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and in the Soul of its People”**

-Mahatma Gandhi



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and Development**

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Indian Trust for Rural Heritage
and Development

Published by:

The Indian Trust for Rural Heritage and Development (ITRHD)

Registered Office: C-56, Nizamuddin East, New Delhi - 110013.

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Website: www.itrhd.com

Explore Rural India

Volume 4, Issue 1, printed 2016

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Photographs © owners and sources

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Book design and typeset by

V.K. Communications

B-6/36, 1st Floor, Safdarjung Enclave

New Delhi- 110 029

Printed in New Delhi by

Modest Graphics Private Limited, Okhla Industrial Estate

C-53, DSIDC Sheds

Okhla Industrial Estate, Delhi -110020

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From the Chairman's Desk



Hard though it is to believe, ITRHD is celebrating its 5th Anniversary! It thus seems a good time to take stock of what we have been able to accomplish so far, and to decide on our priorities for the future. A brief report on all projects follows, including some recent very good news on funding.

Maluti Temple Village

A major success story has been in relation to our project in the village of **Maluti in Jharkhand**. Members will remember that Maluti originally was the home of more than a hundred beautiful 17-18th century terracotta temples, but due to neglect and vandalism, only 62 remain that are sufficiently intact to permit conservation. These orphaned temples are not protected by the ASI, and were ignored by the State Government. Moreover, the village is extremely impoverished.

ITRHD realized that the Maluti temples were a unique part of our heritage that was in imminent danger of being completely lost. Moreover, we felt that they offered the opportunity for development of pilgrimage and cultural tourism, which could serve as the basis for overall economic improvement in the village. We thus offered our expertise to the State Government.

After two years of protracted discussions with State Government officials, we finally achieved a breakthrough. An MOU was signed, and all the temples were entrusted to ITRHD for conservation. The State Government also agreed to fund the project with Rs 1 crore coming in as the first installment. Through the good offices of the National Culture Fund in the Ministry of Culture, Coal India has also promised to chip in with Rs 25 lacs. We are still awaiting these funds. A major piece of good news has also been the approval of our request to the Airport Authority of India, which included 3 crores for Maluti (details on this are at the end of the report).

The Prime Minister formally launched the project last year on 2nd October, Mahatma Gandhi's birthday. An auspicious beginning, conservation work commenced under the supervision of a retired official of the ASI, but very soon a number of local self-proclaimed "experts" began to complain that the work was not conforming to conservation principles. They mounted a press campaign and shot off letters to the Government voicing their views. I therefore asked the Deputy Commissioner of District Dumka to constitute a local Advisory Committee which has been done. A senior officer of ASI also visited the site, gave a report and has promised to oversee future work. As a long-term plan to preclude further criticism and to make sure that the work is done under the most exacting professional standards, we have asked Abha Narain Lamba to take on supervision of the project and she has agreed. Abha is one of India's most respected conservation architects. Her projects, many commissioned by ASI, include the Ajanta Caves, three World Heritage Sites and numerous monuments, museums and historic habitats. She had also prepared an initial project report on Maluti, with detailed analysis of every temple. So there can be no grounds for criticism from any quarter.

We have now nearly exhausted the initial one crore, and have asked for release of the second installment.

In the case of the local Maluti "experts," as well as in some other projects, we have occasionally had to face village politics, which are alive and well throughout rural as well as urban India. Criticism of any positive development is of course the first tactic employed by opposing factions. To counter this, we work with complete

transparency, ensuring that all work is carried out professionally and respond to mischievous attacks quickly. So far, it has worked.

Azamgarh Creative Cluster

More good news relates to our “Creative Cluster” project in Azamgarh District.

As our members are aware, ITRHD’s very first project involved the comprehensive development of three villages in **Azamgarh District, UP**, each with a strong and living heritage, and each afflicted with poverty and lack of basic amenities and infrastructure.

The village of **Nizamabad** specializes in a unique black pottery, often embellished with silver. These potters are said to have migrated from Kutch in the time of Aurangzeb and have been the recipient of many national awards. The nearby village of **Mubarkpur**, home to thousands of weavers of silk “Banarsi” *saris* with gold and silver *zari* work, finds mention in the travels of Ibn Battuta 400 years back. The third village, **Hariharpur** possesses a classical music tradition where every Brahmin family can boast of one or more vocal and/or instrumental musicians. This tradition has also existed for at least 400 years, depending solely on the training and guidance provided by the elders.

In Azamgarh, ITRHD has pursued a two-pronged strategy, focusing on specialized initiatives in each village, but also on developing the “Creative Cluster” as a whole. In addition to ensuring the continued vitality of the traditions and improving the



overall economic and living situations, we are striving to change the often negative perception of Azamgarh, showing the rest of India that it is the home of multiple great traditions.

Specialized initiatives with the potters and weavers are enabling them to upgrade their designs and increase the range of their products, through collaboration with designers. To reduce their dependence on middlemen marketing support is being provided through Azamgarh Festivals organised on an annual basis in Delhi and Lucknow where they are able to sell directly to local customers. For the musicians, we realized that there was need to professionalize the training of youngsters, by setting up a music academy and recruiting gurus from nearby city of Varanasi to teach on a part-time basis. Currently some 40 musicians of or below the age of 20 are

being trained by a well-known musician from Bihar. Further, in order to give these young musicians of the Hariharpur Gharana national exposure, they are given an opportunity to perform before music lovers during the Azamgarh Festivals.



Azamgarh Festival 2016, Lucknow



Azamgarh Festival 2015, Delhi

In addition to these heritage-oriented activities, we have programs in pace for women's empowerment, skill development and youth activities in Hariharpur. We would hope to expand these activities and are actively seeking sources of additional funding. A primary school that emphasizes on inclusion of students from all economic sectors of the village and especially on girl child, has been created in Hariharpur, sustained so far by donations from our members and friends. The first phase of the school building has been completed with support from the British Council and a group of young architects from UK, Norway and Japan.

Substantial funding for the music academy, the school and for skill development has recently been approved by the Airport Authority of India (details are at the end of this report).

Other Projects

An early ITRHD project, the restoration and conservation of the 700 year-old Dargah of Sheikh Musa in Nuh village, Mewat (Haryana) is nearing completion.



Although the Waqf Board of Haryana had asked us to undertake this project, they failed to provide all the required funds. In spite of this, and in spite of new damages that were incurred due to earthquake, we have continued the project. We are hopeful that the funds required for the final completion will be available soon.

We remain committed to our work in the twin villages of Rakhi Shahpur and Rakhi Khas in Hisar District, Haryana, site of the immensely important **Rakhigarhi Indus Valley Civilisation Archaeological Excavations**. As this is revealing a site both larger and older than Mohenjadaro and Harappa, it will no doubt attain World Heritage Site status in the future.



After much initial work, we had managed to persuade Reliance Foundation (Mukesh Ambani) to consider adopting the village and supporting various development projects on a holistic basis. After showing initial interest by getting a socio-economic survey done and approving in principle the comprehensive proposals submitted for overall development of the village, their CSR Committee decided not to proceed further. This was a major setback. We also succeeded in getting the then Haryana Government under Shri Hooda to sanction Rs 1.75 crores for a site museum but apathy on the part of the State officials led to non utilisation of funds and its ultimate lapse. A similar fate awaited proposals for augmentation of drinking water for the village. Mr. Habib Rehman generously contributed funds and his time, to the plans for development of a tourist complex; we are awaiting further developments before proceeding with this. We also have underway a plan to develop some old havelis in the village, for potential use as tourism complexes. The village community and the two Panchayats have been extremely cooperative but the total indifference on the part of the State Government officials at senior levels has led to the funds lapsing for want of utilization, and to the frustration and disappointment of the villagers as well as of ITRHD. Nevertheless, we are exploring various channels.

In the village of **Pochampally in Telangana**, we had signed an MOU with the State Government (at that time Andhra Pradesh) for promoting the famous ikat weaving of this area. Documentation of the village, a feature film and a coffee table book have been produced by us within the budget of Rs. 13 lacs.

In **Nagaland** comprehensive proposals were submitted to the State Government for setting up of a living Cultural Heritage Museum in Kohima which involved follow up action on the part of the State Government, involvement of the Central Government and expertise from abroad. We had secured financial support from the Asian Cultural Council in New York to bring a recognized expert from Philippines to conduct a survey and work with us in preparing a comprehensive report to the State Government. This is at a standstill for want of any action on their part despite reminders.

In Rajasthan our efforts to keep alive the music traditions of the traditional Langar community are continuing with the involvement of Maharaja Gaj Singh of

Jodhpur. After several visits and coordination with a number of specialists and other organizations, we are working on a viable project strategy.

Publications

Our **Explore Rural India** magazine, launched in 2013, has already come out with 7 issues. Although we have gotten much positive feedback, it has not been an easy task to keep it going. We have survived because of advertising support. Hopefully, this support will continue but different advertisers have to be identified.

A suggestion was made by one of our Trustees, K. L. Thapar, that we also bring out publications dealing with specific themes. We decided to experiment on this line, and **Traditional Cuisines of India** was the result. It was a tremendous success and the accolades that we received far exceeded our expectations. Demand for more copies is building up. Encouraged by the response and depending on the availability of funds we plan to have publications on “Rural Architecture” and “Oral and Folk Traditions in India”. We welcome suggestions from our readers.

Other Activities

In December of 2015 a seminar, **South Asian Vernacular Architecture: Challenges to its Continuity and Strategies for its Future**, was successfully organised in Bhopal in partnership with the School of Planning and Architecture and the Indira Gandhi Manav Sangrahalaya.

ITRHD also observed **World Heritage Day** on 18th April, 2016 by Inviting Prof. Simon Molesworth, an eminent barrister and heritage expert with special expertise on Climate Change, to present a talk at the India International Centre In Delhi on “The Threats to Heritage.” This was followed by a panel discussion led by our Trustees Prof AGK Menon and Ms. Laila Tyabji. Smt. Sheila Dikshit former Chief Minister of Delhi chaired the session. Prior to his Delhi lecture, Prof. Molesworth travelled to Jodhpur, where, at the suggestion of our Trustee Maharaja Gaj Singh, he presented a lecture to the faculty and students of the National Law University, Jodhpur. Air India was kind enough to provide us with complimentary international tickets for Prof and Mrs. Molesworth and Shivranjani Rajye Jodhpur, CEO of Jodhana Hotels, generously provided complimentary accommodations in Jodhpur.

Efforts are on not only to promote youth activities, but also to encourage the active involvement of younger colleagues in our activities and decision-making. In this connection, it may be mentioned that since I was unable to attend the International Conference of National Trusts (INTO) held in Cambridge, UK, in September 2015, I deputed Sangya Chaudhary to represent ITRHD at the Conference. She created a very good impression and actively participated in all sessions, as well as strengthening our existing network and making many useful new contacts. Later, she accompanied me to Bali for a meeting of the Asian Regional Heritage Group (see below), and then to Maluti to have a look at the work done on the temples. She will now be visiting the site on her own at frequent intervals. As she has expressed a desire to be more involved in the activities of the Trust she has been appointed, Director-Rural Development on a purely honorary basis, in addition to continuing as Editor of **Explore Rural India**.

Bali Symposium

The Indonesian Heritage Trust hosted the International Symposium for the Asia Heritage Network (AHN) in January 2016 in Bali. It was a well-organized three-day symposium with delegates from 13 Asian countries participating and provided an opportunity to strengthen the network in supporting our historic urban conservation

activities. The Symposium was held in the Karangasem Regency, which is situated in the eastern part of the Bali Island.

It was decided that ITRHD should participate, represented by SK Misra, Chairman; Maureen Liebl, Trustee; and Sangya Chaudhary, Director-Rural Development. The last two bought their own international tickets. Accommodation was complimentary for the Chairman and Maureen Liebl; ITRHD took care of Sangya's stay. It may be mentioned that to sustain local economy we were put up in a very simple hotel as we were basically operating from a rural area.

The Bali Symposium brought much-needed international attention to the rich cultural heritage of the region and the need for conservation and sustenance of the intangible heritage assets. The heritage was on display in abundance during the field trips to the Balinese villages of Tenganan, Sibetan and Selat. Tenganan, interestingly is the oldest Balinese village and legend has it that Lord Indra selected its people to administer a territory that was conceived in accordance with his divine plan to be a microcosm of the world. The Symposium built upon the principles agreed to in the Penang Symposium of 2013 and resolved to strengthen the Asian community's efforts to conserve the rural heritage of Asia. The need for identifying the common threats was palpable in the group of delegates and the importance of the existence of a strong network amongst the participating organization to support each other and to learn from each other was recognized.

Our ITRHD presentation was very well received, and the event enabled us to make good contacts, which could be useful for us in the future.

In association with **ICICI Foundation**, a CSR initiative of ICICI Bank, we have started a project for training of youth of Azamgarh. ICICI Foundation has set up residential training academies all over India and selected boys, who are keen to learn technical skills and are sent to these training centres. The areas of training are plumbing, electrical repairs, cell phone repairs, refrigeration, marketing and selling skills. The target is the less educated group (not more than class 12) and below 24 years of age. The training, boarding and lodging are all free at these centres. The courses vary from 3-6 months. The Foundation has a tie up with industries like Luke Star Refrigeration, Cafe Coffee Day, Crompton & Greaves and others, who provide employment after training. Five young men from impoverished families in Hariharpur village were selected by ITRHD and we provided them with a stipend of Rs 1000 each. All have successfully completed their training and have taken on jobs with the concerned companies. We have now sent a list of 26 additional candidates to the Foundation and are hopeful that quite a few will make it to the next course, starting in September. We are grateful to the Patna centre of the Foundation for their support.

Operations

During the past year we have continued to have constant interaction with our members, Trustees and members of the Advisory Council. Regular meetings of the Finance Committee, Executive Committee and Trustees have been held.

The biggest challenge before us, of course, since the day ITRHD came into existence, is the need to build up our Corpus to a respectable level so that we can expand our activities and professionalize. We are continuing with our efforts to secure a grant of Rs 10 crores from the Government of India, pointing out to them that INTACH was given a grant of Rs 100 crores, three years ago by the then Finance Minister. The

current Minister of Culture has recommended our case for grant of Rs 5 crores to the Finance Minister and the matter is being pursued.

We recently have had some very good news. Yogendra Narain and I had met the Minister of Culture more than a year back and requested funding from the Airport Authority of India under their CSR programme. Subsequently we had meetings with the Chairman of the Authority and submitted proposals requesting:

Rs. 71.87 lakhs	Establishment of Music Academy in Hariharpur village (UP)
Rs. 45.96 lakhs	Provision of bio-toilets
Rs. 49.2 lakhs	Construction of Primary School building in Hariharpur village (UP)
Rs. 1.8 lakhs	Skill Development
Rs. 3 crores	Conservation of terra-cotta temples in Maluti Village (Jharkhand)
Rs. 4.71 crores total	

I am glad to report that all our proposals have been approved and the Airport Authority is now working out the modalities for transfer of funds and signing of MOU's with us and the Government of Jharkhand.

Special thanks

Special thanks and gratitude are due to a number of people who have given us substantial support, through donation of funds, time and professional skills. They include the following:

Internal

Yogendra Narain, Vice Chairman

Archana Capoor, Member Secretary

Sangya Chaudhary, Director- Rural Development and Editor, Explore Rural India

Trustees

Maharaja Gaj Singh of Jodhpur, Trustee

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Anita Singh, Trustee

Ashwan Kapur, Trustee

Amrita Singh, Trustee

Friends and Colleagues

Inder Sharma, Member Advisory Council

Shiban Ganju, Member Advisory Council

Neeraj Ghei, Donor to school project

Kito and Jane DeBoer, Donors to school project

Geoffrey Read, Donor and generous Honorary Consultant

Ravi Singh, World Wild Foundation

In addition a large number of our members have agreed to contribute every year to the primary school set up in Village Hariharpur and we are very grateful to them for their generosity.

Special thanks to our HARTS, particularly Shreedeo Singh, Vikram Kalra (publisher of our magazine), Rajat Berry for our website, Preeti Harit, Conservation Architect and Pankaj Mishra from Hariharpur Gharana. Last but certainly not least, our dedicated office staff who work tirelessly behind the scenes: Arun Gupta, Neeraj Ganotra, Gulshan Gojal, and Anil Kumar.

S. K. Misra

Chairman

The Indian Trust for Rural Heritage and Development (ITRHD)

Editorial



The conditioning that we go through as children and subsequently as parents makes us look at the month of June as the summer holiday month and it is ever so difficult to get back to work in July as the inertia of the holiday is difficult to shake off. Starting work on this issue was just as difficult. Some very interesting and thought provoking articles by the contributors to this issue however made everything exciting again. This issue has articles on the impact of climate change, INTO farms, vernacular architecture, crafts etc.

Meanwhile, the ugly head of terror reared its head once again to demonstrate the callous disregard for life, society and culture while carrying a message that no one would ever understand except themselves. The world's heritage faces this very real threat as antagonists are increasingly destroying tangible and intangible assets by way of 'cultural cleansing' and the area of operations is surely increasing with a call being given for the destruction of even the Sphinx and the Pyramids after razing the 3000-year-old Iraqi city of Nimrud to the ground. What they do not destroy, they sell to the highest bidder in the gray market to fund their extremist operations. It is a bleak picture but it has to be accepted as only then can a conjoined effort be made to deal with it.

This makes one appreciate and thankful for the preservation of one's culture even more. The work that the ITRHD and other organisations like it are doing to preserve and perpetuate our culture gains even more significance. The ITRHD in its small period of existence has made emphatic progress through its focused approach towards preservation that has benefitted potters, weavers, musicians and helped sustain their traditional ways. The efforts are also largely responsible for the work and focus on excavation at the Harappan site at Rakhi Garhi in Haryana. The organization is growing surely and steadily and the focus is now on the involvement of youth in its activities. The involvement of the youth is imperative not only because they are our future as the cliché goes, but also because their buy-in for the concept of preservation of their heritage is an absolute necessity for it to succeed.

We have been receiving some ideas from our readers for potential special issues of the magazine after the success of our culinary issue and we will shortly begin work on them, with our next special issue on Vernacular Architecture. I would like to once again take the opportunity to thank our contributors for taking out time to write these lovely articles and I would also, on behalf of the ITRHD like to thank our sponsors for their support. We look forward to your comments and suggestions and hope you enjoy reading this issue of the magazine.

Best wishes,

Sangya Chaudhary
Editor and Director - Rural Development
The Indian Trust for Rural Heritage and Development (ITRHD)

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The potential of earning & employment for rural women

Making & Skilling Old Traditions, New Opportunities

Laila Tyabji

The buzz words these days are MAKE IN INDIA and SKILLING INDIA. India is trying to sell itself to the world as a manufacturer, and at the same time agonizing on how it can upskill the millions of aspirational youth that are looking for jobs and a sustainable wage. Thousands of Institutes, Courses and Training Centres are being set up all over India, hundreds of Government Departments, Committees and Task Forces are brainstorming strategies. From air hostesses and call centres to sophisticated IT, hotel management, and engineering; a gamut of skills, products and career options are being set in motion to conquer poverty and unemployment; to win orders for India from the rest of the world.

In all this, we seem to have overlooked something important. To quote the old adage, we seem to have missed the wood for the trees.... India is already an amazing repository of extraordinary skills. Skills that the rest of the world has lost and is now mourning. While we try to reinvent ourselves and acquire skills that other more advanced countries acquired decades ago, we ignore this existing gold mine. Instead of investing in, developing and promoting these unique skill sets and

knowledge systems, we are allowing them to die. For lack of equal opportunity, their owners are leaving the sector in droves. I am talking of course of the skills of our weavers and craftspeople.

What a tragedy! Even more grievous, since the skills currently being expensively promoted encourage potential job seekers to migrate to India's already overburdened cities. This places a further overload on our already inadequate urban infrastructure. On the other hand, craft skills are based in rural India - made from locally available materials, and perfectly suited to rural production systems and social structures. They also (and this is crucially important) bring rural women into the economy, creating double-income households in otherwise poverty-stricken areas.

Earlier this year I was in China. The Chinese, who are extraordinarily savvy about their strengths and weaknesses and what works in the competitive global marketplace, have just announced that craft is one of the 8 major sectors they are going to concentrate on over the next decade. They have declared 25 cities as Craft Cities and are investing hugely in them - Dongyang, where the World Craft Conference was held, is the centre for wood



Chinese craftspeople are regarded as skilled professionals, and given the environment and investment to excel.



Shamji Bhai is a Master Weaver whose family has 5 National Awards. He has wisdom, experience, and practical insights. Like other successful craftspeople, his voice would be an invaluable asset in taking the sector ahead

carving, and everything from the sprawling Conference Convention Centre to temples and Corporate offices feature the most elaborate and large scale wood carving. Not little boxes and trays but 3-storey high intricately carved paneling. Master craftspeople are given subsidised housing, and work in luxurious fully equipped studio environs (complete with air-conditioning and piped music). Their salaries reflect their perceived status in society. They are part of the professional middle class. The Chinese realize that cheap touristy bric-a-brac will not command the price that handcraft should rightfully get. So, low-priced tourist souvenirs are now mass-produced in factories, often in synthetic polymers (and alas exported and sold in India in bulk, competing with our own handmade products). Most festival idols, rakhis, bangles, and toys sold at Melas in India are industrially mass-produced and from China. Meanwhile genuinely skilled Chinese craftspeople are encouraged to think big and add value to their products, and given every means to learn to do so.

“What crafts people need today is to be given the same aids that other industries take for granted - entrepreneurial investment - both financial and infrastructural. Credit, R&D, skills and training, adequate storage and marketing facilities”

India is always feeling threatened by China's phenomenal growth and wanting to emulate it. This is one area we DO have something to learn from them. But instead of thinking big we actively encourage our craftspeople to make things smaller and cheaper. The whole advantage of craft is that each piece is unique. We should cater to exclusivity and the high-end niche buyer, rather than aiming for low-value bulk orders. The descendants of the master artisans who crafted the Taj Mahal now make little pill boxes that sell for a dollar. The USP to sell Indian crafts must be quality rather than quantity; premium products for a discriminating premium customer, unique one-of-a-kind pieces rather than mass production.

What craftspeople need today is to be given the same aids that other industries take for granted – entrepreneurial investment – both financial and infrastructural. Credit, R & D, skills and training, adequate storage and marketing facilities. At any Government forum discussing craft marketing there

seems to be only two solutions – create more urban haats, or export. Both are actually a misfit for most crafts. The uniformity and short time schedules of export do not suit the slow individually crafted processes of bulk export, and many high-end crafts do not sell well in a haat or open-air bazaar. They need proper lighting, display facilities, security, advertising. Attending bazaars and haats also means that the whole onus of making stock and selling it is on the craftspeople. He often doesn't have the money to invest in one, or the time and skills to be good at the other.

What is impeding craftspeople from taking their place as proud 21st century professionals? One reason of course, is the changing craft scenario and the disappearance of old structure of the Guru Shishya parampara. The respect craftspeople were accorded in that traditional social structure is a thing of the past.

Secondly, and most importantly, is the conflict for the young craftspeople between the need for formal education and learning the family craft skill. Today they are torn between learning ancestral knowledge systems in the traditional way and risking missing out on other 21st Century educational opportunities. So either they become unlettered artisans, placed very low on the social and professional hierarchy, or - if they do opt for formal education, they despise the traditional skill, but often do not qualify for alternative occupations.

When we began our Dastkar Ranthambhore project 25 years ago, to create livelihood options for the relocated villages around the park, one of the people

we encountered was Gendi Lal, a leather craftsman in Kundera village. He had lost his living due to local herders and farmers opting for new plastic chappals instead of his sturdy but more expensive leather ones. We helped him and a group of 5-6 other leather workers use their amazing punching, plaiting and cutwork skills to make sandals, chappals, bags, belts and accessories for the urban market. These proved immensely popular. Soon Gendi Lal and his group were travelling all over India, supplying to retail stores as well as selling directly through the Dastkar Bazaars. Gendi Lal was soon able to send his son to a fee-paying school and the next news was that he had got admission to college. Sadly, college taught the boy to look down on the very profession that had given him his education. When he completed his BA he couldn't get a job, but he didn't want to continue in the leather business. In vain, we told him that his education and literacy would give him that edge to take the family skills to the next entrepreneurial level. These days he loiters around Sawai Madhopore town, occasionally getting a part-time job at the village school, generally unemployed – his aspirations far exceeding his abilities. He prefers being an out-of-work BA to being a leather craftsman. How do we re-establish the social acceptability of craft?

If craftspeople are to be on par with other professionals, they need skills other than simply craftsmanship – entrepreneurship, merchandising, finance, IT know-how, access to technology and contemporary design. Where do they acquire this? How

The whole world envies India its millions of skilled artisans and extraordinary skill traditions.





A young weaver from the Somaiya Kala Vidya celebrates his graduate and being on the ramp with his collection - just like other professional designers

do we embed these functions in crafts communities, without impacting on the cultural and social sensitivities of their traditions and way of life? How do we guard against a commercial commodification of craft?

An example are young craftspeople in Kutch and Kashmir, who have perceived the advantages of learning the terminology and practice of design, graphic communication, and entrepreneurial skills, along with English and accountancy, as a way to upgrade and add-value the ones they have inherited from their forefathers. Institutions like Judy Frater's path-breaking Kala Raksha Vidyalaya, the Craft Development Institute in Srinagar and now the Somaiya Kala Vidya, have given them the confidence and competencies to use their creativity in new ways. They look at their traditions as a calling card not a cage. We need to replicate these modules all over India. But sensitively.

4 decades ago I was a brash young merchandiser-designer. Working with Gangarappa, a Master weaver in Pochampalli, it drove me crazy that he would never work on my new samples till he had groomed, fed and garlanded the family bullocks, sprinkled his hearth with water, bathed, decorated his loom with fresh flowers, and completed an elaborate Puja. He would then weave a ritual few inches on the oldest ancestral loom, passed down from his forefathers over the centuries, before he agreed to begin on something new. By then it would be well past 11.30 and I would be hopping up and down with impatience! I respected his disciplined ritual but did not

then grasp that it was the essence of his extraordinary creative mastery. He told me later that when he wove those first inches on the family loom, he communed with the spirits of his grandfather and great grandfather, and received their blessing. Something I heard again later, from Vankar shawl weavers in Kutch. It is that spirit, going beyond hand skills or market demands, that we have to understand and preserve, while taking crafts and craftspeople into the global marketplace and 21st Century.

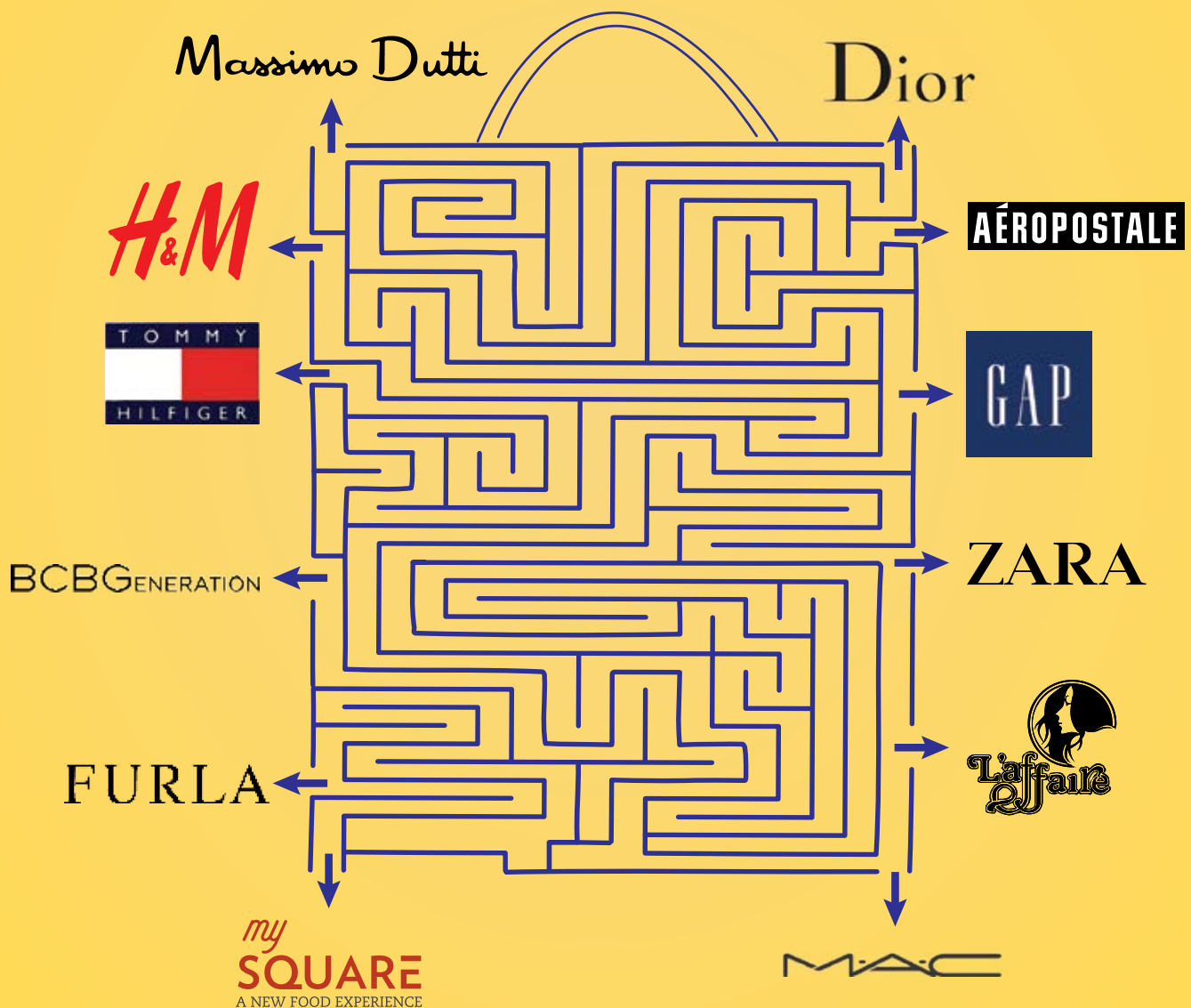
“Crafts and handlooms are a potential global force; they are also a part of our cultural DNA. There is both opportunity and conflict between these two sides of the same coin”

Crafts and handlooms are a potential global force; they are also a part of our cultural DNA. There is both opportunity and conflict between these two sides of the same coin. We must make them work together. Each community, skill and product base is different. It needs to be studied before we craft solutions. Macro schemes have to learn and grow from micro initiatives. Making and Skilling is the perfect Mantra. Not just

for the crafts people and their production systems and products, but for bureaucrats, policy makers, and all of us working in the sector. We too need to remake and re-skill ourselves in preparation for this great opportunity. To realise India's unique strengths and not treat them as weaknesses.

Ananda Coomaraswamy, the philosopher historian, said a century ago, “The most important thing that India can give to the rest of the world is simply its Indianness. If it were to substitute this for a cosmopolitan veneer, it would have to come before the world empty handed”. ■

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Preserving Heritage: Time to Unify ?

Anirudh Chaudhry

Conservation is a concept that appears to have lost its gravitas in the sea of trending hashtags and social media conversations that center around the quality of abuses hurled by fanatic supporters of a political party to those of the other political party in a never – ending game of electronic-mob mobilization. The emergence of social media has necessitated this mobilization for them to ensure certain discussions and topics remain relevant in the public space in furtherance of the political strategies of the political parties and leaders. A casualty of this metamorphosis of the quality and content of such public debate on social media is the gradual fading out of subjects that have little or no apparent impact on

the polity of the country such as conserving wildlife and preserving our heritage. Animals and our culture do not vote.

As a society, we have succumbed to the perceived supremacy of TV debates and newspaper columns and statements and judgments handed out by anchors of TV debates and by specialists with weekly columns in national dailies. As a result thereof, we only really care about saving the Tigers when a news channel takes up the cudgels on behalf of the *Panthera tigris* but after the campaign concludes our interest is swiftly led forward to the next subject that ensures maximum television ratings. Increasingly we are looking to deal with the symptomatic manifestations of the issues rather than the real issues themselves. In order to deal with the actual issues, we would have to understand the issues first before attempting a solution and for that to happen, there needs to be an informed discussion and dialogue in society rather than guided opinion making to suit agendas.

While I was reading an interview with Dr. K. Ullas Karanth , the renowned wildlife biologist, I was transported back to my school when discussions on wildlife with our teachers was not a rare phenomenon and wildlife conservation was as interesting and crucial a topic as India's progress in the Reliance Cricket World Cup and the latest edition of the National Geographic Magazine was as sought after as the Sportstar. Dr. Karanth had been interviewed by Mr. Shekar Dattatri who himself is a leading wildlife and conservation filmmaker and therefore asked the right questions enabling Dr. Karanth to give very relevant answers. It



The picture shows how encroachment has been callously carried out despite the ASI constructing a boundary and taking possession of this Harappan site near Naurangabad village in Bhiwani District. The fact that this is punishable by imprisonment of up to two years does not seem to matter in any way.



was a most educating exchange between the two and succeeded in giving an insight into a very different paradigm.

Dr. Karanth recognized the challenges that wildlife conservation faced and as he saw it in perspective, there was a collapse of wildlife protection capacity in the preceding decade due to the all too familiar causes of lack of political will and a fall in the quality of forest administration. However, the cause that piqued my interest the most was the submitting to the influence of international conservation paradigms that propagate the solution of “sustainable use” of forest resources without recognizing that such resources were already overexploited. He further spoke about the grave threat from poaching but the most significant point he raised was the variety of the forms of the killers which comprised not only of the lowest link in the mafia of the massive international illegal trade but also of people hunting for food. However, it is apparent that the deterioration in the state of affairs is not possible without the involvement of the locals or rather the utter lack of interest, care or feeling of ownership in their own culture, heritage or ecology. This is true across all fields of conservation and this is one of the most important factors that needs to be addressed and it can not be done without State taking an interest in it.

The problems faced in the conservation of wildlife as described by Dr. Karanth had striking similarities to the problems faced in the conservation of our rural heritage. There has been reckless and haphazard development with little or no regard to the loss of invaluable heritage which is an integral part of the identity of rural India. Lobbies with a huge amount of money at their disposal are successfully pushing the development envelope with the only resistance coming from the farmers opposing land acquisition and the political parties who are searching for issues and vote banks. In all the arguments that one heard against land acquisition or crony-capitalism, there has not been a single mention of the threat to rural heritage or of any impact assessment study in relation thereto. This speaks volumes about the political will towards conservation.

The political will on most occasions will be driven by the voice of the local population. The local population on most occasions is completely indifferent, if not callous towards its own heritage. The amount of effort that had to be put in by the Indian Trust for Rural Heritage Development to generate interest amongst the residents of Rakhi Garhi towards the largest known site of the Indus Valley Civilization on which their village is situated was nothing short of herculean. Once the interest was created and the economic potential was presented to the locals, it became a part of the conversation, of informed discussions and of dialogue. This resulted in the public representatives getting interested and thus things started moving on the government front as well. The buzz that was created around it by ITRHD also resulted in other NGOs attempting to sweep in and

contribute to the village panchayat and take credit for Rakhi Garhi rather than attempting to collaborate and work with a plan. The threat that still exists in Rakhigarhi is that the process may yet be derailed by any number of factors such as change of political guard at the local level or at the State level or even something as minuscule as a group of people misguiding the local population.

Making the people more aware of the importance of their own heritage and attempting to ensure that they take pride in their heritage is obviously crucial to the success of conservation of their heritage but it is not enough. Establishing an economically viable model for the conservation of their heritage is also crucial but it also may not be enough. Making heritage conservation a part of regular conversations and informed discussions is definitely very crucial but it is also not enough. What is absolutely crucial to the success of any conservation effort is the combination of the aforementioned points in consonance with strong political will and enforcement of that will. Ensuring that is the single largest challenge before the community for the protection of its own heritage. It is in the combination of these factors that the key to effective conservation lies. If we were to take the example of the Swachh Bharat campaign, we would see that there is ample demonstration of political will and even a Cess has been levied to collect funds for the same. However, the enforcement of that will leaves a lot to be desired and absolutely no inclination for a clean India has been demonstrated by the people. The same people who casually throw plastic from moving cars on the roads of India take the utmost care while visiting England. Thus, it is not that we as a people are incapable of keeping our country clean but we are plainly indifferent to the cleanliness of public places while we are in our country but become exemplary citizens once we are traveling out of the country. This makes out a strong case for enforcement of the political will required to achieve changes at the elementary level of the society's thought processes.

With the way the polity of our country is changing with the emergence of factors like social media, an ever increasing value being given to classification of people into groups on the basis of caste, religion, region, financial status, political philosophy etc., it is clear that we as a country have moved from a space where individual rights were paramount to a space where group rights are recognized as paramount. We have taken three and a half decades to reach this stage of metamorphosis from our earlier state of being and this change needs to be recognized if conservation is to be effective and a reality. It is imperative that the conservation activists and organisations across different fields such as wildlife, tangible heritage, intangible heritage, ecology etc. come together to become a group significant enough to forge the steel to create the political will towards conservation. Else, we need to recognize that we are fighting a losing battle. ■

Vernacular Architecture and Modern Architecture

An Indian Perspective

Prof. A.G. Krishna Menon

“My observation is that vernacular architecture almost always has good answers to all our problems” – Laurie Baker .

Modern architecture is intrinsically resource-intensive, both in terms of the materials it consumes and the financial resource that are required for its construction. It is based on the use of industrially produced materials like concrete, steel and glass, which require considerable energy to produce. In contemporary parlance, modern architecture's carbon footprint is large and unsustainable. It is also premised on the reduction of labour required for its production. Ironically, to mitigate these characteristics, the building industry has formulated ‘green building norms’, which only mask the inherent environmental problems that the practice of modern architecture creates. Seen in this light, it is an inappropriate option to meet India's tremendous demands to house its people. On the other hand, as Laurie Baker has observed, vernacular architecture almost always has good answers to our problems. But good advice is seldom followed, and so, not surprisingly, in the course of formulation of habitat policy and the development of architectural practice, the positive characteristics of vernacular architecture are invariably ignored.

But interestingly, the ground realities in India tell a different story. The situation is not so hopeless for the cause of promoting vernacular architecture in India. In spite of tremendous efforts to modernize building practices since Independence, the practice of vernacular architecture continues to be practiced as a parallel and equally viable option for the construction of local habitats throughout the country. Consider for example the widely acknowledged fact that the modern construction systems account for only about 10% of the buildings that are built in India, so the majority of the buildings that are built rely on the traditional systems of construction. These traditional

systems of construction are manifested in the diverse variety of vernacular architectures of the different regions of the country. These vernacular building traditions always existed but were rendered invisible by colonial construction policies and practices. For example, even at the time of building New Delhi (1912), when policy makers were debating on the appropriate construction system to employ for constructing the new capital, the common perception was that indigenous construction practices had already been wiped out and the new city would have to be based on European architecture. But a survey conducted at that time by Gordon Sanderson and

E. B. Havell documented voluminous evidence to the contrary. Such misleading perception continues even today and policy makers ignore the presence of extensive vernacular traditions or the role it plays in the meeting the building needs of our society.

The continuity of traditional building practices in the contemporary environment may perhaps be on account of the fact that modern construction technologies have not yet penetrated too deeply in our country. The continuity of its practice is also confined largely within the non-formal sector of the economy: after all, India is still considered a developing and predominantly rural society. It may also be simply on account of the fact, as Laurie Baker has

often pointed out, that traditional building systems are cheaper and more readily accessible to meet quotidian building requirements of the majority of our society. These factors could, of course, change over time, but for the present they define the continued saliency of vernacular architecture for constructing the majority of the habitats in India and its imperatives should be taken into account while drafting contemporary building codes and policies.

There are hopeful signs that the significance of vernacular architecture is beginning to be noticed more positively in education, government policy and

“India is still considered a developing and predominantly rural society. It may also be simply on account of the fact, as Laurie Baker has often pointed out, that traditional building systems are cheaper and more readily accessible to meet quotidian building requirements of the majority of our society”

professional practice. These positive developments, for example, are bringing about a change in the colonially-rooted understanding of what constitutes the built heritage of our country. There is an emerging consensus among many academics and practitioners that since vernacular architecture is a living heritage its conservation should focus on both the physical building and the traditional processes of its construction. Such holistic insights about the nature of the country's built heritage are beginning to influence the mainstream policies for the conservation of historic monuments as well, which follow Eurocentric models and practices inherited through colonialism. See, for example, the Indian National Trust for Art and Cultural Heritage (INTACH) Charter for the Conservation of Unprotected Architectural Heritage and Sites in India, which was adopted in 2004. It will, however, not be easy to translate this complex and dynamic understanding of Indian built heritage into practice, but to begin the process it would be helpful to explicitly nurture two characteristics of India's architectural heritage because it will further reinforce the need for change.

First, the Indian master-mason is still able to build in the manner of his forefathers. His pride, in fact, derives from the difficulty one encounters in distinguishing the new work from the old. The aesthetic benchmark of replication was the norm in India before the British came and introduced European aesthetic sensibilities, which proscribed replication and valorized 'creativity' instead. While the European sensibilities introduced by colonialism were considered 'modern' and 'progressive' the traditional skill of the craftsman were cast aside as 'old fashioned' and 'regressive'. The continued reliance on traditional sensibilities to build in the non-formal sector of society, perhaps, reflects the deep structure of Indian aesthetic traditions and its significance must be valued. Therefore, when the Indian Charter for Architecture is written, it should recognize the importance of these indigenous aesthetic propensities rooted in the principles of traditional construction and maintenance of buildings and incorporate them as policy guidelines for meeting the future spatial needs of our society. In this manner, by nurturing, at least for some time the skills of the master-mason, it would be possible to conserve the unique living traditions of the built heritage that their forefathers produced.

Second, conserving vernacular architectural

traditions must be viewed as a political act. This enables us to consider the persistence of vernacular architectural traditions and conserving historic cities in our country as 'theatres of resistance' to the entropic forces of globalization. These forces are pushing construction of the built environment towards resource intensive and unsustainable directions and casting the imperatives of conserving tradition and pursuing modernity as opposing paradigms. Inevitably, the future of vernacular architecture suffers. Under the circumstances, the only alternative is to resist – not the process of development, but the homogenizing consequences of globalization. This can happen if the practice of vernacular architecture is adopted as the lingua franca for constructing habitats in India. It is of interest to note that even the World Bank is promoting the continuation of the living crafts traditions of the country under the rubric of 'creative

industries', by pointing out the positive role that it can play in the economy. This perspective of 'resistance' moreover, allows one to include within its fold other strands of critical contemporary concerns: encouraging sustainable development, conserving cultural identity and the need to adopt appropriate and affordable technologies to conserve the environment. Nurturing vernacular architecture as a 'theatre of resistance', therefore, has many benefits.

At the outset it should be made clear that the argument I am constructing does not fault the historical process of colonization and globalization, because not all aspects of it are suspect. Colonization produced radical and lasting changes in Indian society and culture. It was unlike any previous period in Indian history as it brought

new technologies, institutions, knowledge, beliefs and values. The changes included, what Daniel Lerner called a 'disquieting positivist spirit touching public institutions as well as private aspirations ... People come to see the social future as manipulable rather than ordained and their personal prospects in terms of achievement rather than heritage'². All this is part of a universal master narrative and cannot, and should not, be reversed.

Nevertheless, there is need to distinguish between those practices which were relevant in a pre-colonial context and their relevance today. This is particularly important to define the contemporary role of vernacular architecture. We need to undertake serious studies based on conscious hypotheses identifying ends and means in the use of vernacular architecture. Such

“Nevertheless, there is need to distinguish between those practices which were relevant in a pre-colonial context and their relevance to-day. This is particularly important to define the contemporary role of vernacular architecture. We need to undertake serious studies based on conscious hypotheses identifying ends and means in the use of vernacular architecture”

exercises are rare in the discipline of architecture, but are necessary if one is to understand its role in creating sustainable and culturally satisfying habitats in future. Such studies will offer an excellent opportunity to understand the widely plural characteristics of Indian society and hence establish the agenda for 'resistance' to both the external forces of globalization and the internal propensity towards homogenization. It brings on one platform the agenda to reform architectural practice and architectural education. To achieve this objective one will need to map the variety of vernacular architecture in the country and its linkages to the social and economic characteristics of society.

The study of the vernacular heritage will require the inputs of a multidisciplinary team consisting of archaeologists, anthropologists, sociologists, economists, architects and urban planners. Academic institutions are best suited to undertake such exercises. To begin, the strategy should consist of the following tasks:

- 1) a. Identification and definition of the variety and significance of vernacular architecture in the different regions of the country. This will require the listing and grading of vernacular architecture, analyzing the activity patterns and their spatial ecology.
- b. Definition of the social and economic matrix within which vernacular architecture operates. This will emerge as overlapping zones of several types of significance within the narrative of socio-economic development of society.
- c. Specification of protection of the vernacular architectural practices, spaces and activities by identifying the inter-related networks of human and material resources which are needed to support the practice of vernacular architecture.
- 2) a. Specification of the instruments needed for effecting the protection of vernacular architecture. These will include inter-alia issues relating to the continuity of crafts skills, production of appropriate building materials, making available adequate finances and the creation of supporting legal structures for the practice of vernacular architecture.
- b. Strategies and phasing the development needs of society including alternatives and other options to meet desired outcomes; the objective should be to accept the hybridization of traditional practices

“ The study of vernacular architecture as an empirical activity brings to the fore an interesting paradox in the search for better or more effective planning practices, which is that the attempts at more comprehensive strategies to produce good plans have only contributed to increasing the gap between the planners and the planned”

in order to promote and guide development rather than inhibit or forestall it by introducing externally sourced materials and technologies.

3) The people affected by the decision should be involved in the entire decision-making process. Promotion of vernacular architecture is invariably a social-political issue and it cannot be considered a mere technocratic exercise – a 'them' and 'us' situation characterizing the promotion of modern architecture and urban planning in India.

4. It is essential to include considerations of long-term maintenance and evolution of the products and practices of vernacular architecture.

In management terms, such project recognizes the need for negotiated decision-making rather than the adherence to a purely technocratic and technological approach to meet local habitat needs. The right course of action in dealing with vernacular architecture is a matter of choice and not of fact. This will necessitate a more activist-oriented approach to building the habitat, which highlights the role of voluntary agencies such as Indian Trust for Rural Heritage and Development (ITRHD) in tackling these problems.

Voluntary agencies are able to bridge the gap between the theory and practice of society-based architecture and planning. Of course, this is an empirical approach to problem solving but the fact is that there is little or no history of architectural practices and spatial planning thought in India to guide the adoption of a planned normative course of action. The study of vernacular architecture as an empirical activity brings to the fore an interesting paradox in the search for better or more effective planning practices, which is that the attempts at more comprehensive strategies to produce good plans have only contributed to increasing the gap between the planners and the planned. This is not to undermine the need for scientific approach to planning but to emphasize the positive role of need-based, incremented planning that is characteristic of vernacular architecture.

Such insights have emerged from the works of non-governmental agencies like INTACH in the field of urban conservation. While INTACH has not been quite as successful in actually executing conservation works, it has nevertheless, been instrumental in changing the perception of Governments all over the country regarding the cultural value of the living vernacular architecture of the country, through its advocacy of alternate strategies for development. It

has brought into focus the dependence between the people and their environment as evident in vernacular practices in architecture and conservation. The second impact of INTACH's initiatives has been in the field of documentation. Scores of Heritage Zones containing a variety of examples of vernacular architecture have been recorded and action plans drawn up proposing their conservation. This process has involved a large number of professionals who would otherwise not have had the opportunity to become involved in the conservation of vernacular architecture. Inter alia this process has contributed to a change in the perception of vernacular architecture within the mainstream in the profession. For one, it has contributed to the self-conscious search for identity amongst Indian architects, and for another, it has led to such flagship schemes of the present government like HRIDAY, to develop historic cities.

Other organizations like the Vastu Shilpa Foundation in Ahmedabad, several Schools of Architecture and the ITRHD have also emerged as advocates of vernacular architecture and there is now a palpable change in perception, which was not there earlier. In the projects of ITRHD, for example, there have been attempts to explicitly link the imperatives of conservation and socio-economic development in the rural areas. The change in attitudes towards conserving heritage is also evident from the fact that Mumbai has a Heritage Conservation Law and several other cities like Delhi, Chennai, Hyderabad and Bengaluru have followed suit.

Conclusions: British rule transformed Indian society and culture. But this transformation was not complete. The persistence of vernacular architecture is one such 'island'. In fact, so strong is the practice of vernacular architecture in the country that some commentators have wondered if the transformation itself is not the 'island' in the total Indian scene! Nevertheless, in the area of the built environment, the dominance of modern architectural practices has been deeply impregnated in professional consciousness and practice, which has resulted in devaluing the significance of vernacular architecture in our society.

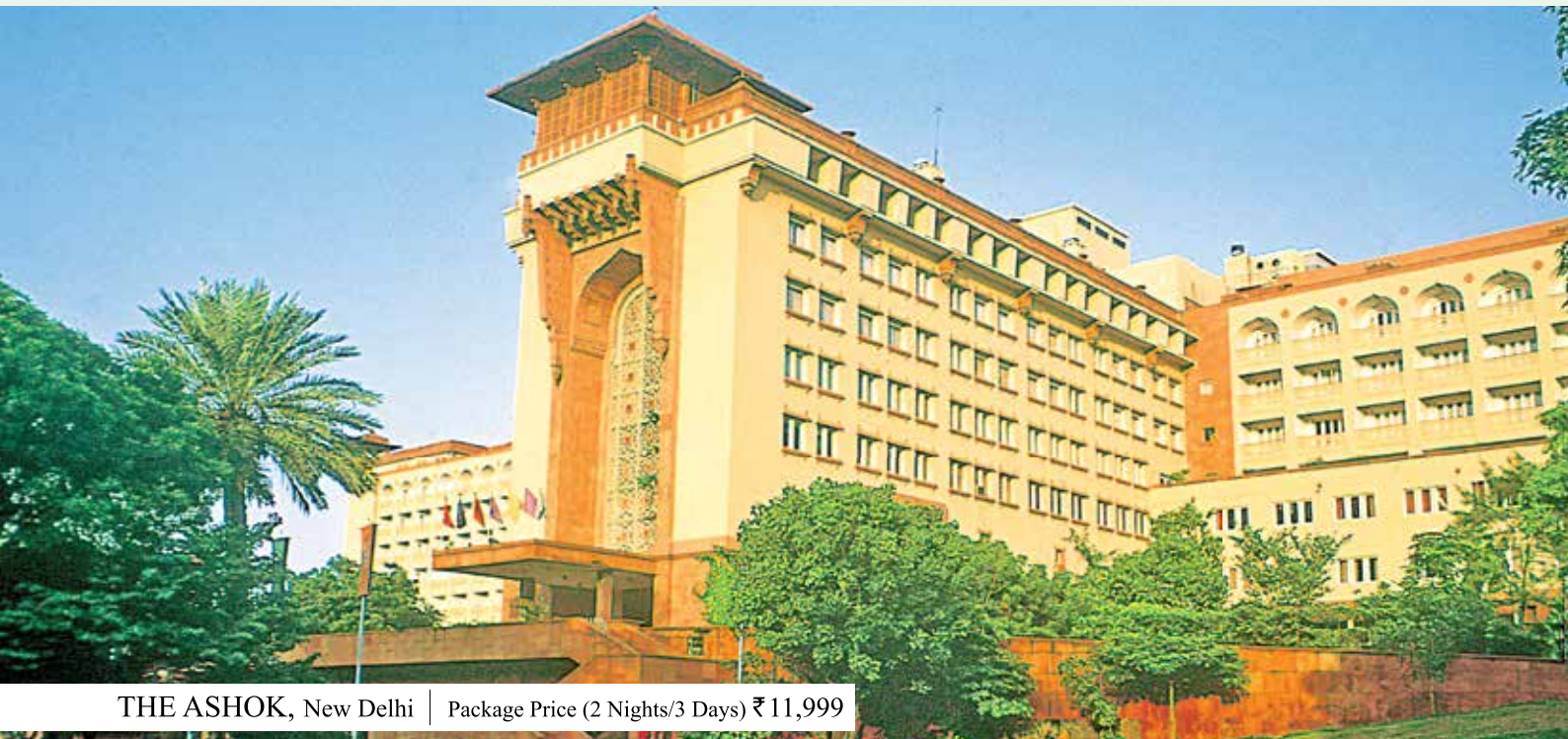
The official dialogue has been dominated by what sociologists have identified as the 'westernized intelligentsia' who wish to do away with traditional Indian architecture and urbanism. The building codes and by-laws and city Master Plans they have promulgated to ensure better built environments militate against the perpetuation of vernacular architectural practices. It is only with the shift in focus to the conservation of historic cities and architecture that the positive aspects of indigenous patterns of development and building practices began to surface amongst a new generation of professionals and their familiarity is characterized

by the self-conscious search for identity in professional practice.

While we may identify several forces that have contributed to the rediscovery of the significance of vernacular heritage, the role of urban conservation projects initiated by INTACH all over the country and the works of other organizations like ITRHD who have focused on rural development, have been important. These initiatives have turned the gaze of professionals towards the continued saliency of vernacular architectural practices, which have put to question the relevance of the museum-like conservation practices of the West in the Indian context. It has promoted the view of Indian heritage in developmental terms. The ideological transformations that have followed have given a new lease of life to the conservation – and production – of vernacular architecture in the country.

It is indeed quite remarkable that, in India, at the beginning of the twenty first century, both vernacular architecture and the practice of modern architecture are alive and thriving. It may not have been possible to have predicted this even a couple of decades ago. ■

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Development of Rural Tourism: Some Examples from China

*Carson L. Jenkins
Hanqin Qiu Zhang*

For many years tourism has been recognized as a potential contributor to economic development. As its significance increased in many countries with its multi-sectoral inputs to balance of payments, earnings of foreign exchange, contributions to government revenues, employment generation and its role in regional development, it has become an integral part of development planning in both developed and developing countries. Since 1950 when the (then) World Tourism Organisation began to compile and publish statistics on tourism, tourism growth measured in terms of international arrivals and tourism receipts, have regularly out-performed global growth rates for trade. As essentially a services sector, tourism requires inputs from other sectors of the economy including for example - agriculture, construction, education, government services, etc. Initially, tourism growth centred on developed countries and on the international flows

of tourists. More recently, developing countries have begun to utilize their tourism potential and increasingly have become tourism destinations. An important aspect of this development has been an emphasis on distinctive heritage, culture, landscapes and traditions to attract both international and domestic tourists.

Despite many efforts made, there is no agreed definition of what tourism is. For purposes of this article a simple definition will be used; 'tourism is what tourists do.' Although simple the definition is also comprehensive as 'what tourists do' varies according to where they are, and what has motivated them to be there. So sightseeing, beaches, shopping, cultural activities including festivals, sports can be 'what tourists do'. Much of this activity is city-based and therefore for the purpose of this article, 'rural tourism' is defined as being 'non-urban tourism.' In countries such as India and China there are vast hinterlands of rural space where



tourism is often based on the concept of the traditional village, with its relatively unchanged lifestyles, culture, heritage and landscapes which offer a tranquil comparison to city living. It is this distinctiveness which can be the base for the development of rural tourism.

In China the government has taken steps to both protect and develop rural tourism. Faced with increasing numbers of international and domestic tourists, it has brought rural tourism into the planning framework. Recognising the importance of the 'old' village as a tourism attraction, in 2012 The China National Tourism Administration changed the designation from 'old' to 'traditional villages'. This change was not merely semantic but sought to emphasize the traditional cultural values, and heritage particularly embedded in agricultural methods. It is the combination of location, tradition, heritage and culture which have been used to create the distinctiveness of the rural lifestyle. For most visitors, the traditional village would provide an opportunity to observe, perhaps participate and experience a lifestyle of a past age and a complete contrast to city living.

There are six modes of rural tourism development in China. First is the individual private mode where a single village decides to welcome tourists and provides all the services to support visitor needs, which may include provision of traditional foods, opportunities to participate in village activities and perhaps some simple handicrafts for sale. The operation is controlled by the single village. Second is the multi-village mode where more than one village joins to provide more choice for the visitors but the villages remaining in control of the activities. Third is where a company combines with

the villages to oversee the provision and management of services. Fourth is where the company and villages is supported by a district authority to develop rural tourism. Fifth is where the entities shown in the fourth stage are supplemented by regional government inputs. Sixth is the building of demonstration sites which provide a range of facilities, foodstuffs and opportunities to enjoy and participate in rural activities, which usually include accommodation facilities. Many of these sites

are located near cities to take advantage of the city market. For city residents a weekend or other time spent in the rural location provides not only an opportunity for a relaxing visit, but to enjoy traditional foods, to participate in rural activities and provides sales opportunities for local residents. There is no single model to develop rural tourism. What might be appropriate for near-city locations would not necessarily work in remote locations where the cultural heritage might be completely unaffected by modern life. The type and scale of tourism development must take into account the resources available, the attitudes and willingness of the rural community to welcome tourists and to

seek to provide the benefits of such development against the need to protect the rural environment and culture.

The Chinese experience of developing rural tourism offers some lessons to other countries. First, that rural tourism can be a distinctive attraction in countries which are rapidly modernizing and industrializing, a characteristic shared by India. Second, rural life and heritage are traditions encapsulated in village communities and if used as a tourist attraction can provide benefits to both the community and visitors. Third, depending on the scale of development it may be

“The Chinese experience of developing rural tourism offers some lessons to other countries. First, that rural tourism can be a distinctive attraction in countries which are rapidly modernizing and industrializing, a characteristic shared by India”

possible to offer participative activities such as the use of local herbs and spices in cooking classes, production of simple handicrafts and animal husbandry. Where accommodation is available for rent then this provides a more inclusive experience for the visitor, and a source of additional revenue for villagers. The widespread use of farm tourism in European countries is testimony for the demand for different experiences. Fourth, as rural tourism grows there has to be in place a management system to ensure that growth in visitor numbers does not deteriorate or even destroy the rural attraction. In this respect where there is no official intervention then often Non-Governmental Organisations have the expertise which can help in this regard. A simple system of management is essential if the development is to be sustainable into the future. Fifth, for villages to engage in rural tourism, there will inevitably be some disruption to everyday life; earnings from tourism will be a compensating factor. Again, there is no single model to prescribe the distribution of earnings, but it may have to allow for the social hierarchical structure in the village community.

One of the inescapable issues in tourism and other forms of development is the concept of sustainability. As with many other aspects of tourism, there is no clear understanding of the concept. Within tourism it is suggested that we should recognize that resources are finite and therefore, should be used responsibly by the present generation so that they are available for the use of future generations. This concept of inter-generation equity is difficult to advocate and practice particularly in developing countries where the struggle for daily life is usually a priority. As the concept of sustainability has tended to focus of economic and environmental areas, it is equally applicable to the social and cultural spheres. If cultural and heritage are diminished and eroded, they are generally irreplaceable as an authentic attraction. In rural tourism where the attraction, the traditional village, is changed then it loses its distinctiveness, one of the reasons why tourists visit. So how can this be avoided?

In India with its rich rural culture and heritage each State should include rural tourism within its development plan. Part of this activity should require an audit of what is available in certain areas, and some prioritizing of these assets. There will not be sufficient financial resources to develop every location and a priority list based on agreed parameters is necessary. Following the Chinese practice of setting up demonstration sites has much to commend it. Above all is the need to ensure that the rural communities where development is to take place are consulted and involved in the development process.



Rural tourism like other forms of tourism, is effected by basic market considerations. Locations must possess what are sometimes referred to as the four A's; attractions, access, amenities and accommodation. Without an attraction, tourists will not visit! In rural tourism where the attraction(s) are based on the traditional village, it has to be sufficiently attractive and distinctive to attract tourists. Second, it has to be accessible. If a location is remote or particularly difficult to get to it will limit or deter potential visitors. Third, the location should be able to provide simple amenities such as food, drink, shelter from the elements and a degree of personal safety. Fourth, simple but appropriate accommodation will lengthen the visitor stay and increase per visit spend. In Western China there are many examples of where rural tourism has been successfully developed and considerably enhanced resident's income and helped improve their lifestyles.

The marketing slogan 'Amazing India' covers the whole range of tourist attractions. Rural tourism should be regarded as an integral part of this offering; with its amazing landscapes, diversity of cultures, festivals and built heritage. Persuading tourists to travel outside the cities in safety and comfort to experience something timeless and unique helps also to redistribute part of the tourist's expenditure to some of the poorest in society and also sustains a way of life. These are achievable and worthwhile goals. ■

Acknowledgment

We gratefully acknowledge the assistance of Mr. Zhao Amin, Assistant Professor, Jiangyin Polytechnic College, Jiangyin Province, China for his invaluable data and photographs.



Rao Jodha Desert Rock Park was created in 2006 to try and restore the natural ecology of a large, rocky wasteland next to Mehrangarh Fort in Jodhpur. It had suffered years of neglect and was overrun by baavlia (*Prosopis juliflora*), an invasive, thorny shrub introduced from central America almost a century ago. The challenge was to create a suitable home for native rock-loving plants that we would bring back from the desert. We drew up a list of plants that are adapted to growing in arid, rocky areas of the Thar desert. We had to learn how to propagate them from seed or cuttings. By the rains of 2008 we had over 80 species growing in our nursery, ready to go out into planting pits in the Park.



Opening times

From - 9.00 am to 5.15 pm

What to bring

Good walking shoes to negotiate rocky, uneven terrain.
Protection from a strong sun (hats, sunblock) is usually necessary and don't forget to carry drinking water with you.
For birders: birding guides and binoculars.

www.raojodhapark.com





Clydsdale horses

Agriculture alongside of Heritage Conservation: Teachings from the Past, Lessons for the Future

Anika Molesworth

Abstract

Agriculture is a dynamic and constantly evolving industry, molded by a myriad of social, environmental and economic factors. Adapting our agricultural land management to a rapidly changing world may be a challenge, however it is an essential step towards protecting the natural and built assets of this world whilst providing food and fibre to meet our ever growing needs. Change will occur inevitably in rural communities and the surrounding environment, but what will differ is the acceptance to change, the ease of transition, and the direction of change.

National Trust farms around the world are not only playing a vital role in protecting and conserving rural buildings, rare breeds, traditional skills and local biodiversity but also in developing innovative sustainable practices that reflect the changing environment of the twenty-first century. A greater awareness and mindfulness developed from learning about past agricultural landscapes and practices, will allow change to be approached in a confident, cooperative manner, and in the context of clear values and a long-term vision.

Stories from the Past

The warble of the Magpie bird in the early morning sunlight is a quintessential Australian sound. Eucalyptus leaves rustling in a warm breeze alert the world to a new day. However, these soothing tones of the bush were alien and unsettling to the early pioneers. As the first European settlers ventured into the vast Australian hinterland they were confronted by starkly different conditions to those that they were familiar with. Moving their sheep and cattle in a search of new grazing land, the immigrants carried precious garden and crop seeds as well as grape vines within their luggage, seeking to acclimatize this foreign yet ancient land so as to reestablish the familiar landscape of their home countries.

In Australia, this approach to changing the land to a more familiar, indeed less confronting, environment was a common story. As an illustration, I will describe just one heritage property which is in the care of the National Trust of Australia (Victoria). The fertile flood plains of the Yarra River in the Yarra Glen district, Victoria, was a real attraction for drovers and their hungry grazing animals. Scottish settlers Agnes and William Bell were the first to lease the land upon which the now National

Trust owned Gulf Station was established in the 1840s. The original 10,100-hectare (25,000 acre) property was farmed for nearly 100 years by the Bell family. The original owners and their descendants ran Gulf Station as a profitable and self-sufficient pastoral property supplying meat and other produce to gold miners of the district in the then British colony of Victoria, who had been lured by dreams of instant and great wealth. When the 19th Century gold rushes ended, Gulf Station was well established supplying produce to the growing rural and town communities of the Yarra Valley.

The National Trust of Victoria acquired stewardship of the property in 1976. Original building materials and historic artifacts were found around the farm which enabled the National Trust to authentically restore the buildings that had fallen into disrepair. Relying on personal recollections and records, the cottage garden of the homestead was also restored to its original state, largely using surviving plant stock. Gulf Station is now one of the oldest and most intact examples of a pioneer farm complex in Australia. It is also home to a wide variety of rare breed farm animals, including Waler horses (used by the Australian Light Horse Brigade of WWI), Ayrshire cattle and Pilgrim geese. These heritage breeds are maintained to preserve the genetic diversity of animals characteristic of the colonial era, whilst simultaneously adding value to the visitor experience by ensuring there is an authentic connection with the property's heritage.

However, many challenges face this rural property. Urban encroachment is an important issue in the Yarra Glen region, with green pastures rapidly being replaced by cookie-cutter houses characteristic of urban sprawl. City consumers are increasingly disassociated from the natural environment and food production, and with this there is a growing disinterest in rural issues. Rising maintenance and running costs associated with fuel,

electricity and wages reduce profit margins and the increasing volatility of the climate is further challenging land management and production efficiencies. These factors necessitate a continuous evolution of farm management practices in order to overcome, mitigate and adapt to these challenges.

As a means to engage urban populations and empower rural communities, Gulf Station has implemented management programs and strategies to ensure its long-term survival whilst retaining its historical significance. The property hosts interactive workshops and reinterprets pioneer skills in modern ways to engage today's visitors. It showcases artisan and heritage skills, capturing the audience's imagination with traditional costume and stories. Children flock to the giant Clydesdale horses that were once used to plough the earth, and their faces light up at a whip-cracking demonstration, a skill to manage livestock. Gulf Station also provides a country space for weddings and other ceremonies, bringing together friends and families to share precious events. The importance of looking after this piece of pioneer history cannot be overstated. The heritage structures and traditional farming landscape help to tell

the story of early European settlers in the region, the hardships faced by farmers and opportunities seized in a bygone era. It is also a place to be enjoyed by the current population and preserved for future generations.

Farming for the Future

There are countless examples across the world where communities have come together to promote sustainable farming practices in conjunction with natural and built heritage conservation. National Trusts the world over are leaders in this area, but there are numerous other like-minded communities similarly respecting the past whilst concurrently showcasing sustainability practices

“There are countless examples across the world where communities have come together to promote sustainable farming practices in conjunction with natural and built heritage conservation”

Clydesdale horses





Hafod y Llan, Wales



Wimpole Estate, England, Highland cattle

for the present and future.

Arcadia Farm in Virginia, United States of America, is a community run garden that produces fresh fruit and vegetables for underprivileged neighbourhoods and provides farm and nutrition education. Arcadia Farm helps to connect local farmers to consumers, reducing food miles which means cutting carbon emissions and supporting the community in which one lives.

Hafod y Llan in Snowdonia, Wales in the UK, has tapped into the natural power of water, and generates all its energy from hydropower. Renewable energy plays a vital role in future rural communities, and this farming property demonstrates that it is possible to conserve the natural environment whilst adopting technology at the same time.

Wimpole Estate in Cambridge, England, is undertaking various sustainable actions to ensure its value and longevity. Land managers are proactive in the enhancement of native biodiversity, improving carbon level in the soil, reducing the use of fossil fuels, and reconnecting people with the countryside. The Estate also helps to preserve livestock genetic diversity in heritage breeds, and educates visitors why it is important to save such characteristics of by-gone farming eras for the future.

Community Will-Community Power

Many factors shape our agricultural landscape, both cultural and natural, and some are welcome whilst others unwelcome. Local and regional challenges and opportunities are varied and often unique to a district, having significant influence over agricultural managers. Farming communities have always worked within a dynamic and constantly changing industry, and so it will continue to change, evolving in response to the pressures of today and will continue to do so in the future.

Communities play a vital role in the looking after their local natural and built assets. The values, mindset, outlook and goals of individuals and regional communities will influence what is preserved and what is changed. Ensuring there are significant, meaningful and long-term positive impacts arising from agricultural development requires planned and

facilitated strategies. A complete understanding of the operating environment and necessary changes cannot be achieved through laboratory and researcher-driven investigation alone. There is the need for strategies to incorporate local knowledge and ideas, which calls for stronger community participation. Traditional agrarian communities have a wealth of knowledge and experience in the sustainable management of agro ecosystems to impart. People with common values and goals have the potential to solve complex challenges and we need to foster an environment in which this knowledge can be harnessed, shared and enhanced.

The knowledge of rural communities is founded on the diversity and dynamics of local farming systems, and local communities guide the development of tools to promote and accompany transition and change. This participation at all stages ensures the selection, design, testing and adoption of an appropriate path forwards. In contrast, without farmer participation engendering a real sense of “ownership” of the processes of change, development strategies are at risk of low farmer adoption, loss of community interest, or inappropriate technologies leading to social inequities, environmental degradation, and loss of cultural connections. Engaging rural communities in the conservation of agricultural heritage is necessary to appreciate past achievements, current challenges and opportunities, and realise future directions. Further, such rural communities are the repository of knowledge, often reflecting generations of experience.

Multi-stakeholder alliances can help co-develop sustainable solutions. This collaboration ensures that practices and knowledge are better understood, harnessed and incorporated in farming systems of the future. By empowering rural communities we give them the capacity and confidence to combat the challenges they face. Traditional agricultural systems can teach us a lot about managing rural landscapes and help steer us on a sustainable trajectory.

Realising the Vision

Gulf Station quietly sits, watching the ages pass and the landscape change. The nearby township of Yarra Glen is now a bustling tourist centre where smartly dressed



Pioneer skills Gulf Station



Nehill Farm Pig Sept 2011 009

“There is much that can be learnt from the past. The early pioneers were adaptive, learning to live and work in a new environment with new resources. These stories are captured in the country buildings that now stand with a lean, the horse plough that lies rusted in the stables, and the undulating fields filled with a mosaic of plant and animal species and interactions”

people flock to taste the wine and savour boutique food delicacies of the district, they admire a rural district characterized by the mighty eucalypts framing a foreground of vineyards and verdant pastures. Although the encroach of suburbia is not far away, at this verge or threshold of a rural landscape, the visitor, by taking a moment to listen to the sounds of the bush - the magpie song and the whisper of a breeze through the trees - one can still conjure up images of the early settlers carving out a new life in an ancient land.

There is much that can be learnt from the past. The early pioneers were adaptive, learning to live and work in a new environment with new resources. These stories are captured in the country buildings that now stand with a lean, the horse plough that lies rusted in the stables, and the undulating fields filled with a mosaic of plant and animal species and interactions. The challenges the pioneers faced, their defeats and their successes are stories we must remember and learn from. No one is so idealistic to believe that past ways were all good - some practices were regrettable and many unsustainable - but we do need to understand them in order to learn and improve. A sustainable future is more likely to be achievable if we understand and respect the best of the past whilst embracing the best practices, environmentally and culturally, for the future.

INTO Sustainable Farms

It is important that rural communities recognise that teachings from the past provide lessons for the future, and it is beneficial to adopt heritage conservation practices into farm business models. The International National Trust Organisation (INTO) Sustainable Farms project disseminates information on issues faced by land managers and management strategies being undertaken at National Trust farming properties around the world to ensure their future is vibrant. INTO Sustainable Farms encourages and supports the conservation and preservation of natural resources, heritage breeds and heirloom species, heritage farming structures, traditional rural landscapes, and the use of traditional farming and cultural practices. Farmers work within a global society, and international awareness is becoming more critical in our interconnected world. INTO Sustainable Farms helps to share ideas and knowledge, identify and discuss changes facing farmers, and form a network of strength to offer support and identify opportunities. ■



Jhumur dance performance

Jhumur: Music with Roots

Ranjan Sen

“Amar latirborochhati / Duarebandhechehaati / laguk taka dibogunagari / tobunacharibojamidari / tobunacharibojamidari.”

This is a popular song (lullaby) sung by the grandmother to make her impish grandson asleep. If the child does not sleep, the grandmother extends the songs - she adds on stories of gods and demons. This is how the legendary *Jhumur* singer Late Salabat Mahato who passed away this year, explained how *Jhumur* reflects the daily lifestyle, sorrows and joys of the people. *Jhumur* songs have a simple language and tune. One *Jhumuriya* (*jhumur* singer) explains this evergreen tradition by giving the example of an ancient tree in the woods - the roots are old but the branches are growing within an endless cycle of new leaves and flowers. *Jhumur* is thus an ever-changing and living tradition, as the songs never get old as they are enriched by human experience of life and nature.

Some believe that *Jhumur* is related to *Jhumar* or *Ghungroo* - anklets of bells worn by the dancers. One reason is perhaps that the *Jhumur* dance is also associated with the songs. But wearing musical anklets was not popular among the indigenous tribes. *Naachnis* use *ghungroos* to dance with *Darbari Jhumur* but this practice started much later. Musical instruments used with *Jhumur* are *dholak*, *dhamsa*, *madol*, flute, *shehnai*

and *mandira*. Later *harmonium* and *tabla* are also used as accompanying instruments.

The Spread of Jhumur

Jhumur is an oral tradition intrinsic to the lifestyle of the marginalized communities living in the Western part of Bengal. Bengal's folk song traditions may be broadly divided into four zones - *Bhawaiya* in the North, *Bhatiyali* in the East, *Baul* in the Central and Southern parts and *Jhumura* along the western peripheries. Except for the *Baul* tradition, no other musical genre has spread over such a wide area as *Jhumur*. In West Bengal *Jhumur* is popular in the districts of Purulia, Bankura, Burdwan, Birbhum and Paschim Medinipur. It is also spread outside of West Bengal. *Jhumur* songs and dance forms are very popular in districts like Purnea and Dhanbad in Bihar, Mayurbhanj in Odisha and in parts of Jharkhand like Singhbhum, Ranchi and Hazaribagh. *Jhumur* migrated to the tea gardens of North Bengal and Assam along with the labourers who went to work there from the plateaus of Chotanagpur during the colonial period. *Jhumur* songs are sung in Bengali and Oriya and also in dialects like Kurmali, Panchpargania and Nagpuria.

Jhumur singers and dancers are from marginal and poor communities like *Kurmi*, *Mahato*, *Kumor* (Potter), *Rajwad*, *Ghatal*, *Hadi*, *Muchi* (Cobbler) etc. People from some tribal communities like *Bhumij*, *Oraon* and *Mundas* also practice *Jhumur*. *Jhumur* dance is integral to lifestyle of tribal communities. The practice of group dance with song and written text however came later.

The History of *Jhumur*

Jhumur songs date back to the times before Shri Chaitanya and Mangalkabya and this is known as the ancient era of *Jhumur*. Some suggest that Shri Krishna Kirtan by Chandidas is the oldest example of *Jhumur*. The language of Krishna Kirtan is the local dialect of Manbhum. During the ancient era the songs were orally composed and the name of the composer or lyricist was not mentioned. *Jhumur* songs are about the joys, sorrows and vignettes of daily life corroborating that the tradition does not pertain to any specific religion or ritual. It was later that *Jhumur* became a vital part of local festivities like *Karam*, *Bhadu*, *Tusu*, *Badna* and rituals and even wedding ceremonies. Though *Jhumur* songs are sung in rituals, rather than devotion they essentially convey the joy, festive spirit and grievance to God on life's tribulations.

In the post Chaitanya period, known as the middle era of *Jhumur*, many changes took place in the lyrics and tunes of *Jhumur* songs. This is also known as *Kabya* Yuga. The *Jhumur* composers of this time were mostly Vaisnavas. The music is therefore, influenced by *Kirtan* and other Vaisnava devotional songs. The Yatratraddition of Bengali folk theatre has been much influenced by *Kirtan* and *Jhumur*. Many *Jhumur* songs

“In the post Chaitanya period, known as the middle era of *Jhumur*, many changes took place in the lyrics and tunes of *Jhumur* songs”

are about the eternal love of Lord Krishna and Radha and is influenced by the *Vaisnava Padabali*. Some songs of *Jhumur* are also based on the stories of Ramayana. During this period *Jhumur* became of interest to the elite and erudite people. As many of these new entrants were Vaishnavites, *Jhumur* became greatly influenced by the Vaishnava spiritualism and the Kirtan style. Vaishnava influence is also evident in the *Darbari* style of *Jhumur* sung in the courts of local kings and the rich. The dance of the *Nachnis* enthralled the *Baithaki Jhumur* soirees. From this era, the lyricists started writing down the *Jhumur* songs and the oral tradition got structured.

With enriched repertoire of lyrics and tunes, *Jhumur* became popular with the larger masses and transcended the barriers of caste and creed.

The Modern era of *Jhumur* started after India's independence. There are two trends we observe during this period. One is the emergence of powerful lyricists and singers like Sunil Mahato, Subhash Chakrabart and Kuchil Mukhopadhyay and the other is the loss of traditional patronage of feudal landlords and local kings with the breakdown of old social structures.

Varieties of *Jhumur*

Jhumu lyrics are short as they are orally composed. Generally two or four lines are repeatedly sung. The crescendo typically changes from higher to lower octave. Late Salabat Mahato said that though traditionally *Jhumur* songs had three parts *Udara*, *Mudara* and *Tara* (bass, alto, soprano) current renditions mostly have *Udara* and *Mudara*.

Tanir songs are composed orally by the farmers. The simple lyrics and easy tune share the joys and





Learning Jhumur



Amulyo Kumar in a program

woes of the agrarian community and some songs have a touch of eroticism too. Hakka *Jhumur* is popular among the women. The masons who came to Kolkata sang as they toiled at construction sites. Their earthy tunes mingled with the rhythm of melding rooftops. “*Tumiamarkaloshona / Heiheikaloshona / Tumichhere gel ear amibanchbona / Mori moribanchbona.*” The shepherd boy hummed *Jhumur* as he grazed his cattle. This type of *Jhumur* is known as *Tynar Jhumur*. - “*Kandisnakanaiheri lo / Kandlekishyamchandepabi lo.*” Composed and transmitted orally, the lyrics and tunes easily change from one person to another.

Jhumur songs sung in the month of *Bhadra* (autumn) are called *Bhaduria Jhumur*. *Bhaduria Jhumur* has varieties like *Jhingaphoolia*, *Udasia*, *Rasrasiya*, *Kamaria*, *Khemta* etc. *Darbari Jhumur* was sung in the palaces of local kings and feudal landlords. Classical tunes were imbibed into *Jhumur* songs. The *Kamaria Jhumur* pertains to the *Kama* community, *Khemta* is accompanied with *Khemta* dance, *Udasia Jhumur* are songs of melancholy and *Rasrasiya* is based on eroticism and sexuality. *Jhumur* songs are sung in *Dnarshaal*, *Bulbul*, *Kaati*, *Chau*, *Nachni* and *Natua* dance concerts. *Jhumur* songs sung during *Chau* dance do not have a written text. The lead vocalist typically starts with *Ganesh Vandana* at the start of the *Chau* dance.

Jhumur variants are named on the basis of the accompanying dance or tune. *Dhua* has *Baul* tune, *Nachnishaliya* has the style of *Kirtan* and *Dnarshaliya* is based on *Dnar* dance. *Khemti* and *Barhaiya* are *Jhumur* styles named after their rhythms. *Chhut Jhumur* has the form of short poems, *Pala Jhumur* is a collection of *Chhut Jhumur* and *Natyageeti* refers to *Jhumur* sun in folk theatre.

A Living Tradition

In the recent past *Jhumur* has gradually lost its popularity owing to lack of traditional patrons, loss of interest among youth and distortion of lyrics and tunes. A decade back the *Jhumur* singers and lyricists

of *Bankura* and *Purulia* came forward to safeguard their tradition. The Eastern Zonal Cultural Centre supported skill transmission from the Gurus to young people. Banglanatak dot com, a social enterprise working for safeguarding heritage as an asset for development, has been working with the *Jhumur* stalwarts for supporting skill transmission, documentation and promotion. 500 *Jhumur* songs have been documented and published as a book called ‘*Jhumur Katha*’ with the support of the Eastern Zonal Cultural Centre. The dying tradition of *Darbari Jhumur* has also been documented. A CD titled ‘*Darbari Jhumur*’ has songs of Bhabapritananda Ojha, Ramkrishna Ganguly and Dwija Tima from the ancient era along with renditions by famous *Jhumur* artists like Amulya Kumar, Late Salabat Mahato and Mihirlal Singhdeo. An audiovisual documentary ‘*Journey of Jhumur*’ documents the safeguarding efforts. Today *Jhumur* again enjoys the patronage of the communities in the plateau areas of West Bengal and Jharkhand. Notable renowned artists are Naren Hansda, Sunilbaran Das, Swapan Kalindi, Sadhucharan Das, Anjana Mahapatra and others. The age-old oral tradition is thus thriving in the new contexts of modern times. ■

Threats to Heritage and What Needs to be Done

Professor Simon R Molesworth AO QC

Preamble

At the 14th International Conference of National Trusts convened in Victoria, British Columbia, Canada, in October 2011, the assembled National Trusts of the world adopted the Victoria Declaration on the Implications for Cultural Sustainability of Climate Change. In Clause 4 of that Declaration an all-important underpinning concept of heritage conservation was recited: “The destruction of culture is a fundamental breach of the principle of intergenerational equity, in that a culture destroyed or diminished within the time of the current generation will deprive members of future generations of their right to their cultural inheritance”. This paper on “**The Threat to Heritage and what needs to be done**” is written on the basis that that statement recited in the Victoria Declaration is a fundamental truth that all right-thinking members of humanity embrace. In short, the present generation is not motivated by some self-interest in calling for the better protection of our collective heritage, rather we are driven by an awareness that we are duty-bound to safeguard the interests of those generations which follow us.

In addressing my topic, I have chosen to focus on seven categories of threat to heritage. Of course it takes little effort for any of us to identify numerous threats to the continued retention of important heritage, so in this paper I may omit some threatening processes considered important by some, but nevertheless I believe my grouping of threats into seven categories assists us to understanding the rather all-pervasive characteristic of threatening processes, thereby highlighting the necessity for all caring individuals and organisations to be ever vigilant in the constant struggle to fulfill our duty owed to future generations.

My seven categories of threat to heritage addressed in this paper are: (1) Internationalism – the curse of sameness; (2) Compromising the context of heritage places; (3) Disengagement; (4) Climate Change – the challenge to sustain heritage; (5) Barbarism; (6) Natural Disasters; and (7) Disrespect – sustaining “place”.

Internationalism - The Curse of Sameness

I shall commence my analysis of the curse of internationalism as a threat to heritage conservation with a reflective description of what I will describe as

the “Battle for old Singapore”. The emergence of the modern economic powerhouse of Singapore since its independence from the restraints of its colonial era has often been cited as a modern wonder, one that many other nations have aspired to emulate. However, the journey to modern-day Singapore did not proceed without a salutatory lesson having been learnt from the necessity to fully understand the nexus between tourism and heritage. Some thirty or more years ago the zest for modernism, to be the development hub of a modern-day city state, gripped the new Singapore nation with unrestrained enthusiasm. Although from pre-colonial times and then through the colonial era, interesting quarters remained and were built reflecting and retaining old world charm, the enthusiasm for “the new” lead to the wholesale destruction of “Old Singapore”. Old quarters were entirely swept away, with barely a vestige left of what the pre-modern city Singapore looked like. The last stoic reminder of the past was the magnificent Raffles Hotel, which was the scene of a last ditch conservation battle to save it from destruction. Those shattered by the loss of Old Singapore effectively said “thus far and no further”.

An unexpected ramification of this seemingly overnight transformation of Singapore, sweeping away its past, was the loss of a reason to stay awhile. Visitors finding themselves in Singapore for business, for trade or just transiting, discovered there was little or no reason to remain and spend time looking around. Shopping was going to be better at other international hubs, like Hong Kong, and recreational resorts were always going to be more alluring elsewhere, such as along the coast of Thailand, and yet that other reason for people to stay awhile in a place new-to-them – finding the individuality of a place, its heart and soul – was gone. Tourism rapidly waned and the negative economic consequences of this trend soon became apparent. Realizing the error inherent in the wholesale destruction of Old Singapore, astute city designers soon understood that they now had to reinstate Old Singapore by creating interesting look-alike heritage precincts, like Old China Town with its street markets and narrow lanes, so that visitors could discover and absorb the character of Old Singapore. Many maintain that the re-creation of precincts of supposed heritage interest is an explanation for the reversal in the last

fifteen years or so of Singapore's image.

Confirmation that heritage attracts and keeps visitors, can be seen in the starkly modern city of Doha, the capital of Qatar. With the Qatari people being descended from essentially nomadic Bedouin Arabs who constantly traversed great barren stretches of their harsh desert peninsula and beyond, past centuries did not leave a legacy of notable built heritage – no great cities rising out of the desert sands. Nevertheless, their culture was ancient and their country was traversed by the world's travelers and traders for centuries. The modern Qatari leaders have been very astute in that they have identified that part of their nation's future, beyond gas and petroleum, will be dependent on the world finding a reason to visit, stay and spend. In the last decade the Qataris have embarked upon building Doha into a city that will one day be magnificent in global terms. They have been building education precincts, sports precincts, stunning museums and galleries and, most relevant for the purposes of this paper, a medieval Doha precinct. Yes, retaining the finest heritage conservation architects in the world today, an enormous and apparently ancient souk has been created. Doha could have been designed to be just a city of eye-catching modern skyscrapers – vying to be bigger, brighter and taller than those in any one of the other cities of the Gulf States, or for that matter, modern cities across the globe, but no, cleverly, the creation of an Old Doha precinct was identified as a key contributor to the success of modern Doha. Apart from the skyscrapers, all the museums, galleries and public buildings have a distinctly Arab character about them. In short, individuality with links to their ancient heritage roots have obviously been embraced.

Reflecting on one of Aesop's Fables, which in turn can be traced back centuries in many ancient cultures: that of the metaphorical fable regarding the goose that laid the golden egg, specifically *"never kill the goose that lays the golden egg"*, it is essential that the particular individual values and attributes of a place be understood and safeguarded. I maintain that it is the individuality of a place which almost inevitably is the reason why that place stands out from others and thereby excites the interest of people. The product of individual culture may be the special places created – the heritage places, which demonstrate or signal difference – but it is the creative cultural difference that created the "golden eggs" of a place, which must be respected. So the critical requirement in the planning for the future of a place is to identify the influences which created the place: its **individuality, specialness, uniqueness of character, atmosphere and ambiance – all that which distinguishes one place from another.**

So I maintain that one of the greatest threats to heritage in the modern day era is the curse of

internationalism. Internationalism is characterized by lazy development, which simply embraces uniform look-alike design from one place to another. I call it "the curse of sameness" – and in my opinion it **MUST** be avoided if we are going to safeguard heritage around the world, especially heritage precincts. It is apparent that much of this sameness is market driven, brand identity, so, for instance, a MacDonalds Store looks the same wherever it is located, be it in Sydney, London, Berlin or Tokyo. Likewise most of the major international hotel chains make little effort to absorb and reflect the culture or character of the host country or city within which each hotel is built. Quite frankly, one could wake up with your head on a pillow in a hotel room of just about any of the major hotel chains and not know whether you've awoken up in Paris, New York, Rome or Bangkok. There is no excuse for this lazy internationalism, because in every older city there are opportunities to re-use or adapt magnificent older buildings, which have characterized or identified the place in question for decades or even centuries. When will developers understand that "difference" or the individuality of a place offers opportunity and value – the opportunity to be discerning, to "stand out from the pack"?

So what needs to be done? One critical requirement is sensitive urban planning – it is essential. Then harmonious architecture is essential. Harmonious architecture does not mean requiring that the new mimics the past, rather it requires "respect" – modern development that acknowledges, say, the heritage precinct of its surrounds and which is determinedly designed to harmonize. I believe there is a symmetry, a rhythm, apparent in well-designed cities. The best architects and designers can identify the rhythm of a place and then design to synchronize – not to clash with or destroy heritage in the locality.

In the context of this necessity to harmonize, it is well to appreciate that in this modern world there is an additional advantage in adopting this approach. If the designers and architects of urban spaces in modern cities embrace sustainability principles, then the reuse of heritage places should be seen as decidedly advantageous. If a heritage building is adapted to modern re-use, the embodied energy, which was effectively fixed in the old structure is not lost, rather it is given continuity and longevity. By contrast, to knock an old heritage building down is doubly wasteful as the existing embodied energy is lost and new energy must be expended constructing the new building.

The first of the sequential strategies for design and development so as not to destroy heritage, is to identify "the golden eggs". This is an exercise, which involves determining what is the allure and specialness

of a place. Once identified, it is a sensible approach to prepare Statements of Heritage Significance, so that the understanding of the special values of a place are understood beyond the heritage expert or beyond the heritage enthusiast (such as the members of a National Trust). The broader community and, of course, decision-makers must be encouraged to understand what is important. Having identified the importance of a place, it is then necessary to identify the elements, which create that sense of place which engenders social harmony.

A useful exercise in this process is to analyse visitation or tourism – what is it which influences the choice made by a tourist or visitor to come to a place? What is special or individual about a place that first attracted attention and then caused the visitor to think that the likely experience gained from visiting the place should not be missed. So in Singapore’s case, Old China Town with its street markets was identified and in Doha’s case, the forward planners are predicting the medieval souk will be so identified.

To the citizen of a region, a useful exercise in determining the places of highly valued specialness is the “remote reflection process”. As a test, a person away from their home town, city or district should reflect on the characteristics and attributes of “signature” places which they associate with the area which is emotionally dear to them – which they value as an underpinning aspect of the heritage of their region. The elements, which “resonate” with them, will often be the underlying core heritage values of that special place which distinguishes it from the rest of the world.

The two photographs, which follow, may help illustrate this point. Both are photographs of places in Malta: one is the famous crusader Red Tower and the second is of buildings with their signature balconies in the capital of Valletta. In both instances they characterize Malta: the crusader fortifications that are scattered across Malta represent the essence of its history and dramatically enhance its landscape. Within the city of Valletta, the balconies are the essence of its built heritage, street after street, the extraordinary and starkly different and unique building design immediately identifies a Valletta streetscape. Any approach to development and planning in Malta, which ignored the inherent value of such signature heritage components, would be senseless and entirely undermine of the continuing allure of these places in Malta. They are examples of the images of Malta, which would remain in the mind’s eye of visiting tourists and the Maltese diaspora wherever they might be across the world.



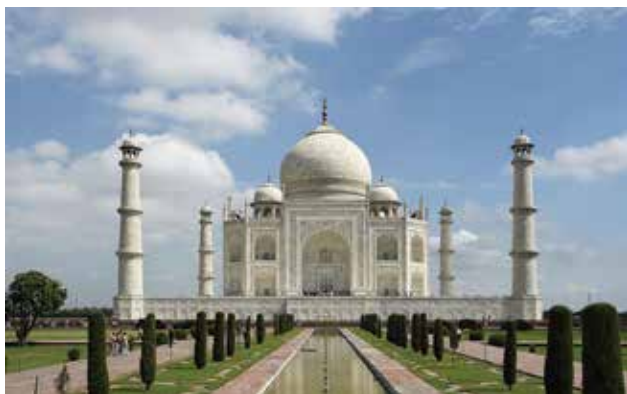
Din l'Art Helwa, Malta National Trust



Compromising the Context of Heritage Places

Frequently, important heritage sites, especially World Heritage sites, have the benefit of legal protection, so they themselves are not threatened by destruction or development.

Some of these very special places have societal or spiritual protection because their cultural significance is so iconic that it is inconceivable that they will be threatened. Three examples illustrate this point: the Taj Mahal at Agra, India; the Colosseum in Rome, Italy; and Oxford University in the UK. Each of these three World Heritage listed places have the greatest of legal protection which their respective nations can place upon them. They are all iconic, signature heritage places, which are immediately recognizable across the world. It is inconceivable that these heritage structures will ever be threatened.



However real threats to heritage can be external and remote. Such threats can undermine the context, destroy the setting and indirectly threaten significance. The WWF Report on endangered World Heritage, dated April 2016, (authored by consultants Dalberg Global Development Advisers), and titled “Protecting People Through Nature”, reported that of 229 World Heritage natural or mixed natural / cultural sites, 114 are at risk. The Hindustan Times, 13 April, reported that the WWF Report highlighted current threats to three of India’s seven natural World Heritage sites, being the Western Ghats (spread over six states of Gujarat, Maharashtra, Goa, Tamil Nadu, Karnataka and Kerala), Manas Sanctuary in Assam & Sunderbans in West Bengal. It is said all of these World Heritage places are threatened by a range of often remote or indirect

activity such as mining, gas exploration, unsustainable water use or wood harvesting. Remote threats can be just as endangering as those immediately proximate to heritage places.

Understanding the vulnerability of heritage is essential. It might not be immediately evident, but by understanding the linkages, the ecosystem in the case of a natural heritage site, the background setting of place, the parameters of the required protection should be identified. An example from Australia illustrates the point: the Australian Great Barrier Reef, off the coast of the Australian State of Queensland, was inscribed on the World Heritage list in 1981. It is 2,300 km long, covers an area of 344,400 sq km and is home to some 600 types of soft and hard corals. Mining and drilling for oil is totally prohibited within the Reef, however hundreds of kilometres inland coal mining and agricultural activity has the capacity to harm the Reef due to increased river sediment, nutrient run-off and airborne coal dust, unless the means are found to remove these threats.

In understanding the appropriate stance to adopt with respect to heritage, it is necessary to be conscious of irreplaceability – “once gone, gone forever”. A precautionary approach to decision making is essential. Decision-makers must accept that protective measures must be for the long-term, not compromised by short-term economic gain from competing interests. I illustrate this point with another Australian example: the Sydney Opera House, which is also inscribed on the World Heritage List. Illustrated with the following photographs: the first photograph shows the classic iconic view of the Opera House with the Sydney Harbour Bridge behind it. The second photograph of the Opera House from the air shows the apartment tower developments, which now extend along the shore of the peninsula at the end of which the Opera House sits. One of these apartment towers, known, as “The Toaster” was the subject of a hard fought town planning and conservation battle, which endeavoured to prevent insensitive development. The battle was lost by the conservationists, or at least compromised, and the towers were built. The view is held by many people that some of the most important vantage points looking towards the Opera House from the Sydney CBD and the great meeting place of Circular Quay have been marred or compromised by the erection of The Toaster. It is true that the Opera House and its immediate precinct is intact, but important views to it have been ruined by ill-conceived development approvals, largely to facilitate short-term economic benefit.



The Threat Of Disengagement

One of the most serious, but often unrecognized threats to heritage is that of disengagement. Put simply, the more a community has a sense of engagement – a sense of ownership – with a heritage place, then the more likely it will be safeguarded.

It is instructive to consider Principle 10 in the UN's 1992 **Rio Declaration on Environment & Development** which states that: *"Environmental issues are best handled with the participation of all concerned citizens, at the relevant level States shall facilitate and encourage public awareness and participation by making information widely available"*

In order to sustain the heritage of a community, I have long identified the necessity for the involvement of the widest number of members of that community in the conservation of their heritage. One strategic way to encourage a community to support heritage conservation is to ensure the community is given or retains a sense of "ownership" in its heritage places. They need to identify with such places, have a sense of pride or attachment.

In November 2009 I had the opportunity to visit portions of the Great Shu Road in Sichuan Province in China – primarily the Sichuan Guangyan Jiamen Shu Road. This part of China, which I visited, had been devastated in the severe 2008 Sichuan earthquake which caused the tragic death or loss (ie missing people) of some 84,400 people. The Shu Road is ancient, in parts three thousand years old, passing through staggering gorges, along sheer cliff walls, and traversing countryside largely

populated by minority ethnic communities. I, and three other international experts, had been invited to this part of China to view the earthquake devastated region and express our opinion as to whether or not the natural and cultural heritage we saw might sustain a World Heritage nomination. Further, we heard how the minority ethnic communities along the route of the Shu Road had been particularly hard hit by the devastation, undermining their economic capacity to remain sustainable. We saw, and were asked to assess, numerous projects where local villagers had been reconnected to the traditional trades and artisan skills of their forebears so as to rebuild the numerous fortifications, palace-like buildings, bridges, watch towers, archways and the Shu Road itself using traditional materials and traditional skills. As we were taken to many sites and shown hundreds of men and women rebuilding, often entirely re-creating, wonderful heritage structures and buildings, some stretching back thousands of years in origin, the sense of connection, the pride, amongst the workers we saw was palpable. The community spirit that was engendered by these heritage projects was proving that not only the built heritage of this region would be sustained, but equally important, the community connectivity would be similarly sustained.





National Trust of Korea

Studies of sociology, philosophy and comparative religions all identify a common thread across nearly all cultures: Intergenerational equity. I commenced this paper with my reference to Clause 4 in INTO's Victoria Declaration confirming that the underlying rationale, indeed compelling justification, for heritage conservation is intergenerational equity. It necessarily follows that the whole process of heritage conservation is so much the stronger if the younger generation is engaged in sustaining heritage.

So in the context of this section of my paper addressing "disengagement" as a major threat to heritage, the wisest approach adopted by heritage organisations, such as National Trusts, is to recruit to the cause of conservation young people from the earliest years through to adulthood. In short, with respect to the youth of all communities, there should be determined efforts to: foster "pride of place"; stimulate interest; provide opportunities to actively be involved in projects; and to encourage interaction with decision makers. There should be no limits placed on engagement opportunities when it comes to the younger members of our communities – for, after all, such activities and involvement connects them with their cultural inheritance.

In the photographs that follow, examples of heritage engagement with younger members of communities in differing parts of the world are shown: in India, in Korea, in the Gelderland, and in Australia. In all instances, the underlying rationale for youth engagement is the same.



The Gelderland Trust



Climate Change - The Challenge To Sustain Natural & Cultural Heritage

I have earlier referred to the Victoria Declaration on the Implications for Cultural Sustainability of Climate Change adopted by INTO in October 2011. Clause 8 of the Victoria Declaration states: *"For the sake of future*



Indian National Trust for Art and Cultural Heritage

generations, we must collectively tackle climate change not just because of changes in the physical environment, not just for reasons of sustaining human health and welfare, but to recognise that the core strength and connectivity of all the socio-economic systems of humankind, is maintaining cultural sustainability”.

Clause 5 of the Victoria Declaration explains that: *“The opportunity to understand, celebrate and cherish one’s culture is an inherent component of social stability of all nations, of all peoples – the protection of cultural integrity is therefore a fundamental human right”.*

Reminded by Clause 7 of the Victoria Declaration, the cultural connectivity between a living people and their historical roots engenders pride of place and a spirit to defend it at all costs. With climate change, it is beyond the capacity of individual communities to effectively respond. Climate change is the current generation’s most fearsome threat, likely to undermine, to a greater or lesser extent, people’s cultures thus undermining the integrity and continuity of those cultures.

During Australia’s Millennium drought which gripped my country for eleven years from 2002, I was daily reminded of the environmental and social vulnerability of so many aspects of human existence, to the ravages of unchecked climate change. The photographs that follow are of a phenomenon that became all too familiar to us on our family farm during those terrible years: of dust storms a kilometre or more high and hundreds of kilometres across that would cloak the countryside for hours, if not a full day, turning daytime into night time or turning the entire atmosphere so orange-red that the experience was nothing other than unearthly.



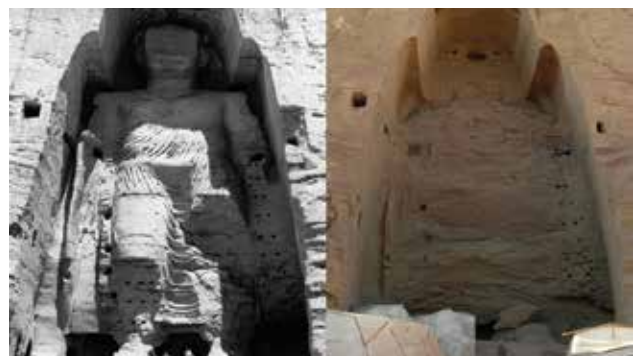
Barbarism

Throughout the history of humankind there have been witnessed the atrocities of barbarism. In recent years, more frequently than at any time in the lives of current generations there have been increasing instances of heritage being destroyed as part of barbaric acts of aggression. In the most modern era, the increase in barbarism has become one of the greatest threats to heritage. Tragically and ironically, barbaric destruction of heritage is intergenerational equity in reverse as such destruction by modern day barbarians is an insult to the creativity and ingenuity of generations that have gone before. Whereas respect and admiration should be the current day response to our wondrous inheritance from the past, to destroy such heritage strikes at the very foundations of humanity.

The Universal Declaration of Human Rights, adopted by all the nations of the world in December 1948, proclaims that the *“Recognition of the inherent dignity and of the equal and inalienable rights of all members of the human family is the foundation of freedom, justice and peace in the world”.* The Universal Declaration of Human Rights further states that *“Disregard and contempt for human rights have resulted in barbarous acts which have outraged the conscience of mankind, and the advent of a world in which human beings shall enjoy freedom of speech and belief and freedom from fear and want has been proclaimed as the highest aspiration of the common people”*

History teaches us that by targeting and destroying culture, disharmony, instability and weakened societal structures result. The underlying psychological objective of aggression, such as in warfare or in terrorism, is to destabilize a targeted enemy by driving a stake through their cultural heart.

When in March 2001 the Taliban destroyed the giant 6th Century Buddhist statues at Bamiyan in Afghanistan, the world stood aghast that such barbarism could be perpetrated against a World Heritage site of such indisputable cross-cultural and cross-generational significance. Yet for those that committed this heinous act, short term disorientation and destabilization was the simple-minded objective.



6th Century Buddhist Statues – Bamiyan, Afghanistan

When insurgents burst across the border into Uganda in March 2010 and burnt the World Heritage listed Kusabi Tombs of the ancient Bugandan Kingdom to the ground, again the objective was to destabilize the social order of the current generation, thereby relegating centuries of national and ethnic pride to burning embers.



Kasubi Tombs of the Bugandan Kingdom - Uganda

Then in July 2012 the world again witnessed the destruction, by Islamist extremists, of a number of ancient tombs in the World Heritage listed Djingareyber Mosque in Timbuktu, Mali. Meeting that month the World Archaeological Congress, in a release to the global media on 9 July 2012, confirmed what was feared: *“Cultural Heritage is the target – not collateral damage. We condemn the destruction that took place in Timbuktu. It is a crime against humanity”*.



Djingareyber Mosque - Timbuktu, Mali



Such tragic and senseless targeted destruction of cultural heritage is occurring with seemingly increasing

frequency – as is only too apparent in countries such as Syria and Iraq. For example, amongst numerous other deplorable acts of desecration, the following photograph shows the destruction of the Umayyad Mosque in Aleppo, Syria.



Umayyad Mosque – Damascus, Syria



Umayyad Mosque – Aleppo, Syria - destroyed

These crimes against humanity have been occurring despite the United Nations repeatedly agreeing that cultural heritage must be protected by all parties, even during warfare, as stated in the 1954 *Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict and its First Protocol*, the 1970 *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* and the 1972 *World Heritage Convention*. These conventions, as well as customary international law, require all nations to adhere to the obligation to protect their cultural heritage in times of armed conflict. I can only conclude this section of this paper with a reminder of Clause 4 of the Victoria Declaration (with which I began this paper): *“The destruction of culture is a fundamental breach of the principle of intergenerational equity, in that a culture destroyed or diminished within the time of the current generation will deprive members of future generations of their right to their cultural inheritance”*.

Natural Disasters

It is rather self-evident that natural disasters constitute a major threat to heritage. When such natural disasters become more frequent due to human-exacerbated climate change, then heritage is better safeguarded by

nations adopting mitigation and adaptation strategies. The latter may include measures to protect heritage sites from the predicted impacts of rising sea levels, extreme storm events, cyclonic winds, floods, more frequent wild fires – the list of possible threats is seemingly endless as indeed are the numerous alternative measures that might be adopted, depending upon the circumstances. Accordingly, the response to climate change to protect heritage is a subject that could occupy the space of many lengthy papers and so is not the subject of this paper, save for my acknowledgement that in any outline of the threats to heritage, climate change related natural disasters must necessarily be included.

For the purposes of this paper, there is just one aspect of the threat to heritage from natural disasters on which I wish to expand. The post-natural disaster response by authorities and communities to a disaster can, in my opinion, be as threatening to heritage as the natural disaster itself. Indisputably, after a natural disaster the immediate concern for human life and safety must be accorded priority. But beyond the immediate urgency of the moment which follows a natural disaster, I am of the opinion that a calm, balanced and professional response to the post-disaster reinstatement or rebuild is essential.

My ten years leading the INTO team, 2005–2015, coincided with what to me seemed to be an exponential growth in natural disasters. We seemed to witness a serious earthquake somewhere in the world more than once a year; numerous cyclonic storms which exceeded past records for many locations; wildfires (or bushfires as we call them in Australia) across the world seemed to be more ferocious than previously encountered; flooding in many countries exceeded known recordings – the list goes on. In most instances, human lives were at risk and were lost, not to mention the tragic detrimental impacts on natural ecosystems. In just about all instances, natural and/or cultural heritage was destroyed.

Responses by authorities to natural disasters will understandably be frequently driven by the urgent need to curtail further loss of life or worsening destruction, however there have been instances where the assessment to “make safe” damaged but not destroyed heritage places has seen the unnecessary loss of such places due to too hasty decisions made on the basis of insufficient or erroneous information. I recall the 2009 earthquake that wreaked great damage on Padang, Indonesia, causing much tragic loss of life and destruction of many buildings. The initial response by Indonesian authorities was to order the clearing away of large numbers of damaged buildings, considered too risky to be allowed to remain. INTO responded rapidly, working with the Prince Claus Fund from the Netherlands, sourcing emergency funding to enable international assessors to

speedily reach Padang so as to evaluate options. With professionals on the ground with expertise in heritage building rehabilitation, I was informed at the time that over 300 heritage buildings which had been ordered to be demolished were given a second chance and were eventually saved.

By contrast, the February 2011 earthquake which devastated the city of Christchurch in New Zealand, saw a state of emergency declared and the usual planning, heritage and environmental controls lifted, enabling the emergency administration to condemn hundreds of heritage buildings in the central city area and thousands of residential buildings in the city’s suburbs so that they could be expeditiously removed in the interests of safety. Many people have reported that the New Zealand government authorities adopted such a cautionary approach that the opportunity for reconsideration in the interests of heritage preservation was rarely available. I have not yet had the benefit of seeing any detailed analysis of data focused specifically on heritage structures, but it certainly seems to be a common observation that not enough time and consideration was given to alternative options which might have seen a significantly greater proportion of Christchurch’s heritage being saved. The photographs, which follow, are of Christchurch’s famous timeball tower before and after its 2011 earthquake.



Whatever the comparative empirical analysis of disaster response after recent earthquakes might finally reveal in cities such as Padang and Christchurch, or in Kathmandu, Nepal, after its terrible May 2015 earthquake, my fundamental proposition is that, as far as reasonably practical, faced with the potential total loss of cultural heritage places, “cool heads” should always be allowed to prevail so as to allow for second opinions, expert assessments and a preference for preservation if at all possible. For, with respect to heritage, the truism that “once gone, gone forever” remains as a perpetual warning.



A heritage building in a town in the midst of the 2008 Sichuan earthquake zone, saved by sensitive reconstruction.

There are international agencies and private funding organisations, such as the Prince Claus Fund, which are available to assist in times of emergency. In particular, the International Committee of the Blue Shield (“ICBS”) is an international and independent organization which brings together the knowledge, experience and international networks of NGOs working in the cultural heritage field, such as ICOMOS, ICOM and ICA. Working for the protection of world cultural heritage by coordinating preparations to meet and respond to emergency situations, as well as providing post-crisis support, ICBS collects and shares information on the threats to cultural property worldwide, thereby providing international assistance so that appropriate measures are taken in case of armed conflict or disaster. Specifically, in emergency situations ICBS encourages the safeguarding and the restoration of cultural property.

Disrespect – The Need To Sustain “A Sense of Place”

The final threat to heritage to be addressed in this paper focusses on the need to sustain the diversity and vitality of culture in communities. If the culture of a people loses its relevance and vitality, the appreciation of heritage lessens and over time its retention will be at risk.

Cultural heritage places have intrinsic values to historians, educators, architects and enthusiasts within the membership of National Trusts, heritage foundations and like organisations. But there is more - fundamentally more - to heritage beyond these intrinsic values, which I believe underpins the very foundations of society. Respecting culture, conserving heritage and stimulating creativity - are all essential elements to sustaining communities within nations. It is the culture of each individual and groups of individuals which provides a sense of belonging for each member of society. Culture is the glue that binds groups of people together. Heritage is threatened, if culture is disrespected.

Within heritage terminology there is a wonderful phrase - “a sense of place” - which highlights its importance. It is a concept that combines all the elements of recognition, familiarity, comfort, identity and association. Through good urban and regional planning and sound cultural administration, governments must allow and thereby encourage citizens to respect and retain cultural elements that provide the means of ensuring there is social stability. Such cultural elements which engender an emotional response of belonging - belonging that flows from recognition and familiarity - can be described as the pillars of society.



BPPI - Indonesian Heritage Trust – use of dance & music connects communities



Guangyuan District, China – expression through traditional dance

Intangible heritage such as song, dance and traditional costume, as shown here by Javanese dancers in Indonesia and Chinese dancers in Guangyuan District in Sichuan, can assist in retaining the vitality of heritage and reinforcing the “sense of place” of their communities.

In a vital and vibrant community, heritage preservation is not a call for freezing a community at some particular point in time with the retention of all that has survived from earlier times. Quite the contrary, a clever nation or society achieves a harmonious blend of elements – past, present & future - which resonate with different communities that live or are to live within it. A sustaining community is one that harmonizes its past with its future. It is one where its villages and cities resonate with its citizens, creates and sustains lasting memories, provides recognition, identity and retains the individuality of each place.



In the remote Outback Australian city of Broken Hill cultural reminders of the district's past reinforce the reality that the vitality of its future will be founded on the rich diversity of its cultural past. Having become the first entire Australian city to be registered on Australia's National Heritage List, Broken Hill is endeavoring to stimulate and unite its local communities by strengthening their sense of connection and place so as to foster passion in their heritage. ■

International World Heritage Day Lecture
India International Centre, New Delhi
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Rural Haryana

A Photo Feature



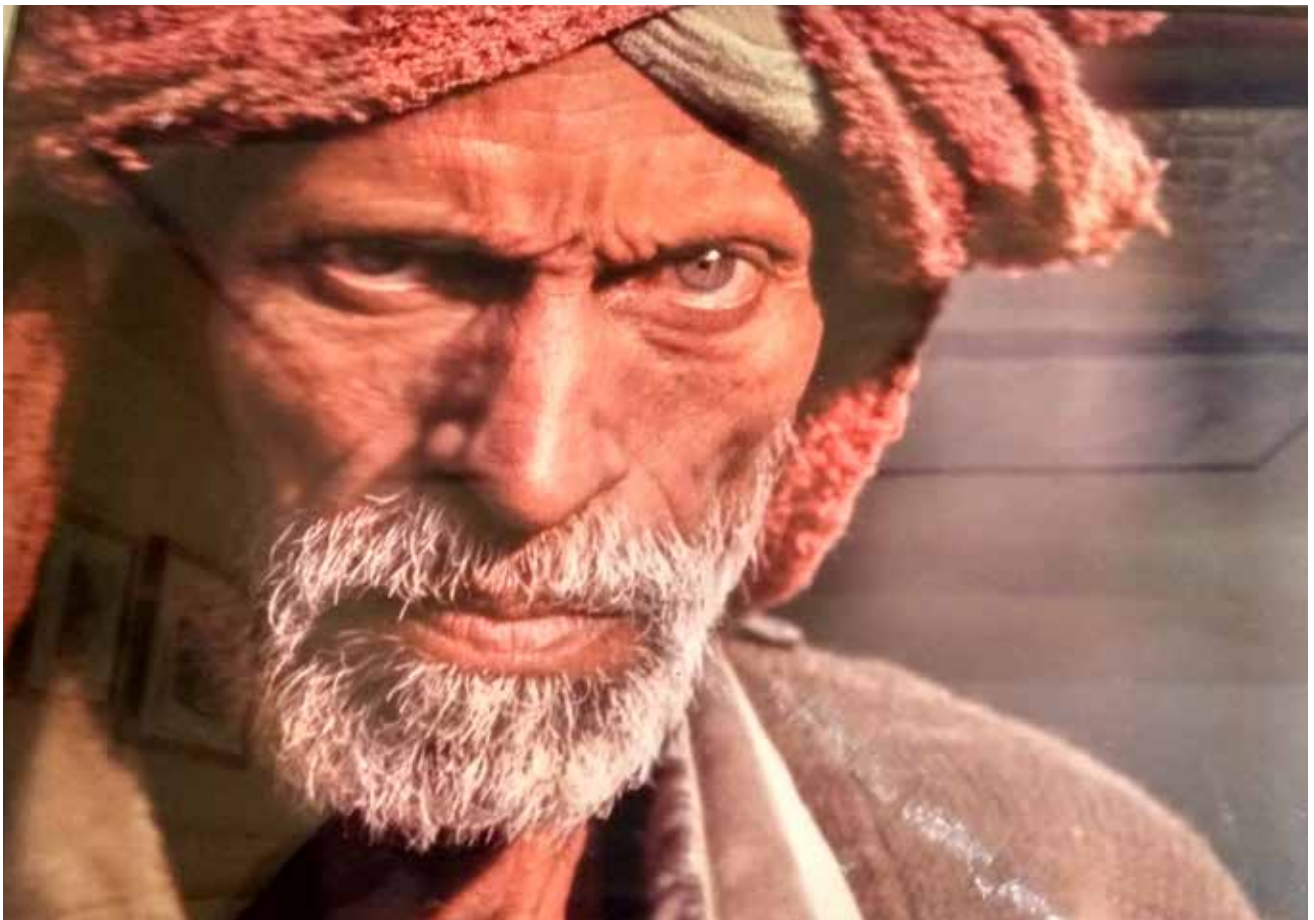
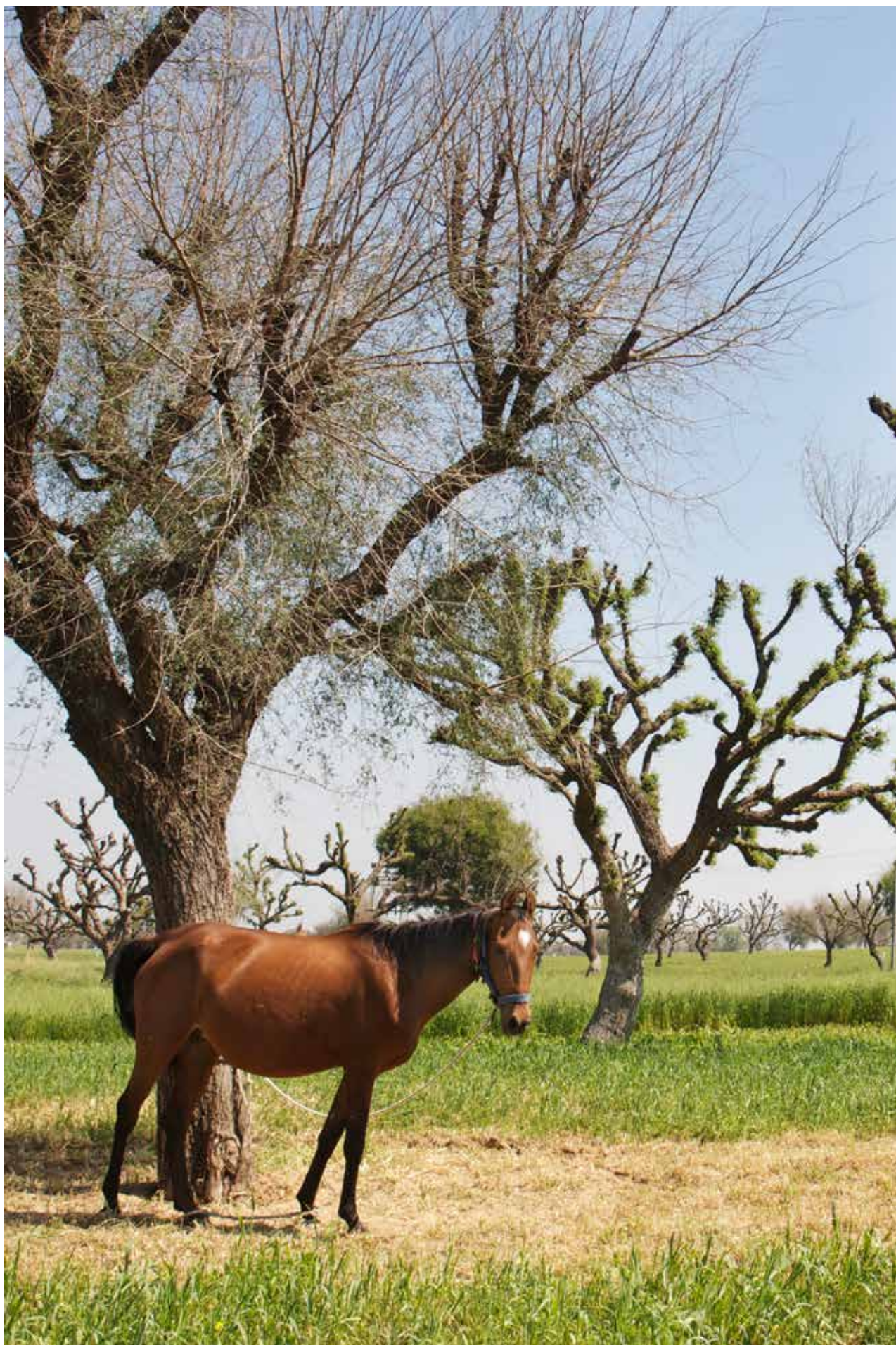


Photo Credit - S.K. Misra





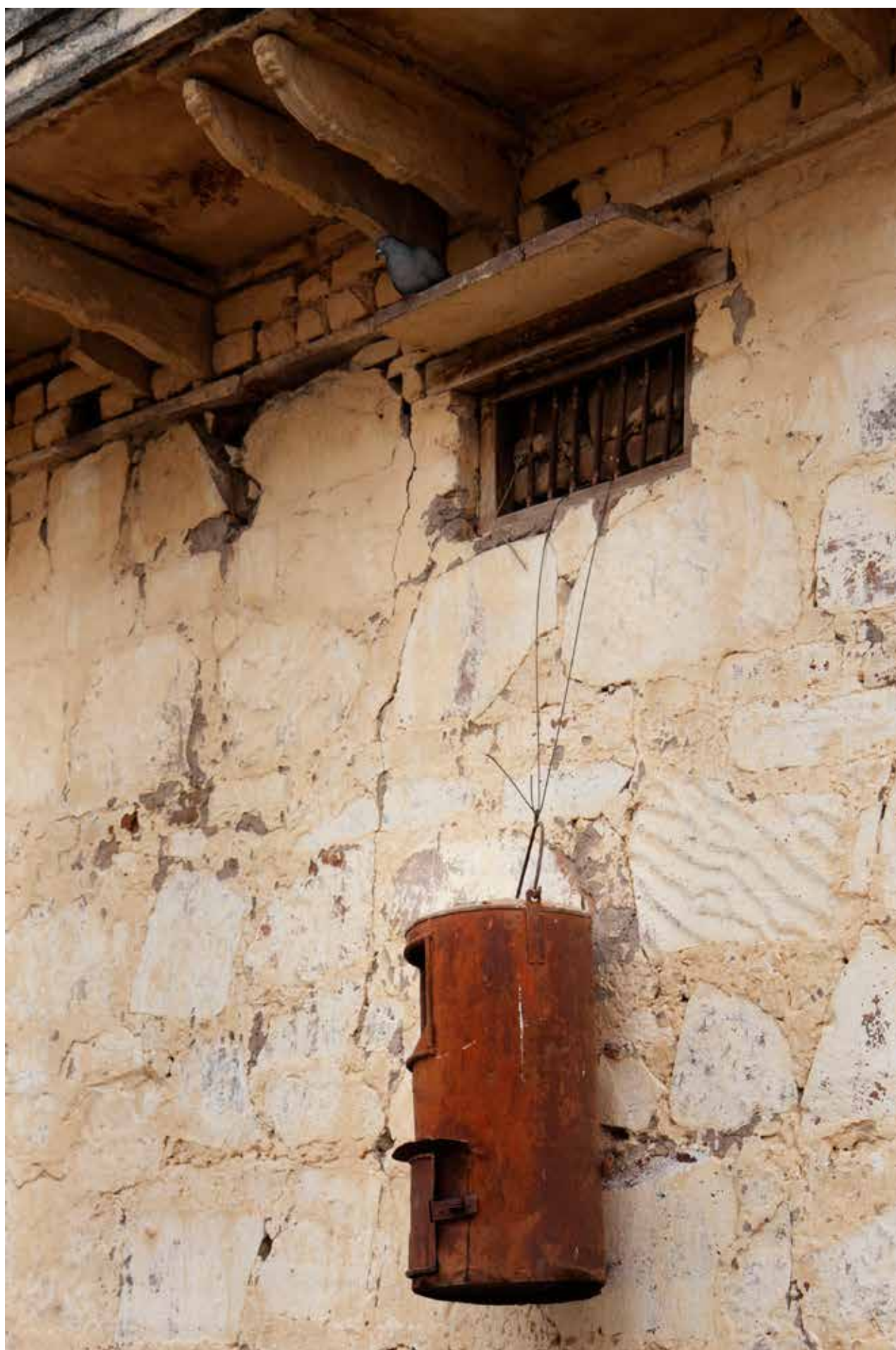








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Rural Tourism in Punjab

Punjab Tourism

Punjab's focus on Rural Tourism is a logical corollary to the National Tourism Award 2011 won by Punjab Tourism for the best Rural Tourism site in India (Boothgarh in Hoshiarpur District, Punjab) and the formulation of UNWTO's Ropar District Rural Tourism Cluster of four enterprising rural communities who dwell in the scenic Sutlej river basin abutting the silhouette of the Shivalik hills, within the over-arching framework of the UNWTO Tourism Master Plan for Punjab 2008-23. Various initiatives have been taken by the Government to promote Rural Tourism out of which FARM TOURISM was the most important initiative.

Punjab offers an opportunity for travelers to stay at a farmhouse and experience the traditional way of life. Historically, socially and culturally speaking, Punjab is a fascinating mix of stories and story tellers. As the breadbasket of the subcontinent, Punjab's fertile land plays a central role in nourishing over 1.2 billion people. Now the farmers are looking beyond traditional farm enterprises to Farm Stays, an initiative to provide unique experiences to visitors. Farm Stays are a gateway to India's heartland. They are designed to provide an unforgettable escape that completely redefines the entire vacation experience. With farm owners themselves serving as generous hosts as well as knowledgeable tour guides. Farm Stays are the perfect way to get back to nature and loosen up oneself in the beauty of India's picturesque countryside – only in Punjab! You can learn

about crop harvesting and animal husbandry, stroll through tranquil communities and participate in local games, meet with local artisans and visit grand temples, mosques and Gurdwaras with village elders. Hop on a tractor and take a ride through the farm's fertile fields and relax under the shade of a magical banyan tree and savor the mouthwatering cuisine of a homemade Punjabi feast. The diversity of Punjab's people and culture is encapsulated in the daily life of its villages. The tourist can spend time with local artisans and get hands-on lessons for making authentic handicrafts, visit skilled potters, lohars (metal-workers), tarkhans (carpenters) and embroiderers and watch them create some of their exceptional pieces of art. After the recommendation by UNWTO, the Farm Tourism Scheme was launched. The details of various farm houses registered under Farm Tourism Scheme are available on www.punjabtourism.gov.in. A few popular farm stays in various districts of Punjab are shared below:

Citrus County

The Citrus County is a sprawling farm stay in the middle of 75 acres of kinnow and poplar plantations that can give a refreshing break from city life just 130 km from Chandigarh. Traditional Punjabi food with a barbeque, evening bonfires, a golf putting area, gazebo cafe and a swimming pool for summer months are being offered along with the experience of rural surroundings. Location-Hoshiarpur is a small and a quiet town in the

Doaba region of Punjab. It is located in the lap of the Shivalik range. The closest international airports are at Amritsar and Chandigarh. The closest train stations are at Phagwara and Jalandhar.

Email: kirat16@gmail.com,
www.citruscountyfarmstay.com

Gary Farm

Gary Farms provides experience of the rustic beauty and rejuvenate your life with evening cultural programmes by local artists - Bhangra, Giddha and rural traditional music, traditional food cooked in traditional style, evening bonfire and barbeque, fish farming and angling facilities and the greenery, peace and serenity. Other activities like tractor rides, evening bonfire and barbeque, relish the handpicked seasonal fruits, display of colorful & attractive handicrafts of Punjab, arrangement to witness exclusive rural sports, horse keeping and riding- a joyful experience. Fish farming techniques as well as angling facilities and ploughing under guided supervision, exciting boating experience, experience the dying art of pottery with your own hands, cattle rearing and opportunity to milk them, trekking, nature walks and Safari into the reserved forest can also be experienced. The farm is located 28 km from Patiala.

Email: garyfarms@yahoo.com,
www.garyfarms.com

Deeproot Retreat

Deeproots retreat was built in the year 1950's and they have tried to retain the atmosphere in those times. Typical of the 1950's houses the property has spacious rooms, courtyard and sprawling lawns. The Deep Roots Retreat is a well appointed and secluded working farm set amidst the Punjab countryside, just 26km away from Chandigarh. Nestled amidst 25 acres of farmland with a fair measure of Mango and Guava trees, the Retreat offers a serene environment that staying here will be a rejuvenating break for you. Activities like Vegetable picking, tractor ride, picnic in the guava or mango orchard, visit to the local Gurudwara, milking a cow, sports activities, bonfire and cooking demos during winter season can be enjoyed.



Email: info@deeprootsretreat.com
www.deeprootsretreat.com

Bharatgarh Fort

Bharatgarh Fort is the first fort in the history of Punjab state that has been opened for home stay. It is one of the few live-in forts of Punjab, very well maintained by the family over several generations. After the fall of Sirhind in 1763, a considerable portion of present-day Rupnagar District also came under Singhpuria Misl. It enjoys a very strategic position because of its location on the bank of Satluj River. Originally, seven garhies were built and ultimately the present fort was constructed in 1783. The area of the fort is about 7 acres and it has 400 acres of forest land.

Email: deepthefort@yahoo.com

Jyani Natural Farm

Jyani Natural Farm has been doing organic farming for the past 6 years now and today produces a better yield & crops than the chemically farmed fields of the region. They make their own fertilizers on the farm itself (green manure) & natural jeevamrit (composed of buttermilk, jaggery, cow urine, neem leaves) used for keeping predators & insects away from the crops.

These along with the use of catch cropping, crop rotation, mix cropping and interdependent crops and plants (Eg. Plants that attract insects and pests towards themselves or repel them on the boundaries of fields) helps them to farm without harming nature and grow healthy and better crops. The use of technology, scientific knowledge of plants and farming such as sprinkle, drip irrigation farming-which saves upto 70% of water in summer and drought regions, burrow and row farming, water level and distribution system on farm project, which connects their water storage pool and freshwater pool, freshwater solar tube well and sprinkler water distribution systems are such that we can use any water source during time of need. Activities like swimming, shooting, archery, horse riding, bullock cart and tractor riding, flower and fruit plucking, cooking and jam making and facilities of home theatre, library, sports are provided.

Email: admin@jyaninaturalfarm.com,
vishav@jyani.net





The Kothi

The Kothi

This farm house is part of the 20th century family house located in the heart of the village Nawanpind Sardaran. It consists of a large garden, colonnaded verandahs, courtyards and two storied building built with brick and lime mortar. The farm is located on the edge of the village, which is located on the UBDC canal making it one of most picturesque villages in the area. The UBDC canal is one of the major canal projects undertaken by the British in the early part of the 20th century. The farm too retains the built character of a traditional Punjabi Kothi (a house built with a blend of Punjabi vernacular and colonial building vocabulary).

Email: thekothi@gmail.com,
www.thekothi.com

Punjabiya

Punjabiya Farm stay is set amidst vast blooming green fields, crisscrossed by long canals. It offers an opportunity to experience life on a live farm ensconced within the rustic smell of the countryside. Stylishly simple four standalone cottages and a spacious lounge nestle in the gleaming expanse of a farmland offering peaceful yet stimulating environment. By the time you reach the farm you think you are miles away in splendid isolation, out of sight of any roads or houses. Lush green fields, this is a magical Punjab getaway with a twist of unpretentious luxury.

Email: info@itmenaanlodges.com

The Department of Tourism & Cultural Affairs, Government of Punjab in association with United Nations World Tourism organization under the Infrastructure Development Investment Program funded by Asian Development Bank also organized the Rural Tourism Workshop. This aimed to bring all the stakeholders to one platform, where they can exchange their experiences and draw lessons to deal with the challenges and bring meaningful solutions for implementation of rural tourism projects as well as create sustainable development practices in the rural areas. The broad objective of conducting the rural tourism workshop was to increase tourist volume and spending in rural area by sharing the experiences in implementing the rural tourism projects. Success and failure stories were discussed so that the role models can be identified for future development of rural tourism. It also aimed at discussing social and economic benefits of tourism by involvement and participation of rural communities in the entire rural tourism development process for empowerment of women, youth and disadvantaged groups. This was done by creating awareness among tour and travel operators regarding potential of rural tourism, tourist's circuits, food and craft trails, in and around established tourist destinations in Punjab. ■



Foreign Tourist in the Farm



Tourist enjoying a Tractor Ride

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About the Authors

pp 15 - 18

Laila Tyabji is a designer and Founder Member and Chairperson of Dastkar, an Indian NGO working with crafts and crafts people. Laila writes regularly on craft, development and social issues and represents craft sector on many national and international forums.

pp 20 - 21

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Anika Molesworth is the 2015 Australian Young Farmer of the Year and helps manage her family's sheep station in New South Wales & the International National Trust Organisation Sustainable Farms project. In 2014 she founded Climate Wise Agriculture to promote climate change adaptation and mitigation strategies.

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Ranjan Sen is the Director & Editor, banglanatak dot com Ranjan is a journalist with 30 years of experience and contributes regularly to Times of India Group publications, Pratidin and other Bengali periodicals.

pp 38 - 48

Professor Simon R Molesworth AO QC is a Vice Chancellor's Professorial Fellow, Monash University, Melbourne, Australia & Immediate Past President, International National Trusts Organisation.



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Indian Trust for Rural Heritage and Development

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 is actively involved in projects relating to conservation of rural heritage and rural developmental programmes in six States viz. Uttarakhand, UP, Haryana, Rajasthan, Nagaland and Telangana. Rakhi Garhi in Haryana, which is a site of Indus Valley Civilization, is a major project in which ITRHD is focusing on developmental programmes. A Primary School in Hariharpur in Azamgarh District in UP is in its second year and a number of friends and members have agreed to contribute at least Rs. 3000/- each every year for the education of one child. We appeal to our Members, who have not so far responded to our appeal, to come forward for a good cause. The potters and weavers of Nizamabad and Mubarkpur villages in Azamgarh District have also received our attention. We have helped them in opening up new markets for their products. In each of the projects undertaken by ITRHD 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

FOREIGN

Life Member (Individual): US\$ 500/ UK£ 300

Institutional Member: US\$ 1250/ UK£ 800

Corporate Member: US\$ 25,000/ UK£ 16,000

NON-VOTING MEMBERS

INDIAN

Associate Member Rs 2000 (renewable after 5 years)

Rural Member: Rs 100 (one-time token fee for rural residents)

Associate Member Corporate: Rs. 1,00,000

FOREIGN: one-time payment

Associate Member Corporate: US\$ 5,000 / UK £ 3,000

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

Associate/Full Membership

Please note:

*Membership fees in other currencies will be equivalent to the amounts given in US\$.

*Donations to ITRHD are eligible for deduction u/s 80G of the Income Tax Act, 1961.

*Cheques should be made in favour of

Indian Trust for Rural Heritage and Development,

and sent to the Registered Office at

C-56, Nizamuddin East, New Delhi - 110013.

*Membership fee can also be remitted to

Bank Account no. 31738466610,

State Bank of India, Nizamuddin West, New Delhi 110013.

*Foreign parties may remit the membership fees to:

FCRA a/c no. 31987199987 in State Bank of India, Nizamuddin West, New Delhi- 110013.

Swift Code: SBININBB382,

IFSC Code: SBIN0009109

For more information, write to us at mail.itrhd@gmail.com.



Indian Trust for Rural Heritage
and Development

Photograph

APPLICATION FORM FOR MEMBER (VOTING CATEGORY)

INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT (RHD)

“Just as the universe is contained in the self, so is India contained in the villages.” Mahatma Gandhi

1. Name of the Applicant
2. Address of the Applicant
.....
.....
3. Educational Qualifications
.....
4. Profession/Present Employment
.....
.....
5. Date of Birth
6. E-mail 7. Mobile No.
8. Landline No.
9. Previous experience in the
field of Rural Heritage/ Rural
Development
Or
Area of Specialisation/ Field of
Interest.
.....

Turn Overleaf

Registered Office : C-56, Nizamuddin East, New Delhi - 110013, India Tel. : (91-11) 26125692 Fax : (91-11) 4104 2220
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Category of Membership	Admission fee	
	Indian INR	NRI/Foreign Origin USD
Life Member Individual	5,000	500
Life Member Corporate	1,000,000	25,000
Life Member Institutional	25,000	1,250
Associate Individual Member for 5 years (renewable after 5 years on same terms)	2,000	
Associate Corporate Member	100,000	
Associate Rural Member	100	

Note:

1. Unless otherwise specified all fees are one-time payment only.
2. Any academic or cultural body, including a University, Department or Registered Society engaged in cultural, academic or social work is eligible to apply for Life Member Institutional.
3. Associate Members will not have any voting rights.
4. Any person residing in a rural area, who is interested in rural heritage and development, can become a member on paying a token fee of Rs. 100 only.

I am enclosing cash / cheque / demand draft for Rs. / USD as
admission fee for (category of membership).....

Signatures of the Applicant

I recommend the application of for membership.

Signatures of Trustee / Life Member

Name of Trustee / Life Member

(The Membership Committee appointed by the Trustees reserves the right to reject any application for membership of the Trust).

Please note: A cheque / demand draft is to be made in the name of the **Indian Trust for Rural Heritage and Development** payable at Delhi.



GOVERNMENT OF THE STATE OF JHARKHAND
&
INDIAN TRUST FOR RURAL HERITAGE AND DEVELOPMENT
(ITRHD)



Indian Trust
for Rural Heritage
and Development
(ITRHD)

*Discovering
a Fresh
Perspective
Together*

Salient features of MOU

- This MOU envisaged Government of Jharkhand and ITRHD to combine and collaborate for promotion of rural heritage and rural development in the state of Jharkhand.
- Under the MOU documentation of various rural areas will be undertaken and relevant publications to be taken out
- ITRHD is to identify projects of rural heritage in particular undertaking the conservation and restoration of the Terracotta temples in village Maluti in district Dumka. It will also prepare the heritage management plan for Maluti heritage site and assist the Government of Jharkhand to implement them.
- ITRHD will prepare Project Proposals for developing the infrastructure for Rural Tourism, including an overall developmental plan for the concerned areas with the funding by GoJ
- ITRHD will determine the training requirements of the rural residents of the concerned villages and arrange to impart such training in consultation with Government of Jharkhand. ITRHD will prepare detailed proposals for home stay facilities in rural tourist destinations.
- ITRHD will explore possibilities of garnering additional financial or technical support from non- Government sources such as the Corporate sector and international agencies, particularly, for developmental programs
- ITRHD will organise seminars, festivals and other activities to supplement existing programs jointly with GoJ

'Signing of the Historic MoU'

On 24th of July 2015 the MoU between Govt. of Jharkhand and ITRHD got executed at the office of the Chief Secretary, Govt. of Jharkhand.

Left to Right :

Sri Shree Deo Singh, HART, ITRHD, Jharkhand,
Sri S. K. Misra, Chairman, ITRHD, Sri Rajiv Gauba, Chief Secretary, Govt. of Jharkhand, Sri Amit Khare, Principal Secretary, Finance, Govt of Jharkhand & Sri Avinash Kumar, Secretary, Tourism, Art, Culture, Sports & Youth Affairs Govt. of Jharkhand



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