of culture not only in their countries, but of all mankind.

Museums have played a huge role in human history. For centuries, they have served as repositories of historical memory of the people, art treasures and material artifacts that are evidences of the multifaceted activities of different people of our planet. The basic functions of museums are preservation of valuable objects or material heritage; informative and educational function, documentation of heritage sites that reflect the processes of social development and research of historical heritage.

The phenomenon of museums and museum culture is a common and universal attribute of the history of all peoples of the world and it performs an indispensable role in their development.

The herald of this vision of the museums' role in the human culture is considered to be Russian philosopher N.F. Fedorov, who formulated the famous principle: "The museum is the highest instance that should and can return life". Assessing the current processes, we can definitely state that museums do not only return life but provide more and more support it.

The history of museums is a reflection of the changing values of the human community, especially visibly manifested in the last decade. If previously

museums were mainly presented by the collections of masterpieces of art and historical curiosities, over a period of time, objects of their expositions have changed and now are represented by the new categories of values. They include the natural phenomena, the monuments of science and technology history, everyday objects of historical figures, etc.

A special place in the global history of museums is occupied by the expositions devoted to the countryside and the culture of rural life. Rural museums are a relatively new phenomenon in the world culture. Their appearance marked the beginning of rethinking of the vision of the rural culture which was perceived throughout the ages as a conservative and deliberately backward one in comparison to urban culture. This process was supported by the world-wide diffusion of ideas on the permanent role of the rural culture in the preservation of national cultures. In Russia, the roots of these ideas lie in the creativity of the great Russian literature men, particularly poets Al. Pushkin and Al. Koltsov, writers N. Gogol and N. Leskov, and most of all the great Russian philosopher L. Tolstoy. A similar role in India is associated with Mohandas Karamchand Gandhi or Mahatma Gandhi and was applied by Rabindranath Tagore. Gandhi's thought that the Soul of India is concentrated in its villages became well known all over the world. This idea turned out to be more attuned to the realities of many other countries worldwide where people anxiously witnessed the process of rural culture disappearance. Perhaps, this thought became the trigger for the reconsideration of the attitude to rural heritage and the starting point of the preservation policy including by means of museums.

Earlier, some artifacts of the rural life were included in museum expositions, especially tools, home decorations, jewelry and clothes of villagers, etc. However, even taken together they did not form a complete image of the historical heritage of rural areas, which could be implemented and presented mainly in the rural house - the sacred phenomenon of every national culture without any exception. Thus, a country house became the object of the museum display at the turn of the 19 and 20 centuries - in the initial period of active dissemination of urbanization in the world.

A country house is not only represented by its appearance, its structural and stylistic features. As a heritage site it is interesting due to its substance that includes material and spiritual content, as well as its links with the environment and nature. Thus, groups of rural dwellings with their outbuildings, places of worship and infrastructure facilities began to appear as museum objects. Such artifacts can not be placed even

in very huge buildings. Such kind of museum needed a different philosophy that was finally embodied in the idea of open-air museums. Museums in the open areas, located in the natural environment is a well-known phenomenon of European culture.

As is known, the first open-air museum of monuments brought from different places was established in 1891 in Sweden by the famous ethnographer A. Hazelius. It is the "Skansen" museum in Stockholm. Later this name evolved as a noun for the open-air museums. Now there are more than 150 houses and estates of the 18-20 centuries, which maintain ambience of that time and provide a unique picture of the traditional life and culture of the different regions of Sweden. The museum celebrates many traditional festivals, including Christmas, Midsummer day and the Swedish National Day, the latter was first celebrated in the Skansen and then became the official holiday in Sweden.

'Museums have played a huge role in human history. For centuries, they have served as repositories of historical memory of the people, art treasures and material artifacts that are evidences of the multifaceted activities of different people of our planet.'

Another well-known open-air museum is at Ballenberg, which is the most popular tourist attraction in Switzerland - the country of museums and tourism. It is of the same age as Skansen but it is situated in a larger area. It has more than 100 original, nineteenth-century farmhouses with their interiors,, brought to the center of the country from all over Switzerland, and grouped in the "villages" which differ in their ethno-cultural characteristics. Between the villages one can see fields, gardens, orchards, meadows and pastures with grazing livestock.

In Russia the first skansen was established in the museum "Kolomenskoye" in Moscow in 1929-34. It consists of several buildings, including the house of the Russian Tsar Peter dated 1702, brought from North Russia (Arkhangelsk), as well as the ancient tent church, which has the status of a World Heritage Site. It is now the most visited museum complex in Russia which annually attracts 5,000,000 visitors more than Moscow Kremlin does, being the most famous tourist site in the country.

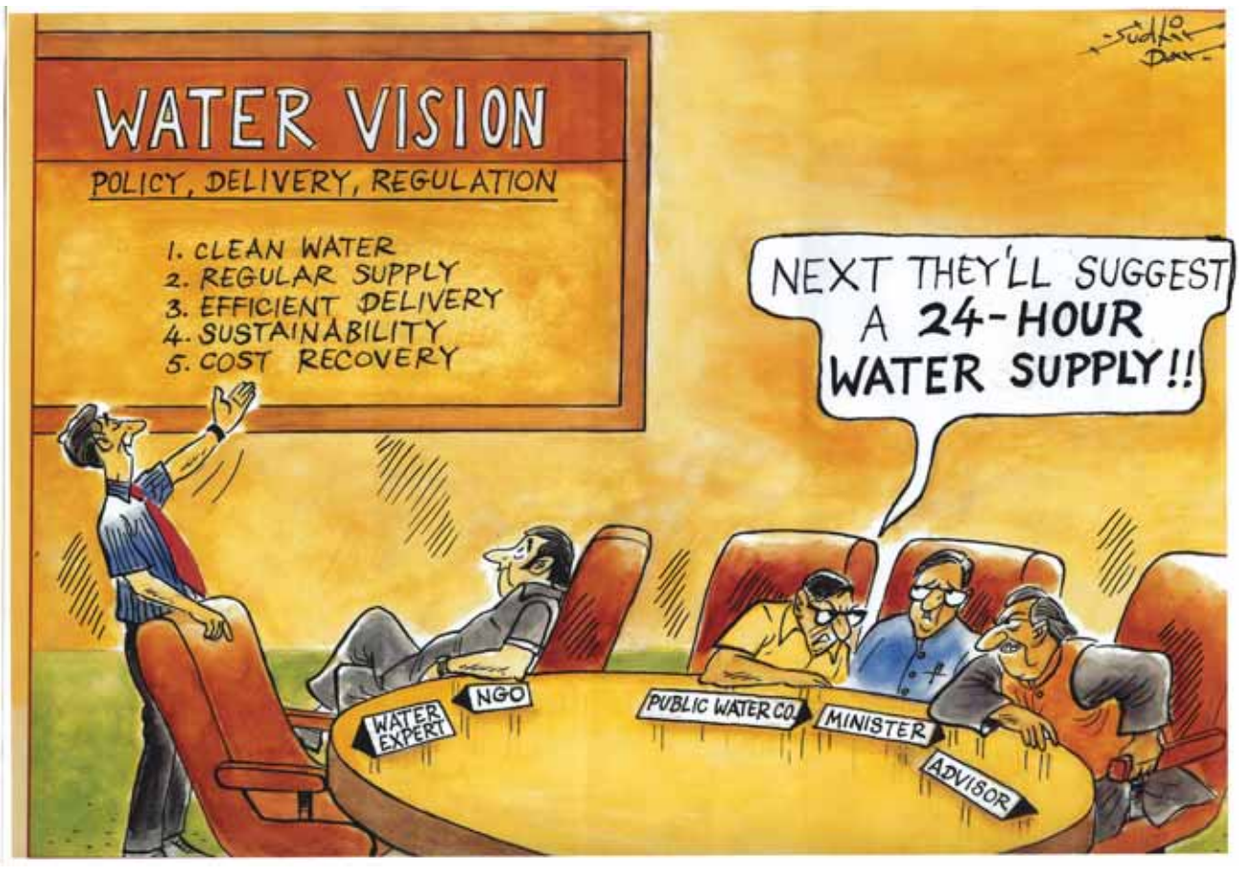
Open-air museums have been intensively established in the USSR since the 1960s. In Russia they are known as museum reserves or memorial estates. For instance, Arkhangelsk Museum of Wooden Architecture and Folk Art "Small Karely" was founded in 1963, now it includes 92 historic structures.

The most famous Russian museum reserve was established in 1960 in Karelia. It is the Historical-Architectural and Ethnographic Museum of Wooden Architecture and Ethnography "Kizhi", located on the island of the similar name of the lake Onega. The reserve was established on the basis of monuments of wooden architecture of Karelia, which were preserved in their original location and then shipped to the island of Kizhi. Among the dozens of transported monuments, the oldest Russian wooden Church of St. Lazarus dated by 14 century is worth mentioning. Currently Kizhi is also a World Heritage site.

Another popular open-air museum of Russia is the Museum of Wooden Architecture and Peasant Life in Suzdal, an ancient city located 160 km northeast of Moscow. The centerpiece of the museum is the Church of the Transfiguration (1756) which is a beautiful wooden construction with three tiers, topped by a graceful bulbous head.

Since the 1960's a network of skansens was established in Siberia. "Taltsy" is the largest open-air museum in Siberia with architectural and historical expositions located along the road from Irkutsk to Lake Baikal. The monuments have been collected and brought to this place since 1964, and it took 16 years to open the museum for visitors. Now the museum has more than 60 authentic historical and folk architectural sites which constitute historical and cultural zones - Russian, Buryat, Evenk and Tofalarskaya (Buryat, Evenk and Tofs are the indigenous people of Baikal region).

Currently there are more than 90 museum reserves in Russia. More than half of them are devoted to the protection of the rural cultural heritage. There are plans to expand this museum network. In the Moscow region a new national museum, to be called "Russia", is under construction. It will be the largest museum of the country, demonstrating the diversity of cultures of different people of Russia. Modern open-air museums are not just a place of preservation of monuments of national architectural and cultural value, but often they become popular tourist centers that attract visitor who are interested in the history and culture of the country and the people. ■



Courtesy: World Bank

The Nagaland Hornbill Festival

Sentila T. Yanger

Nagaland is a cultural mosaic of diverse multi-ethnicity sprung up by the several tribes that inhabit the State. Each community speaks a different language which has thrown up a patois 'Nagamese' spoken by the diverse groups who follow distinct customary laws and practices from each other, besides wearing of specific textiles that identifies the wearer to the community he/she belongs to and so on. Other than cultural differences as well as some shared similarities, all the tribes celebrate their festivals revolving around the agrarian calendar making Nagaland by default- a land of festivals.

Taking into consideration the diverse cultural markers, the State Government in the year 2000 desirous of promoting tourism, conceived the Hornbill Festival to bring together the sixteen diverse tribes of Nagaland to celebrate together, one common festival espousing the spirit of unity in diversity through a weeklong celebration to coincide with the Nagaland Statehood Day on 1st December. The hornbill bird was chosen in collective reverence to the bird held sacred by the tribes and enshrined in the cultural ethos of the Nagas in symbolic signatures to equate status, merit, wealth, as decorative head piece eligible only to the deserving. It was also chosen to create awareness to the fragile status of the hornbill slowing disappearing from its natural habitat.

In the twelve years since its inception, the Nagaland Hornbill Festival has emerged from a local event to transform into an international festival in the aptly tagged monicker - "FESTIVAL OF FESTIVALS", a must visit and a notable attraction in the travel itinerary of both domestic and international travelers.

The objective of the Heritage village is to protect and preserve the Naga cultural heritage by establishing a common management approach to support cultural tourism. It aims to uphold and sustain the distinct identities, dialects, customs and traditions of the ethnic tribes of Nagaland and foster inter-tribal goodwill through the coming together of the tribes under the aegis of the Nagaland Hornbill Festival. The Festival, through the collective spirit and celebrations and the

colour and vibrancy of several tribal festivities, offers the discerning traveler, a glimpse into the Naga way of life to titillate a visitor's cultural sensibilities.

In the first three years of the Festival, the event was conducted at the local grounds within the State capital, Kohima. It later shifted to its present location at Kisama, ten kilometers away from Kohima in 2003. The name Kisama is derived from the names of two villages, the Angami-Naga villages of Kigwema (KI) and Phesama (SA) and MA refers to Village. On this land of the Naga Heritage Village is the present venue of the Nagaland Hornbill Festival established and commissioned by the State Government of Nagaland. The Naga Heritage Village provides the common platform for the multi-ethnic tribes of Nagaland to showcase their rich cultural heritages and traditions. Apart from hosting the Festival the Naga Heritage Village hosts several events and functions around the year.

The annual Hornbill Festival is held in the first week of December and brings all the tribes and sub-tribes of Nagaland to the foot hills below the craggy lofty spurs of the towering Mount Jafü to the scenic Naga Heritage Village, Kisama. A cultural panorama unfolds in the weeklong extravaganza that encompasses cultural performances, indigenous games, craft marts, music events, art & photo exhibitions, film screenings, fashion shows, beauty pageants, motor sports and cycling events, floral and horticulture galleria, kids carnival and ethnic food courts. A series of competitions in various categories such as the Naga King Chilly Eating contest draws the brave or the foolish who attempt to eat the hottest chilly in the world.

As one climbs the last few steps to reach the open air theatre, an imposing sight that greets the visitors are the tribal Morungs, the learning institutes and male dormitories, which are examples of resplendent vernacular architecture accommodating the respective tribes. Some Morungs house the giant log drums where men intermittently beat the gigantic hollowed out log with wooden beaters in rhythmic synchronization to

various arrangements of tempos. In the past, the log drum was an integral feature of Naga social life. Other than its role as village deity, long before the age of modern communications, the Nagas devised indigenous methodologies of relaying messages by beating different tempos to send out messages, decipherable only to the village members in times of natural calamity, enemy attack, war, fire, death and so on. As the sound of the log drums reverberate throughout Kisama, it hypnotically draws you in search of the source.

On each day of the festival, a series of cultural programmes take place at the amphitheatre. Besides the visitors and tourists, the events are also an eye-opening experience for the Naga communities themselves as it is an opportunity to see the social practices of their fellow Nagas, this is in keeping with the objective of the Festival to foster respect and goodwill among the tribes.

'Not to be missed is the Night Bazaar where numerous food stalls jostle for space on the pedestrian only thoroughfare on Kohima's main road.'

At the Craft Pavilion, a vast repository of Naga crafts displaying exemplary skills in bamboo, cane, wood, textiles, metal and other crafts are on display. This is the opportunity to source and hunt for souvenirs and meet the craft artisans who come from all over the State to participate with their hand crafted wares.

The festival provides the perfect opportunity to embark on the Naga food trail. Several food courts dish out a culinary treat but for the very ethnic platter, the Morungs are the places to visit where each tribal cuisine and delicacies are served. Not for the faint hearted if spicy food and exotic menus are not palatable. For the discerning foodie the adventure begins with the ample choice of high protein grubs and insects. Highly recommended is the Naga rice wine served in tall bamboo mugs accompanied with assorted spicy chutneys with a cautionary advice to the uninitiated tippler.

A visit to the Hornbill Festival is incomplete without a trip to the Second World War Museum at Kisama. The Battle of Kohima (1944) fought between the Allied Forces and the Japanese Imperial Army culminated in the defeat of the Japanese advance into colonial India. The battle was halted at Kohima and is brought alive in a dramatized sound and light show. The museum also houses a collection of war memorabilia.

On the side lines of the Festival, a series of events are simultaneously played out at different venues. The Second World War Motor Rally sees a good participation of authentic Willys Jeeps, trucks of the 2nd World War era with participation from across the Northeast region. A recent addition is the N-E Royal Enfield Bikers meet, on the last count, over 250 bikers converged from all over the Northeast and elsewhere. Cycling rallies have also become a popular event as well as motor car rallies together with the indigenous cart races. Several photo, film and art exhibitions by Naga artists, filmmakers and photographers dot the festivalscape in and around Kohima.

The annual Miss Nagaland Beauty Pageant is hosted during the Hornbill Festival where the district winners vie for the prestigious title. Fashion shows at the Festival are regular events. It provides the platform to showcase Naga designer wear as models sashay down the ramp to highlight Naga designer collections of ethnic textiles contemporized to fashion statements. Literary Festivals

on the works of Naga poets and writers together with book launches accentuate the Hornbill Festival experience.

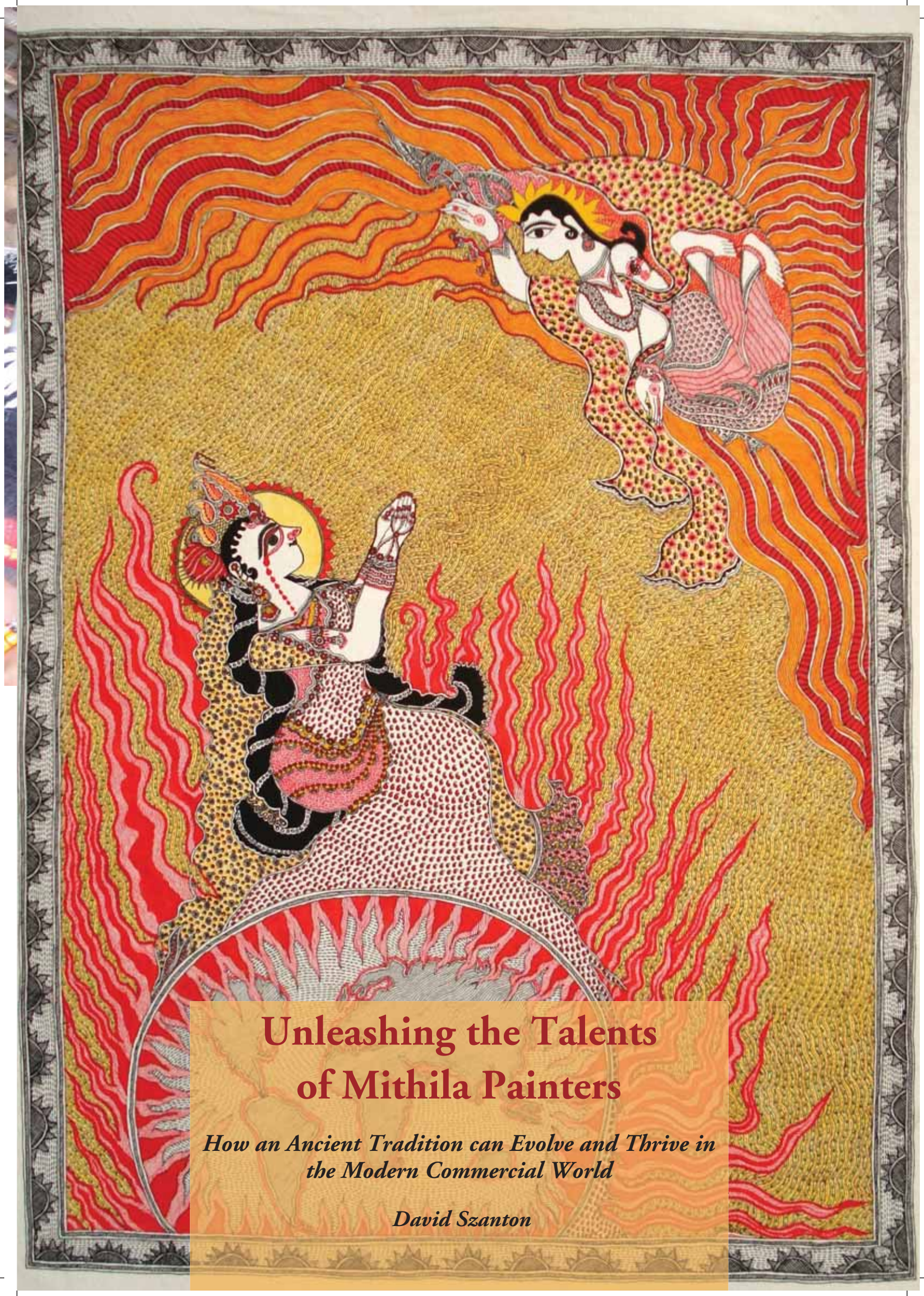
Not to be missed is the Night Bazaar where numerous food stalls jostle for space on the pedestrian only thoroughfare on Kohima's main road. Throughout the jam packed street are stores bedecked with colourfully decorated Christmas trees and stars, under strings of twinkling coloured lights criss-crossing the street, the precursor to the biggest pre-Christmas party, lends a testimony to the popularity of the food stalls conducting brisk roaring business feeding hordes of hungry foodies. All this accompanied to live music belted out by talented local artistes from a make shift stage in the center of the street makes this a truly festive experience.

If culture is the essence and soul of the Hornbill Festival, music is surely its leitmotif. The love for music is an overriding passion consuming every sphere of social life with the Nagas. At the Hornbill Festival there is the daily dose of musical performances from western classical to pop to rock to Naga indigenous music, the list is endless. Each day of the festival, several music acts take to the stage in the evenings. One of the most famous and popular rock contests is the Hornbill Rock Contest, offering a cash award at Rupees Five Lakhs for the winning band and it is billed as one of the country's best-rewarded western music contests. The rock contest draws bands from all over the country and is a highlighted event in the Hornbill calendar of events.

To conclude, to experience the Nagaland Hornbill Festival is to experience both the sides of the Naga milieu firsthand - the rich and vibrant Naga heritage and the Naga disposition in cultural pride juxtaposed in the contemporary space. ■

Visit
The NAGALAND HORNBILL FESTIVAL

Festival of Festival - A Tryst with Heritage
December 1-7



Unleashing the Talents of Mithila Painters

How an Ancient Tradition can Evolve and Thrive in the Modern Commercial World

David Szanton

When Mithila paintings on paper were first exhibited in New Delhi in 1968-69, they caused a sensation. The brilliant colors, stunning line work and striking images of Hindu deities excited critics, politicians and the larger public. For centuries, village women in the Mithila region of Bihar had painted largeimagesof the deities on the walls of their homes for domestic rituals– especially elaborated for marriages. But during the fierce north Indian drought of 1966-67 Pupul Jayakar, the head of the All India Handicrafts Board, sent a Bombay artist to Madhubani in Bihar to encourage the women to transfer their wall paintings to "Imperial" size paper (22 x 30 inches) for sale as an income-generating project.

The small group of women accepted the challenge who turned out to be astonishingly talented. It was their paintings that triggered the early excitement in New Delhi. The women were celebrated, received awards, private and government commissions (from postage stamps to railway stations) and several were sent to Europe, Russia, the USA and Japan to represent India at cultural fairs. Soon many other village women began adapting their ritual wall paintings to the new requirements and the commercial possibilities of painting on paper.

But there was a problem. Maithila society was (and remains) deeply patriarchal and conservative, making itdifficult for women to travel to Delhi or else where to sell their paintings. Dealers in Delhi, however,soon recognized that there were urban and tourist markets for the paintings and started coming to their villages demanding 20 to 50 paintings of a few familiar images but offering only three or four rupees each. Given these paltry sums, in order to generate useful income most women were forced to produce repetitive paintings as rapidly as possible. As a result, by the late 1970s - just10 years after the brilliant beginning-the market was glutted with crude work, the creative impetus was gone, and the painting tradition was growing stale and dying.

Totally unaware of this, a young American anthropologist, Raymond Owens, came to Madhubani in 1976 to study water issues. A few weeks earlier he had heard a talk by the great Indian anthropologist, M. N. Srinivas, arguing that anthropologists should not just study villages, but should also be of use to villages. Moved by this idea, and hearing about the problems with the dealers, Owens shifted his project from water to working with the painters. Going around the villages he encouraged women to take their time, do their best work, paintings they really cared about, and out

of respect for them and the quality of their work, he agreed to pay the prices they set, often 20 to 30 times what dealers would pay. In addition, he explained he would bring the paintings to the US, try to sell them there, and promised the artists the profits from the sales of their paintings – in effect, a second payment for their work.

When Owens returned to the US in 1977 with the first 35 paintings he had bought, he and several friends stunned by their beauty, founded the non-profit pro bono Ethnic Arts Foundation (EAF) to sponsor exhibitions of the paintings and to hold the funds until Owens' next trip to Madhubani, when he would distribute the profits to the painters whose paintings had been sold and would buy more paintings. Over the next 23 years the EAF organized numerous exhibitions at US colleges, universities, museums and professional meetings. They also organized talks at gatherings of potentially interested people. During that period Owens made six more extended trips to Madhubani using his personal and grant funds. He also made two films about the painters ("Five Painters" and "Munni").Unfortunately, there was a nine year gap in the 1990s when he was caught up in other projects but he finally got back to Madhubani for six months, October 1999 to March 2000. Again he encouraged the artists, purchased more paintings-now for the much higher prices they requested, Rs. 300 to 2,000 and distributed a lakh of rupees in second payments to the artists.

'The MAI is entirely free: working space, materials, instruction, and a collegial atmosphere are all provided, gratis.'

Owens died in July 2000. The artists were dismayed. They had a lost a friend, a supporter, and access tothe high priced US market for their paintings. However, in late 2001, the EAF learned that Owens had left a small bequest to continue what he had been doing. Three close EAF colleagues, Prof. Parmeshwar Jha, Rutgers University; Prof. Joseph Elder, University of Wisconsin; and myself, just retired from the University of California, Berkeley, went to Madhubani for two weeks in December 2001 and January 2002 to participate in a memorial to Owens and to discuss the current situation with the artists. Listening to the artists it became clear that several major problems had developed during Owens'nine year absence and had grown worse since his death. Dealers had again taken over the market and were again exploiting the artists, paying little and at times only with promises for their paintings. The very

poorest women had no choice but to continue making the mass produced images, many of the earlier leading artists had died or were infirm, and few young women were still interested in learning to paint the traditional way from their mothers, older sisters, or aunts. Thanks to the increased educational opportunities and greater access to the media the young women were far more interested in studying commerce, English and moving to the city.

As an initial response we agreed to re-establish Owens' practice of paying good prices for good paintings, organizing exhibitions in the US and elsewhere and returning the income minus expenses to the artists as a second payment for their work.

Troubled by the lack of younger painters, promising arapid decline of the painting tradition, we proposed to establish a free art school, the Mithila Art Institute (MAI), in Madhubani. The idea caught on immediately - though with little assurance the school would last for more than 2 or 3 years. Santosh Kumar Das, the one local artist with a BFA from Barodaand having some idea of an art school curriculum, was selected at the initial instructor. An Advisory Board of local artists and educators met to help plan the school.

Thus in early 2003 one floor in a modest building across from the local women's college was rented, basic furnishings and materials were gathered and Santosh visited the surrounding villages urging young people 16 to 25 to apply to the MAI. The students were selected through a "blind" competition. On an announced day, applicants gathered at the MAI at 10am. Each was assigned a number, given a sheet of paper marked with that number, and four hours to do a painting on the spot using whatever drawing or painting pens and colors they wished to. After four hours the paintings were collected and passed to a panel of senior artists to select the 25 paintings that showed the most talent. The applicants who had painted them were then interviewed to insure they understood that it would be a four-hour-a day, five-days-a-week, year-long program taught by senior Mithila artists.

That first year, 113 young people applied (108 young women). Now in its 11th year, the MAI is still running, with 250 to 300 applicants annually, still 95-99% young women, coming from over 60 villages as far as 50 kilometers away. Young people may not want to learn their ancient traditionat home, but are certainly excited to do so in a serious school taught by and serious artists.

The MAI is entirely free: working space, materials, instruction, and a collegial atmosphere are all provided, gratis. Unlike most government training programs, no stipends are offered. The MAI provides travel costs between home and school but students are expected to come full time because they are serious about learning their own tradition. The first six months are devoted to control of the materials, drawing, and the traditional iconography. During the next six months, with continuing instruction and guidance, the students are free to paint whatever they wish; the classic images or contemporary paintings using traditional iconography. Many do both. At the end of the year the most talented and serious students are offered a second year and a very modest monthly stipend.

The talent and skill unleashed by the MAI has been extraordinary. The graduates' paintings are in exhibitions, private collections and numerous publications – most recently in a February 2013 "New Generation" exhibition at Arpana Caur's New Delhi Academy of Fine Arts and Literature and a 12 page "Thematic Portfolio," in the Spring 2013 issue of Marg, India's most prestigious art journal.

Closer to home many graduates are teaching Mithila painting in schools and workshops in nearby villages and stimulating new work and new energies among the older village-based painters. Others are moving to major cities like Delhi, Hyderabad and Jaipur to establish themselves as contemporary artists.

The continuing evolution and vitality of the Mithila painting tradition derives most fundamentally from the reservoir of skill and talent in the community. However, it has been sustained and reanimated by three modest, inexpensive, and replicable innovations: respect for the artists, reasonable returns for their work and a serious school taught by the local artists themselves. How many other vulnerable rural aesthetic and cultural traditions could be re-energized by similar efforts? ■

Sanganer Saga and the 'Jaipur Bloc'

Vikram Joshi

Since the last four hundred year, Sanganer a small town near Jaipur has been historically known for its small delicate colour Booti printed fabrics. According to the famous historian Sir George Watt (1903.247), " The Sanganer town of Jaipur state must, however, be regarded as the very metropolis of the calico printing craft of India so far as art conceptions and techniques are concerned." Historically, the printers partly came down from Sindh (Pakistan) and partly from Gujarat and settled in Sanganer town approximately four hundred years back. Sanganer, at that point of time was known for small fresh water streams in which water use to flow throughout the year. The colours used for fabric dyeing and printing were mostly from natural sources which were bio-degradable.

The community known as Chippas was patronized by the royal family of Jaipur and some of the printed fabrics and garments are still exhibited in the City Palace Museum of Jaipur. In the early sixties, some printers came from Gujarat—they were mainly screen printers and they brought with them the chemical colour technology, which the local printers found very fascinating. They started reproducing block designs by the method of screen-printing and the quantum of load of untreated water started becoming alarming. The screen printed fabrics immediately became popular among the local consumer as these were cheaper and brighter than the traditional hand block prints.

Slowly and gradually the block printing tradition became less profitable and time consuming as compared to the screen prints. The community not only started losing the traditional art but also failed to make it an honorable living among younger generation; until some export house came forward to use the fabric for export market in early 70s.

Among them, Anokhi was the pioneer in making the printed fabrics fashionable among urban communities and did the same overseas. Once again the Sanganer hand block printers started printing but they were now using the chemical dyes with the hit and trial method. The small house hold operation of printing the cloth on smaller tables (sitting on the floor) was replaced by small workshops where large hand block printing tables were installed which made the printers walk around the table to print throughout the Day.

In 2003, the Calico Printers Co-Operative Society Ltd. (Established in 1946), the oldest cooperative society

of Hand Block Printers in Sanganer (Jaipur) was advised by the Rajasthan Chamber of Commerce and Industry Jaipur to get this art registered under Geographical Indication of Goods (Registration and Protection) Act 1999 to protect the interest of their craftsmen members. The society, along with two national awardees in hand block prints, Mr. Brij Ballabh Udaiwal and Mr. Joshi interacted with the authorities and in March, 2010, the Calico Printers Co-Operative Society Ltd was granted the registration under the Geographical Indication of Goods (Registration and Protection) Act, 199 for the use of the Geographical Indication, "Sanganeri Hand Block Printing".

The use of chemicals for processing and printing became increasingly popular and at the same time, increased the volume of untreated water in the printing town. In 2003, the Rajasthan High Court ordered the closing down of the printing units on the basis of polluting the ground water. This came as quite a shock for the hand block printing community and for some individuals who were trying to keep this tradition alive.

The Consortium of Textile Exporters (Cotex), which was formed under the aegis of UNIDO in 1997, along with the printers association approached the Supreme Court of India for relief. The Supreme Court was pleased to give the Petitioners some time to create infrastructure facilities to treat the polluted water of the workshops. It was a monumental task as the workshops and the residential establishments were situated too close to each other to easily segregate the water from the industry and the water used in dwelling units as they were using the same drainage system.

The group (Cotex) felt the need of showcasing to the entire industry, the sustainable practices in the hand block printing industry. In 2005 Cotex formed a private limited company (Jaipur Integrated Texcraft Park Pvt. Ltd.) where the members became shareholders in the newly formed company. The group bought land near Sanganer and Bagru (another famous centre for block printing) to create a printing hub where both the centres of block printing could take advantage of the best practices in the trade. The hub known as "Jaipur Bloc" was started to preserve the natural resources, especially water by recycling 90% water back for the industry, collecting rain water and the use solar energy etc.

At present there are 20 units in the hub known as, 'Jaipur Bloc'. Each unit is connected to the central effluent treatment plant, which is a state of the art ETP that uses multiple technologies such as bio treatment and reverse osmosis technology; the plant has the capacity to process 5,00,000 liters per day (can be upscaled) with a 90% recycle of the waste and zero discharge. Each unit's sewage waste is also treated and recycled for gardening and other usage. There are rain water collection tanks in each unit that hold roughly 30 lakhs liters of water and any surplus rain water is collected in a central tank which is of a capacity of 13500 Kilo liters. In times to come, the aim is to reduce the ground water usage and to recycle the water. The workshops are designed using natural airflow and natural lighting to minimize the power consumption. In addition to this, a 15 KW solar energy is subsidizing power usage for the administration block, street lighting and effluent treatment plant.

The hub also has plans to set up a common processing unit, a resource centre, a medical centre for the working community at the park and also plans to conduct training for new craftsmen. The hub will not only showcase the sustainable practices but also become a role model for the craft based industries in India, especially textiles which pollute 80% of water according to the Swedish Institute of Water Management which has partnered with the hub members recently to work on minimizing the use of natural resources. The hub is targeted to be fully functional in six months' time and it would be a prime example of what can be achieved if a group of progressive citizens of an industry group together to join hands with the Government for the creation of a sustainable, state of the art facility for their industry. ■

For Abba with Love

Shabana Azmi

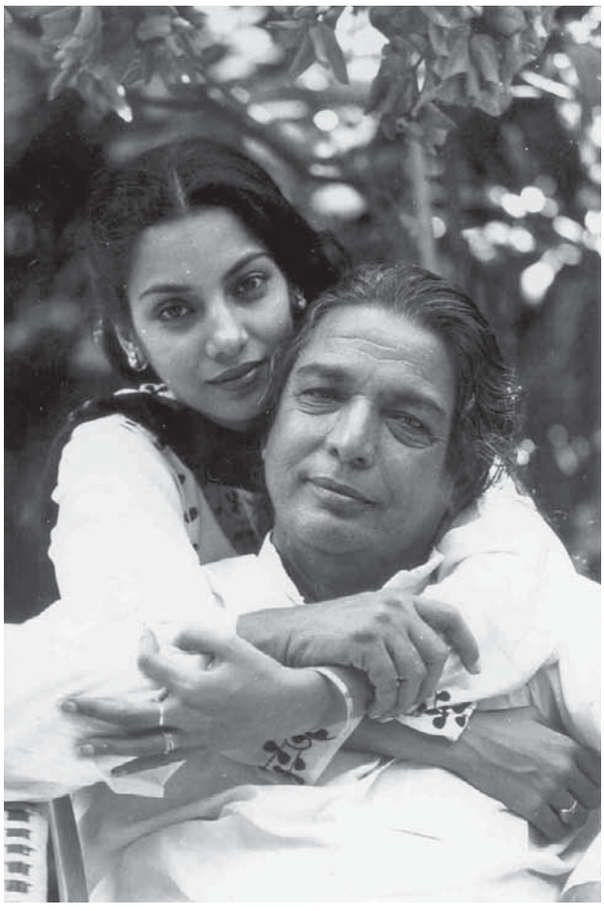
Sh. Kaifi Azmi was one of the leading Urdu poets of the 20th Century who not only made a huge contribution to the arts but also had an immensely fulfilling life wherein he made meaningful and impactful contributions to the Nationalist movement, to social change and to the pool of developmental ideas at the grass root level. Like a few great men who remain rooted to the ground, he was immensely humble and dismissive about his achievements and his talent and his sense of humility was apparent every time he wrote poetry, when he would conclude and say, **"ek ghazal ho gayi hai"** as if to say that it was by sheer good fortune that he had written another gem!

The one person who shared a special bond with him and knew him cIoser than most people was his daughter, Smt. Shabana Azmi, who herself is a source of inspiration for many. We spoke to her about Kaifi Saab in a refreshing discussion during which one couldn't help but feel that what India really needs today are more people like him. People who inspire by their thoughts, ideas, writings and who lead by example and inspire self-belief and most importantly, believe in rural India and the sustainability of the economics of rural India. Shabana Azmi gave us a very different perspective of her father, Sh. Kaifi Azmi, the man, the poet, the nationalist, the social activist:

Kaifi's Childhood

There are actually no records of the date of his birth. The general presumption that he was born on the 14th of January, 1919 is incorrect as that was just a date picked by the filmmaker, S. Sukhdev when one fine day he told my father, "Kaifi Saab, how can you not have a birthdate? 14th January will be your birthdate."

He was born in the village Mijwan, Azamgarh. The family was a zamindar family and owned the village Mijwan. Abba was always a very sensitive child and even at age 7, never wore new clothes on Eid because the children of the farmers could not afford to wear new clothes. This characteristic was quite different from children of other zamindar families. He was poetic and loved nature and was a loner. He would get deeply attached to family guests who would come to stay at home and would cry when they left. The family was an artistically inclined family and his father was very interested in poetry and the family would have a



'**Nishisht**', a small personal **mushaira** at home regularly. It was on one such occasion when Abba recited a poem that he had written. Everyone thought it was written by someone else and accused him of plagiarism. Hurt, he went running to his sister who asked him why he doesn't he offer to stand a test of his accusers. The poets then gave him a **'meter beher'** and said, **"Iske upar ghazal likho.**" At the age of 11, he then wrote and recited to a stunned audience,

"Itna toh zindagi main kisi ki khalal pade
Hasne se na ho sukoon aur rone se kal pade
Jis tarah has raha hoon main pee pee ke ashk-e-gham
Yu doosra hase toh kaleja nikal pade."

This first ghazal of his was sung by Begum Akhtar Ji and that is why it became a rage in India and Pakistan. After this there were several ghazals of his, which she sang. He would call her Akhtar Behen and she was extremely fond of him. At times he would give her a ghazal and she would set it to tune then and there. Doordarshan in fact has in its possession a recording where he was reciting the ghazal and she was setting the tune. He however was the epitome of humility and would actually not talk about his work when he returned from a mushaira. When I tickled him pink one day to ask how it went, he replied, **"Chichore log apni tareef karte hain, jis din bura padhoonga, aake bata doonga."** Whenever I would ask him how good a poet he was in his own assessment, he would say, "Average, sometimes good. **Kuchh achhey sher ho jaate hain."** I loved the way he said it! **Jaise upar se kuchh tapak ke aata hai**, as if he had absolutely nothing to do with it! He would always say, **"Ek nazm ho gayi hai, sunogi?"** As if he was just a medium and someone else was doing it for him. This was basically his style of speaking. I would at times get extremely irritated and disagree and say that he was an extremely good poet. He would then say, "Ok, I am good but not great." According to him Ghalib and Mir were the best. Since he came from a Shia family, Mir Anees was a very big influence who wrote about **Karbala**, the painful process during **Muharram** and his lamentations were about the pain that Muhammad the prophet had to go through and the misery he faced. The poetry of Mir Anees was very deep and Abba was extremely fond of his work. It was basically the environment that he grew up in and his character and habits were imbibed in him by osmosis that naturally took place over time.

Kaifi's Education

At the age of 19 he had gone to Kanpur and was working in factories and at this time he started writing rebellious poetry. Sajjad Zaheer or 'Bannay Mian' who was one of the founding members of the Communist Party of India (also of Pakistan, along with Faiz Ahmed Faiz) was the head of the Party's cultural wing in Bombay and also the head of Indian People's Theatre Association (IPTA) and the Progressive Writers' Association. He learnt about Abba and invited him to Bombay. He then started writing for **'Qaumi Jung',** the paper of the Communist party. He had completed his education in Arabic Farsi. He wasn't taught English though his other brothers were and ironically it was because he had lost all his three sisters to tuberculosis and it was believed that this misfortune was affecting the family on account of western education, therefore he wasn't allowed to study English. He was sent to a Madarsa for his education and within a few months he had formed a union and went on a strike and was therefore thrown out. However, his mastery over language was complete. There was never a single word of Urdu that I asked which he did not know the meaning of! He remembered a lot of poetry by heart including the works of Mir Anees, Ghalib, Faiz, Firaq etc.

Kaifi's India: Partition and beyond

He spoke very little about the events pertaining to the partition of India. Being a dedicated worker of the Communist Party, he was deeply involved with the

Nationalist movement and would be away from home for days for party work. Not many people from his family moved to Pakistan during the partition, however a lot of them moved around 1953-54. Everything that he had to express about partition, he did in, **'Garam Hawa'** which, in my opinion, is the most definitive film made on the partition of India. India's culture and its secular pluralism was what he was proudest of. I remember one incident during the Mumbai riots when were getting all kinds of threats since Javed and I were working on the streets. It was somewhat terrifying when I was told that I should mend my ways as I have young children and old parents. We used to live in a small cottage in **'Janki Kutir'** and there was no security. When I tried to persuade Abba to shift, he said, **"Nahi, yeh mera mulk hai**. When my family left, I had decided that this is my country. I will stay here. If I was to run away then all the work that I have done till now would be meaningless. I feel secure, nothing will happen to me." However, in later years, the incidents in Gujarat broke him.

'He was like a friend, philosopher and guide. Whether I was doing activism or taking a personal decision, he was always there for me. In fact, he addressed me as, 'Comrade' when I was going on my first hunger strike.'

Kaifi's Inspiration

His basic inspiration was the Communist Party and he was its faithful worker and he was very sad when the party broke up. His poem, **"Awara Sajde"** describes what he felt at that time. Under Sajjad Zaheer they would meet at a spot in Bombay and young writers would recite their work, which was followed by critical appraisal. One was not allowed to bunk and being late was frowned upon and there was a lot of emphasis on these meetings. Subsequently, Abba was made President of IPTA though he would have wanted to become the President of the Progressive Writers' Movement. He, however, never expressed his desire to the party. He was a faithful worker and followed orders, no questions asked. Despite not having a theatre background and having no theatre experience, he left his mark on IPTA. He was the one who brought IPTA to the streets and villages and even started a choir group and involved the youth in IPTA in many cities. He was extremely supportive of young talent and was very gracious with them. They would have gatherings at each other's homes. He thought very highly of Javed and in fact I got to know Javed through Abba. He thought Javed was one of the finest poets and had his own voice.

'Kaifi and I'

The book with this title written by my mother was translated into many languages and is read in many universities. Theirs was a filmy romance. She fell in love with him but was going to be married to someone else. Everyone opposed her but her father. Abba wrote a letter to my mother in blood and she told her father about it. Her father said that these poets are romantics and this might not actually be blood. Her father took her to Bombay to see how Kaifi was living as she was from a well to do family but she had decided. Her father got her married there and went back home to tell the family. She lived in a small room and started working as a radio announcer. Her Kaifi had no money and no material wealth; he had ten thousand rupees, which he gave to the Communist Party. She was a pillar of support for him and a lot of what he achieved was because of my mother.

He never complained or compared his situation with anyone. Once he was collecting money for the 50 years of IPTA and despite his paralysis he would travel eight hours by car to collect ten thousand rupees. I said to him, "Abba, why are you doing this? I will give you." He said, **"Who bhi karunga aur tum se bhi loonga."** Abba never really wanted anything for himself; he wanted to see the society develop into a progressive society. I regret that I could not help him to

the way I wanted to and there was so much work that I could have done in his presence. He was very happy and proud when I became a Member of Parliament.

Kaifi the Father

It was a very close relationship. He was like a friend, philosopher and guide. Whether I was doing activism or taking a personal decision, he was always there for me. In fact, he addressed me as, 'Comrade' when I was going on my first hunger strike. My mother was very involved emotionally with both of her children and wasn't really capable of giving an objective opinion. She was critical of us and was very forthright also. With Abba however, I could depend on him for giving me an objective opinion on anything that was affecting me deeply. He always gave unconditional support to both his children.

Kaifi and Mijwan

In his later years he was totally consumed by Mijwan and had no other interests. After suffering his paralytic attack, he left the comforts and facilities of big towns and went to Mijwan. He said that he felt his mother calling, **"tumhaara intezar ho raha hai."** He said, **"Mai apne gaon ki godh mein sama gyaa hoon."**

He saw that Mijwan was then a village frozen in time and development had not touched it. He dedicated himself to the village. He first built a school and then a computer centre. This was about 16 years ago when even electricity was scarce. He then went on to set up the **'Chikankari'** centre single handedly. At that stage the village was connected to the Railway network through a metre gauge line. The authorities took the view that the line was economically unviable as there were very few passengers and it was to be removed. Abba protested and went and sat with his wheel chair on the railway line. Sh. Jaffer Sharief, the Railway Minister came to know of this incident and subsequently this line was upgraded to a broad gauge track. To this day, on this line runs the Kaifiyat Express from Delhi to Azamgarh, which is named in the honour of Abba. Mijwan did not have a post office and Abba wrote an application to the Smt. Mohsina Kidwai, then the telecommunication Minister seeking a post office for Mijwan and the application was written wholly in poetic verse! Mijwan got its post office.

He faced a lot of opposition as well in his bid to make Mijwan progressive but he was firm in his belief that the progress of India can happen only if we empower our villages where the majority of the population lives. He was specifically focused on the empowerment of the girl child. It was with this mantra that he started the Mijwan Welfare Society (MWS) which continues to carry out exemplary work with its core objectives being employment, self – reliance and sustainable development. It is a matter of great pride for the MWS that today a lot of international stars wear clothes that are created in Mijwan under the aegis of the MWS.

I would tell him that he was losing out as a poet on account of his deep involvement with Mijwan. My mother would also tell him that his activism was overtaking his work. Towards the end he wrote less poetry than he should have and his best body of work is the one he wrote in the 1970s.

'Today when I see Mijwan, I realize that the change did occur after his lifetime and he would have been extremely proud to see the change. One can today see the change in the mindset of the girls of Mijwan.'

However, through his efforts and his legacy and the response from the people of the village, Mijwan has become and ideal village. It is a model that is sustainable and replicable. People go to the cities for employment and not for housing and if one gives employment to the people in the village, there is no need for them to go to the city. This was his crux.

Kaifi and Change

I once asked Abba that when he works for change and the change does not happen at the place he wants it to, then is he not frustrated? He said that when one is working for change, one should build an expectation that the change might not happen in one's lifetime and one should have the conviction that if one continues to work sincerely for the change, it will occur, even after one's lifetime.

Today when I see Mijwan, I realize that the change did occur after his lifetime and he would have been extremely proud to see the change. One can today see the change in the mindset of the girls of Mijwan. They refuse to get married before they turn eighteen. This is one of the biggest achievements. However, we have a long way to go before we realize his dreams.

"Koi to sood chukaye, koi to zimma le
Us inquilab ka jo aaj tak udhaar sa hai"

(If only someone would repay the loan, assume responsibility for the revolution that until now appears like a debt).

Shabana Azmi in an interview with Sanjoy Chaudhary
Editor, Expore Rural India

"To every man upon this earth
Death cometh soon or late
And how can man die better
Than facing fearful odds
For the ashes of his fathers
And the temples of his gods."

Brigadier Muhammad Usman

Son of Azamgarh, Saviour of Naushera and a Symbol of India's "Inclusive Secularism"

Nupur Sharma

Last year, driving down from Azamgarh into the interior, a journalist reached the village of Biblipur. Upon arrival he asked a group of villagers gathered there if they had heard of Brigadier Muhammed Usman. To his amazement, none of them knew that Usman was a son of Biblipur - born there no more than a 100 years ago.

"Those whom the Gods love, die young..."

Brigadier Usman was only 12 days away from his 36th birthday when he laid down his life for the motherland. However, in his short lifetime, he achieved more than most mortals do despite living twice as long or more. Brigadier Usman's valour, courage and tenacity against fearful odds played a crucial role in 1948 when our newborn nation faced its first test in battle. He died on 3 July, 1948 while fighting Pakistani irregulars and raiders in their assault on Jammu and Kashmir.

The proud nation bestowed the second highest gallantry award (the Mahavir Chakra) on him. No military commander in independent India, except one, has received a state funeral. However, so overwhelmed was a nascent nation at the supreme courage and sacrifice of Brigadier Muhammad Usman that Lord Mountbatten, Prime Minister Jawaharlal Nehru, Maulana Abul Kalam Azad, Pandit Govind Vallabh Pant, Khan Abdul Gaffar Khan, Sheikh Abdullah and many other national leaders turned up at the funeral of the hero – the "highest ranking military commander till date" to lay down his life in the battlefield – who was buried with full state honours on the premises of Jamia Millia Islamia in New Delhi.

Hailing from a modest, middle-class family, Usman had steel in his spine. At the tender age of 12, they still remember of him; he had jumped into a well to rescue a drowning child. He had a stammering problem in childhood but overcame the handicap by sheer willpower. One of the ten Indian boys to secure admission to the Royal Military Academy (RMA) at Sandhurst, England, in 1932 – the last batch of Indians to do so, a feat made no less remarkable by that distinction. Usman was commissioned in the Baluch Regiment at the age of 23 and saw action in Afghanistan and Burma during the World War. He rose quickly to the rank of brigadier, drawing attention to himself by his firm and fair handling of the precarious communal situation at Multan. During the splintering of the army in the wake of Partition, Usman was offered the promise of out-of-turn promotions and the prospect of becoming the army chief in Pakistan. As a senior Muslim officer at the time, everyone expected him to grab the offer but the brigadier surprised everyone by opting to stick with India. Neither Mohammed Ali Jinnah nor Liaquat Ali Khan could convince him to have a change of heart.

Of Usman's heroics, former Vice-Chief of the Army

Staff, Lieutenant General S.K. Sinha, then General Staff Officer to Army Chief General Cariappa, recalls: "I accompanied General Cariappa to Naushera. He went round the defences and then told Brigadier Usman (Commander of 50 Independent Parachute Brigade) that Kot overlooked our defences and must be secured. Two days later, Usman mounted a vigorous, elaborately crafted and eventually successful attack against that feature. A week later, over 10,000 infiltrators attacked Naushera. With Kot held by us, our boys inflicted a crushing defeat on the enemy, who retreated- leaving over 900 dead. This was the biggest battle of the Kashmir war. Usman became a national hero."

The legend grew. It would have grown larger still. Had the Lion of Naushera survived the July of 1948, could he have ended his career as India's first Muslim army chief?

Prior to the attack, Brig Usman had issued a Special Order of the Day exhorting his men into battle. A brief extract of the Order is placed below:

'To every man upon this earth
Death cometh soon or late
And how can man die better
Than facing fearful odds
For the ashes of his fathers
And the temples of his gods
…The eyes of the world are on us. The hopes and aspirations of our countrymen are based upon our efforts. We must not falter, we must not fail them. So forward friends, fearless we go to Jhangar.
India expects everyone to do his duty.
Vande Mataram!'

It was 5.45 pm on July 3, 1948 at Jhangar near Naushera (Jammu). The sun was about to set and the brigadier, having offered his evening namaaz, was holding the routine daily meeting with his staff officers at his command post which was actually a makeshift structure rigged with the help of a few tents. A sudden burst of shelling sent them all scurrying for cover behind a rock formation.

The brigadier sized up the situation and saw the enemy's field guns to be extremely well-entrenched. Spotting an enemy observation post sited on an elevation, he shouted instructions for his field guns to engage the fortification while he himself attempted a dash, presumably in an effort to alert others. However, as he stepped out, a shell from a 25-pounder landed almost next to him; mortally wounded, his last command to his men was, "I am dying but let not the territory we are fighting for fall to the enemy. Jai Hind!"

A professed Gandhian, a man of simple taste and a teetotaller, Brigadier Usman remained a bachelor throughout his life. He used to donate a large part of his salary to support poor children and pay for their education. After his death, many of them felt orphaned and wrote to the Brigade Headquarters mourning the loss of their benefactor. An Indian journalist, Khwaja Ahmad Abbas, wrote about his death, "A precious life, of imagination and unswerving patriotism, has fallen victim to communal fanaticism. Brigadier Usman's brave example will be an abiding source of inspiration for Free India". As a Muslim, he also became a shining symbol of India's "inclusive secularism".

Brigadier Mohammed Usman set an example of personal courage, exceptional qualities of leadership and devotion to duty, keeping high the finest traditions of the Indian Army. It is because of him that Naushera is an integral part of India today. His exceptional professional acumen, raw courage, unwavering belief, ingenuity and sense of patriotism need to be remembered forever. His steadfast loyalty to the mission and to the troops that he commanded, exemplary personal courage and resoluteness against odds will continue to inspire generations of soldiers.

The Indian Army celebrated his birth centenary last year and paid homage to the brave heart from Azamgarh with pride. The rest of India needs to know this and share in the sentiment. ■

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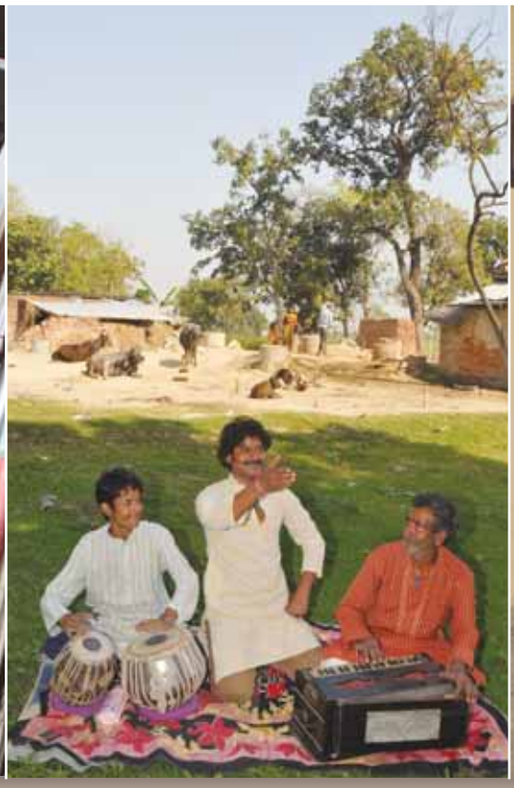
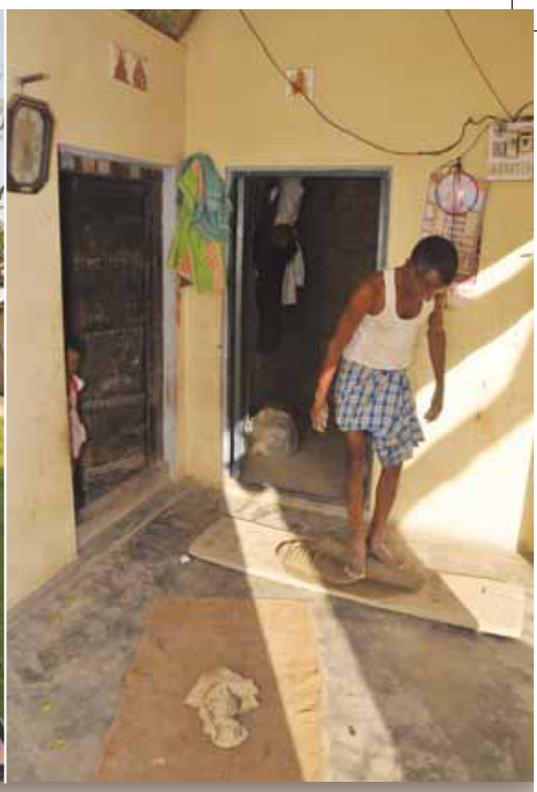



The Heritage of Rural Azamgarh

Music, Pottery and Weaving

Vikram Kalra

Much of India's heritage lies scattered in its villages, tucked inside rural hinterlands. These villages have preserved traditional knowledge in music, pottery and other traditional crafts for centuries. ITRHD is making efforts to develop them and help them emerge as repositories of India's art and craft. Hariharpur, Mubarakpur and Nizamabad in Azamgarh can produce maestros of music and master craftsmen of pottery and weaving, provided they receive right amount of help from the government.

The town of Azamgarh in Uttar Pradesh, once part of ancient Kosala kingdom around the time of the Buddha, does not seem to have today any remains that will have a great deal of antiquarian value. Most of the tehsils of this district, however, have several deserted sites, forts and tanks. The town is located near the holy city of Ayodhya, and it is an overnight journey by train from Delhi. Azamgarh was founded in 1665 by Azam, and hence the name 'Azamgarh'. Azam also built a fort here. Quite a few rivers flow through the district: Tons (Tamasa), Choti Saryu, and Tamsha.

Azamgarh contains within its boundaries three legendary villages, namely, Hariharpur, Mubarakpur and Nizamabad. Hariharpur is famous as a village of classical musicians; Mubarakpur is known worldwide for zari work produced by its skilled zari weavers, and Nizamabad's fame rests on its black and silver pottery.

In addition to these three villages, the district of Azamgarh is also known for distinguished traditions of poetry, theatre, and other performing arts, as well as well-known historic figures. ITRHD has taken up project in these three villages to help musicians and craftsmen from these villages and preserve the rich cultural traditions of the place. ITRHD is also involved in improving the quality of life of these musicians and craftsmen by organizing various developmental and creative projects.



Hariharpur

The village of Hariharpur, located about 5 kms from Azamgarh, has nearly 40 families of Brahmins who have been carrying on the tradition of music for many centuries. Besides Brahmins, there are other communities too staying in the village. Legend has it that a long time ago, three brothers had once visited Azamgarh, and the local king was so pleased with their music that he requested them to stay there. The King bestowed upon them 989 bighas of land where the present village of Hariharpur came over time. An old well of that period is still extant in the village.

Kamlesh Mishra, the ex pradhan of Hariharpur says, "The day starts early in the morning at Hariharpur when the sound of music in the form of vocal or musical instruments can be heard from every house. The people of Hariharpur practise early in the morning or in the evening. One can see the old and the young and even children as young as 3 years old rehearsing their music, both vocal and instrumental. Children aged three are initiated into music by their parents or family members."

Many artists from Hariharpur have made significant contributions in the field of music and have brought the village on the global music map. Such luminaries include Pt Chunnamal Mishra, Pt Ambika Prashad Mishra, Pt Dinanath Mishra, to name a few. Many among the younger generation from the village have also won laurels and received awards at the national and state championships in vocal and traditional Indian instrumental music such as Harmonium, Sarangi and Tabla. Five people from Hariharpur have won gold medals by competing at the national level playing the Harmonium. The artists from the village earn their living by singing at local functions, weddings or offering tuitions in music to others.

'ITRHD has taken up an integrated development project in this village. A primary school is being run by the trust for the children of Hariharpur.'

ITRHD has taken up an integrated development project in this village. A primary school is being run by the trust for the children of Hariharpur. This school will be upgraded to the middle school level. A music academy and an open air theatre have also been proposed in the village. Infrastructure development is being planned, like making better roads to have connectivity to the village, street lights, and toilets for women. There is also a plan to make arrangements for home stays for tourists. All these initiatives are likely to give impetus to tourism growth in this area due to its close proximity to Varanasi.

Nizamabad

The fame of Azamgarh also rests on the pottery produced in the village of Nizamabad, and it is one of the oldest cottage industries of the district. The potters of Nizamabad have been engaged in producing beautiful and intricate pottery for many centuries. Pottery contributes significantly to the financial health of the traditional village economy. The fantastic pottery made in Nizamabad is famous in the world. There are two types of potteries of Nizamabad: red and black pottery. The clay for the pottery is brought from the local pond near the village. Kishori Lal, a potter from the village, claims that the quality of the clay is very good and the absence of any stones in the clay helps to give a smooth finish to the pottery. The red colour of the pottery is achieved from the natural clay and the black colour of the pottery is achieved when the furnace is closed from the top. Certain designs in the form of motifs, flowers and other beautiful patterns are etched on the black pottery before being put in the furnace using a sharp instrument or a needle. Once the products are baked, silver colour is put in the etched designs giving it a unique character.

'With a view to improve facilities in the village, there is a proposal to set up a Primary School and a Primary Health Centre in the village.'

The potters make teapots, sugar-bowls and other decorative articles. Earthenware and statues of Gods and Goddesses particularly of Ganesh, Laxmi, Shiva, Durga and Saraswati are also made. These products fetch rich returns during fairs and festivals. The potters however struggle to maintain regular income and as a result, many of the younger potters are looking for alternative jobs in other places. Shobit, one of the potters says that if some support was forthcoming for making the clay available at a cheaper price and for marketing their products in other places, none of the potters would like to leave the profession.

With a view to improve facilities in the village, there is a proposal to set up a Primary School and a Primary Health Centre in the village.

Mubarakpur

The village of Mubarakpur in Azamgarh is famous for the Banarasi Sarees which have been made here for many centuries. The tradition of making the intricately embroidered Banarasi Sarees at Mubarakpur goes back around 475 years. Mubarak Shah, the local ruler of the area at that time had encouraged weavers to begin weaving work here. Ibn Batuta, the famous traveller, is said to have made a mention of the famous cloth from Mubarakpur in his writings.

Nearly 90 percent of the population of Mubarkpur is engaged in the business of weaving. They make beautiful sarees, dress material with different motifs and designs like Jamdhani design, Ara work, Peepal leaf design, etc. The raw material for making the cloth is brought from Bangalore and even from China. A simple Banarsi saree will takes around six days to complete with two people from the family working for about 10-12 hours a day. The condition of the weavers is awful, as they do not receive their just rewards for their efforts and are usually exploited by the traders from Varanasi. As a result, many of the weavers have left this old profession or shifted their focus to the power looms.

'Information regarding the current fashion and market trends would help them design and plan their work in a better way.'

Discussions with the weavers of Mubarakpur was an educative experience for me. Many of them, like Imran Khan, a local weaver and trader were of the view that it would help their trade if the wavers were trained in creating new designs and if a design centre was established in Mubarakpur. Information regarding the current fashion and market trends would help them design and plan their work in a better way. They were further of the view that if they could be helped in the marketing of their products and by being better informed regarding participation in exhibitions in different cities, it would helpt them create a brand for their products and would leave them less susceptible to exploitation by the traders of Varanasi. We have now proposed a design centre and a nurse training centre at Mubarakpur. ■

The Ephemeral Nature of Rural Heritage – the Challenges of Vulnerability

Professor Simon R Molesworth

Synopsis

It is a particular challenge for heritage practitioners working to safeguard rural heritage, to determine appropriate strategies that recognise the ephemeral nature of heritage in rural districts. The ephemeral nature of rural heritage gives rise to heightened vulnerability: the rate of deterioration is often faster and the potential for total loss is often greater when compared to non-rural heritage. Without recognising these particular difficulties and addressing them from the outset when determining conservation policies in the context of planning for rural development, rural heritage will be largely lost to time.

The nature of the problem

Rural districts, especially in a modern world increasingly characterized by greater industrialisation and urbanisation, are vulnerable to socio-economic transformation, which is characterised by the migration of both human and financial capital from rural areas to urban areas. Progressively, the economic health of rural districts decline, so that those that remain are frequently the least capable financially to cope with on-going custodial responsibilities – the inter-generational responsibilities – which are associated with the retention and maintenance of the structures and buildings of previous generations. It is these creations of previous generations, which constitute the cultural heritage of a place. In the case of rural heritage, the cultural structures in a district are often the remnant products of more buoyant times when wealthy rural elites would provide the economic underpinning of rural employment, productivity and the creative transformation of the rural environment. In past eras, landscapes were transformed to facilitate preferred agricultural activity whilst funding was available for the building of structures: agrarian, domestic and civic that

thereafter "marked" a given district with its particular attributes and history.

In the modern era, almost the world over, one can observe settlements in rural districts with depleted populations, or at least suffering from an absence of a higher socio-economic stratum in society which has long gone to urban centres. Particularly in Developing Nations, frequently those that remain in a rural district are economically poorer and amongst the least skilled beyond the basics of agrarian subsistence. Further, it is observed that those who remain in rural communities are often members of the older generation, reflecting the almost inevitable trend of the younger members of society to migrate to urban areas, driven by a need to pursue more economically rewarding careers or a desire to secure careers deemed more modern in a changing world. This transformation of rural populations to an older, poorer and less flexibly skilled community has direct implications for the protection of cultural heritage – the manifestations of an earlier way of life pursued by previous generations. Characteristically, rural communities are left bereft of the capacity, in terms of both financial and human capital, to shoulder the burden of sustainably maintaining rural heritage.

The Threats to Rural Heritage Rendering it Ephemeral

In the context of the primary socio-economic "problem" which undermines the heritage conservation practice in rural districts, it is instructive to examine the particular endangering processes that threaten the retention of rural heritage. These endangering processes can be grouped into natural processes and human processes.

Although natural processes involving weather impacts – such as wind, drought, flood, temperature, desertification, wild fire – might be thought to be equally relevant to urban areas as they are to rural districts, in fact the consequences of such natural climatic impacts can often be more devastating and frequently less recoverable. There are a number of reasons why this observation appears correct: in part it is due to the frequently less resilient materials used in vernacular structures (farm buildings, fences, animal enclosures etc); and in part it is due to a lesser capacity to "bounce back" because of unequal distribution of available economic resources. Further, whereas urban areas are more likely to be the centres of districts or the capitals of provinces, states or countries, it is obvious that rural districts are more dispersed, or scattered, with less of a connectivity between physical structures/places and the centres of organisational decision- making. This remoteness factor almost inevitably undermines the capacity to secure official support and public funding. As the old maxim correctly observes: "out of sight, out of mind".

Returning to that aspect of endangering processes which is due to the usage of less resilient materials frequently, rural heritage can be classed as more humble in origin. Certainly with vernacular buildings: the farm house, the barn, the horse corral, the cobbled field pathway, the windmill – the materials used were often local in origin and often utilised simply because they were cheaply acquired, not necessarily for the reason that the material was the best for the job or was likely to last for any great period. Consequently, rural heritage is often vulnerable to deterioration over a shorter period of time than would have been the case if better materials had been available at the outset. Less resilient materials are more vulnerable to the extremes of weather or other natural degrading influences – such as attack from insects like wood borer, termites and white ant.

Within most rural districts there were, of course, also constructed grander structures: the manor house, the substantial stone homestead in one country, or the castle of a regional ruler characteristic of another country, a mighty gateway of a once wealthy landowner leading to a once grandly landscaped estate, et cetera. It is correct to observe that these grander rural structures would be more resilient to degradation due to the likely use of better quality building materials. However, accepting the reality of the socio-economic trends which I described at the outset: with the societal support systems of such grander rural existence almost inevitably dispersed, the great numbers of staff once retained to maintain the large estates are largely gone, the wealthy families have often moved to another lifestyle in the cities or even died out or lost their wealth and so the means of maintaining and restoring such heritage has dissipated.

Of the human endangering processes, there is a multiplicity of threats, some intentional some unintentional. For instance, in this world where the conservation of resources encourages us all to embrace

laudable and sustainable practices involving recycling and re-use, in the context of rural heritage, especially when located in remote locations, the propensity to plunder old structures so as to take reusable materials for use elsewhere can have the effect of removing rural heritage structures altogether. All too often in Australia, where usable materials are at a premium in remote locations, entire buildings can disappear leaving nothing other than a ghost town, stripped of anything of utilitarian value. The end point of such a "recycling" human process might be a mere name on a map with nothing tangible or physical remaining in place.

The world-over, archaeological sites have suffered from related human processes. Not so much for recycling purposes, but rather for collecting purposes – whether institutional or informal – heritage sites in rural districts have in past years been treated as simply "there for the taking". Museums in just about every Developed Nation are filled with "treasures" that have been collected for exhibition elsewhere, thereby resulting in the degradation of the original heritage site. There are too many heritage sites of outstanding significance, which have been stripped of everything moveable, leaving just the largest structural components or simply the foundations. In urban districts such heritage sites are more likely to be under the watchful eye of authorities or, at least, informed community members who have the wherewithal to intervene and try and stop such "theft"; but in rural communities, especially in remote areas, these safeguards are largely absent.

Souveniring is a common human trait, a pastime carried out by people from every stratum of most societies: souvenir shops thrive for that reason wherever an interesting place, especially heritage places, exists. People just love to take home something to remind them of their travels. When it comes to heritage sites, especially those further from the "well beaten track", as is often the case of those located in rural districts, the temptation to pick up and carry away a small, easily transportable item, such a small piece of old carving, an ancient old coin, a rusty horse shoe, a pottery shard or a small chipped flint stone once used as a knife, is common place. In isolation the removal of individual items may not be seen as part of an endangering process, but accumulatively such collecting can obliterate critical evidence of the history of a heritage place. The "storyline" of the heritage place is made more obscure with each bit of the "jigsaw" removed. Without a shadow of a doubt, the occurrence of this endangering process is more common in rural and remote districts, made more vulnerable simply because of the location.

Worse still, but entirely understandable in poor rural communities trying to eke out a meagre living, local people, perhaps not capable of appreciating the true historical significance of an ancient place, can be part of this disappearing heritage process by selling items for whatever price they can fetch (as money for food to put on the family table is a higher priority in their lives). Better education might be part of the remedy to slow such human processes of heritage deterioration, but providing the means to secure effective employment or income generation within such poor rural communities is most probably the most effective answer. If that employment or income generation can be linked to heritage conservation projects, the best remedy of all might be achieved. For instance, the funding of the revival of traditional artisan skills might directly benefit the restoration of a heritage site, whilst concurrently generating a sense of "ownership" of the project. If local rural communities develop such a connection with their local cultural heritage, then they themselves indirectly can become protectors, watching out for and then resisting attempts by others threatening their special place.

'For instance, the funding of the revival of traditional artisan skills might directly benefit the restoration of a heritage site, whilst concurrently generating a sense of "ownership" of the project.'

Negative or simply unhelpful human attitude to cultural heritage in rural places can be an endangering process in itself. In many communities, the past can be easily dismissed as simply that: past ways of ordering society that must give way to the modern world. In rural districts, often-conservative thinking prevails: on the one hand they like their old ways, but on the other hand they accept that change is inevitable. So new rural machinery is embraced for pragmatic reasons as an instance of change, while the redundant barn or former useful rural structure now considered useless is simply allowed to degrade – "out with the old, in with the new". An entirely understandable attitude, but is it necessary? I maintain that there are often inherent values in rural heritage which, albeit redundant in the

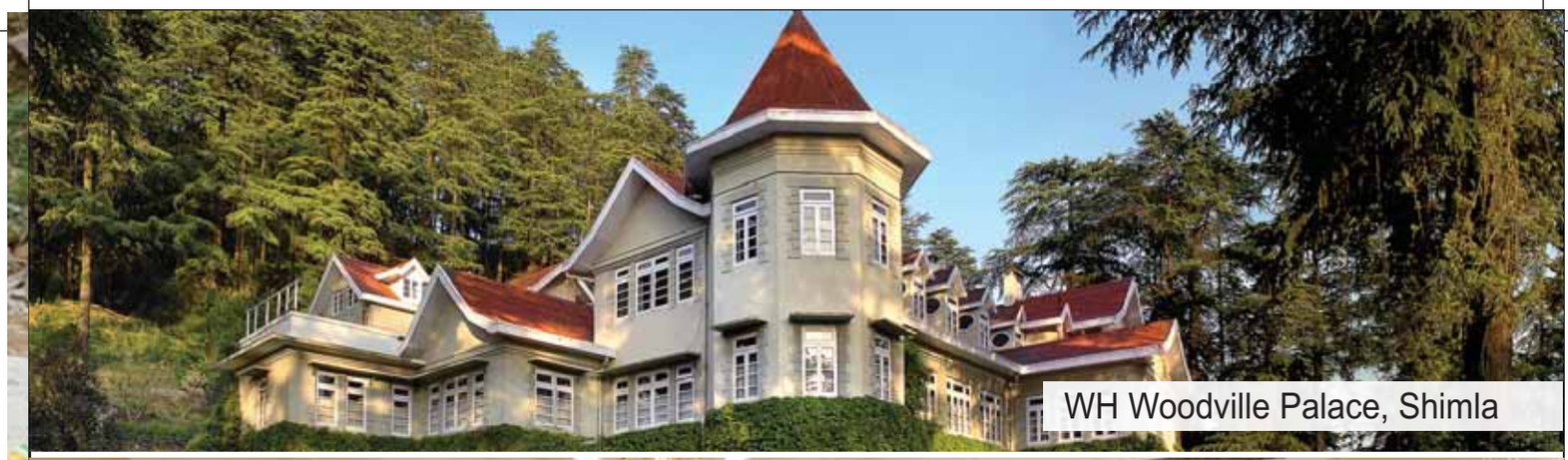
context of their original purpose, have the opportunity to be retained and utilised in a new viable fashion. Rural heritage can be aesthetically appealing: it can underpin the tourism values of a place – being of greater appeal to those visiting (and spending) from other (probably urban) places.

In many countries, such as in Australia, the influence of public liability concerns has had a negative impact on the retention of rural heritage. Occupational health and safety regulations have grown exponentially, as has the emergence of liability litigation in many countries. Older structures and places, often fine examples of rural heritage, have been viewed as dangerous places where people might become injured. Insurance companies, ever willing to seize the opportunity to generate new business, have, in my opinion, enthusiastically exaggerated the risks to property owners of injury and consequential damage actions. Faced with new policies with ever increasing insurance premiums, owners of rural heritage property have been known to take the easy option: rather than incorporate safeguards to meet modern standards, so as to avoid excessive insurance liability owners have opted to remove the supposedly "dangerous" structure by simply destroying them. In rural districts, instances of this endangering process is commonplace as the structures concerned have become redundant (in traditional use terms) or are simply vacated as the rural population has been depleted. Adopting a more practical approach, accepting that life is full of risks, which can be managed sensibly, is essential.

'In rural districts, instances of this endangering process is commonplace as the structures concerned have become redundant (in traditional use terms) or are simply vacated as the rural population has been depleted.'

It is in the area of intangible heritage that the ephemeral nature of rural heritage is particularly poignant. I've already referred to the global trend of rural populations migrating to urban districts, supposedly to secure better opportunities in a modern urban world. I've also already referred to the disproportionately aging population in rural districts. The combination of these factors is sadly reducing the capacity to maintain the cultural linkages to the past. As heritage practitioners appreciate, it is often the intangible heritage of storylines, song, dance and other expressions of culture that adorn the more physical structures of a place which brings them to life, gives them vitality, interest and, often, relevance. Retaining traditional crafts and arts, often the only means of not only decorating but also interpreting heritage places, has become a worldwide challenge but most particularly amongst rural communities. Whereas in some developed societies, a partial revival of some traditional arts and crafts has taken place in urban communities where people have embraced them as self-development recreational hobbies; in rural communities in developing nations, where the need for such skills has lessened in their daily lives whilst concurrently the pressures of survival in an agrarian community are increasingly difficult (especially in a world suffering from climate change), sustaining such traditional cultural skills is most probably only achievable with the assistance of external economic stimulus.

In closing, it is essential for authorities, and the communities they serve, to be fully aware that by its very nature, rural heritage is ephemeral. Without appropriate action based on enlightened policies, many aspects or features of rural heritage can be lost within a distressingly short period of time. In determining strategies for rural areas, including planning and development strategies, those involved must be cognizant of the vulnerability of rural heritage and thereafter ensure that the identified endangering processes are understood and then pro-actively addressed. The preservation of rural heritage presents both challenges and opportunities, but whatever strategy is adopted community involvement is essential. Such involvement encourages the retention of traditional skills and generates local economic activity whilst simultaneously creating a desirable sense of community ownership and connection. ■



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Casurina

Trees in India

Nimret Handa

India has some beautiful flowering trees that are commonly seen and which are found in most parts of the country. Everyone knows the **'Dhak'** or **'Palas'** with its flame coloured flowers, the **'Laburnum'** or the **'Amaltas'** with its long, drooping clusters of golden - yellow flowers and the **'Barna'** with its delicate white flowers which eventually turn to a creamy shade. Not only are these trees spectacular in the way they look but are also very useful in medicinal traditions and usage; they hold a unique place in local lore. Some other trees like the majestic **'Arjun'** are well known and very useful in medicinal traditions but their flowers are not so spectacular.

THE DHAK

[Butea Monosperma]

The **Dhak** or the flame of the forest, is found all over the drier parts of India. This tree covered much of the plains between the Ganges and the Yamuna, but was cleared for agriculture in the early 19th century. It does not grow very tall with the older trees going up to about forty feet in height. The trunk is twisted with a gnarled appearance and an untidy open crown. The large trifoliate leaves are broadly ovate with strong nerves running through them. Being deciduous, the Dhak sheds its leaves in the beginning of the cold season and stays bare through the winter. Come March and it erupts into bloom with flaming scarlet flowers growing together in closely packed bunches. The flowers remind one of tiny tongues of flame tasting the blue sky. Some liken them to the beaks of parakeets. Each individual flower grows out of a velvety, dark brown calyx. The petals of the pea – like flowers are silky, with a large standard petal, two narrow wings and a curved keel. When in full bloom, Dhak trees in a forest are an unforgettable sight, plenty of nectar loving birds, like sunbirds, mynahs and others are usually found crowding the tree. When the flowers have fallen, their

place is taken by flat, green pods covered with silvery white hair, at the end of which is a single seed. As they ripen they turn to a light brown colour, eventually being dispersed by the wind. Dhak trees are drought resistant and frost hardy. They coppice and pollard well in their natural habitat. In favourable conditions they have plenty of root suckers aiding young plants to grow. A wide variety of soils are acceptable to the Dhak: shallow gravelly sites, black cotton soil, clay loams and saline or waterlogged areas. A modest amount of rain however, is needed for good growth.

Laburnum Flower

The Dhak is frequently used to stabilize bunds. Seeds are sown in loose soil at the base of the bund. These trees have an additional benefit of being efficient hosts for the rearing of lac insects to make a shellac known as **'rangini'**. Dhak leaves are used as dining plates in rural India. Several leaves are joined by thin bamboo sticks and sold for a good profit. Young leaves are good cattle fodder. The younger the leaves are when they are lopped for fodder, the faster they grow back. When pollarded, the tree produces a large number of succulent shoots at the same time. This helps the lac insects for rearing and later for the collection of lac. Dhak wood is light and lasts longer and can be used for certain implements needed under water. It is also used for gunpowder grade charcoal.

Arjun Tree

Dhak flowers are offered in temples and used medicinally. The juice of the fresh flowers and an infusion of the dried flowers gives a water colour brighter than gamboge – a transparent, deep saffron colour. The colour is used as a tilak and is mixed with water for playing Holi the traditional way. Strong ropes are made from root fibres and the bark is used in tanning. An astringent, red gum oozing from incisions in the trunk is used in traditional medicine. The oil produced from the seed is a very clear oil.

The Dhak also known as the Palash tree which is sacred to the moon according to mythology. Female calves are blessed with the palash leaf in the belief that they will produce a good yield of milk. The trifoliate formation represents the Hindu trinity, with Vishnu in the middle, Brahma on the left and Shiva on the right.

AMALTAS

[Cassia Fistula]

Another beautiful flowering tree found over most of India is the Amaltas or the Indian Laburnum. In April, when the heat is beginning to build up, the tree bursts into a mass of fragrant, golden - yellow flowers, borne in drooping sprays around 12 -16 inches long. As the tree is deciduous and stays bare in the cooler months, the silky, new leaves begin to appear at the same time as the flowers. The leaves consist of three to eight pairs of oval leaflets with pointed tips. There are several flushes of flowers through the summer and the rains. Later, long, clyndrical, green pods shaped like long pipes, grow hanging downwards and they turn dark brown with age. These pipes or pods contain seeds encased in a sweetish pulp. The Amaltas is a medium sized tree with a spreading crown. It grows in most of India, including the drier parts of the lower Himalayan foothills. When the tree is young, the bark is of a greenish – grey colour, smooth to the touch. As the tree matures, the bark turns a dark grey - rust with peeling patches. The Amaltas tree can tolerate a wide variety of soils from poorly nourished to dry, gravelly, shallow soils. It does not demand much and reproduces itself by seed, coppice or root suckers. Monkeys, jackals and bears who are fond of eating the pulp that surrounds the Amaltas seeds, are instrumental in dispersing the seed. In fact, monkeys' frequenting the Amaltas in the fruiting season has given rise to the name of **'bandar lathi'** for this tree. As the Amaltas is so beautiful and fragrant when in flower, it is a suitable tree for planting of avenues in residential areas and parks where medium sized trees are needed.

The Amaltas being an undemanding tree can be grown for field boundaries or for green manure. It

gives excellent firewood and equally good charcoal .The timber is hard and heavy with the heart wood being very durable. It is used for constructions of houses bridge posts, rice pounders, agricultural implements, turnery and even for building boats. Its bark is called **'sumari'** and is used extensively in certain parts of India for its tannin content. The astringent gum that oozes out of the bark is used medicinally. The Amaltas is used extensively in Ayurvedic and traditional medicine. The roots are made into a paste and are reportedly useful in curing skin diseases, especially leprosy. The pulp from the pods is purgative and helps in abdominal pain and is thought to cure diseases of the heart. The leaves are a laxative and are meant to heal stomach ulcers. Folk healers harvest all parts of the plant for a host of complaints. Cattle and goats avoid the flowers and leaves of the Amaltas. Interestingly, the Mughals loved this flower and used to wear bracelets of it on their wrists. It is the state flower of Kerala, where it is one of the main elements of the New Year known as Vishu, celebrated in April or May. The Thais use it as a symbol for their royalty.

ARJUN

[Terminalia Arjuna]

The Arjun is a tall stately tree with a buttressed trunk and horizontal branches. It is easy to recognize because of its height and its very smooth and thick bark flaking away in pink and grey patches. The Arjun tree is found all over the drier zones of India, it has a tendency to grow along riverbanks. It is often planted in villages for its shade. The oval leaves, somewhat leathery in texture, grow opposite each other and end in a short point. They turn into shades of orange and red before they fall. The flowers of the Arjun bloom just before the onset of summer. The tiny, fuzzy, cream coloured flowers grow clustered in spikes and have a honey – like scent. The fruits are hard and angular with five, flat, broad wings with wavy edges. Each contains one seed and turns brown when ripe. Arjun wood is hard and heavy, grained in shades of brown . It is used for carts, furniture and houses.

The leaves of the Arjun tree are fed to silkworms of the Antheraea paphia moths which produce tussar silk; which is of commercial importance. The bark and the gum are used extensively in Ayurvedic medicine as a tonic and cure for heart diseases, it is proven to strengthen the heart muscle and to lower cholesterol. The bark is rich in tannins, calcium, aluminium, magnesium, zinc and copper; it is of use in the treatment or management of cancer, urinary disorders, skin problems, diabetes and gynecological complaints. It is astringent and cooling as well. The tree grows a bit slowly, but attains a height of about 60 – 70 feet in about three years when it starts to give 45 kg of bark chips on a rotational cycle of every three years. If the bark is harvested before this time, the tree goes into decline. The bark is very much in demand for both Ayurvedic and Unani systems of medicine

The story goes that the Arjun is Sita's favourite tree. In the Rigveda, mention is made of this tree in the tale where Indra killed a giant by the name of Vritra. Legend tells us that the Arjun tree was born of the two sons of Kubair after they were cursed by Narad. It is considered a sacred tree in folk tradition; the leaves and flowers are offered to Ganesh and Vishnu separately on different religious occasions.

The traditional system of conservation of forest, it can be said, had its focus on internalizing amongst the populace the importance of a forest cover, whether through propagation of mythological or religious stories or by spreading knowledge about medicinal properties of trees. Like other things, today the tree cover is struggling to sustain constant levels in the face of rampant urbanization and development being carried out with the decision makers unmindful of its ecological impact. Over the years, the government has been attempting to redress this situation by enactment of various laws and notification of rules that go a long way in empowering conservation. However, a lot of private partnership is required if we are to effectively maintain the ecological balance. A heartening development in recent years is that an increasing number of schools are stressing upon their students, the importance of a healthy ecological balance and they are carrying this education home and making dwelling units more sensitive to the ecology around them. ■

Flame of the Forest

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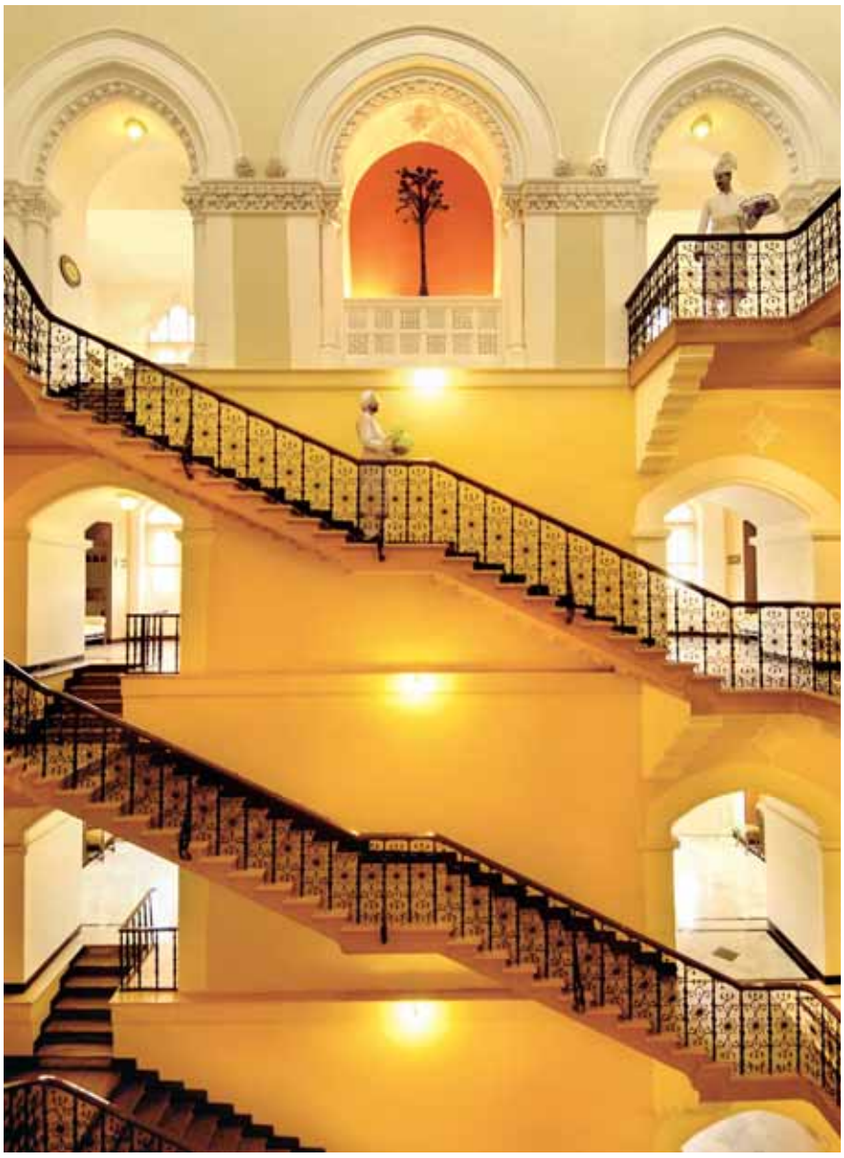

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Broadening Our Understanding of Heritage and its Protection

John De Coninck

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 is taking place in Uganda, the 'Pearl of Africa' and a foremost tourist destination. It will provide an opportunity for delegates to share and explore new insights on the diversity and relevance of heritage to our global well-being. It will also look into strengthening the heritage movement, including in the south where cultural assets are under increasing threat.

'It will provide an opportunity for delegates to share and explore new insights on the diversity and relevance of heritage to our global well-being.'

One of the unusual features of the conference are 1 ½ day learning journeys 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 will for instance include visiting a forest site where traditional herbalists and healers are trained to provide important physical and spiritual healing to ordinary Ugandans; and to a National Parks where efforts are being made to integrate the cultural values of neighbouring communities in its management. There will also be 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

Bhand Paether

An ancient folk art form of Kashmir

M Saleem Beg

Living folk traditions are an expression of the feelings of all the rooted societies and occupy a prominent place in their day-to-day life. These traditions are represented in arts, crafts, music and folk theatre forms. It has been observed that all such forms and mainly the theatre and folk literature have a natural flow. The newer insights through modern research treatment has brought out the fact that the traditional art forms reflect the ideals of the society, its determination to survive, its ethos, emotions, fellow-feelings, and so on. Among these art forms, folk theatre, drama is in itself a complete form of arts. It includes in its framework acting, dialogue, poetry, music, etc.

In all the traditional theatre forms, songs and the art of singing have an important role in the community. Though the songs are a genre apart, but in folk form these has been interwoven and subsumed into the script and story of the theatre.

Interestingly, the language of ordinary people has an element of creativity not necessarily based on or required to be, classical or grammatical. This kind of creativity is spontaneous and emerging from the circumstances. When there is intensity of emotions, there is a natural kind of rhythm in the expressions. It is this natural rhythm from which emerges the traditional theatre-form. In this art form, sorrow, joy, frustration, hatred and love have their role and place.

One such theatre form that traces its roots or at least its association with the famous Sanskrit theatre of Kashmir is, **'Bhand Paether'**. Kashmir has a long history and a very well established literary foundation enriched by the writers, grammarians, philosophers

and historic theatre personalities. **'Natya Shastra'**, the classic not surpassed in the last more than two thousand years in its content, was the contribution of Kashmir to the world of arts. The Natya Shastra, written by Barata in beginning of the first millennium is incredibly wide in its scope. It has come to influence music, dance and literature as well. Thus, an argument can be made that the Natya Shastra is the foundation of the fine arts in India. The most authoritative commentary on the Natya Shastra is Abhinavabharati by Abhinavagupta a great 12th century Shavaite philosopher of Kashmir.

While Sanskrit theatre as propounded in Natya Shastra and its later day practitioners remained the 'higher tradition' of Kashmir art form, it did leave enough space for another form, known in scholarly terms as the 'little tradition'. This little tradition which in contemporary idiom was a form of public art form is what is known here as Bhand Paether.

There have been references to traditional folk theatre in Kashmir in ancient folklore and literature and there are found the earliest references to the Bhand Paether as well. It evolved as a blend of various art forms, dances, drama mime, puppetry and music, a kind of total theatre. Popular with the masses, Paether in Kashmir means a play while Bhand is the performer or actor. Interestingly there is no predetermined theme or script, the ingenuity lying in the performer's improvisation. As such stage, props and green rooms become redundant as fields, courtyards or the shade of the Chinar tree offer ideal location for instant entertainment. 'The humour is rustic, costumes curious and make up garish but through it all the message is loaded and the ironies and hypocrisies and the decadent social system reach the audience through satire tinged humour'.

'There have been references to traditional folk theatre in Kashmir in ancient folklore and literature and there are found the earliest references to the Bhand Paether as well. It evolved as a blend of various art forms, dances, drama mime, puppetry and music, a kind of total theatre.'

Being at the cross cultural roots of India, central Asia and Persia, the erstwhile State of Kashmir became a crucible of various intellectual and cultural streams. These got manifested in the performing arts, music, the arts and crafts and in literary traditions. Thus, Kashmir contributed some original theories in aesthetics, historiography and music. It also offered a way of life, which emerged from the confluence of the ancient Kashmir shavism and the essence of medieval

Kashmir Sufism. Kashmir has also had to bear the harsh and cruel occupation from conquering armies. These dispensations did not have social or political acceptability locally. Bhand Paether transformed into a social art form whereby the depredations and injustices suffered by the populace were expressed and protested through the medium of Paether.

While Bhand Paether is an outcome of this confluence of ideas, it is secular in perspective and tinged with political insights. The Bhands are a community scattered all over the valley of Kashmir and the tradition is passed on from father to son.

Bhand Paether performance takes place in the open air during the day. However, on special occasions during the annual urs (festival) of sufi dargah it is performed at night. It incorporates dance, music, acting, mime and masks. The language used in the performance is predominantly Kashmiri but they also use Gojari , Punjabi, Dogri, Persian and sometimes even English depending on what and which subject matter is dealt with in the Paether.

If a raised platform or stage is not available, they perform in a clearly defined acting area in an open space. In some Paethers, actors can move, climb atop roof of a house or even a tree if they choose to, for instance, in the Wattal Paether, a satirical play about the profession of sweepers, the actors come through the village, drawing crowds along with them and culminate at the point where another episode of the performance has already begun'. Another example is that of a King who may be seen holding court at one point, while farmers plough a field at another. The impromptu juxtaposition lends an interesting and subtle dimension to the form and is adopted by several Paethers.

'The Bhands dance to the tunes of specified muqams (raag or musical score), and the orchestra includes the swarnai, dhol, nagara and the thalij, a metal cymbal.'

Maskharas or jesters are one of the most important characters in the Bhand Pathers and are in fact, its soul. A constant factor, they serve as links to sequences and their forte is in using various kinds of humour, be it **hazal** (mockery), **mazak** (jokes) or **tanz** (sarcasm). They lampoon the king and the upper classes by exposing their corruption and greed. The maskhara is the rebel, one who defies the oppressor .

'The Bhands dance to the tunes of specified muqams (raag or musical score), and the orchestra includes the **swarnai**, **dhol**, **nagara** and the **thalij**, a metal cymbal. The swarnai is larger in size than the shehnai, a wind instrument with a strong and metallic sound that has an arresting impact in the open air arena. In fact the instruments are used to attract audiences from the vicinity. The composition played is called muqam and each Bhand Paether has its own muqam. It is a highly developed system of music based on the classical mould of the sufiyana kalam with intricate and codified patterns' .The man who plays the dhol, a kind of drum is the central figure in the orchestra. Many taals, or notes in various combinations, are played on this instrument. Often the nagara accompanies the dhol and the rhythm doubles in intensity as the play proceeds. The muqam is often accompanied by Kashmiri folk songs.

The two props integral to every Paether are the **koddar** (whip) and a short bamboo stick. The koddar when used, emanates a sound like a gunshot and may be used to whip a character a hundred times without, of course, actually hurting him. In contrast, the jester uses a split bamboo stick that makes its sharp sound evoke gales of laughter.

Animal masks such as those of the hangul (Kashmiri

deer, an endangered species), lion and horse are often used. Sometimes the mask of **dayan** (a slut), as an evil spirit appears in plays. There is a special Paether called shikargah where most of the masks are used in the interplay between the hunter and the hunted; the lion takes the hunters gun away before he can shoot the animals in the forest and at the end, the animals celebrate by dancing together.

While the audience, mainly and mostly rural, is still attached to this tradition like other traditional art forms, Bhand Paether is losing ground to newer forms of art and expression. However, some recent initiatives by institutions and individuals have given some reason for hope and promise. The issues of sustaining the form and various propositions for its survival are being debated. In the recent past a process of experimentation has been initiated by taking up the mainstream theatre and performing it in the Paether form. The National School of Drama supported one such initiative which was authored and directed by the eminent theatre personality and an authentic proponent of Bhand Paether, Mr M K Raina. A repertoire was set up in the historic village of Akingam where this theatre from has been traditionally practiced. The repertoire adapted King Lear, the famous Shakespearean drama, in the Bhand Paether. This experiment was an instant success locally and also with the urban audience.

Professor Shafi Shouq, an eminent scholar of Kashmiri language and folk traditions, has made an apt observation, "every Bhand Paether effortlessly combines wit, comedy and humour and thus returns to us the adults the euphoria of the child. This ennobling effect is most needed by the men and women of modern times who otherwise tend to show uncanny propensity to horror, fear, depression, and terror So far as the question of the survival of this folk art is concerned, I can say with confidence that the art has the potential to change and continue by accepting ever- new moods and hues of the ever-changing times and assimilating them into its texture. Nevertheless, the survival of this folk art depends on the cooperation of the common folks whose representative it stands".

A long-term view and a consensus have yet to evolve on adaptations and the issues of authencity versus change. However, the very fact that such experiments have been conducted with a measure of success holds a promise for its surviving the onslaught of newer forms of social and artistic expression. ■

Vernacular Architecture

Tanya Kumar

The term, 'vernacular' is derived from the Latin word, 'vernaculus' meaning domestic, native, or indigenous.

Broadly defined, vernacular architecture is a very open and comprehensive concept. It is used to represent primitive or aboriginal architecture, indigenous architecture, ancestral or traditional architecture, folk or popular architecture, rural architecture, ethnic architecture, informal architecture, functional architecture, and even the so-called 'anonymous architecture'. It tends to evolve over time to reflect the environmental, cultural, and historical context in which it exists. It exemplifies the commonest techniques, decorative features, and materials of that particular period, region, or people. It is not imported or copied from elsewhere.

The Encyclopaedia of vernacular architecture of the World defines vernacular architecture as, 'Related to their environmental contexts and available resources they are customarily owner- or community-built, utilizing traditional technologies. All forms of vernacular architecture are built to meet specific needs, accommodating the values, economies, and ways of life of the cultures that produce them.'

Architecture designed by professional architects is usually not considered to be vernacular. Indeed, it can be argued that the very process of consciously designing a building makes it not vernacular.

Many modern architects claim to have studied vernacular buildings and to draw inspiration from them in their designs. In 1946, Egyptian architect Hassan Fathy's design of the town of New Gourna near Luxor is the first recorded attempt by an architect to adopt vernacular methods and forms. In 1964, Bernard Rudofsky was the first to use the term 'vernacular' in an architectural context, and brought the concept into the public eye through his book and exhibition 'Architecture Without Architects' of black-and-white photography of vernacular buildings from around the world.

Vernacular architecture is influenced by a great range of different aspects of human behaviour and

environment leading to differing building forms for almost every different context. Sometimes even neighbouring villages may have subtly different approaches to the construction and use of their dwellings, even if they at first appear the same.

One of the most significant influences on vernacular architecture is the climate. Buildings in extremely hot or cold climates will be insulated. For example, the buildings in Ladakh have thick mud walls. Areas with high winds lead to buildings with minimal openings in the direction of the prevailing winds. For example, the buildings in Kutch have a single opening in the courtyard. Buildings also take different forms depending on precipitation levels in the region. So, dwellings were built on stilts in regions with frequent flooding as in the Sunderbans or large overhangs of sloping roofs as in the Western Ghats due to the heavy rains in the monsoon seasons. In some cases, where dwellings are subjected to severe weather conditions such as frequent flooding or high winds, buildings may be deliberately designed to fail and be replaced, rather than requiring the uneconomical or even impossible structures needed to withstand them. The collapse of a relatively flimsy, lightweight structure is also less likely to cause serious injury than a heavy structure. Specialisations are not designed, but learnt by trial and error over generations of building construction, often existing long before the scientific theories to explain why they work.

An equally important influence is the locally available material. Areas rich in trees developed a wooden vernacular as in Kinnaur, while areas such as Ladakh used mud, in Rajasthan stone was used, and in North- East India it is still common to use bamboo, as it is both plentiful and versatile. Vernacular, almost by definition, is sustainable, and will not exhaust the local resources. If it is not sustainable, it is not suitable for its local context, and cannot be vernacular.

Moreover, vernacular architecture was not against nature – keeping her out. It was more inclusive and due thought was also given to Mother Earth's little inhabitants too. It took into consideration not only human needs but also the concerns towards the well being of our co-inhabitants. For example, in almost all water bodies like wells and step wells, a small depression was made near the mouth, so that water spilling out from the pitchers would collect there for the birds and squirrels.

The way of life of the people decided the layout of the dwellings. Moreover, culture influenced the appearance of vernacular buildings, as the people decorated the buildings in accordance with local customs and beliefs.

Despite having a long history, it is only over the past few decades that there has there been so much debate on vernacular architecture. This is mainly due to the onset of the global environmental crisis that necessitated discussions on the issues of resource depletion, global warming, and the energy crisis. The realisation that the building construction industry consumes a major part of the energy produced in the world and is a large contributor to the greenhouse gases emissions, has led to architects exploring ways to improve their interventions through 'green designs'. For hundreds of years, people managed to build using only a small percentage of available energy resources, without negatively affecting the environment, and generally speaking in a sustainable manner.

The realisation that the building construction industry consumes a major part of the energy produced in the world, and is a large contributor to the greenhouse gases emissions, has led to architects exploring ways to improve their interventions through 'green designs.'

Vernacular architecture, the simplest form of addressing human needs, is seemingly forgotten in modern architecture. However, due to recent rises in energy costs, the trend has sensibly swung the other way. Architects are embracing regionalism and cultural

building traditions, given that these structures have proven to be energy efficient and altogether sustainable. These low-tech methods of creating housing that is perfectly adapted to its locale are brilliant. Vernacular architecture originated when mankind was forced to make use of the natural resources around him, and provide him shelter and comfort, which is responsive to the climate, a shield from the elements. It is a pure reaction to an individual person's or society's building needs and has allowed man, even before the architect, to construct shelter according to his circumstance. The humanistic desire to be culturally connected to ones surroundings is reflected in harmonious architecture, a typology that can be identified with a specific region. Vernacular architecture adheres to basic green architectural principles of energy efficiency and utilizing materials and resources in close proximity to the site. The effectiveness of climate responsive architecture is evident over the course of its life, in lessened costs of utilities and maintenance – both to the environment and to its occupant. By applying vernacular strategies to modern design, a structure can ideally achieve net zero energy use, and be a wholly self-sufficient building. If anything is to be taken from vernacular architecture, it provides a vital connection between humans and the environment. It re-establishes us in our particular part of the world and forces us to think in terms of pure survival – architecture before the architect. These structures present a climate-responsive approach to dwelling and are natural and resource conscious solutions to a regional housing need. The benefits of vernacular architecture have been realized throughout the large part of history, diminished during the modern era but are now making a return among 'green architects'. In order to progress in the future of architecture and sustainable building, we must first gain knowledge of the past and employ these strategies as a well-balanced, methodical whole to achieve optimum energy efficiency. ■

Courtesy: World Bank

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Kagzipura

Traditional Handmade Paper Manufacturing

Tejaswini Nadgauda, Tejaswini Aphale and Smita Geedh

Kagzipura near Daulatabad is one of the few settlements in India associated with paper manufacturing since the medieval ages. In recent years, it has been facing the threat of extinction. As a part of INTACH's endeavor to conserve and promote intangible heritage of traditional technology as well as handicrafts through various chapters all over India, INTACH Aurangabad is trying to get involved in the revival and promotion of this already in-decline small scale handicraft industry. As a part of this effort, Geert Robberechts (Convener INTACH, Belgium) and Mr. Mukund Bhogale (Convener INTACH, Aurangabad) visited Kagzipura two-three years ago. During their visit, they also met Mr. Zain, the Chairman of Handmade Paper Manufacturers Co-Op Industrial Society Ltd. Kagzipura. The Aurangabad Chapter of INTACH helps to organize planned visits to Kagzipura.

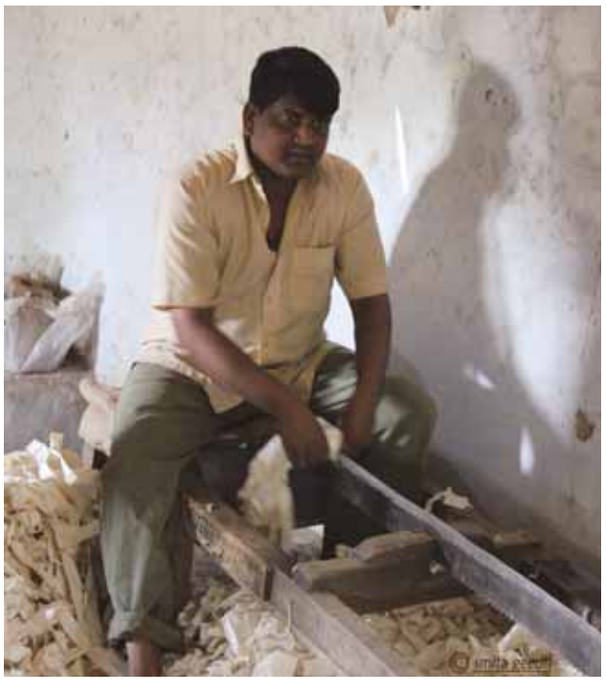
Historical Background

History of writing in the Indian sub-continent goes back to almost 5000 years with the evidence of writing dating back to the period of the Harappan civilization, which is still being deciphered. The material used to write on in these writings were stone, metal (copper plates), clay plaques or tablets, silk, palm or birch leaves, bamboo, leather and wood. Paper was not used as a material to write on till the early centuries of the second millennium. It is said that paper-making technology was invented by the ancient Chinese. It took more than a millennium for this technology to reach India. The Silk Route played an important role in this cultural exchange.

Historical sources suggest that the advent of paper making industry can be linked to the Muslim invasions in the early years of second millennium. Kashmir became one of the earlier major paper making centers. Kashmiri Paper Mache products are still a popular handicraft. Historically, the later, the spread of this technology can be attributed to the spread of Muslim rule. By the beginning of the colonial era, papermaking had turned into an industry in many parts of India. Some of the important papermaking centers were Ahmedabad and Patan (Gujarat), Murshidabad (Bengal), Jalandhar (Punjab), Jafarabad (U.P.), Mysore (Karnataka) and Aurangabad (Maharashtra).

Settlement of Kagzipura

The town of Daulatabad near Aurangabad also featured



in the list of the leading centers of paper making industry. Historically, the credit for the existence of paper industry in this region is given to Sultan Mohammad bin Tughluq. When this sultanate ruler found his expanding kingdom too large to rule from the north side of the peninsula, he decided to shift his capital in the strategically located town of Daulatabad in Maharashtra. During this unique and historical mass-migration, people belonging to various levels of social strata in Delhi including weavers, artisans (including paper makers), etc. shifted their base to Daulatabad in 1327. After two years in Daulatabad, Mohammad bin Tughluq shifted his capital back to Delhi. However, many of the artisans decided to stay back and amongst them were the paper makers.

The paper from Daulatabad became famous for its glossiness, durability and also for the various varieties that it came in; e.g. **Bahadur Khani** (medium quality paper, thick, stout and durable), **Sahib Khani** paper (medium quality, thick), **Murad Shahi** paper (fine quality), **Sharbati paper** (thick and fine), **Qasim Begi** paper (thick), **Ruba-Kari** paper (this variety was made in four or five different grades). The demand for the paper from Daulatabad came from all over India but was particularly high in South India. Local legend has it that the kagzi families had to shift their base in the medieval period to the plateau near Daulatabad on the erstwhile royal family's orders. They settled at the present village site because of the abundance of water in the vicinity in a number of lakes. The village was called Kagzipura i.e. the 'Paper Village'. Paper manufacturing in Kagzipura was a family business. Every family had

a small unit set up inside their home. The availability of water and forest resources near the settlement till today is a major aspect contributing to the existence of paper making. It is said that as many as seven lakes exist around Kagzipura. Two of them called as **Hauz-e-Neelam** (Kagzipura Lake) and **Hauz-e-Zamboor** (situated on the Khuldabad road), supply water to the village.

Traditional Process

The process of papermaking was quite evolved. Raw material for papermaking included jute or hemp fibers (sunn), cloth rags, waste papers and barks from plants like **Ramreetha** [Trewia nudiflora]. The raw material was boiled together and beaten with hammer into pulp to the consistency of cream with addition of water in a tank. Finely woven sieve was dipped in to the creamy pulp. The sieve was taken out of tank and the excess water was drained away from the sieve. The mixture was then pressed to remove the remaining water. After drying, the sheet of paper was passed under a roller to obtain a smooth surface. Thereafter, it was polished with pumice stone or wood to give it a glossy surface. In the medieval period, paper was also dipped in a specially prepared gluey substance which would render the paper non-porous. Petals from various flowers, gold flakes and aloe fibers were used for various textures of papers.

Present Process

The present process of paper making is by and large the same as the traditional process with the only significant modification being the use of machinery such as shredders, beaters, pressers, polishers etc. About 25 kg of shredded chindhis or canvas rags, and vegetable fiber are soaked in water overnight. This soaked mixture is then processed in the beater to form pulp. This pulp is then transferred to a hauz with a capacity of about 400 liters where it is stirred continuously till it settles down. A wooden rectangular frame overlaid by a bamboo/cane mesh is dipped horizontally into the hauz and then lifted

gradually upwards until the surface is reached. It is kept for a while for the excess water to drain off. The gathered layer of the thin pulp is covered with terrycloth sheets and these sheets are then transferred on the wooden ply. The bunch of layered pulp is pressed under the presser to completely get rid of the water content. Then each paper sheet is manually separated and they are hung for drying for a day after which, the paper is polished with a machine. A worker produces around 300 to 400 sheets of paper daily.

'Historically, the credit for the existence of paper industry in this region is given to Sultan Mohammad bin Tughluq. When this sultanate ruler found his expanding kingdom too large to rule from the north side of the peninsula, he decided to shift his capital in the strategically located town of Daulatabad in Maharashtra.'

Current conditions

Today, the population of Kagzipura is about 1200. The village administration is run by the Gram Panchayat. The major occupation of the inhabitants today is brick manufacturing as people are turning to other professions due to decline in paper business. Moreover, the water resources in Kagzipura are monsoon fed and due to the dry and semi arid climatic conditions, water scarcity is a problem during the summer season. Furthermore, the dependency on machinery that functions on electricity has also made the job dependent on the availability of electricity, which directly affects the manufacturing process, especially in the summertime.

In the 19th century, traditional paper manufactures started losing their business due to the onset of mass paper production with the help of faster machines. In the 1930's, the then ruler, Nizam Asaf Jah VII formed a co-operative society, known as "Handmade Paper Manufacturers Co-Operative Industrial Society Ltd" and it included all the families involved in paper manufacturing in Kagzipura. The society established a small manufacturing unit in Kagzipura after Independence, which is the only facility functioning in the area. The operation of the facility today depends entirely on the economic balance of demand and supply. There are around 8-10 artisans who work in the morning shift. Women are also involved in paper manufacturing and their main work involves cutting and shredding of paper rags. The artisans also undertake other economic work such as brick manufacturing and agriculture related jobs in their spare time. The work process of this rural heritage industry is by and large still the same as it existed when the community settled here and the only change is that of certain machine related processes for better quality.

The decline of this handmade paper unit on account of industrialization stares one in the face when one takes a look at the hard facts that when it was established it had about 300-400 workers working full time and today, there are about 8-10 Kagzis working here with an eye on economics to support their families. The Chairman of the Society, Mr. Zain sadly informed us that there is only one buyer left.

Conclusion

The situation indeed seems far from bright. But, planned marketing strategies and better promotional techniques will definitely help in the revival of this 700 years old industry. Consistent demand of the products will not only help to improve the business but also the socio-economic condition of this medieval settlement. Increase in demand for skilled workers will involve more people from the community. Preservation and survival of this medieval heritage industry is the need of the hour.

As an initial step, a detailed needs assessment is necessary to identify and analyze the problems behind the industry's survival. The observations from the needs assessment would make the process of formation and implementation of preservation and promotion policies more credible. The preservation approach needs to be designed keeping view the traditional cultural values and technologies and utilization of modern marketing and promotion strategies and balance the ecological impact. With the proper approach, the revival of the industry will benefit the community in improving socio-economic conditions of the village. ■

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Community Participation in Rural Heritage

A Case Study of "Ulonta Okoroji" in Arochukwu, Southeastern Nigeria

Anayo Enechukwu

Introduction

Nigeria, a country with over 100 million people and 129 identified Historic Sites has no National Trust. In fact, no National Trust exists in all the countries in West Africa and there is no proof that a working and effective National Trust exists in the entire continent of Africa. Consequently, no government institution is engaged in historic preservation in Nigeria, except few non-governmental organizations such as Legacy, Nigerian Conservation Foundation and African Research Centre, Afrec. Without any legislation, most of the historic sites in Nigeria are managed by communities, who own them.

The earliest government policy on preservation and conservation in Nigeria, which was enunciated during the colonial era, was targeted to create forest reserves, in order to protect the British Crown lands and the forest, as well as to conserve water, in addition to the continued derivation of economic benefits from the forest. As a result, a series of forestry ordinances were rolled out in support of this policy. The most comprehensive and far reaching was the Forestry Ordinance of 1916, which created a unified Department of Forest for the whole country and also introduced the system of "dual control," in which forest reserves were established by the central government and handed over to the local authorities for management.

In 1919, the first colonial Governor – General in Nigeria, Lord Lugard, adopted a target of reserving 25% of Nigeria's land area. The policy was sustained throughout Nigeria during the era of colonialism.

However, in 1952 when the Federal Constitution for Nigeria was adopted in readiness for self-rule and its consequent regionalization, the three regions in the country - Eastern, Western and Northern Regions - formulated their own forest preservation and conservation policies independently, but the native authorities that took responsibility for the control and management of forest had inadequate capacity to exercise these functions. The lack of comprehensive framework to guide the regional, and subsequently, states and local governments preservation and conservation policy and the corresponding absence of national or states law and legislation is regarded as the key factor militating against the sector since 1960, when Nigeria got her independence.

As a result, indigenous communities preserve almost all the historical sites in Nigeria. This write up shows how Ujari, a rural community in Arochukwu, Abia State, Southeastern Nigeria, preserves, maintains, and manages the "Ulonta Okoroji", a former slave house, which belonged to their founding father and slave merchant, Chief Okoroji Oti, popularly known as Mazi Okoroji.

The Aro and Ulonta Okoroji

The people of Arochukwu are known as the Aro. The Aro, who were the largest slaveholders in the hinterland of Southeastern Nigeria, had an established region-wide network, and Arochukwu was the most intensive slaving area in the second half of the 18th Century. By the 1890s, the Aro were still dominating the slave trade from the interior to coasts, until the Aro Expedition of 1901-02, in which the British overthrew Aro power and destroyed the famous Ibiniukpabi, popularly known as "Long Juju" of Arochukwu. The "Long Juju" of Arochukwu was then the most famous shrine in Southeastern Nigeria.

The origin of the Aro people lies in the mingling of Igbo, Ibibio and Cross River ethnic elements. Using their ethnic diversity as a resource, the Aro developed a widespread network based on religious, economic, political, and settlement activities. They cultivated the worship of Ibiniukpabi, an oracle of great repute. This oracle attracted pilgrims from far and wide. The Aro people developed a formidable trading network. They procured slaves in the hinterland, exchanging them for imported products with coastal communities. As a result of their cosmopolitan experience, the Aro blended cultural elements from the whole region into a new cultural identity. They brought together many artistic tradition and masquerade genres, adapting them for their own use. Further, the Aro contributed to the diffusion and transformation of artistic traditions throughout their sphere of influence. Then, no slave was shipped from the Bight of Biafra without the involvement and consent of Chief Okoroji, who also had many farms and plantations, where his domesticated slaves worked for him. Ulonta Okoroji contains all the artifacts used by Mazi Okoroji during his slave merchandise. One of the two famous Ujari settlements outside Arochukwu is Ibunta, which was established by descendants of Mazi Okoroji, while the settlements at Ajalli Awka and Ajalli

in Orumba, both in Anambra State of Nigeria were established by Ujari people as a whole.

Ulonta Okoroji, which is opened to public and managed by the Ujari community who are the descendants of Mazi Okoroji, has generated a lot of interest and publicity. Located in a rural community without modern facilities like tarred roads and pipe borne water, Ulonta Okoroji is the most visited historic site in Southeastern Nigeria. From 1971 to 1973, notwithstanding the foreignness and strangeness of historic sites visitation in Nigerian society, there were over a hundred signatories to Ulonta Okoroji visitors' book. The number of visitors to this site is appreciable and significant considering the fact that several of the signatories signed for groups and organizations of ten or more visitors in a country in which visits to museums, historic and natural sites are not yet such a popular pastime.

The objects at Ulonta Okoroji are of considerable cultural interest. They are essentially of two categories – those acquired by Mazi Okoroji by trade with Europeans and those produced locally. These European acquired items were kept mostly as a store of wealth in the fashion of kings and men of affluence, while the locally made objects, such as the stools, bear rich ritualistic and cultural importance. There are over 45 items on display at Ulonta Okoroji, but only the most significant objects are described here. All the objects were acquired and stored between 1860 and 1892 before the death of the original owner, Mazi Okoroji in 1893.

'The Ulonta Okoroji is the meeting place of all the Ujari people and when the village is meeting, it is the oldest direct descendant of Mazi Okoroji, who sits in the position in which Mazi Okoroji himself once used to sit.'

The Ujari community in Arochukwu town of Arochukwu Local Government Area of Abia State is the site of Ulonta Okoroji. Ujari is one of eight well-known Aro patrilineal extended families. The founding ancestors of these extended families, Okoroji Oti, Ezeala, Nnataobiara, Oti Oji, Okpareke, Udonsi, Enenta and Onu Ogwuete were all children of one father called Agwu Ete, but were of different mothers. Within each of these extended family groups are the families of the Ohu (slaves), who were bought at the peak of Aro slave raiding activities. The Ohu are, at present, not regarded as a distinct group, having almost completely fused into various families to which they belong. They enjoy equal rights and privileges with the descendants of the Amadi (free men), except that they cannot perform certain functions, such as presiding at a village or family meeting or being the village or family heads. In discussing the Ulonta Okoroji, we are dealing with Okoroji's community, Ujari, whose founding ancestor built and erected the building and made the collections. The Okorojis, like the other communities in Arochukwu, have descendants of slaves locally called Ohu.

The Ulonta Okoroji is the meeting place of all the Ujari people and when the village is meeting, it is the oldest direct descendant of Mazi Okoroji, who sits in the position in which Mazi Okoroji himself once used to sit, though this does not confer on him the headship of Ujari village as a whole. The building housing the objects is a mud structure, 11.6m long, 7.6m wide and about 5.6m high. Mazi Okoroji, who erected the building, died in the year 1893, but made use of the building for at least ten years before his death. The building structure is simple and follows the traditional Igbo building style. First, the framework of the house is erected with bamboo sticks, complete with all the necessary demarcations, store spaces, rooms, etc. The structure is clothed in mud already adequately converted into a smooth but adhesive paste by mixture with water. The thatch roof of the building was originally visible but the Antiquities Commission has since superimposed a zinc roof without destroying the original one, which can still be seen from inside the building or by a closer look from outside.

Built mainly through slave labour, the building consists of three inner rooms and an outer one. The outer room is the biggest, containing the main entrance as well as all the objects on exhibition. A door links this room with each of the other rooms in the building. These other rooms were used by Mazi Okoroji, as a bedroom, as a store and the third as a room for his attendant. To enter the rooms, one first passes through a verandah richly decorated in the traditional style. Animals skull can be seen hanging down from the roof, and animal horns painted in red and white, and Ekpe drums are found either hanging down from the roof or set on a platform. The inside walls of the building are decorated with white chalk (nzu) and red paint extracted from the odo tree by crushing the bark and squeezing out the red fluid. There are several ventilation holes


in the upper part of the verandah and broken stones piled in front of the building, which serve as steps for entering into the building. Two strong wooden pillars known as Akpaa reinforce the house. This Akpaa also served for chaining slaves and members of the family who had erred. The two trees in front of the building were formerly dedicated to a little shrine in front of the building. This shrine, erected in the form of a hut, has since fallen down and been abandoned, while the tree have been left to grow. It is the duty of the women of the Okoroji family to scrub the floor of the building every eight days, absentees paying a monetary fine.

Substantially, Ulonta Okoroji is still as Mazi Okoroji left it on his death, except that several objects have been stolen and all the human skulls hanging by the walls of the building were removed on the order of the British soon after the Aro expedition. The British did not destroy this building during or after the Aro-British confrontation of 1901-02. When Mazi Okoroji died, his eldest son, Kanu Okoroji, continued in his traditions and was, in fact, negotiating slave deals in the Ulonta, as well as adding a few more human skulls to the ones left by his father. Since the British claimed to be on an anti-slavery mission at the time, it was logical to expect them to have had their eyes on this building.

Indeed, the British-Aro duel was not an easy one for either side, even for the victor. It, therefore, took much longer than expected for the British to suppress the Aro resistance or to lay hands on buildings and shrines which were symbolic of Aro pride, worship or mellowing down of the British authorities and so even in the wake of victory they were no longer interested in destroying certain places, but vented their spleen on the Long Juju, which was, in fact, the major target of the expedition. And what is more, when the British approached this building, Nde Okoroji generously offered manilla, goats, jams and women to all the troops and pleaded that the Ulonta be spared. Nde Okoroji complied with the British demand that the human skulls hanging by the walls be removed, though now the Okorojis quote later British officials as lamenting their removal.

The inside veranda of the Ulonta has continued to serve as the meeting place of the Ujari people in general and the Okorojis in particular. The seats are made of mud. The seat is one continuous structure, but one sitting position is separated from another by a little mound, also built of mud. Mazi Okoroji had himself initiated the seating arrangements. When the Okorojis are meeting, his oldest descendant occupies the position formerly occupied by his founding ancestor, Mazi Okoroji. At his back is a mound of mud on which are stuck several pieces of cowry currency. This is meant to signify that when he sits in judgment over his people, he is incorruptible. He places his legs on two human skulls half buried in the floor to signify that he has entered into a covenant with the ancestors to speak the truth always, even at the risk of his life. The oldest man also holds a long chain dangling before him as a symbol of the power he wields. He may also hold a staff to signify his age and its attendant wisdom.

Near the skulls on which the head of the Okorojis places his feet is a juju buried in the ground to ensure peace and unity when a meeting is on. This juju is not clearly visible, beings seen as a kind of mound rising from the ground and a piece of manila is buried near the juju as a special offering to induce it to perform its functions. Visitors who visit the site are not restricted. They sit in the general sitting place and are freely shown the site, after payment of the negotiated sum of money and making pre-visit arrangements.

In June 1963, the Federal Department of Antiquities recorded a total of 34 types of object preserved in Ulonta Okoroji, while 13 witnesses from Nde Okoroji signed as witnesses. Copies of this inventory were distributed to all the signatories and to a few other people in Ujari village. Some kinds of object were recorded as more than one in number. It is sad to note, however, that as in all inadequately protected museums, several of these objects have disappeared.

The Inyamavia and Other Objects at Ulonta Okoroji

The Inyamavia shrine incorporates several objects and the more prominent are, a cannon, a gong and a bell, and these have been put there for particular symbolic reasons by Mazi Okoroji. Inyamavia is a special kind of shrine widely found in Arochukwu, to which all those who seek blessings in any form of enterprise (particularly trade) often scarify. Normally, Inyamavia is dedicated to the ancestors and so is often referred to by the Aro as 'Ivu ndiche' (Face of the ancestor). Sacrifice to the Inyamavia is specialized and only a very senior man can officiate – someone who is a mediator between the living and the dead; in other words, a very old man. Every compound is supposed to have an Inyamavia, though a few families may share one. An offender who swears falsely before the Inyamavia is expected to die within one year, while an evil person cannot under any circumstance go before the shrine. On the Mazi Okoroji Inyamavia in front of Ulonta Okoroji is 'nzu' (chalk) signifying some kind of blessing to all Aro people. On this Inyamavia too, as in all others, is a gong for calling up the dead ancestors. There are plates for eating, and jugs for storing and Nzu given to all visiting on arrival to rub on their hands and faces, as a symbol of warm reception and peace.

'When the Okorojis are meeting, his oldest descendant occupies the position formerly occupied by his founding ancestor, Mazi Okoroji. At his back is a mound of mud on which are stuck several pieces of cowry currency. This is meant to signify that when he sits in judgment over his people, he is incorruptible..'

The Ogene (gong) is used for calling both the living and the dead. It is beaten only for ritual purpose, and only the Inyamavia priest can beat it. This he does only before the Inyamavia.

The Aku is a piece of gourd on which several arrows have been shot. When the Okoroji went to war, all perspective Okoroji warriors were assembled. Each aimed at the gourd with his bow and arrow. Anyone whose arrow stuck joined the fighting forces, while those whose arrows missed the target or failed to stick either stayed back or met sure death in battle. Mazi Okoroji himself made the Aku juju. About 35 arrows remain, the rest have fallen off.

The wine pot is also very significant for the Okorojis. When an Okoroji or anyone closely related to them gets married, this clay pot is filled with wine by the groom and the entire Ujari people are invited for a drink at the Ulonta Okoroji. This particular pot is called 'avu oha' (the common pot) and when filled up, it is kept in the middle of the veranda of the house. Mazi Okoroji brought it from Ishiagu near Afigbo sometime in the late 19th century.

The Igbo carved door was obtained in war against Chief Ezenwaka of Akpu when he resisted Aro attempt to establish an economic bridgehead in his territory. The Ujari fought and killed several of Chief Ezenwaka's men and removed the door of his palace. This is a very richly decorated door with abstract images and resembling the art works of Awka.

The Nkoro stool in Ulonta Okoroji is also very significant. During the yam festival of the Ikeji, sacrifices are made to the ancestral shrine the Inyamavia. The man who sacrifices to the Inyamavia sits on this Nkoro wooden stool and this is almost always the priest of the shrine or a person appointed by him in time of ill health, etc. The stool is richly decorated in naturalistic style with one carving showing a human face resting on a leopard. This is said to bear no particular significance.

Conclusion

To conclude, the custodianship of over 95% of the historic sites in Nigeria are still left in the hands of local communities. Ulonta Okoroji, just like many other chains of cultural and historic sites, is managed by non-professionals. However, with increased participation of some non-governmental organizations, such as Africana Research Centre, Afrec, through advocacy and education in these communities' historic sites, coupled with the recent interest shown by the government agencies and departments in historic preservation, there is hope for the future. With the declaration of Ulonta Okoroji as government recognized historic site by the Abia State Government in 2007, one hopes for greater improvement and restoration of the glory of this historic site. ■

Hotel Bharatpur Ashok, Bharatpur

Hotel Ranchi Ashok, Ranchi

Lalitha Mahal Palace Hotel, Mysore

Hotel Samrat, New Delhi

Year 1966

ITDC enters the tourism & hospitality industry with a mandate to develop and expand tourism infrastructure in the country. The bouquet of services consist of accommodation, catering, transport, travel agency, duty free shopping, entertainment, publicity, consultancy and manpower training – all under one roof.

Hotel Kalinga Ashok, Bhubaneswar

Hotel Jaipur Ashok, Jaipur

Hotel Lake View Ashok, Bhopal

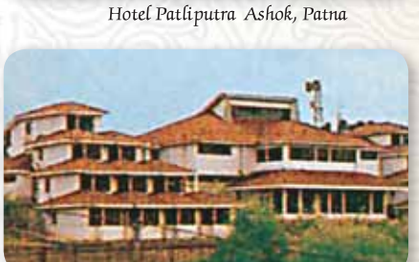
Hotel Janpath, New Delhi

Year 2012

ITDC adopts an additional mandate to enter into non-hotel sectors like hospitality education and provide job skills for the country's unemployed youth through the Ministry of Tourism's 'Hunar Se Rozgar' initiative.

Hotel Patliputra Ashok, Patna

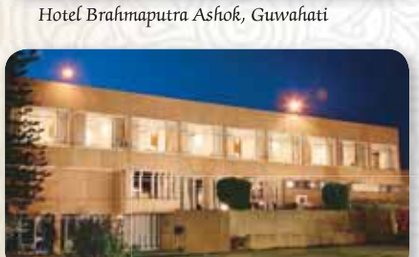
Hotel Brahmaputra Ashok, Guwahati



Hotel Donyi Polo Ashok, Itanagar

India Tourism Development Corporation Ltd.

Registered Office
Scope Complex, Core 8, 6th Floor, 7 Lodi Road
New Delhi-110003 INDIA
Website: www.theashokgroup.com



Hotel Jammu Ashok, Jammu

Hotel Pondicherry Ashok, Puducherry

The Ashok, New Delhi

Anegundi

Where Conservation Means a Better Quality of Life

Akhila Seetharaman

A little over an hour's drive from dusty Hospet and we were on a long stretch of road, paddy swaying on either side of the road, sunlight playing games of light and shade on boulder hills in the background and a steady breeze that brought with it whiffs of fresh cow manure and cut grass. We were on our way to Anegundi, a village, just across the Tungabhadra from the sacred temple and bazaar area of Hampi. Anegundi also falls under the core area of the Hampi World Heritage site, as declared by UNESCO, but lack of easy connectivity – transport across the river to the southern bank of Hampi remains by boat, or one must make take longer route by road – has ensured that the village hasn't yet become hyper-visible on the tourist map. The village, however, has the distinction of being the cradle of the Vijayanagara kings; while Hampi was the political, social and religious centre during the peak of the Vijayanagara empire between the 14th and 16th centuries, Anegundi was where they lived.

I visited Anegundi and Hampi in the early 2000s and my impressions from that visit lingered in my memory for many years. I often found myself thinking back to this landscape of breathtaking beauty, rich in heritage, both natural and built, so very different from that of the chaotic bustle and haphazard concrete of Indian towns and cities. But more than the ruins of kings what really had had an impact on me was the way in which an NGO, The Kishkinda Trust (TKT), run by Shama Pawar, was working to bring together the interests of heritage conservation and rural development of the people who lived in this village with so much history. On this second visit, I found that the place retained that authentic rural quality that had so impressed me on my first visit.

However, Anegundi had indeed leapfrogged from being just another village with ancient history, to becoming a model village for heritage tourism, where

conservation goals, socio-economic development and the aspirations of people converged. TKT has been instrumental in bringing about this paradigm shift: connecting the village to the world and bringing it into modernity wearing its rural character on its sleeve.

Shama first visited the Hampi region when she was an art student. She felt a natural affinity to this region. She decided to move here and began working with local women, helping them develop skills in tailoring and craft, as well as helping local people embark on solid waste management. In 1997 she set up the Kishkinda Trust (TKT), naming it after the mythical monkey kingdom of Kishkinda from the Ramayana that is associated with the region, with the express aim of helping the local community become socially and economically empowered through natural, architectural and environmental conservation. Thus began a journey in heritage conservation, craft, culture and capacity building, with the people of Anegundi and the larger Hampi area.

Inspiring Local People to Give Back and Receive

One of the first projects TKT took up was solid waste management in the area and promoting the notion that one must give back to one's village. A poor drainage system, shortage of dustbins and general disregard for waste management had led to several hygiene issues in the village. TKT attempted to address many of these issues by involving local youth in regular clean up efforts and spreading awareness among children in the village through theatre and drama. TKT also developed plans for the creation of a new and better drainage system, sanitation, and installation of public conveniences, as well as waste management, but that is still awaiting funds for implementation. In the mean time however, TKT has initiated garbage segregation and composting and continues to carry out clean-up drives along with the Panchayat involving the village youth, including one big clean-up every year at the end of the tourist season that has become an opportunity for the entire community to take pride in their village.

Helping women achieve creative freedom and financial independence

Just off the village market square, down a lane adjoining the trellised Gagan Mahal that now houses the Gram Panchayat, is a house of craft that is completely local, yet modern, sustainable and commercial. Natural fibre products that use locally abundant materials such as banana fibre, water hyacinth, and river grass as raw material, are available here for sale. Bags, floor mats, table mats, jewellery and other contemporary designed products tell a story of a confluence, the coming together of local materials, traditional skills and modern design that is informed by global trends and contemporary urban requirements. Under the guidance of TKT, women in the village have not only been trained in craft that is sustainable and local but have also been exposed to designers from around the world and are equipped with the skills to run their own business units.

Set up with the support and guidance of TKT, The Bhoomi Society for Working Women now has over 500 members who work beyond clusters or Self Help Groups (SHG) in a range of natural fibre craft activities, including banana fibre rope making, weaving, crocheting, and tailoring. The Society is now an independent unit that manages its own administrative and production functions. Some of these SHGs are also export-oriented units, supplying to customers in Finland, France, United Kingdom and Belgium. TKT's role today is limited to building links in the market and

disseminating information.

Promoting a Culture of Architectural Conservation

As we walked through the streets of Anegundi, we wondered what it must be like to live in a World Heritage site. Built heritage here is quotidian, around every corner, behind every cow. How do people who live here and who own homes here value heritage and understand the value of conservation, especially when it clashes with individual freedoms? People at TKT believe that mere education or awareness is not enough. They must experience benefits of conservation directly. Social and economic benefits. At the end of the day it must improve their quality of life for them to embrace their roles as guardians of the place. If the local community is not part of the process of heritage conservation, it will not work in the long term.

A stone wheel in a tiny front porch typical of traditional homes in the area greets entrants to TKT's office in the village. This traditional house with red oxide flooring and a breezy corridor that runs from the front all the way to the backyard, has been restored according to conservation norms; it even houses an old weaving loom. All the houses TKT uses for its activities are traditional homes that have been restored. They serve as testimony to what is possible—heritage can be clean, attractive and authentic— and have inspired many other home owners here to be willing to restore their own homes. Meanwhile, more than 98 home owners in the village have come forward to restore their heritage homes to set up tourism business incubators.

'However, Anegundi had indeed leapfrogged from being just another village with ancient history, to becoming a model village for heritage tourism, where conservation goals, socio-economic development and the aspirations of people converged.'

The World Heritage Site of Hampi, which include Anegundi, has a concrete management plan to bring together architectural and natural conservation. The INTACH Anegundi chapter has an understanding with CEPT (Centre for Environmental Planning and Technology University) Ahmedabad to not only document but also take on the monitoring, repair and rebuilding of houses within the village. The Hampi World Heritage Area Management Authority (HWAMA) has invited TKT to take up planning and monitoring for 21 houses. TKT plans to do this with help from students and experts from CEPT and also with the involvement of high school students from the local government school to ensure that the villagers are engaged in this process.

Guiding Future Generations to Value Heritage

Instilling value for heritage among children, the future custodians of this site is a key activity for TKT. Since 1997, the organisation has been engaged in using art, especially the performing arts—to make local children true ambassadors of their region and to enable them to take pride in their culture. On our walk through the village, we stepped into a cheerful library for children, decorated with scores of colourful pictures made by the village children, part of an initiative by the Rajiv Gandhi Foundation to put in place libraries in villages and give rural children access to books they would otherwise not have.

Anegundi: A Centre for Arts and Culture

To make Anegundi an attractive and vibrant rural destination for visitors, to energise local enterprise, TKT has initiated a monthly **Santhé** or market. The Santhé, which takes place only on full moon nights, offers culture, craft and homemade food. Every Santhé, there's a buzz in the air. It's clean, green tourism and it gives local people from different communities a chance to showcase their creative talents and profit as well, while becoming an event that binds the community together.

TKT also organises monthly music or dance concerts in a heritage area by the river, called the River Tern concert. These concerts are opportunities for everybody to appreciate culture in an ambience of serene and unusual beauty.

Making sustainable tourism a viable sustainable business for community members Shama believes that for visitors, the village is a very tangible experience. “People can come and see our projects. We are not about monuments but about homes and people and the village itself.” She is proud of many of the people who have been trained and have developed capacities to run their own businesses that integrate with the larger conservation goals. “Many of our children in the village have grown up and are today running business incubators. They are our successes. Still, there is a lot more demand than we can meet.” She believes that in embracing conservation it is possible to create a way of life that makes culture central to all activities ranging from ecology, cuisine, craft, design, agriculture, technology, education, markets and festivals.

More specifically, Shama believes that only if members of the local community are able to set up and run sustainable enterprises will it be possible for a living heritage site like Hampi to retain its cultural and ecological identity while also serving the needs of resident and visiting populations. TKT now plans to set up a Kishkinda Institute for Cultural Industries (KICI), which will institutionalise many practices that TKT has developed and has practiced over the years. It promises to marry Indian traditions and realities with modern functionality and efficiency. ■

Workshop Architecture

Alexander Furunes, Clementine Blakemore, Ivar Tutturen, Kritika Dhana and Leika Aruga

The name WORKSHOP architecture reflects two key things. Firstly, our belief in the significance of hands-on making in the design process – the importance of 1:1 mock-ups and material testing in terms of reaching and communicating decisions. Secondly, the collaborative nature of our projects, which are the outcome of many different heads, hands and hearts working together. Our ambition is to create buildings that emerge through collective effort rather than a singular vision; the success and beauty of a project depends as much on the process as the final built outcome. Working outside of Europe is a way for us to encounter people that lead totally different lives from our own. We hope that our projects will be a productive learning experience for both us and the people we are collaborating with; each viewing the other from an outsider's perspective, interested, and inspired to learn. For us, architecture is a means to exchange knowledge, using designing and making as a platform to discuss, re-think and innovate.

We have been in India since August 2012, when we moved to Dehradun to work on a project with the community of Chander Nagar - and it was for this that we initially approached the British Council for funding. Instead, they suggested we apply for an Overseas Development Grant for a new project elsewhere in India - which we were lucky enough to be awarded. Choosing the right partner for the project was an important process and we went on a series of research trips to find out more about each possibility - trying to understand better the agenda of the charities, the scope of the proposed projects and the local people and places. One of the things we admired most about ITRHD was the emphasis they placed on input from the local community and their philosophy that any development within the village would have to be a collective effort. Discussions were already underway about land being donated by the villagers of Hariharpur for a new school building, indicating that there was a level of engagement and enthusiasm for the project that would help facilitate our participatory design processes. Furthermore, the school was about to open temporarily in a small converted cow shed, and had a large waiting list of children wanting to attend, meaning that there was a clear and urgent need for a new building. However, most simply and perhaps most importantly, we could tell immediately that Hariharpur was a special place. The musical heritage of the village and the way

in which this was woven so tightly into the everyday lives of the people living there, was captivating, the landscape was beautiful, the simple intelligence of the local buildings was inspiring and the people we met were friendly and welcoming. The prospect of moving there and collaborating with the villagers was incredibly exciting - our decision was made.

The research and design process began at the start of January when we began preparing for a two-week workshop in Delhi, as part of the Architectural Association's Visiting School program. The aim of the workshop was to build a series of 1:1 mock-ups in the grounds of the British Council that would be installed in the gallery as part of an exhibition about our work. We were joined by ten international participants and Dhruv Chandra Sud, an Indian architect with experience using natural building materials, including mud or adobe. Having seen a number of mud houses in the village during our initial trip, we were keen to explore this further – in terms of structure or form, and also in relation to its status as a material and the social stigmas around its use. The exhibition became not just a way to communicate the processes behind our work and the built outcomes - but acted as a platform for engagement and exchange, and opened the project up to input from the very start. The gallery space also became the site for our first stakeholder meeting, when we invited a cross-section of the Hariharpur community up to Delhi to discuss the project. Skillfully mediated by the Indian architect Amrtiha Ballal, the meeting not only offered a neutral space where each stakeholder could voice his or her desires and concerns about the project openly and clearly but also triggered a productive conversation about the use of mud as a building material. The final word was spoken very eloquently by one of the teacher's fathers, who asserted that the success of the project would lie in the combination of existing knowledge and new ideas, in the mixture of old techniques and contemporary ones, in the collaboration between the community and ourselves.

It was on this note that we moved to Hariharpur in mid-March, excited to settle into village life and start the project. We had spent two weeks in Delhi refining the structural system, consulting with architects such as Revathi Kemath and Anil Laul, and discussing the proposal with ITRHD and Shiban Ganju, who is acting as an architectural consultant on the project. The brief from ITRHD had been to design a prototype structure that could accommodate a range of functions and be easily replicable – not just in Hariharpur but across rural India. Through the design of a school, our challenge was to address these aims, whilst also allowing for local input. Our ambition is that each building should be generic in terms of overall form and structure, whilst also specific to the particular conditions of the site and the people. The idea is not only to create a greater sense of ownership and pride in the buildings within the community but also to take advantage of local knowledge and vernacular intelligence to source the help that we need in understanding and implementing.

Our solution was to create a modular framework, that can be adapted depending on the availability of materials and the input of design ideas by local people. The ground floor structure consists of fired brick columns, with non load-bearing in-fill mud walls, that are tied together by ring-beams for increased seismic resistance. This provides a strong and reliable structural system (which local masons are very familiar with), whilst providing the thermal, acoustic and aesthetic advantages of mud. Although we did some experiments on-site with cob, a method of mud construction used locally, in the end we chose to use unfired adobe bricks that we were able to procure from local brick kilns within the village: the production time is less, the transport distance is minimal, they can be laid very quickly, and it is easier to achieve a straight surface on which to apply the mud plaster.

The second story is conceived of as a lightweight bamboo 'hat' which rests on the solid base below. The thick beams consist of three lengths of bamboo bolted together and tied into columns cast into the upper ring-beam. On one side these columns come all the way down to the plinth, to create a shaded verandah at the front of the classrooms. Prevalent in the area, bamboo is commonly used as a structural member in both old and new structures. Although left untreated, the heavy smoke from chulha stoves in these houses acts as a deterrent for termites and borer insects. Given we are

building a school rather than a domestic space, not to mention the fact that the lack of chimneys is a serious respiratory health-risk, we will be introducing a safer and more reliable treatment process that we hope the village will adopt in the long-term.

A big part of the project has been about empowering the teachers of the school to lead workshops for the parents of the school children. These workshops function as a platform to inform, discuss and make decisions on the design of the school. Through this process we wish to strengthen the leadership of the teachers and build a sense of ownership and responsibility for the school within the community. Working within the structural framework set out with Indian and British engineers, the non-structural elements – such as windows, doors, and finishes – are being designed collaboratively with the parents and teachers of the school children, through these workshops. Although conventionally all these details would be worked out and drawn long before ground is broken, we prefer to leave 'gaps' in the design that can be filled through a dialogue with local people and craftsmen on the ground. Viewing the construction site as a platform for engagement and exchange, the idea is to harness the excitement and intrigue created by a new building to draw people into the collective design process.

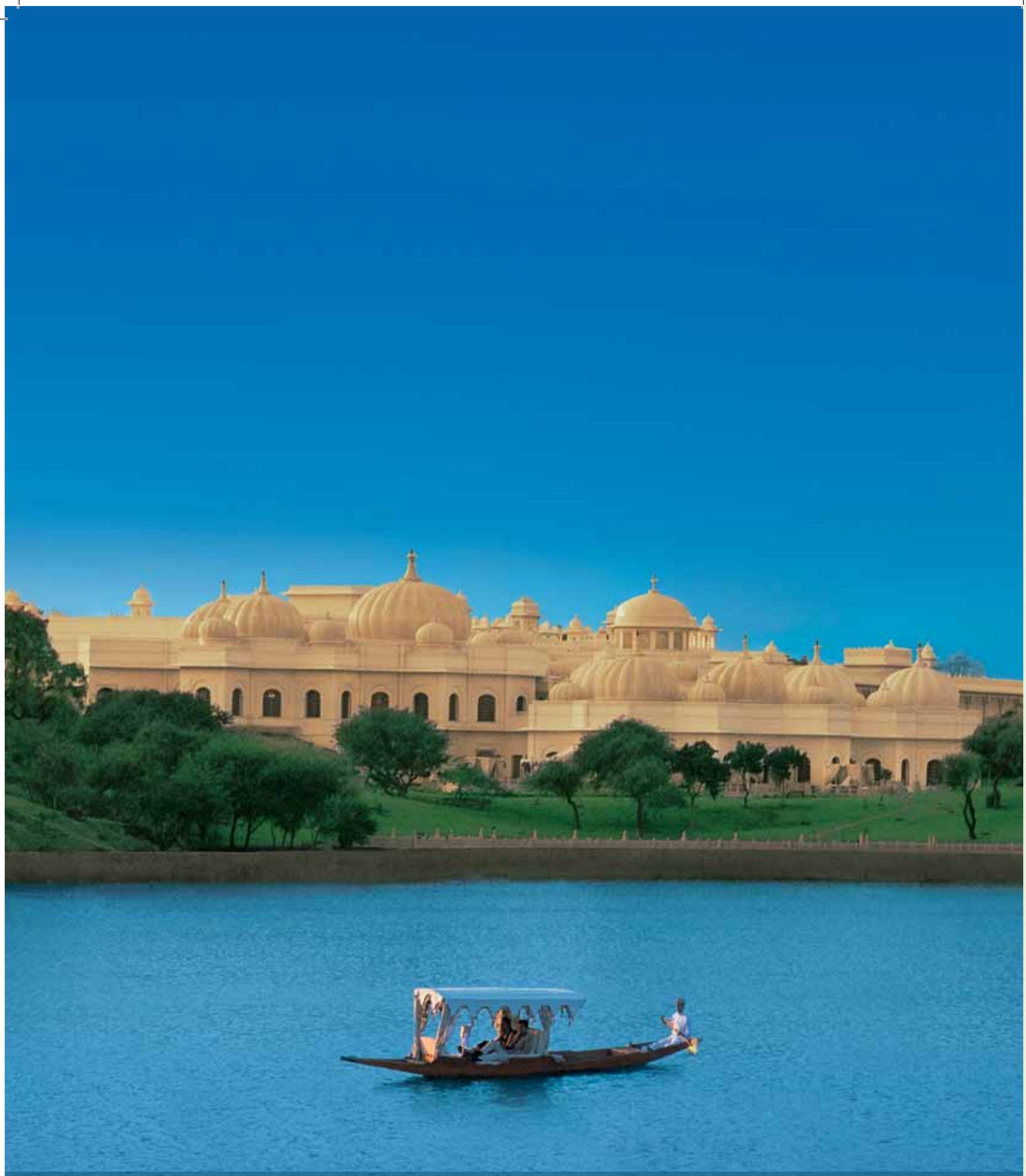
The U-shaped master plan is based on the drawings made by the teachers and parents during workshops and has gradually been developed in response to the specific conditions at site, along with local customs regarding orientation. It was clarified at the start of the project that the villagers do not to follow the Vastu shastra doctrine. We were, however, told that the main entrance to the building should not face south – as the feet of dead bodies are always placed in this orientation and to have an opening in this direction is considered highly inauspicious. Given the adaptability we had in mind, it was easy to accommodate this and alter the master plan so that the courtyard now opens up to the East and the main entrance is to the West. These types of unexpected and unfamiliar constraints are among the things that make working in places like India such a challenge and a pleasure for us; nothing is straightforward, predictable, or boring!

We are currently completing the toilet block on the ground floor, which was co-designed and partially built by participants in the second AA Visiting School we led at the end of March - this time including students from the Norwegian University of Science and Technology (NTNU). The excitement and energy created by the participants, who were in the village not just to design but also to roll their sleeves up and build, was a great way to start construction. The fact that Holi happened to fall right in the middle of the Visiting School, made

the experience for the participants (most of whom were from abroad) all the more exciting. The Indians among us helped explain what was going on but most importantly took the lead with the dancing and the water guns so that before long we were drenched, multi-coloured and happily exhausted! The Visiting School was also an opportunity to invite a number of experts to contribute to the project; over the course of two weeks were joined by two engineers from Ramboll UK, an Indian engineer and two Indian architects, all of whom offered invaluable advice and will continue to be involved in the project from afar. The plan is to finish a nursery room / staff room at ground level, along with a larger classroom on the first floor, before we leave. We will then hand the project over to the community to complete, under the leadership of a local construction manager. By that point, we hope not only to have created a building that can act as a model for any future construction but also to have initiated a process of collaboration within the village that will serve it throughout its growth and development.

WORKSHOP architecture is a non-profit design + make studio that focuses on participation, learning by doing, and cultivating a deep understanding of place. Living temporarily with the communities it is working with, it contributes new ideas whilst engaging in local building crafts and materials, to bring about an architecture of exchange that is both challenging and pragmatic. Led by Clementine Blakemore, Alexander Furunes and Ivar Tutturen, WORKSHOP architecture is currently collaborating with ITRHD to develop a prototype for contemporary rural architecture in India. Along with Community Engager Leika Aruga and Project Co-Ordinator Kritika Dhanda, the team is currently based in the village of Harihapur where they are designing and building a new school with the community. ■

The project has been sponsored by:
• The British Council • David Chipperfield Architects • Rojo Arkitekter • Svein Skibnes Arkitektkontor • Øystein Thommesen • Madsø Sveen Arkitekter • Carl-Viggo Hølmebakk • Per Knudsen Arkitektkontor • Solem Arkitektur • Arc Arkitekter • Rambøll Trondheim • Arne Winther • Eggen Arkitekter • Manijeh Verghese • NTNU • In kind support from Ramboll UK



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The Protection of Farmland by the Community

Feeding Ourselves Into the Future

Nathalie Chambers

On the southern-most tip of Canada, on Vancouver Island in British Columbia (BC), nestled in the rain-shadows of the Olympic Mountains and the Coastal Mountains lies Victoria, the capital city, in its very own microclimate. This is a world-class biodiversity hotspot that contains endemic trees, plants and animal species. This area is home to some of the best farmland in Canada, maybe even the world, some say this is the Mexico of Canada. The abundance of water, heat and class one and two soils make this area a climate change logical place to grow food.

The largest obstacle to food security on Vancouver Island is the price of farmland; this is a very sought after place to live and this quality has placed an enormous development pressure on farmland. Farmland is valued at the same price as residential real estate from $150 000- $350 000 an acre. This phenomena is preventing new farmers, many of them educated in sustainable agriculture: permaculture, agroecology, biodynamics, biological farming, etc., from getting access to the farmland and getting their shovels into the dirt. The average age of conventional industrial farmers is 65.

A large percentage of these farmers own their land, many of them come from a "farm family" with multiple owners. Many of them lease from other land owners/ farmers. Increasingly, the next generation does not want to farm. Farmers without succession plans are common and often farmers view their land as their retirement fund.

Up until 1970, about 6000 acres of prime agricultural land was being lost each year to urban and industrial development. To address these losses the BC Farmland Defence league lobbied with the government for restrictions and regulations to be placed on farmland.

'It was a life transforming experience for me because it was a testament to the power of the people and the strength of the community to work against all odds to conquer a problem for the common good.'

The Agricultural Land Reserve (ALR) has since placed development restrictions on farmland. This however, has proven insufficient in protecting the agricultural and ecological capacity of the farmland and has only really slowed down the loss of farmland. This has become a major threat to the food security on Vancouver Island. When the next generation does not want to farm, they often fight to have farmland moved out of the ALR so they can sell it for development.

A campaign was run by the local community called the, "Protect Madrona Farm Campaign." This addressed the challenges by using a model that protects the ecological and agricultural capacity of the land. By placing ownership of the farm into the hands of a land trust with the ability to protect land in perpetuity, not only can sustainable farming practices be monitored but long term sustainable leases are also offered to the farmer. The farmer pays for a market value lease and by not having to purchase the land for farming, the business of farming becomes economically viable and therefore sustainable. It is a win-win situation.

This model was widely accepted by the community and in 2010, about 3500 people in the community and beyond donated money to the tune of about $2.7 million dollars during one of the worst economic recessions that Canada has seen in the support of this model to protect Madrona Farm forever. It was a life transforming experience for me because it was a testament to the power of the people and the strength of the community to work against all odds to conquer a problem for the common good.

The Land Conservancy of British Columbia (TLC), a charitable land trust in British Columbia working for the protection of heritage, culture, endangered ecosystems, and biodiversity conservation was the organisation that drove the project. It became the first organisation in British Columbia to protect farmland in perpetuity. Established in 1997 by Dr. Bill Turner and five other people, TLC has emerged as a major conservation success story, protecting over 125,000 acres of land in BC, over 40 properties with culture and heritage significance and farmland and endangered ecosystems and special conservation areas. Working true to their slogan, "Special places. Forever, for Everyone."

I joined TLC and met Dr. Bill Turner, my mentor and many other inspiring individuals. Bill had been inspired by the protection of heritage and conservation done by the National trust of Great Britain, England, Wales and Ireland. He is one who believes that as a community we can create the kind of world we want a sustainable one. The first property acquired by TLC was South Winchelsea Island, an island with an intact Garry Oak ecosystem, which is the most threatened landscape in BC. There are a lot of flora and fauna with conservation concerns associated with this ecosystem. Further, it is a natural habitat of the Sea Lion and the area is crucial in terms of the protection of a thoroughfare for the local Orca Killer whale pods of which there are only 80 resident whales remaining.

The International National Trusts Conference

was held in Victoria BC in 2011 and we drew strength from the realisation that we were not alone in our conservation efforts in BC, and in fact were part of a global conservation movement. The conference gave me a new and positive hope that by working together we could create the kind of world we wanted. Hope, compassion and concern bridged the wide distances between the delegates that I met from all over the world. Connection through story was a very fitting conference theme. I find that INTO's ability to advocate the cause of the National Trust Movement is very inspiring. In Victoria, INTO was able to bring forward the Victoria Declaration on Climate Change and the document, which is a statement of our common appeal, has now travelled all over the world gaining positive inertia, strength, power.

The conference also afforded the opportunity for the delegates to discuss techniques and methods. I provided daylong tours to the 27 acre farm where my husband and I practice agroecology organically. The discussions with the delegates varied on subjects like crops, cover crops, the ecological restoration project, soil building techniques, composting, chickens and the native pollinator enhancement areas. TLC through its Native Pollinator Enhancement Project was dedicated to addressing the conservation issues of the 450 native bee species of BC. On Madrona Farm we grow 103 crops over 12 months and have 4000 customers at our vegetable stand and further wholesale to 10 restaurants. This farm represents an environmentally and agriculturally exemplar farm and demonstrates the model of land trust ownership.

Subsequent to the conference, I went to work at the National Trust of England, Wales and Northern Ireland, on a staff work exchange program. Once again I was face to face with the amazing potential of INTO to facilitate the exchange of models of successful sustainable agriculture and to build upon the successes. Using the collective impact of INTO there is an immense potential to implement sustainable agriculture (Agroecology) techniques through culturally appropriate polices and programs.

The Green Revolution has failed miserably in its promise to feed the world and is responsible for degrading soils and the loss of biodiversity, traditional systems, etc. It has gravely threatened culture and traditional practices. Currently there are one billion hungry people worldwide (Oxfam). The challenge before us is to emerge in the wake of the unsustainable practices of the 'green revolution' and their impact on land, food security and cultures.

Slowly but surely, people are making conscious efforts to restore and revitalize traditional (agri)cultural practices. The term "agroecology" encompasses these initiatives. It combines traditional knowledge with scientific knowledge and using a diversity of cropping systems, varying woodlands and habitats to preserve biodiversity within a 'working' landscape. Biodiversity can restore ecosystem resiliency to be able to mitigate climate impacts and be an adaptive strategy for agriculture and crop produce.

Agroecology is a recognized social movement – it relies on relearning, as well as communicating and exchanging ideas and techniques. It is in this connection, collaboration and sharing of knowledge and experience that land trusts can play an important role.Sustainable agriculture can alleviate poverty in developing countries and help to mitigate climate change. There are currently many successful and sustainable models of farmland protection operating within the National Trusts movement.

Mechanisms to protect land in perpetuity and conservation of heritage and culture have led Dr. Bill Turner and colleagues to create the National Trust for Land and Culture Canada. This will soon mean national trusts in every province of Canada.The national trust membership is growing by leaps and bounds and our work is gaining momentum and there is nothing that will prevent the ripples from being felt all over the world! ■

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Crafts Mela

A School Initiative

Learning Traditional Crafts at School goes Hand in Hand with Preserving Heritage

Durga Sitaraman

School children getting their hands dirty while learning traditional crafts, such as pottery, carpentry, etc., goes a long way not only towards helping them connect with nature and learning the value of physical labour, but also towards preserving our heritage and traditional craft which are vanishing by the day in today's world of technological advancements.

We have been contemplating these past few years, of ways to engage children in the simple joys of working with their hands. For us, giving alternatives to children as they grow up is as important as making them learn the alphabet. The fact that they are living in an age of gizmos and gadgets can't be denied; the fact that many of them are hooked on to internet-computer games is equally indisputable.

One of the things that we as adults tend to do is to harp on the harmful effects of our children's over-engagement with and addiction to technology be it computer games, TVs, internet chats, mobile devices, etc. We tend to denounce, deny and then deprive our children of some of the 'things' they enjoy. "If your marks don't improve, you will be off the net for a month." "If you don't do your chores, you



can't watch TV for a week." are some of the threats we sometimes use. Instead of denying, how about giving children alternatives that they enjoy - this was the idea with which we started the craft programme in our school two years ago. Most of the children, having grown up in the internet age, are conversant and actively engaged in computers in one way or the other. Since our children get ample opportunities to work with computers (play computer games, surf the net, chat, receive and send emails, do research, prepare presentations, spreadsheets and documents) outside of school, we decided to offer 'craft' as a subject.

Through the crafts programme, our children got an opportunity to try their hands at weaving, pottery, paper craft, needle point, block printing, carpentry, knitting and quilting. It created a space where children and adults equalized as learners; learning from one another, teaching and instructing one another. The entire community was involved, each trying to learn at least one craft and acquiring the skills, handling of materials and tools associated with that particular craft form. The larger objective of our programme of reviving some of our lost craft traditions, of rekindling interest in some of the craft practices in our own backyard got a sharper focus with the introduction of craft in the class room.

'The craft programme managed to rekindle in children not only a raw curiosity, but also a cultivated interest to fiddle with things.'

Children are learners by nature; they are teachers for life; they come together to celebrate, to rejoice and to restore hope. These we saw and experienced first-hand. It was a joy to see children working with materials, be it clay, wood, cloth, paper, bringing their creativity, letting their imagination soar, playing with and mixing colours and crafting. The focus they brought into their work, learning to team up and work towards a larger purpose beyond themselves was delightful. Some preferred to work in groups; some with their own friends; some figured out who is good at what pretty fast and teamed up with those who could help them; some preferred to work by themselves; some learned to delegate; some learned to lead; some followed; some seamlessly talked and played with the materials; some talked endlessly - that we learned life's lessons through a simple craft programme is an undeniable and refreshing thought.

There are revival movements happening all over the world where working with hands is celebrated. Books have been published, workshop classes have been revived and weekly retreats have been organized around the idea of craft. The simple things we, as children, fixed, be it a bicycle, a radio, a clock, a scooter - our children simply buy and then throw away. The craft programme managed to rekindle in children not only a raw curiosity, but also a cultivated interest to fiddle with things - to take apart a clock, a wrist watch, to see why it stopped 'ticking'; to dismantle a bicycle to see how it was made. That sustainability can become part and parcel of a child's life without preaching, without lecturing, without data and numbers is another accidental consequence of the programme.

This year's Crafts Mela was the culmination of our efforts; it was conceived at the beginning of the year and the event was held in February 2013. Through the mela, we tried to put into practice the notion of a 'buyer's market.' The various items crafted by the children and adults were put up for display/sale, and the buyers determined the price of the items they wanted to buy. It was a nascent idea that has taken a sharper focus, and it will be carried forward in the years to come.

The Crafts programme in our school has given us hope - hope that children, when given opportunities and space to figure things out, do just that. Sometimes, doing the right thing is as simple as learning to work with one's hands. ■

Indian Trust for Rural Heritage
and Development

ITRHD
- An update by the Chairman

ITRHD having completed 2 years is moving ahead despite some problems which may be considered as teething troubles. Most of us are working on a voluntary basis and Trustees, Members of the Advisory Council and a number of our members and outside experts have generously contributed to whatever success we have achieved. We need to have some full time professionals on a salary so that we can move faster and show better results. That would only be possible if we are able to substantially increase our corpus so that from the interest derived we can meet the additional costs.

Any suggestions from our members would be most welcome.

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

–Mahatma Gandhi.

A word about our Projects

1

Seminar on "Strategies for Rural Development and Heritage"

March 3-4, 2012

One of the first events organised by ITRHD was the seminar mentioned above. Maharaja Gaj Singh of Jodhpur was the Chief Guest and NK Singh inaugurated it. Raja Jigmed Namgyal of Ladakh was the key note speaker. Excellent presentations, followed by meaningful discussions over 2 days set the tone. Topics under discussion related to:

- Income Generation and Creative Cultural Industries
- Heritage Conservation & Documentation of Tangible and Intangible Heritage
- Rural Education & Health /Hygiene
- Agriculture and Climate Change
- Civil Infrastructure -Water/Waste Management/ Alternate Sources of Energy
- Rural Heritage and Tourism
- Rural Development Programmes with special reference to the North East

2

A cluster of 3 villages

Nizamabad, Hariharpur and Mubarakpur in Azamgarh District, Uttar Pradesh

NIZAMABAD

A village specialising in black clay pottery of exquisite quality with silver floral motifs resembling Bidri work of Hyderabad. The village has been visited a number of times and interaction with the potters has brought out the need for improved technology .They feel that with the provision of temperature controlled ovens the quality of their product would improve with far less breakages. Friends from abroad were approached for necessary funding and we were successful in raising £ 5000 from Tanner Trust in UK and a similar amount from and old friend Kito de Boer now posted in Dubai. However, despite our best efforts we have not yet been able to find some one who could install such a kiln. Efforts are still on and we would appreciate for any suggestions in this regard.

Another major problem being faced by the potters relates to marketing their products. At present they have no problem as traders from Mumbai carry away truck loads of pottery from the village but the potters are greatly exploited getting just a pittance.

Hariharpur

A village where every Brahman family has a musician- the tradition being carried on from one generation to another. It is heart warming to find young boys of 7 or 8 doing **riaz** early in the morning of **thumri** or dadra or practicing on their sarangi or playing the sitar or tabla. In the Azamgarh Festival, youngsters also participated along with their seniors and impressed the audience with their talent and potential. Steps are now being taken to create the necessary facilities and infrastructure. A small music academy is being planned with Gurus to be engaged on part time basis from Varanasi (70 kms away), an amphitheatre for outdoor performances and the existing hall with acoustic treatment for indoor performances. Land has been provided by the community and architectural plans are drawn up. We are hopeful of Corporate financial support for the project.

As developmental activities have to go side by side with preservation of cultural heritage focus is on planning for creating facilities for Primary education, healthcare particularly of women and children, water and waste management, vocational training, infrastructure for Tourism etc. Proposals for Corporate funding under CSR have already been initiated and the prospects look bright.

Chacha Nehru Primary School

Our first project in village Hariharpur has already taken off. The primary school that we had promised the village community is now a reality. Getting qualified teachers from urban areas is not easy so we decided to explore local talent .We succeeded in identifying 6 ladies, 5 of whom are graduates and one will be completing her BA soon. With a donation of 2 lacs obtained from a Trust in Chennai, we sent these ladies for intensive training in schools in Azamgarh and Varanasi for 4 months. Particular mention must be made of Deepika Dass principal of a school in Varanasi and Sangeeta Khanna who runs a Yoga centre in Varanasi who took special interest in the training programmes and endeared themselves to the trainees. Dr Sudha Singh of the

Shubham Nursing Home organised a training programme in First Aid .We are indebted to these people for their generous support.

With the training over, we identified 64 children in the age group of 3+ to5+ each family being represented with at least one child and preference being given to girls. With about 20 to a class they were divided according to age groups in 3 sections named Tota, Maina and Bulbul. A house was taken on rent and a local woman engaged for cooking mid day meals for the children. Majority of these children belong to very poor backward class and scheduled caste families. Only about 15 are from upper castes and we are trying to bring about social integration right from the nursery level. The school started functioning from February this year.

Then most unexpectedly we had a stroke of fortune. The British Council deputed a team of 3 architects to go round the villages in different parts of the country and identify an architectural project which they could support. We invited this team to Hariharpur and they immediately fell in love with the place and the result is that they have contributed about 12 lacs for the school building. An article by Clementine leader of the group of architects (which includes two Norwegians) has been contributed for this issue of the magazine. Land was made available by the community on long lease and it was decided not to engage any contractor for the school building. The community agreed to undertake the work themselves and the architects decided to stay in the village for 3 months guiding the operations and training the locals in various building skills. This has been a remarkable experiment and has attracted attention from a number of people outside the village. Building operations are already on. The entire community is involved including the parents of the children in not only providing voluntary labour but in discussions also regarding the design of the building and other related details. With the funds provided it should be possible to come up with 3 classrooms and 2 toilets, but that would not be adequate for our long term requirements. Fortunately we have been assured of Corporate support to complete the building. For funding we issued an appeal to our members and friends to sponsor at



least one child by paying Rs 3000 for one year. The response was encouraging and we have been able to raise about 14 lacs so far. In addition the Bank of Baroda was kind enough to make a contribution of Rs 10 lacs for the school. In order to ensure that the school keeps going without any hiccups we have to build up a corpus so that out of the corpus we are able to meet the running expenditure. Here again I would appeal to our members to further lend their support. We plan to have the formal inauguration of the school in October this year. Mention has been made of the support provided by Shubham Nursing Home in providing training facilities in First Aid. They have also provided uniforms for one year for all children enrolled in he school and have already conducted a medical test of all children which would be repeated after every 6 months and a record kept. They would also be providing nutrients where required.

Village Mubarakpur

The third village in the cluster comprises weavers of zari and silk saris sold as Banarsi saris. They created quite a stir in the Azamgarh Festival held in April this year in Delhi. They have the same problems as the potters - need for diversification of product to meet the needs of foreign tourists and even of the younger fashionable lot in India conscious of changing trends and also need for designs to meet contemporary demands. Marketing is another major problem. Here also the weavers are a highly exploited lot and get a pittance for their efforts.

We are trying to find solutions to their problems such as setting up of a design centre but for want of funds the progress is slow. Plans are afoot to organise Azamgarh Festivals in other parts of the country to give them wider exposure. We are constantly interacting with the weavers and hope that something positive will emerge soon.

Proposal for a Primary Health Centre

Hopefully, in one of the 3 villages, depending on the availability of land and funds it should be possible to set up in the near the future a primary health centre focusing on maternity cases and women problems apart from dealing with normal ailments. We have already signed an MOU with a Birla hospital in Satna who will be providing the technical support needed. The Director, Dr Maheshwari is most enthusiastic about this partnership and we can look forward to positive results. To start with some girls and boys from the 3 villages have been identified for training in nursing and auxiliary duties. The cost of training will be borne by the Birla hospital itself including providing stipends to the trainees.

Tourist Circuit for the 3 Villages

The 3 villages in Azamgarh district are just about 70 kms from Varanasi which perhaps gets the largest number of foreign tourists in the country. A large number of such tourists are keen on a rural experience and these 3 villages, each having a unique tradition ranging from music to crafts in the fields of weaving and making of black pottery, can offer to the foreign tourist a glimpse into rural India and its manifold attractions. It was suggested to some hoteliers in Varanasi to organise day tours starting early in the morning to these villages. They could see the potters at work in Nizamabad and also do some shopping, similarly in Mubarakpur watching the weavers at their looms and perhaps buying some silk to carry home; finally ending up in Hariharpur and being treated to a Musical evening before returning to their hotel for dinner. The hoteliers welcomed the idea as they would also benefit with the tourist spending an exta night in the hotel. Plans are afoot to develop the necessary infrastructure for tourism including home stays.

Azamgarh Festival

In the month of April this year ITRHD organised a 3 day Azamgarh Festival at the India International Centre in Delhi. Azamgarh, unfortunately has a negative perception in the minds of most people as being a haven for terrorists. It was to correct this impression, that the Festival was organised to showcase its cultural traditions in the fields of music, poetry, and the exquisite craftsmanship of the weavers and potters of the three villages of Hariharpur, Nizamabad and Mubarakpur. The response was very heartwarming and the realisation was gradually dawning on people that Azamgarh had some thing worthwhile to offer also. The exercise, however needs to be carried on a sustained basis and perhaps extended to other cities as well. Possibilities are being explored of having such a Festival in Lucknow next year.

The potters participated getting an encouraging response. Not only were they able to fetch a good price for their products they benefitted by the suggestions from buyers.The weavers from Mubarakpur also got full exposure and benefitted financially. Musicians and poets from Hariharpur village enthralled audiences for 3 days. The musical evenings had classical music recitals from maestros like Pandit Dina Nath Mishra, Pandit Bhola Nath Mishra and 25 other musicians from ages of 7 -70. Group events like taal yatra - an ensemble of eight tabla players; tri dhara an item involving simultaneous playing of 3 sarangis, 3 tablas, and Holi ke rang an item of folk songs sung by 6 musicians with accompanying instrumentalists. The Festival ended with a Mushaira by renowned poets from Azamgarh affirming that Azamgarh has a rich literary tradition also.

The Festival as earlier mentioned showcased the crafts of the two villages of Nizamabad and Mubarakpur. There were live demonstrations by the weavers on their looms and potters on the potters wheel. A rural ambience was beautifully created by reputed designer Seerat Narendra and live folk music provided by musicians from Hariharpur added to the experience. One must here acknowledge the contribution made by ONGC, Sahara Group and Development Commissioner Handlooms in making the Festival possible by their generous sponsorships.

In dealing with the problems being faced by the potters there is need to take a long term view of their problems. Marketing and getting a fair return for their product is of course a basic concern but before that 3 areas need to be addressed:

1 Need for diversifying their products from just decorative to items of daily use
2 Need for new designs to meet contemporary demands while retaining traditional features
3 Need for more advanced technology to ensure better quality of products.

We have already initiated preliminary steps and are contacting Design Dept of CEPT University, Ahmedabad. Hopefully we may enter into a partnership. We would welcome any suggestions.



3

Project relating to Indus Valley Archaeological site

Rakhi Garhi, Hisar District, Haryana

Village Rakhi Garhi where the ancient Indus Valley archaeological site is located is about 145 kms west from Delhi on a very good road. It is the biggest Harappan site in India and the second largest (though according to some experts the largest) Harappan site after Mohenjodaro. According to some experts the Rakhi Garhi site also predates Mohenjodaro by a 1000 years. Archaeological Survey of India (ASI) had started excavation in 1997-98 and recovered a large number of objects including 5 female skeletons, gold, precious stones, clay toys, implements, seals, etc, which are now housed in the National Museum. Excavation operations were suspended as there was a CBI enquiry against one of the officials. ASI now plans to resume operations. There are 7 mounds under which the ancient site lies. Mounds 1-3 are not inhabited and have been fenced off by ASI. Mounds 6 and 7 are under cultivation and will have to be negotiated with the farmers in course of time. The problem arises in respect of mounds 4 and 5. Mound 4 is partly inhabited and only 40% would be available for excavation. Mound 5 is totally inhabited and no excavation is possible; neither is it possible to shift the population at least at this stage. There would be tremendous opposition from the community leading possibly to a law and order problem. This can be deferred to a much later date. In any case excavation on the mounds available should on a liberal estimate take not less than 20 years.

ASI has entrusted the mounds not fenced to Deccan College Pune for excavation. Prof Shinde from the College will be handling the operations. As things stand at present Deccan College will have to arrange for the funds required. The Global Heritage Fund of USA who had also shown interest in funding some aspects relating to the project now have stated categorically that they will not fund excavation operations. Perhaps they may provide support for surveys etc.

I had some months back spoken to the Chief Minister of Haryana drawing his attention to the fact that in course of time the site would qualify for World Heritage Status and that it was imperative that we should start working on the infrastructure for tourism as the site being so close to National Capital would start attracting



large number of tourists both foreign and Indian. Further steps should be taken by initiating development activities to showcase the village as a model village. The Chief Minister called a meeting of Secretaries concerned and constituted a monitoring Committee under the Chairmanship of Secretary Tourism, Culture and Archaeology. In the meantime I suggested to DG Archaeology to immediately set up a site museum and an interpretation Centre and transfer all objects recovered during the 1997 excavations to this museum so that it becomes an immediate attraction for visitors. He has agreed to do so.

The last time I visited Rakhi Garhi was in the beginning of May with Mr SSH Rehman formerly Chairman of the ITC group of Hotels. He offered to set up a cottage with his personal funds as part of our efforts to develop the tourism infrastructure. We had discussions with the Panchayat and they agreed to transfer 2 acres of land to the Trust for setting up of tourism related activities. The Trust would take on the responsibility of managing such activities. In further discussions with Shri Rehman, it was agreed that instead of one small cottage we should plan for a guest house with 10 rooms and approach corporates to contribute towards the total cost. Mr Rehman said he would set the ball rolling by contributing his share.

The Chief Minister had fixed a meeting on 30th May in Chandigarh to discuss issues relating to Rakhi Garhi. It may be mentioned that at the India Today Conclave held in Delhi in April 2013, the Chief Minister who was also present on that occasion informed me and Arun Purie editor of India Today that he had sanctioned 2 and a half crores for the development of Rakhi Garhi. He requested Arun Purie to depute a reporter to Rakhi Garhi to do a story. This was done and the Mail Today carried a two page centre piece .

On 30 May I was invited to a meeting on Rakhi Garhi in Chandigarh by the Chief Minister of Haryana. It was a useful meeting and gave me hope that the Government was now serious in coming up with positive measures. Principal Secretary Archaeology and Tourism mentioned that Government had sanctioned Rs 1.75 crores for setting up of a site museum in Rakhi Garhi. A go ahead signal was given with the direction that an architect having experience in designing museums should be selected for this work. The Chief Minister also promised funds for developmental works relating to drinking water, sanitation, and tourism infrastructure. He also announced that he would visit the village soon. Such a visit which was long overdue should help to instill a sense of confidence in the community.

4

Seminar on "Indian Handlooms Search for a New Identity"

New Delhi March, 12-13, 2013

The Handloom Sector is facing a severe crisis, its very existence is threatened. In the words of Laila Tyabji "marginalised, exploited and underpaid, they are looking for alternative employment, often as unskilled casual labour. Paradoxically, this is not because the demand for and potential of their products has waned, but because of other ancillary but compelling reasons-

- They are out of touch with the tastes and demands of the contemporary market
- They cannot access appropriate raw materials
- Now that their markets are no longer centered on local demand, they do not have the credit facilities, warehousing and marketing infrastructure to buy raw material, store, transport and showcase their products
- Short sighted Government policies continue to subsidize rather than invest in this sector leaving it limping rather than realizing its full potential. Ironically, this is at a time when eco friendly and green "handwoven" and "hand made " have the value of a designer label in today's environmentally aware global consumer consciousness

In order to understand the problems and try to offer solutions ITRHD decided to organise, in collaboration with Dastkar headed by our Trustee Laila Tyabji and the India International centre a Seminar on the subject The Seminar was attended by a cross section of interests and stake holders from weavers to designers, business houses, academics, Government representatives and other experts. Over a two day period the Seminar had presentations followed by intensive and purposeful discussions on subjects relating to :

- The rise and decline of the Indian Handloom Tradition
- The problems facing the Handloom weaver today highlighting successful NGO's and other modules



where handloom traditions have been revived and successfully marketed

• Evaluate Government's role and suggest new areas and action points for Government policy and intervention.

The voices and perspectives of the handloom weavers highlight credit, design & marketing and the possible roles of NGO's, private sector and the international market in developing an action plan for the future

The following points emerged from the closing session -

- An opportunity needs to be created for weavers from different areas in India to meet and share experiences, issues and expertise
- A special weavers sammelan on an annual basis should be organised to achieve this. It should not be clubbed with marketing ventures, since the crafts people then are focused on maximizing their sales and often the master weavers themselves are not present at the bazaar
- There is very little dialogue between the Government and weavers themselves

Many of the problem areas such as yarn distribution, alternate technology, inclusion of powerlooms as handlooms etc are not shared directly with the weavers. Their ideas and solutions should be included in framing Government policies

- A one day meeting of weavers should be organised with the DC handlooms and Secretary textiles for them to directly present their views
- A framework for the revival and promotion of handlooms needs to be worked, which would form the basis of a National Handloom Policy
- How far the Government schemes for the sector have percolated to the grass roots needs to be measured, as also their effectiveness. This could be undertaken by JNU / IRMA volunteers, guided by AIACA, ITRHD, women weave, Dastkar, etc. We could track and evaluate one such Government scheme initially.
- GI Registration and how it can be effectively used could be studied. Students of Law Faculty could undertake this project
- One trial case could be initiated. Neena Ranjan offered to coordinate this
- Media should be used to highlight handloom and handloom weavers projecting both positive and negative case stories
- A massive nationwide advertising campaign for the sector, on the lines of the Incredible India Campaign should be devised to change the negative, traditional images of crafts and craftspeople and create awareness of its range, unique qualities and potential-particularly amongst the young
- The Annual Master Craftspersons award ceremony should be redesigned to give more prominence to the awardees, and the occasion should be used to encourage the media to highlight and focus on the contribution of craftspeople to India's economy, culture and aesthetics. Social media should be activated to drive, educate and build awareness of the sector and its issues
- Celebrities could be used as style icons and also to create awareness about the sector and its problems.
- There was a suggestion that handlooms and handicrafts be separated from the Ministry of Textiles and a separate Ministry created for them

Along with the seminar a handlooms exhibition was also organised. The purpose of the exhibition was to highlight these amazing skills through featuring 10 handloom traditions from different parts of India -showcasing the diversity and beauty of the Indian handloom tradition. Each tradition was represented by two weavers, exhibiting 8-10 pieces that exemplify the designs and weaving techniques of their specific region. The handloom techniques exhibited were:

1. Banarsi Brocade weaving from Varanasi UP
2. Kanjeevaram silk weaving, Andhra Pradesh
3. Poochampalliikat weaving, Andhra Pradesh
4. Kani Shawl weaving, Kashmir
5. Bhujodidhabla decorative shawl weaving, Kutch, Gujarat
6. Upadajamdaani weaving, Andhra
7. Sambalpurikat weaving, Odisha
8 Assam decorative mekhla/ chador weaving, Assam
9 Decorative white and gold Jaamdaniwalli hangings, Varanasi, UP
10 Chanderi weaving, Chanderi, Madhya Pradesh

The exhibition was conceptualised and coordinated by Dastkar. It was well received getting a large number of visitors including the Chief Minister of Delhi, Mrs Sheila Dikshit.

The main Seminar was inaugurated by Shri Dinesh Trivedi. He evinced keen interest and made a useful contribution to the deliberations.

5

Project Malouti in Jharkhand

Malouti Village in Dumka District, Jharkhand is on the Bengal Border Having Traditions and Life Styles more Akin to Bengal than to Jharkhand

The antiquity of the village goes back to pre historic times, as is evident from pre historic tools found in the river bed of Chila. The village is backward in every respect lacking even the basic facilities and infrastructure. It is unique in one respect. At one stage it had 108, 17th -19 th century temples,but now only 62 remain the others having been vandalised or having suffered the ravages of nature. ITRHD has taken on the responsibility of restoring and conserving the remaining temples with the approval of the State Govt as these temples are under their charge and are not with ASI. Global Heritage Fund had initially shown interest in the project and had engaged Abha Narain Lamba, one of the top conservation architects in tne country. She had prepared a detailed conservation report together with cost estimates. Jeff Morgan of the Global Heritage Fund had earlier indicated in his e mails that they would be able to provide funding to the extent of $300,000 subject to the approval of his Board. However, in the meeting of the Board held in February 2012 to which I was invited, other proposals before the Board got priority. Jeff Morgan did not want to let us down completely and said that he would contribute $100,000 from his personal funds spread over 4 years. As it was difficult to have sustained operations in the first year on a budget of $ 25,000 we started exploring alternate sources of funding. The National Building and Construction Corporation (NBCC) have provided a token Rs 1 lac. A proposal for about 3 crores was sent to the National Culture Fund which received their approval. The proposal was passed on by NCF to the Coal Ministry with the suggestion that Coal India which had operations in Jharkhand should consider the proposal favourably for necessary funding. As the Finance Commission have provided adequate funds to all State Governments for Conservation, we shall tap that source also. In regard to Development activities in the village the State Government are willing to provide the necessary funding. The Chief Secretary accordingly called a meeting on 25th June, 2013 of all the secretaries concerned to which I was also invited representing ITRHD. As you will see from the record of discussions drawn up by me (at annexure) attached. The meeting was extremely productive. The State Government has agreed to provide Rupees one crore for conservation of temples to be taken up by ITRHD and of another approximately Rs. Eight crores for development works relating to facilities for drinking of water, solid waste management, sewerage, solar energy, street pavement, skill development primary education, primary health, tourism infrastructure etc. In the meantime Abha Narain Lamba, the Conservation architect has approached Anupam Sah, formerly with INTACH for organising training programmes for terracotta workers. Anupam Sah has already visited Malouti at his own expense and is working out detailed proposals regarding expenditure involved etc. after which the first phase can start.

Annexure

Ranchi Meeting

June 25, 2013

Literally a flying visit to Ranchi. Took off by Jet 11.55 am flight and return the same day by Go Air 8.05 pm.

A meeting fixed by Chief Secretary, Jharkhand to consider proposals for Conservation of terracotta temples in Village Malouti and plans for taking up developmental works. Apart from the Chief Secretary, Mr. Sharma the Jharkhand Government was also represented by Principal Secretaries in the Department of Art & Culture, Rural Development, Chief Engineer, Drinking Water & Sanitation, Human Resources and Health, Addl. Secretary Energy, and Director of Tourism. Our HART in Jharkhand, Shree Deo Singh who accompanied me had prepared a very detailed document indicating requirement of funds for various activities. A copy of this document was provided to all the Government representatives. Thereafter, he made a power point presentation on terracotta temples of Malouti.

At the outset I mentioned that ITRHD's charter was to integrate conservation of heritage with developmental activities with a view to improving the quality of life of the villagers concerned, provide employment opportunities and raise income levels. ITRHD, I added has the necessary professional expertise to handle conservation works. In Haryana restoration work on a historic 700 year old mosque is nearing completion major funds for which were directly provided by the Governor of Haryana and a lesser amount by the Haryana Wakf Board.

ITRHD has already initiated preliminary activities such as identifying persons trained in terracotta work etc. The conservation architect Abha Narain Lamba, from Mumbai who has been selected by ASI on the basis of a competition to work on the Ajanta Caves. While funding is being organised from sources other than the Government, it would expedite matters if the State Government were also to lend some financial support. I mentioned that the Finance Commission has provided substantial funds to all State Government for Conservation activities and it would therefore not place any additional burden on the State Government. This view was accepted.

I requested that against Rs 2.28 crores which we would like the State Government to provide a sum of Rs 1 crore may be released immediately to ITRHD. The Chief Secretary agreed to this, as it was not a big amount and the Principal Secretary Art & Culture was asked to take further action in this regard.

As regards to the other sources of funding I mentioned that Jeff Morgan of the Global Heritage Fund had made a commitment to provide $100,000 from his personal funds spread over 4 years and that a request for funding had also been made to the Dorabji Tata Fund. It was further informed, that ITRHD had sent a proposal to the National Culture Fund (NCF) for funding the terracotta temples conservation project to the extent of about Rs 3 crores and that the NCF had approved the proposal and forwarded it to the Coal Ministry for being considered by Coal India (which had major operations in the State of Jharkhand) under their CSR programme. The Chief Secretary said that the State Government would also pursue the matter with Coal India. While it was agreed that the conservation work would be directly handled by the conservation architects of ITRHD, the developmental activities would, on the basis of proposals submitted by ITRHD be implemented by the State Government agencies and ITRHD would take on the responsibility of monitoring the various programmes for which they would expect to be paid a certain percentage mutually agreed to.

In regard to the development activities suggested by us the response was very positive and the final picture that emerged is as follows:

1 Energy

(a) 100 solar street lights would be installed immediately at a total cost of Rs 17 lacs. (85% to be provided in budget of the Energy Department and 15% by Tourism)

(b) 2100 kv transformers with accessories to be provided in the village within 15 days at a total cost of Rs 10 lacs

2 Rural Development

(a) Proposals were submitted by us relating to rain water harvesting Rs 5.7 lacs were approved.

(b) Check dams the total expenditure proposed Rs 44.3 lacs was approved

(c) Capacity building (vocational training etc) approved at Rs 50 lacs

3 Drinking Water and Sanitation

(a) Drinking water our estimate of Rs 10 lacs was approved and work to start immediately

(b) Solid waste management estimate of Rs 40.5 lacs was approved and work to be taken up on priority basis

(c) Sanitation sulabh Sauchalaya (double - Pit pour latrine 100 units), total cost Rs 15 lacs at Rs 15,000 per unit approved

4 Primary Health Centre against our estimate of Rs 67 lacs the Department has already made a budget provision of Rs 1.65 crores

5 Tourism infrastructure

(a) Internal roads, Rs 1.76 crores to be placed at the disposal of Deputy Commissioner Dumka by the Director Tourism. Chief Secretary, felt that it was necessary to involve the Deputy Commissioner directly in the project and ITRHD would monitor the progress

(b) Tourist Facilitation Centre at Rs 45.36 lacs and Rest house at Rs 21 lacs was approved

(c) A suggestion for setting up of a youth hostel was also approved. As no estimates were provided by us, Director Tourism agreed to make the necessary provision from his budget

The Tourism Department will be making a Budget provision of Rs 3.19 crores to cover expenditure on Roads, Tourist, Facilitation, Solar lighting (15%) Landscaping, Host Population training etc

6 Primary Education

Provision of Rs 1.13 crores to be made

Conclusion

A very positive meeting. The State Government has agreed to provide around Rs 7 crores for developmental activities and another Rs 1 crore as the first instalment for conservation of the temples. The challenge before us is to follow up and ensure that work on the ground starts as soon as possible. The officers of the concerned Departments seem to be quite enthusiastic and motivated. Our HART Shree Deo Singh who has done an outstanding job in getting the estimates prepared and in doing the necessary ground work. He has established good contacts which would be useful in ensuring timely implementation of various projects.

After the meeting I called on Shri Madhukar Gupta, Adviser to the Jharkhand Government and he assured me that he would follow up and discuss with the officers concerned to ensure speedy implementation.

6

Nagaland Project of Cultural Heritage Museum

It had been decided by ITRHD to set up a living rural heritage museum in Nagaland showcasing its living dance, music, crafts, oral and architectural traditions apart from giving visitors a glimpse of their life style, cuisine and other features. We have through the good offices of the Asian Cultural Council in New York, secured the services of a Consultant from Philippines to assist us in preparing a concept document for implementation purposes.The Nagaland Government was approached and they offered their full support and cooperation.

The Consultant, Augusto Villalon, is a Tourism professional of international repute having handled projects in a number of other countries apart from Philippines, including Nepal, Indonesia, Malaysia and China. He has been an advisor to the World Monument Fund, Philippines, representative on the Global Heritage Fund, Philippines and the Unesco Commission for Phillippines and on several other national and international bodies. His main contribution has been in developing and planning tourism destination infrastructure and preparation of tourism development and management plans. The Consultant had decided to visit Nagaland



in February but on advice from the State Government authorities, the visit was deferred to May. This change was necessitated because of the State Assembly elections being held then. It was felt that it would be desirable for Chairman ITRHD to visit Nagaland before the Consultant to get an idea of the possible sites and other relevant information. Accordingly a visit was planned for May 8-11 2013. Mr M. P. Bezbaruah, Former Secretary Tourism, Government of India and a member of our Advisory Council, accompanied the Chairman. Formerly belonging to the Assam cadre of the Indian Administrative Service, when all the North Eastern States were part of composite Assam, he had served in Nagaland and was broadly familiar with the region. Moreover, he is to take over a new assignment as Chairman Finance Commission, Assam and would be based in Guwahati in Assam for at least a year. This will enable him to visit Nagaland more often on our behalf for monitoring purposes.

On this visit to Nagaland, the State Government deputed two officials, Mr. Vovo, Additional Director Culture and Mr K.T Thomas, Joint Director Tourism to accompany us. Before being taken to possible sites, we had a useful dinner meeting with the Commissioner and Secretary Tourism, Mr. Himato, an officer on deputation from the Indian Foreign Service. One of the sites suggested was village Khonoma about 20 kilometres from Kohima.

The visit was a damp squib both literally and figuratively as it was pouring and we had to pass through slushy roads and were held up several times because of land slides.The village is beautiful and an ideal site for ecology and adventure tourism. It has no tradition of music or dance and even in crafts there were only a couple of basket weavers whose work was exquisite (baskets being bought by museums at Rs 60000) and who had been honoured at the National level by the President of India but essentially, that was all. We had to see another site and that we did the next day at village Kisama on a good road and13 kms from Kohima.

Every year from December 1-7 the State Government organises a Hornbill Festival named after the State bird. The infrastructure is unique and well planned. A large open air amphitheater for music and dance performances which feature dances of all the 17 tribes, a large bamboo hall for showcasing and selling crafts from different parts of the State, tribal huts of every tribe showing off their beautiful and exotic architectural styles and a Museum relating to the Battle of Kohima in 1944 when the Indian National Army, along with the Japanese solders reached the Indian border in Kohima and unsuccessfully waged a bitter battle against the British led by General Slim.

It is unfortunate that this site with all infrastructural facilities is put to use for only 7 days in a year. What colossal wastage! December, being the peak season for tourists, there is a need to extend activities at this site for a longer period. It was suggested to the State representatives that a two week long Crafts Mela on the lines of the Suraj Kund Mela that is held in Faridabad, near Delhi every year from February 1-15 be held to feature crafts from all the North Eastern States to precede the main Hornbill festival. This could become a major attraction. In addition a large contingent of performing artists could be deputed by the North East Zonal Cultural Centre. The Director of the Zonal Cultural Centre in Dimapur, with whom the matter was discussed was very receptive. He also mentioned that in February every year a Spring Festival is organised in Dimapur which attracts not only a large number of performers from all the North Eastern States but also attracts foreign participants. He mentioned that a number of performers would be happy to go over to village Kisama near Kohima. February also being a tourist season would provide an added attraction at the site of the Hornbill Festival where the infrastructure would be further and more optimally utilised. There are two more villages in close proximity which unfortunately, for want of time, could not be visited. These villages will need to be integrated with the main centre of activity. Subsequent enquiries have indicated that there are a large number of women weavers in close proximity to Kisama who could demonstrate the traditional loom and share rich stories behind it.

Close to Kohima just 2 kms away is the State Museum.This could provide an introduction to the Naga way of life and their cultural traditions before the visit to the Hornbill site. Some ideas are taking shape as to how the project should be conceptualised but we will have to wait for the Consultant. He was scheduled to come over towards the end of May but in in view of heavy untimely rains he has been advised to plan for November 2013. We first thought he should witness the Hornbill Festival in early December, but availability of accommodation and transport may pose a major problem apart from inability of senior officials to find time for interaction.

We would also be interested in getting ideas and suggestions from our members and others having either expertise or familiarity with the region.

7

KHIMSAR

The biological water treatment project set up by the Nila Moti Trust in Khimsar, Rajasthan, is up and running. The Chairman visited the Nila Moti complex in February, and was impressed to see how sensitively the treatment facility has been integrated into the landscape. He also witnessed some of the first in-house dyeing process made possible because the waste water is being processed by the water treatment unit. In this initial stage, piece dyeing is underway, with several pieces of fabric being dyed in a copper vessel containing approximately 40 liters of water. They have begun dyeing yarn and finished garments (quilted coats and jackets) as well as cotton and silk running fabric. In the next phase, Vikram Joshi (Project Adviser and Consultant) will set up a larger unit that will be able to handle 70 to 100 meters of cloth at a time.

Nila Moti closes for an annual summer holiday in June, so the staff can spend time with their family. Dyeing and other work resumes in July. The personal dedication on Monica and Michel Matter has made Nila Moti's work a model for successful and sensitive rural heritage-based development and ITRHD is proud to be associated with them.

8

The Barmer Musicians Village

Barnawa Village in Barmer District, Western Rajasthan is a unique cultural habitat of 400 households, almost all of whom include one or more traditional 'Langas' folk musicians who have a unique style of singing, accompanied by instruments such as the ‘Sarangi’, Murli’ and ‘Khartal.’ A small number of Langas have earned international recognition and income from performing in India and abroad. The majority of village artists, however, remain trapped in poverty.

This rich heritage is under severe threat, both from poverty and the onslaught of modernity. At risk is not only the musical tradition, but an entire rural, pastoral way of life, with distinctive dress, vernacular architecture, crafts, festivals, beliefs and language, all of which are closely interwoven both with the performing traditions and with nature. The Langas’ music is part and parcel of their desert way of life.

Maharaja Gaj. Singh of Jodhpur, one of the Langas main patrons, is working with ITRHD to ensure the continued existence and vitality of their traditions and way of life. Under his guidance and that of Rawal Kishan Singh Jasol, ITRHD is planning a holistic program that will include the establishment of Folk Music Academy for young musicians and a Crafts Centre, as well as development of tourism. The Jal Bhagirathi Foundation (JBF) has already made a substantial contribution by setting up a plant which converts hard water into sweet and safe drinking water. The next steps regarding the environment will involve replanting local tree and plant species, many of which are traditional in both building and medicinal use. This is an extremely urgent and important project, which requires sensitive and holistic planning.

Conclusion

We are not planning to take up new projects as our hands are already full. However, seminars on Rural Tourism and Vernacular Architecture are being thought of during 2013-14.
Suggestions from members would be welcome.



9

Gateway to Sheikh Musa's Dargah in Nuh District, Mewat, Haryana

Sheikh Musa, a Sufi saint and Khalifa of Hazrat Nizamuddin Aulia who played a key role in bringing about the cultural synthesis of India lies buried in the dusty village of Nuh in Haryana. The monument built in his memory lies in ruins. As it is an unprotected monument, it suffered considerable neglect. On the request of Naseem Ahmed, Chairman Haryana Waqf Board, ITRHD offered to undertake the restoration work which was entrusted to two experienced conservation architects, Preeti Harit and Tanya Kumar under the overall guidance of Prof AGK Menon, our Trustee and a Conservation architect of international repute.

Sheikh Musa 's tomb nearly 700 years old with its shaking minarets is not only a wonder of medieval engineering but also represents a blending of Muslim and Rajput architecture. In the last issue of "Explore Rural India"in an article on this monument Pankaj Kumar Deo observed as under:

"Tanya Kumar and Preeti Harit, the architects working on the restoration work of the Gateway, have taken every care to follow the correct method.They have put in place a rotary mortar mill that is used to grind lime, carrying out restoration work on older monuments originally constructed. Using lime mortar is always a challenge and a time consuming process .The custodian of the shrine and the locals seem to be a little unhappy with the pace of the restoration work. However, when the mandate is to restore a medieval monument to its pristine glory, one needs to be patient and allow the required time needed for such restoration process".

However, it is important to mention, that since this article was written more than 6 months back considerable progress has been made and both the Chairman of the Waqf Board and Prof AGK Menon are satisfied at the pace and the quality of work. The original tentative estimate for the work was Rs 25 lacs of which, Rs 5.5 lacs was provided by the Waqf Board and 19 lacs from the discretionary fund of the Governor of Haryana. This estimate is likely to be exceeded, as the extent of the damage to the monument was much more than the initial calculations.The work on the monument was started in September 2012 and hopefully it should be completed by September 2013 an achievement one can feel proud of. The photographs below will give an indication of the extent of damage to the monument and the work involved in its restoration.

Conclusion

We are not planning to take up new projects, as our hands are already full. However, seminars on Rural Tourism and Vernacular Architecture are being thought of during 2013-14. Suggestions from members would be welcome.

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About the Authors

pp 10-13
Miki Lutyens is an Anglo-Japanese geographer who lived in India during her school years and worked for the Jal Bhagirathi Foundation as a Field Assistant before obtaining a Masters in Geography at the University of Edinburgh. She is currently training to become a Chartered Accountant with Deloitte in London.

pp 15-18
Laila Tyabji is a designer and Founder Member and Chairperson of DASTKAR, an Indian NGO working with crafts & craftspeople. Laila writes regularly on craft, development and social issues, and represents the craft sector on many national and international forums.

pp 19-21
David Brown is the Chief Preservation Officer, National Trust for Historic Preservation in the United States.
James Lindberg is the Field Director, Western Region.

pp 22-23
Ashoke Chatterjee has been long associated with the Crafts Council of India, the National Institute of Design, Aid To Artisans (USA) and the Artisans Alliance of Jawaja(Rajasthan). He has served in the engineering industry, international civil service and in India's tourism sector. He continues to be associated with a range of development and human rights activities from his base in Ahmedabad.

pp 25-27
Yuri Mazurov is a professor at the Moscow State Lomonosov University in Russia, who introduced heritage studies in Russian universities. He is an expert in environmental economics and management, sustainable development, ecological and cultural policy and geography of natural and cultural heritage.
Nina Alekseeva is an Asssistant Professor at the Faculty of Geography, Moscow State University, Russia. She is the author of three books on physical geography, regional studies and environment of Asian countries. She is responsible for several projects run by Russian Ministry of Education and Science and Russian Geographical Society.

pp 29-32
Sentila T. Yanger is a Textile Specialist and Craft Revivalist. She is an Advisory Member ITRHD and State Convener INTACH Nagaland Chapter. She has documented the natural dye practices of the Nagas and her work on the languishing status of indigo dye practices has revived the craft. She is a Padma Shree awardee.

pp 33-36
David Szanton is a social anthropologist based in Berkeley, California, with a strong interest in art history. He has worked for the Ford Foundation, the Social Science Research Council, and the University of California, Berkeley. He has been following the evolution of Mithila artists and Mithila painting in rural Bihar, since 1977 and is the co-founder of the Ethnic Arts Foundation,1980.

pp 37-38
Vikram Joshi is a Textile Technologist by training. He has worked with the Handicraft Board of India as a textile surveyor. He then joined a textile export company called 'Anokhi' and now runs his own Block Printing company "Rangotri" where he has also been documenting and reviving traditional hand block prints of Rajasthan. He is also a founder member of The Consortium of Textile Exporters, which is primarily working for sustainable practices in the textile industry. Joshi has been invited by various institutions in India and abroad to hold workshops including the V&A Museum and some universities in Europe.

pp 39-42
Shabana Azmi is a leading and one of the finest Indian actressess of film, television and theatre. Her performances in films have earned her many awards, which include a record of five wins of the National Film Award for Best Actress and several international honours. She is also a Padma Shri and Padma Bhushan awardee. Azmi is a social and women's rights activist, was a Goodwill Ambassador of the United Nations Population Fund (UNPFA) and a member of the Rajya Sabha.

pp 43-44
Nupur Sharma is a New Delhi based journalist specializing in issues related to Art, Culture and History.

pp 45-48
Vikram Kalra is an artist, designer and a photographer, his interest lies both in drawing and photography. He is the author of 4 books- Patiala, Amritsar, Kapurthala and Sentinels of Raisina Hill. He has been documenting various historical buildings of Delhi and other cities through his drawings and Photographs from many years and has held various exhibitions of his drawings on Delhi.

pp 49-52
Professor Simon Molesworth, is the Executive Chairman of the International National Trusts Organisation, INTO, who first qualified in social anthropology, then in law and subsequently in environmental management, planning, heritage conservation and organisational governance. In Australia he practices as a barrister-at-law. His experience extends to almost 40 years of community leadership and corporate governance.

pp 55-57
Nimret Handa, is a naturalist and concerned environmentalist. Author of books such as The Wild Flowers of India and My Book of Trees, she writes and illustrates nature columns and books for children; and has many articles and books on plants,gardening and wildlife to her credit.

pp 59
John De Coninck has worked in Uganda, for the national university, Makerere and several local non-governmental organisations. He has published in a number of areas related to Civil Society development in the region. 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 60-63
M Saleem Beg is the former Director General Tourism, J&K and Convenor INTACH, J&K chapter. The chapter is implementing a rural tourism project supported by the Ministry of tourism, for promotion of folk arts in Akingam, a traditional Bhand village in Kashmir.

pp 64-66
Tanya Kumar is a conservation architect, who has experience of vernacular architecture also. At present she is working on the ITRHD Project relating to the restoration of the Gateway to the Dargah of Sheikh Musa in Haryana

pp 68-70
Tejaswini Nadgauda is a Master Erasmus Mundus in Prehistory and Quaternary, from University of Ferrara, Italy and Masters in Ancient Indian History Culture and Archaeology, Deccan College Post-Graduate and Research Institute Pune, India.
Tejaswini Aphale is a Master of Science in Historic Preservationn from University of Pennsylvania, Philadelphia and Masters in Ancient Indian History Culture and Archaeology, Deccan College Post-Graduate and Research Institute Pune, India.
Smita Geedh is a PhD candidate, Deccan College Post-Graduate and Research Institute Pune, India and Bachelor of Fine Arts (Pottery& ceramics) Sir J.J. school of Art, Mumbai, India.

pp 71-75
Anayo Enechukwu is a historian and lawyer, based in Enugu, Enugu State, Nigeria. He has authored several books and is the Executive Director of Africana Research Centre, where he works on cultural and historic documentation and preservation. He is also the Principal Partner of the law firm: Anayo Enechukwu & Associates; Chairman of Jemezie Associates (Printers and Publishers); and the Co-ordinator of International National Trust Organisation (INTO) in Africa (INTO Africa).

pp 77-80
Akhila Seetharaman is a writer on arts and culture based in Bangalore. She is interested in history and development and initiatives that combine both in a sustainable way.

pp 81-83
Alexander Furunes is a co-founder of WORKSHOP architecture. In 2011, he designed and built a study center in the Philippines. This project has been published in international architecture journals, and recently won an A+ award. He has interned at Sou Fujimoto Architects in Tokyo, and studied at the Architectural Association in London and did his Masters in Architecture from the Norwegian University for Science and Technology in Trondheim.

Clementine Blakemore co-founded WORKSHOP architecture after completing RIBA Part 1 at the Architectural Association in London. She spent a year living in Alabama, as part of the three-person team that designed and built the 9th iteration of the Rural Studio's '$20,000 House' - a prototype home for low-income families. An architect she also completed a BFA at Worcester College, Oxford University. She has worked with the sculptor Antony Gormley, the film-maker Michael Winterbottom, and David Chipperfield Architects.

Ivar Tutturen was living in India and working for Studio Mumbai, before forming WORKSHOP architecture in 2012. He co-founded the non-profit Studio Tacloban in order to design and build a study center in the Philippines. He presented this project at a number of major architectural events in Nowray. He completed his studies at the Norwegian University for Science and Technology in Trondheim.

Kritika Dhana is a graduate of the School of Planning and Architecture, Delhi. She worked for two years as a free-lance architect on a range of projects. She worked with Atelier Anonyme Design, as part of a small interdisciplinary team as an architect. Projects included designing and executing multiple large-scale installations at the India International Jewellery exhibition.

Leika Aruga specializes in human rights law and community organising. She did her Bachelor in Law at Waseda University was awarded the Ambassadorial Scholarship by Rotary Foundation and completed a Masters in Law at Utrech University, Netherlands. She has had professional experiences in Japan, USA and England, where she was trained in community organising by an organization called Citizens UK. She has also worked for FTI Consulting and Orrick regarding several litigation cases in San Francisco.

pp 85-87

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 though National Trusts.

pp 89-90

Durga Sitaraman is a facilitator at Prakriya Green Wisdom School, Bengaluru. She is MS in Economics from the University of Texas. Durga is passionate about education, sustainability and ethical-living related issues.

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Tanya Kumar: 64, 65, 66
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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

VOTING MEMBERS, one-time payment
INDIAN
Life Member (Individual): Rs 5000
Institutional Member: Rs. 25,000
Corporate Member: Rs. 10,00,000

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Institutional Member: US$ 1250/ UK£ 800
Corporate Member: US$ 25,000/ UK£ 16,000

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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

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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$.
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*Cheques should be made in favour of

Indian Trust for Rural Heritage and Development,
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