



Journal of Urban Culture Research

Arts Management - City Management
Models for Sustainable City Renewal
and Cultural Continuity

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Dedication: Look to Japan

Kjell Skyllstad⁺

Editor in Chief

How do we measure the quality of a city? In a recent conference a checklist or survey under the label of The Mercer quality of living report, evaluating what could be termed livable cities was presented. Living conditions in 420 cities worldwide are analyzed according to 39 factors grouped in 10 categories. The first category involves the political and social environment, such as political stability, crime and law enforcement and the last involves the natural environment, such as climate and record of natural disasters. In between are found categories like economic environment, health and sanitation, consumer goods, and housing etc.

On closer examination one discovers the reason behind the choice of these specific variables. The survey it turns out, is designed for use by the human resources divisions of large corporations to calculate so-called “hardship allowances” for senior executives posted around the world. Which goes to explain the absence of the one factor that makes cities livable in the first place – the people, as Jane-Frances Kelly points out in her article in the Sidney Morning Herald “The residents come first in a livable city.” (June 30, 2010). She finds the fundamental needs of citizens delegated to the periphery of conversations about livable cities: “This is particularly true of psychological needs, such as the fundamental need for social interaction.” And it is exactly this need for social interaction that led to urban settlements in the first place and that through the centuries have constituted the very *raison d’état* of urban living.

It may be that their record of natural disasters has disqualified Japanese cities from gaining the top positions earned by their excellent scores in the other variables. But it is in the moments when catastrophe strikes that the quality of Japanese citizenship is brought out for the whole world to see.

In a letter from Sendai published in the online Magazine ODE shortly after the earthquake and tsunami disaster (03/14/11) Anne Thomas recounts her experience in the stricken city:

“It’s utterly amazing that where I am there has been no looting, no pushing in lines... I have come back to my shack to check on it each day, now to send this e-mail since the electricity is on, and I find food and water left in my entranceway. I have no idea from whom, but it is there. Old men in green hats go from door to door checking to see if everyone is Ok. People talk to complete strangers asking if they need help. I see no signs of fear. Resignation, yes, but fear or panic, no.”

⁺ Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway

But this resignation will, as in the wake of other catastrophic events of the past befalling the Japanese nation, have to give way to a determination to rebuild in the same unconquerable spirit of collaborative management and social interaction that has spearheaded the success of Japanese entrepreneurship in times past. It has been pointed out that while Western enterprises are modeled on the military structure of a top-down line of command with officers or company heads doing the thinking and the rest doing the work, their Japanese counterparts put their emphasis on *nemawashi* (consensus building) and *ringi* (shared decision making). While planning in the West is done by professional strategists, Japanese plans are generated by the whole organization. This kind of collaborative management and social interaction may be seen as the contribution of Japan to spearhead closer links between city and arts administration. And in times of natural catastrophes such ties will be vital for successful reconstruction.

In a brilliant study (A cultural approach to recovery assistance following urban disasters, in *City, Culture and Society I* 2010, pp.27-36) professors Shin Nakagawa and Koichi Suwa point to the experience gained from the Kobe (1995) and Yogyakarta (2006) earthquakes that the socially vulnerable are the most severely impacted by the disaster, which also tends to intensify social disparities. Art intervention then aims to help people recover themselves and reconnect socially. Earthquakes make people connect to the arts. Disasters make us return to the starting point of art, which connects the heart of one person to another and leads to healing. This is the message from Japan, a light shining in one of its darkest hours. We therefore with all our heart dedicate this volume of the JUCR to the courageous people of Japan and to our dear colleagues in search of ever new ways to building bridges for the future: Arts Management- City Management. Models for Sustainable City Renewal and Cultural Continuity.

Editorial: *Reinventing the Creative City – Cooperative Management for Urban Regeneration*

Kjell Skylstad*

Editor in Chief

The theme chosen for the present volume of our Journal of Urban Culture Research was born from an urgent need and a vision. The need was to come up with an integrated approach which could enable cities to respond to challenges represented by rapid urbanization, migration and forced displacement, globalization, climate change and natural disasters, issues that are today aggravated by the economic crises.

The policy of an “integrated approach” in urban culture research and practice was initiated and developed in the 90’s in connection with urban projects for disadvantaged areas in an effort to promote social inclusion. Still this is a central field of study and activism as in the URBACT (Urban Action) project initiated and administered by the European Union, This project with a time frame of ten years between 2003 and 2013, and with a budget of close to 70 million Euros for the period of 2007-2013, involves, citing their aims and project description, cooperative networking among 300 cities in 29 European countries working, according to the project agenda, to develop solutions to major urban challenges that are sustainable and that integrates economic, social, environmental and cultural dimensions, giving output to city policy players and planners. According to their agenda, however, no ready-made outputs are intended or expected. The stated aim is through creating city networks concentrated on seeking solutions to specific communal problems to make available solutions that have proven effective in certain situations.

And here is where the vision comes in, a vision of a close cooperation involving both planning, research, and project activities in the field between the arts and art education communities and the city administration to help solve current problems. The 9th Forum of the Urban Research Plaza produced evidence that such a co-operation is indeed possible and that, as the URBACT program acknowledges, only an integrated approach can enable cities to respond to the challenges facing us.

* Dr. Kjell Skylstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway

We also subscribe to the policy of taking small steps, concentrating on concrete solutions to concrete problems, but within the vision of an overreaching goal inviting a break away from a compartmentalized practice, with the aim of promoting an holistic approach. A survey of papers and project report delivered at former Forums testify to the commitment of researchers and activists to this principle. And this is the very foundation of our Journal of Urban Culture Research.

We now stand at the beginning of a new dawn for the role for the arts in urban planning in our host country. I refer to the Creative Economy plans laid out at the recent TICEF (Thailand International Creative Economy Forum) held in Bangkok on November 28-30. But the beginnings were laid in August 2009 when the Prime Minister of Thailand, Mr. Abhisit Vejjajiva formally announced the Creative Thailand Policy. At the same time he announced the Thai government's twelve commitments to increase the value of Thailand's creative industries from 12% to 20% of the country's GDP in 2012 and the make Thailand the creative hub of ASEAN by 2012.

These twelve commitments include the following major development initiatives:

- Enhancing the efficiency of the entire intellectual property management system within six months.
- Enhancing creative learning in the national curriculum in order to cultivate creative thinking in the Thai educational system.
- Supporting specialization in areas of design and other art forms.
- Creating added value of traditional knowledge and general income to the local people.
- Enhance the professional standing of creative Thais and popularize Thai art and culture worldwide.
- Provide creative zones (visual art zone, performing art zone) open for artists to exhibit their works.

The Creative Economy Policy includes a plan for the promotion of the so-called Creative Cluster. The idea of Creative Clusters originated in 2009 when 15 European Mayors and local representatives in the Portuguese mediaeval town of Obidos signed an agreement called the Obidos charter under the umbrella of the UBRACT scheme. This committed them to involve other small and medium sized European cities in a broader network in order as the statement goes "to turn the creativity of their citizens into one of the corner-stones of the future, sustainable urban development."

In Thailand the Creative Economy Policy evolves around four clusters of fifteen industries:

- Cultural Heritage (Crafts, Historical and cultural tourism, Foods and Traditional medicine).
- Arts (Performing arts, Visual arts).

- Media (Film, Publishing, Broadcasting and Music).
- Functional Creation (Design, Fashion, Architecture, Advertising and Software).

In all these areas the Bangkok arts and art education community, not least the Chulalongkorn University Faculty of Fine and Applied Arts, through the years have demonstrated a competence and will to work with city authorities in outreach programs for the benefit of Bangkok citizens. I am thinking of such recent ventures as the Art for All creative camps for handicapped children or the mapping of Bangkok cultural resources, both initiated and organized by our Faculty, as well as projects like Imagine Peace initiated by the Cultural Ministry after the political turmoil and launched by the Bangkok Arts Community.

At the opening plenary session of the TICEF forum John Howkins, Chairman of the Creative Group England and famous author of “Creative Economy” set the agenda for the conference, urging the Government to support collaborative policy-making, encouraging the individual voice. “Listen to the people who are creative”, “Open up opportunities for people, promoting diversity and inclusion”, “Celebrate change and novelty – be tolerant.” And above all Howkins encouraged learning. “Recognize and encourage every child’s imagination”, “Give all children a creative education”, “Turn their imagination, talent and skills into activities and jobs.”

We mentioned that the concept and necessity of an integrative approach was born out of projects for social inclusion in disadvantaged urban areas. This will be a continuous focal point in our research and co-operative projects. Our common aim must be to create a more inclusive city. We must plan and act with the city authorities for every citizen to be able to participate in “urban living” according to their capacity and needs. Modern city development often means destroying traditional patterns of city living. It is forgotten that the children and elderly use the city in other ways than adults. We need intergenerational and intercultural meeting places and arenas for play and artistic activities, spaces that give character to the city and creative outlets for its citizens.

We hereby direct our heartfelt thanks for the authors who have so generously shared their experiences in this volume and invite our old and new readers to enter into our world of creative urban living.

Journal Policy

About JUCR

The Journal of Urban Culture Research is an international, online, peer-reviewed journal published annually by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Japan.

The Aims of JUCR

This Journal aims at establishing a broad interdisciplinary platform for studies of cultural creativity and the arts. It embraces all areas whether it is visual arts, creative arts, music, dance, theater or urban studies related to creative expression.

Additionally the Journal has the objective of stimulating both the theory and practice of fine and applied arts in response to social challenges and environmental issues as well as calling for solutions across the creative realms. Moreover, the Journal supports advocacy processes, improvements in practices, and encourages supportive public policy-making related to cultural resources.

Review Process

1. JUCR promotes and encourages the exchange of knowledge in the field of fine and applied arts among scholars worldwide. Contributions may be research articles, reports of empirical studies, reviews of films, concerts, dances, and art exhibitions. Academic papers and book reviews are also acceptable. Articles are only considered for publication in JUCR with the mutual understanding that they have not been published in English elsewhere and are not currently under consideration by any other English language journal(s). All articles are assessed and peer reviewed by specialists in their relevant fields. Furthermore to be accepted for publication, they must also receive the approval of the editorial board.

2. To further encourage and be supportive of the large diverse pool of authors whose English is their second language, JUCR employs a 3-stage review process. The first is a double-blind review comprised of 2-3 international reviewers experienced with non-native English writers. This is then followed by a non-blind review. Thirdly, a participative peer review will, if needed, be conducted to support the selection process.

3. All articles published in the journal will have been fully peer-reviewed by two, and in some cases, three reviewers. Submissions that are out of the scope of the journal or are of an unacceptably low standard of presentation will not be reviewed. Submitted articles will generally be reviewed by two experts with the aim of reaching an initial decision within a two-month time frame.

4. The reviewers are identified by their solid record of publication as recommended by members of the editorial board. This is to assure the contributors of fair

treatment. Nominations of potential reviewers will also be considered. Reviewers determine the quality, coherence, and relevancy of the submissions for the Editorial Board who makes a decision based on its merits. High relevancy submissions may be given greater prominence in the journal. The submissions will be categorized as follows:

- Accepted for publication as is.
- Accepted for publication with minor changes, no additional reviews necessary.
- Potentially acceptable for publication after substantial revision and additional reviews.
- Article is rejected.
- A notice of acceptance will be sent to submitting authors in a timely manner.

5. In cases where there is disagreement between the authors and reviewers, advice will be sought from the Editorial Board. It is the policy of the JUCR to allow a maximum of three revisions of any one manuscript. In all cases, the ultimate decision lies with the Editor-in-Chief after a full board consultation.

6. JUCR's referee policy treats the contents of articles under review as privileged information and will not be disclosed to others before publication. It is expected that no one with access to articles under review will make any inappropriate use of its contents.

7. The comments of the anonymous reviewers will be forwarded to authors upon request and automatically for articles needing revision so that it can serve as a guide. Note that revisions must be completed and resubmitted within the time frame specified. Late revised works may be rejected.

8. Material, which has been previously copyrighted, published, or accepted for publication elsewhere will not be considered for publication in JUCR.

9. The review process shall ensure that all authors have an equal opportunity for publication. The acceptance and scheduling of submissions for publication in the journal shall not be impeded by additional criteria or amendments to the procedures beyond those listed above.

10. The views expressed in articles published are the sole responsibility of the authors and not necessarily shared by the JUCR editors or Chulalongkorn University

Submission Requirements

- All submissions need to address at least one relevant theme announced prior to each issue. Contributions are welcome from researchers and practitioners at all stages in their careers.
- Manuscripts should not exceed 7,000 words including the abstract and references. Tables, figures, and illustrative material are accepted only when necessary for support.

- Manuscripts need to use our template for submission. Please download from our website's submission guideline page. Details are described in the top half of the first page with sample text following. Documents not using the template will be returned for reformatting.
- Manuscripts should include all figures and tables numbered consecutively. Submissions need to conform to The Chicago Manual of Style. (www.chicagomanualofstyle.org)
- Each author should send with their manuscript an abstract of 150 words or less together with a submission form providing their biographical data along with a maximum of six keywords.
- All manuscripts submitted for consideration need to be accompanied by a completed and signed Manuscript Submission form found on our website.
- It is a condition of publication that the Journal assigns copyright or licenses the publication rights in their articles, including abstracts, to the authors.
- Authors should strive for maximum clarity of expression. This point cannot be overstated. Additionally, authors need to bear in mind that the purpose of publication is the disclosure and discussion of artistic knowledge and innovations that expands the realm of human creativity and experience.

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Building Creative Cities

This section is in memory of Apple's Steve Jobs

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- **Urban Regeneration through Cultural Diversity
and Social Inclusion**
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- **Transnational Art and the Multicultural City**
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The Emergence of a New Cultural Infrastructure:

Lessons from Silicon Valley

Tom Borrup⁺ (USA)

Abstract

Formal organizational structures and patterns of production and distribution of culture typical in most major cities emerged with, and are patterned after, Industrial Age thinking and Eurocentric cultural forms. These modernist, hierarchical, centralized, mass-production-oriented models – that separate art producer from consumer – face unprecedented challenges. In this article I argue that urban cultural infrastructures, and the institutions and organizing principles that comprise them, are being undermined and replaced. Research into the cultural infrastructure of California's Silicon Valley finds more decentralized, non-hierarchical, participatory, and culturally-diverse patterns. These stand out in comparison with nine other U.S. cities. This contemporary cradle of innovation and its cultural infrastructure reflects similar forms of participant-generated self-expression, interaction, and self-organizing emerging from the region's corporate cubicles and start-up garages. I call for more research on how urban cultural infrastructures are likely to evolve and suggest that Silicon Valley, and its core city of San José, offer some indications.

Keywords: *Arts, Culture, Cultural Infrastructure, Globalization, Institutional Models, Participatory Culture*

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We can now treat culture not as one big blanket, but as the superimposition of many interwoven threads, each of which is individually addressable and connects different groups of people simultaneously. . . . In short, we're seeing a shift from mass culture to massively parallel culture.

Chris Anderson, *The Long Tail: Why the Future Is Selling Less of More*

Introduction

Many have written on the social impact of new technologies, globalization, the shift to a knowledge-based or creative economy, and DIY or do-it-yourself culture. Theories have been advanced as to how such change will redefine work, the nature of cities, and the role of arts, culture, and education, especially with regard to economic growth and sustainability. However, there has been little discussion of how these changes affect the evolution of what we might call the cultural infrastructure; the networks of organizations, facilities, and practices of arts and culture that have evolved in both older and newer urban regions.

Richard Florida, best-selling author and creative economy guru, predicts in his latest book, *The Great Reset*, that radically new ways of living and working will emerge over the next two to three decades; changes that will exceed any of the major social and economic shifts experienced since the mid-1800s. What this portends for the cultural sector, as we know it, is a question worth examining.

In this article I put forward one view of the impact these new ways of living and working might have on the cultural sector. The picture stands in contrast to much of what we understand currently to be the formal cultural infrastructure in the United States. The organizations, structures, and patterns of participation we know today emerged with and were patterned after Industrial Age economic thinking along with a Eurocentric cultural focus. Corporate structures; hierarchical in form, centralized in their management, and monocultural (or monolithic) in their product and/or interpretation have reflected the norm. The realities of the emerging creative or knowledge economy, together with globalization and technologies such as the Internet and social media, have begun to suggest different models.

Some new patterns of organizing cultural activity began to reveal themselves during a review of Silicon Valley's cultural sector through research there in 2008 and 2009. In late 2008, I was asked by 1stACT Silicon Valley to conduct an in-depth inventory and analysis of the formal cultural infrastructure of the region and its core city, San José.¹ As Creative Community Builders, our team included Erik Takeshita, Heidi Wagner, Paul Anderton, and myself, working with Brendan Rawson of 1stACT. We developed an inventory and analyzed the region's formal cultural organizations, their focus, and their resources, as well as the role of municipalities and higher education in support of the local cultural infrastructure. We also examined these patterns in relation to nine other U.S. cities of comparable size, age, and economic base.² Completed by mid-2009, the study revealed the

larger patterns described here. These observations suggest a significant shift in how cultural infrastructures, and the organizations and networks that make them up, are likely to evolve.

Silicon Valley, a sprawling metropolitan region, grew exponentially during the past forty years. With a population of 1 million, San José, the valley's "capital city," is the eleventh-largest US city and is at the center of one of the world's wealthiest and most well-educated urban regions encompassing 2.5 million residents. These characteristics constitute a formula most arts professionals consider ripe for building renowned cultural institutions with dedicated, sophisticated, and charitable audiences. During these few decades, Silicon Valley produced innovative technologies, ways of doing business, and methods of communicating that have prompted serious study and rethinking by researchers and theorists from around the globe.

At the same time, professionals in the cultural arena have considered the region at best a laggard. It lacks the institutional structures, resources, and artist star power of other metropolitan areas its size. This is true despite decades of efforts by civic leaders, especially in San José, to build cultural institutions based on Industrial Age models and dominant Western-style modes of arts production and distribution. Time and again efforts there to establish large-scale symphonies, ballets, theaters, and museums have experienced major setbacks. Instead, the region has grown something else.

In this unusual environment, heralded for transforming business structures and practices on a global scale we found the cultural infrastructure far more decentralized, nonhierarchical, participatory, and culturally diverse than in typical US cities and metropolitan areas. One might even say the dominant cultural practices there reflect the increasingly common concept of user-generated content, associated with but not unique to the Internet. While we know that arts organizations and the cultural infrastructure in many US cities are feverishly trying to adjust or just survive, we're not so sure what they'll look like in ten or twenty years or what's coming up that may replace them. While Silicon Valley does not represent a Shangri-la for culture, I believe it offers some clues to what is emerging.

Silicon Valley: A Twenty-first Century Global Region

"The whole culture of the Valley is one of change," wrote AnnaLee Saxenian in *Regional Advantage*, her 1994 comparison of Silicon Valley's high-tech successes with the decline of Boston's high-tech corridor during the 1980s.³

It is helpful to think of a region's industrial system as having three dimensions: local institutions and culture, industrial structure, and corporate organization. . . . The institutions shape and are shaped by the local culture, the shared understandings and practices that unify a community and define everything from labor market behavior to

attitudes towards risk-taking. A region's culture is not static, but rather is continually reconstructed through social interaction.⁴

Saxenian's broad sense of a region's "cultural environment" with its shared understandings and practices is key to understanding Silicon Valley's particular cultural infrastructure. Without this framework, assumptions of what constitutes the cultural infrastructure could easily default to Industrial Age institutional models, notions of excellence, roles for professional artists, and facilities built around singular artistic disciplines.

In some ways Silicon Valley represents the future. Between 1950 and 2000, its population grew from less than 300,000 to 2.4 million. The region achieved a population mix unmatched by other US metropolitan regions and has some significant differences. While Silicon Valley's diversity is not unique in numbers, qualitatively it is composed of communities of color and large immigrant populations that are less disenfranchised politically and economically than similar demographic groups in most other urban regions. They are also dispersed throughout the metropolitan region rather than concentrated in a central city. The region's population is wealthier and more educated than most other regions in the United States.

San José, the "Capital of Silicon Valley," boasts of its position as the most diverse large city in California, the most diverse state in the United States.⁵ Its largest population groups of Hispanic, Asian, and white, each of which is richly diverse in itself enjoy relatively high rates of property and business ownership as well as leadership roles in government and civic institutions.

Of nine comparable communities studied, 2002 Census data on business ownership revealed that San José had the second-highest percentage of minority-owned business firms next to Miami, where more than half the firms are Hispanic-owned. Miami shows a more binary ownership pattern of white and Hispanic, while the city of San José shows a more widely mixed pattern of ownership consistent with its population.⁶

Although there are cities with greater ethnic and cultural diversity, no urban region is so consistently diverse. Santa Clara County, which makes up the bulk of the area known as Silicon Valley, has been noted as a place where over 50 percent of residents speak a language other than English at home and the range of languages is wide.⁷ It also has one of the highest household income levels in the United States along with one of the highest costs of living.

The region is internationally known for technological innovation and for having an open and supportive environment for new ideas and entrepreneurs. New arrivals from around the globe readily connect, organize, invest, and contribute to a vibrant economy and culture. According to Saxenian, in 2000, first-generation immigrants accounted for 53 percent (compared to 30 percent in 1990) of the

scientists and engineers working in Silicon Valley's technology industries, more than twice the proportion in other US technology regions.⁸

In the *Wealth of Networks* (2006), Yochai Benkler examined vast economic and social changes emerging from new technologies, ways of organizing business, and producing and distributing information and culture. Many of these innovations developed in Silicon Valley. Benkler cited "a new model of production emerging in the middle of the most advanced economies in the world."⁹ This, he claimed, represents,

... a shift that allows for an increasing role of nonmarket production in the information and cultural sector, organized in a radically more decentralized pattern than was true of this sector in the twentieth century. . . . These new patterns of production — nonmarket and radically decentralized — will emerge, if permitted, at the core, rather than the periphery of the most advanced economies.

Benkler's description seems relevant both to the highly participatory and virtual cultural environments that younger generations now consider the norm and also to the diverse and widely dispersed voluntary cultural organizations we found sprouting across Silicon Valley. This global high-tech capital and prosperous economic environment enables the start-up of new cultural enterprises and fosters participant-generated self-expression by an unprecedented range of people.

Built around an ethos of technological invention, Silicon Valley has attracted and nurtured the talents of innovators and creative workers from around the world. It employs double the number of high-tech workers of any other major US metropolitan area; skilled in forms of manufacturing, information management, communication, and commerce that have revolutionized businesses, economies, and social organization around the globe.¹⁰

"Where does this innovative, entrepreneurial spark in places like Silicon Valley or Austin, Texas, or Seattle, Washington, come from?" asked Richard Florida during a visit to Silicon Valley in early 2010. "Places that are open-minded with regard to cultural trends, places that enable musicians to give it a go, to become entrepreneurial, to form these little start-up companies called bands, there is something special in their economic DNA that also enables them to attract entrepreneurially technology-oriented people," Florida answered.

Cultural Infrastructure

Infrastructure is something we depend on and assume will be there; from water and sewer lines, to roads, parks, schools, libraries, cultural institutions, and now the Internet and wireless communications. In older US cities, most infrastructure was designed and built during the Industrial Age that boomed in the late 1800s and early 1900s. Sunbelt cities, and other more recently blossoming metropolitan regions, have infrastructure constructed mostly since the 1960s.

In this article I define cultural infrastructure in a fairly conventional sense. It's composed of loose networks of practicing artists along with large, medium, and small nonprofit organizations and facilities designed to teach, present, and encourage various forms of cultural expression and group activities. These networks exist within urban-centered geographic regions and in parallel with charitable support systems that include public and private sources. These organizational and charitable networks also exist in parallel with an even wider variety of informal cultural activities that take place within educational, religious, civic, recreational, commercial, neighborhood, family, and social settings. Increasingly, networks of social and creative exchange also exist in virtual space through the Internet and social media platforms. These parallel networks interact to greater and lesser degrees and make up some of the interwoven threads described by Chris Anderson. I would even suggest that the notion of infrastructure itself reflects Industrial Age thinking. A more appropriate concept to encompass these complex networks might be "ecosystem."

A Study of the Cultural Infrastructure in Silicon Valley

Our 2009 report on Silicon Valley's cultural environment included findings and observations based on a detailed inventory of three components of the cultural ecosystem. These included nonprofit cultural organizations, municipal government support for cultural facilities and activities, and cultural facilities and programs sponsored by higher education and offered to the general public.

For comparative purposes, nine other cities were chosen for study that had characteristics relevant to San José and by extension to Silicon Valley. Cities were identified that shared one or more specific characteristics related to population size, recent growth, ethnic diversity, and the presence of technology industries. The cities were Austin, Denver, Miami, Minneapolis, Phoenix, Portland, San Diego, and Seattle. The study also included San Francisco because it is so nearby that it is, in fact, part of the Silicon Valley ecosystem. San Francisco must be viewed for its influence on San José and Silicon Valley and understood in relation to how it is distinct. The comparative study examined the numbers, expenditures, and primary activities of nonprofit cultural organizations.

It is worth noting that the "informal cultural sector," arts activities in primary and secondary public education, and Web-based forms of cultural production, participation, and distribution were not included in the study. The informal sector includes unincorporated, small for-profit, and informal organizations, as well as nonprofits whose primary mission is outside arts and culture but that have active arts programs. Research on Silicon Valley by others has argued that this sector represents an enormously important part of the cultural life of the region,¹¹ and we recognized that significant changes in patterns of cultural participation are affected by demographics and by Web-based activity.¹² While informal and Web-based activities were outside the scope of this examination, their impact was evident.

Our analysis found and examined in depth:

- 667 active nonprofit, tax-exempt organizations based in Silicon Valley that defined themselves primarily as providing programs in the arts, culture, and humanities;
- 15 municipal governments within Santa Clara County, all of which directly and indirectly provided support for cultural activities, organizations, and/or facilities; and
- 13 institutions of higher education that provided facilities and/or cultural programming for general public audiences in the region.

On the last two points, our research found a matrix of flexible facilities and culturally diverse programs built and operated by many of the region's municipalities and higher education institutions. During the past few decades both municipal governments and institutions of higher education built hundreds of millions of dollars worth of cultural facilities. These spaces and programs added considerably to an ecosystem supportive of smaller, diverse, and informal organizations and activities. They presented a diverse range of cultural programs and provided quality facilities to a mix of large, small, formal, and informal groups.

All of the fifteen municipalities in Santa Clara County provided financial resources, facilities, programs, and other direct and indirect support for arts and culture groups and activities within their jurisdictions. Higher education institutions, distributed across the region, also made substantial investments in facilities and programs that serve wide public audiences. Of thirteen higher education institutions surveyed, all present cultural programs available to public audiences, and ten maintain and operate facilities dedicated to cultural programming.

Something Different Is Stirring:

Silicon Valley's Infrastructure of Cultural Organizations

"We are living in the middle of a remarkable increase in our ability to share, to cooperate with one another, and to take collective action, all outside the framework of traditional institutions and organizations," wrote Clay Shirky. In his 2008 book, *Here Comes Everybody: The Power of Organizing without Organizations*, Shirky asserted that Internet and social media technologies present profound challenges to all kinds of organizations. Virtual organizations will push many conventional institutions and enterprises into obsolescence, he claims. "Many organizations we rely on today will not survive this change without significant alteration."

The cultural infrastructures that grew up during the Industrial Age in most large US cities generally included a handful of large, formal cultural institutions that represented stability; the preservation and reinforcement of a dominant culture and the idea of artistic excellence. Innovative arts activity and cultural diversity in those cities tended to emerge later as smaller, secondary activities. Silicon Valley's

ecosystem and cultural organizations represent a tectonic shift. The milieu here instead produced an adaptable do-it-yourself platform for culture, one in which diversity and informal organizational structures are central to cultural vitality rather than on the edges.

Research in Silicon Valley revealed an eclectic ecosystem made up of a multitude of geographically dispersed younger and smaller nonprofit entities along with clusters of somewhat larger organizations located primarily, but not exclusively, in population centers of San José, Palo Alto, and Mountain View; most of which were housed in publicly owned or financed facilities. This multitude of entities reflected cultural interests and activities relevant to Silicon Valley's diverse, well-educated population as well as to changing patterns in cultural participation. Made up of many smaller and heavily volunteer-driven entities (as well as an uncountable number of informal, unincorporated activities), Silicon Valley's cultural platform is animated by what could be described as user-generated content.

Silicon Valley cultural organizations are young. Findings revealed an arts sector in which 70 percent of all the cultural nonprofits were less than twenty years old. Since 1990 the rate at which new organizations were formed, especially those identifying themselves as having a culturally specific focus, increased threefold. Further, of the nearly two hundred organizations that were created with the stated purpose to address nonwhite, culturally specific art forms or audiences, 48 percent were founded since 2000 and nearly 80 percent since 1990.

None of Silicon Valley's larger cultural institutions could be considered large by national standards and many are housed in municipally owned facilities. Comparable cities are home to a multitude of institutions that are far larger, often own their buildings, and are less oriented to diverse populations. Real estate, endowments, collections, union contracts, producing companies, repertoires, and other stabilizing factors tend to keep these institutions anchored in specific cultural forms and traditions. Silicon Valley's arts organizations lacked these traits, were younger, smaller, more diverse, and presumably more adaptable. The largest nonprofit cultural organization in Silicon Valley and the only one exceeding \$10 million in 2008 declared bankruptcy later that year. Two of the remaining top ten in expenditure size underwent mergers or major reorganizations since 2008. One, the India Community Center, labeled itself a cultural organization and is directly modeled after Jewish Community Centers, offering a wide range of social, educational, cultural, and recreational programs.

To use annual expenditures as an indicator of size, 67 percent of Silicon Valley cultural nonprofits reported total annual expenses of less than \$50,000 in 2008. This was the highest percentage among the nine cities examined. The collective expenditures of all Silicon Valley cultural organizations on a per capita basis were equal to less than one-tenth the per capita expenditures in Minneapolis or San Francisco, two cities widely considered to have robust cultural communities. This could reflect an impoverished cultural sector or could be considered cost-effective delivery of cultural programs.

When examined in terms of how they categorize themselves, Silicon Valley and San José organizations exhibited another distinct difference from the other nine cities in our study. In Silicon Valley, 15.9 percent of the groups considered themselves “cultural/ethnic awareness” organizations;¹³ San José alone has a slightly higher percentage of 16.5 percent. The nearest comparable community was San Diego with 11.9 percent, while Denver, with 3.1 percent, was the lowest.

Likewise, organizations that classified themselves as “other, art, cultural and humanities” organizations represented a larger category in both San José and Silicon Valley, as did organizations that chose to label themselves “cultural organizations/multipurpose.” By far, more organizations in Silicon Valley considered themselves outside singular discipline-based categories, such as theater, dance, or opera, than in other cities studied. This suggests that a diversity of cultural practices and nontraditional organizational models were common as opposed to anomalous. Whether Mexican, Vietnamese, or Indian, most of the nonwhite culturally specific groups were not exclusive in their makeup. Boards, staffs, volunteers, and participants included a mix of racial and ethnic groups.

Groups stressing one or more Asian cultures represented 21 percent of the area’s formally organized nonprofits, while Hispanic groups represented only 3 percent. This was proportionate to the Asian American population but widely disproportionate to the Hispanic population. Differing rates of 501(c)(3) incorporation among ethnic groups probably reflect different ways of relating to legal structures, patterns of support, and ways of participating in cultural activity.

The region further distinguished itself through its widespread geographic dispersion of nonprofit arts organizations. Interestingly, nonprofit groups were found in the Valley outside the primary population center of San José at a higher ratio relative to the population than in the city. San José, where 41 percent of the population resides, is home to only 35 percent of the nonprofits. While larger organizations tended to cluster in the downtowns of San José, Palo Alto, and Mountain View, organizations otherwise fanned out in a pattern consistent with general population distribution and along major transportation corridors.

In San José, the ratio of cultural nonprofits per resident was one for every 5,340 residents. In Silicon Valley outside the city, the ratio was approximately one for every 3,575 residents. It came as a surprise to learn that the “suburban” areas have a greater density of cultural organizations than did the urban center, though organizations in San José tended to be larger when measured by annual expenditures. Comparable cities showed a variety of ratios ranging from one nonprofit for every 1,257 residents in Miami, to one nonprofit for every 8,973 people in Phoenix.

Compared to the other cities in our study, Silicon Valley’s cultural organizations in general were more evenly distributed across cultural groups and geography, and addressed a more eclectic range of interests. The relatively recent growth of the

city and its cultural sector was certainly a factor in relation to both its size and eclecticism. However, cities with similar growth patterns, such as Phoenix, Miami, and Austin, did not demonstrate such an eclectic and evenly dispersed pattern.

Comparing Industrial Age and Creative Era Cultural Infrastructures

Our research on Silicon Valley showed us a city and region with a cultural infrastructure unlike other US cities and their metropolitan areas. As a less-hierarchical ecosystem, it can be characterized as a diverse, fast-growing, decentralized network of production and participation in which adaptability, change, and user-generated content are central. Cultural activity there took place primarily outside large-scale nonprofit structures. The majority of organizations also operated outside the larger urban centers, and many activities were found in outdoor spaces and outside the nonprofit sector.

During the late twentieth century, as Silicon Valley became one of the world's most dynamic economic regions, unprecedented global innovations in technology and ways of doing business were unleashed. As a newly emerging major metropolitan area with one of the most diverse populations of any region, Silicon Valley's evolving cultural infrastructure mirrored the region's overall style of growth, population diversity, entrepreneurial behavior, and position as one of the first truly global metropolitan regions. Our research found many similar patterns of development in the forging of a cultural infrastructure. Composed of people from around the world, the fast-growing population that became part of and was responsible for the region's economic success also started up a wide variety of cultural organizations to address their widely varied interests. Equally fast-growing municipal government and higher education sectors responded to community needs and created key elements of the physical and programmatic infrastructure that provide opportunities for the region's cultures to find a home, make their appearance in the public realm, and take root.

Characteristics found among the organizations and across the infrastructure network reflected traits such as innovation, diversity, networking, collaboration, and openness to learning. This ecosystem fostered the rapid start-up of new organizations, fusion of forms, new ideas, and adaptability. It required culturally diverse leadership and risk-taking capital in tune with its strengths, needs, and flexible spaces at a micro level, unlike conventional arts philanthropy.

The accompanying chart displays characteristics of a "creative era" cultural infrastructure as identified through our research in Silicon Valley. These are arrayed in comparison with primary traits of its Industrial Age counterpart.

Conclusion

AnnaLee Saxenian observed that as recently as the 1980s, large mass-production corporations represented the optimal ways to organize production and the ideal of modern economic progress, "while entrepreneurs and small firms were seen as archaic and destined to disappear." This thinking, she goes on to conclude,

was proved very wrong. There is no reason to believe that the cultural sector is immune to the economic and organizational changes in what many economists call the “Post-Fordist Era,” that is, after the Henry Ford legacy of mass production and division of labor.

Historic patterns of population and economic growth, industrial base, and immigration trends can both have an impact on and reveal a great deal about a region’s cultural infrastructure. Some suggest that the culture of a place shapes its business climate.¹⁴ Others suggest the reverse. Certainly they have a dynamic give-and-take relationship.

The cultural infrastructure or ecosystem of Silicon Valley and San José evolved within an environment unique to most US cities and their metropolitan areas. The region grew rapidly to have a population of 2.4 million, thirty to forty miles from San Francisco. It emerged responsive to a population characterized by diversity, recent arrivals, geographic sprawl, and an orientation toward innovation and technological tools that enable instantaneous global exchanges. While the population is highly educated and wealthy in comparison to US averages, Silicon Valley residents, leaders, and philanthropists have not built and supported their own major cultural institutions. Instead, residents were more inclined to self-organize in smaller, less formal organizations more specific to the cultural or creative interests of individuals and ethnic subgroups. Public and higher education sectors have led in significant ways to provide space, resources, and accessible programs that serve a variety of ethnic and income groups within the region’s municipalities.

Do these trends and characteristics create a more fragmented community when compared to San Francisco, Minneapolis, or Seattle? Or does this unique evolution produce cultural resources more closely connected to people’s lives and individual interests — and at lower cost? Does it enable and empower people to engage in cultural practices more directly and thus foster a more creative populace? Or does this distance people from exposure to the great work of art throughout history as well as from their cultural roots? Is this what Chris Anderson’s “massively parallel culture” looks like? If so, does it represent social progress or disintegration?

We can only hypothesize about the answers to such questions. What is clear is that new forms and patterns of organizations are emerging and likely to become increasingly prevalent as new demographics, patterns of social participation, and technologies continue to take hold. As this article suggests, cultural infrastructures will develop differently in different places and at different times. Thus Silicon Valley’s unique patterns are not likely to be replicated elsewhere. However, to the degree that Industrial Age models evolve and/or get left behind, they will be replaced by new forms of organization, production, and distribution. The creative or knowledge-based economy brings with it many new forms, ideas, and responses that are as relevant to the cultural sector as they are to other sectors.

Acknowledgements

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Endnotes

1. Silicon Valley is defined in accordance with a 2005 Joint Venture Silicon Valley designation including all of Santa Clara County and select zip codes of adjacent communities in Alameda, San Mateo, and Santa Cruz counties.
2. The entire report can be downloaded from communityandculture.com/?p=15: "There's No Place Like Silicon Valley: An Emerging Cultural Ecosystem for the 21st Century," a report on the cultural infrastructure of California's Silicon Valley by Creative Community Builders for 1stAct Silicon Valley.
3. AnnaLee Saxenian, *Regional Advantage: Culture and Competition in Silicon Valley and Route 128* (Cambridge, MA: Harvard University Press, 1994), x.
4. Saxenian, *Regional Advantage*, 7.
5. Kim Welsh, "Arts and City Success: Remembering Leonardo," *Citiwire.net*, December 21, 2008.
6. U.S. Census Bureau: State and County QuickFacts. Data derived from Population Estimates, 2000 Census of Population and Housing, 1990 Census of Population and Housing, Small Area Income and Poverty Estimates, County Business Patterns, 2002 Economic Census, Minority- and Women-Owned Business, Building Permits, Consolidated Federal Funds Report, Census of Governments.
7. Mike Swift, "Census: Majority of Santa Clara County Families Speak Foreign Language at Home," *San Jose Mercury News*, September 22, 2008.
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9. Yochai Benkler, *The Wealth of Networks: How Social Production Transforms Markets and Freedom* (New Haven, CT: Yale University Press, 2006).
10. Ann Markusen, "San Jose Should Become an Incubator for the Arts," *Mercury News*, September 11, 2008.
11. Pia Moriarty, *Immigrant Participatory Arts: An Insight into Community-Building in Silicon Valley* (San José, CA: Cultural Initiatives Silicon Valley, 2004), and Maribel Alvarez, *There's Nothing Informal about It: Participatory Arts within the Cultural Ecology of Silicon Valley* (San José, CA: Cultural Initiatives Silicon Valley, 2005).

12. See Stephen Tepper and Bill Ivey, eds., *Engaging Art: The Next Great Transformation of America's Cultural Life* (New York: Routledge, 2007), and Alan S. Brown and Jennifer L. Novak, *Cultural Engagement in California's Inland Regions* (San Francisco: The James Irvine Foundation, 2008).

13. Cultural/Ethnic Awareness is a category established by the National Taxonomy for Exempt Entities, along with Museum, Music, Theater, Visual Arts, and others. Organizations filing a nonprofit tax return choose one of these categories to identify themselves.

14. Alvarez, *There's Nothing Informal about It*; Tom Borrup, "Up from the Roots: Re-examining the Flow of Economic and Creative Capital," *Grantmakers in the Arts Reader 17.2* (Summer 2006).

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Urban Regeneration through Cultural Diversity and Social Inclusion

Masayuki Sasaki⁺ (Japan)

Abstract

The paper aims to rethink creative city theory by analyzing urban regeneration processes in Japan through cultural creativity and social inclusion. This paper is described and illustrated by an example the model case of “cultural creativity and social inclusion” in the city of Kanazawa, Yokohama and Osaka. And it offers a new direction to Asian cities.

Keywords: *Urban Regeneration, Creative City, Arts, Culture, Creativity, Social Inclusion*

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Introduction: The Era of the Creative City

With a major shift toward globalization and knowledge-based economy, the industrial city is already declining. A great deal of attention is being given to the development of a new type of city, 'the creative city'. These cities are characterized by the formation of clusters of creative industries, such as film, video, music, and arts. These are also cities where 'the creative class' made up of high-tech experts, artists, and creators prefer to live.

The concept of 'the creative city,' both in theory and in practice, is at the heart of this paper. This concept refers to a mobilization of the 'creativity' inherent in art and culture to create new industries and employment opportunities. In addition to addressing the problems of homelessness and the urban environment, it is believed that such an approach can foster a comprehensive urban regeneration.

In academia this concept first attracted attention through the works of Peter Hall, an internationally renowned authority on urban theory, and Charles Landry, an international consultant (Hall, 1998; Landry, 2000). In Japan and Asia, the author has played a leading role in promoting this concept in both theory and practice through his research and policy work (Sasaki, 1997, 2001).

Part of the broader diffusion of the creative cities ideal has come through the launch of UNESCO's "Global Network of Creative Cities" in 2004, and interest has quickly spread beyond the confines of Europe and America to Asia, and developing countries throughout the world. Prior to this, UNESCO performed the Universal Declaration on Cultural Diversity 2001 for the purpose of restraining standardization of the culture under the current globalization. Now 28 cities in the world and three cities in Japan, Kanazawa, Kobe and Nagoya are registered to the global network.

Many municipalities (Bangkok, Chiang Mai, etc.) in Thailand aim to build up Creative Cities. Moreover, the central government identified ten cities which support a strong promotion policy, and budget was allocated to seven universities in order to promote the creative industry.

In Asia, especially Japanese cities, with their long history of bureaucratically led developmentalism at the center of urban and regional politics, have suffered as neoliberal globalization has transformed industries and threatened social welfare systems. Environmental, employment, and housing crises have also become more acute in this era of neo-liberalism. At the same time, the businesses and families that have been central to coping with social crises in the past are no longer functional these days. In these times of crisis and recession, it seems that the time for fundamental social reconstruction from the grass roots has arrived.

While promoting global research on urban problems from the perspective of creative cities, we must be careful not to force a Western conception of the creative city ideal on our study of Japanese cities. Instead we must rethink the concept of creative cities in light of the myriad problems facing Japanese cities with the hope

of creating a new urban society and a new urban theory based on culture, creativity and social inclusion that are appropriate to the Japanese context.

1. Rethinking Creative City Theory

The creative cities idea emerged as a new urban model with the European Union's 'European City of Culture' or 'European Capital of Culture' projects. In these cases the creativity inherent in art and culture were utilized to create new industries and employment opportunities while also tackling environmental problems and homelessness. In short, this was a multifaceted attempt at urban regeneration. And the work of Charles Landry and Masayuki Sasaki has put the issues of minorities, homelessness, and social inclusion at the center of their respective visions of the creative city. In addition, Richard Florida has suggested that US cities should deploy policies to attract the type of people he defines as a 'creative class' and sees as needed to sustain the new creative industries (Florida, 2002).

Florida has also advocated his own creativity index consisting of eight indices in three fields: talent, technology, and tolerance. This index has created a stir among urban theorists and policymakers throughout the world. Among these three categories, Florida himself has stressed tolerance. Especially sensational has been his gay index, in which the regional proportion of gays and lesbians to the entire nation is measured by location quotient (Florida, 2005). His gay index has become a symbol strongly suggestive of the creativity of social groups like the open-minded, avant-garde young artists called Bohemians. Florida contends that this group displays the American counter cultures fundamental opposition to highbrow European society, as in American musicals compared to European operas and American jazz and rock versus European classical music. The impact of Florida's unconventional theory has led to the common misperception that cities prosper as people of the creative-class, such as artists and gays gather (Zimmerman, 2008; Long, 2009).

Creative Cities and Culture Based Production Systems

Other theorists, however, have noted that attracting people of the creative-class does not automatically make a creative city. As Allen Scott, professor at UCLA, maintains, for the development of creative industries that serve as economic engines for a creative city, it is imperative to have a large workforce with specific skills and the necessary industries to support that workforce (Scott, 2006). And if the city's economy does not have a marketing capability that enables it to develop on the world market, sustainable development will prove elusive. University of Minnesota Professor, Ann Markusen, like Scott, attaches importance to the role of the cultural and economic sectors of the city in these days of the knowledge/information-based economy. At the same time she criticizes Florida, saying that his argument lacks a development theory applicable to particular local economies. She contends that although export-oriented economic theories have long been in the mainstream as development theory for local economies; in this era of knowledge/information based economies, economic development in import-substitution industries is more desirable (Markusen and Schrock, 2006).

Markusen credits Jane Jacobs as the pioneer of this theory, and contends that cities pursuing export-oriented economic development through mass-production are liable to have insufficient consumption within the region and limited fields of industries. On the other hand, she advocates an import-substitution model that is centered on cultural industries to enhance consumption in the region, bring about a diversified workforce and more sophisticated human capital to develop new knowledge/information-based industries. Therefore, Markusen insists, it is important to analyze the role artists play in creative cities on multiple levels - socially, culturally, and economically (Markusen and King, 2003).

And, based on her own investigations in the state of Minnesota, Markusen takes notice of the existence of artists' centers where artists periodically get together, practice, give public performances, and communicate openly with older artists and audiences. Then she demonstrates empirically that investing in such centers attracts artists, stimulates cultural consumption in the region, and combined with medical and healthcare industries, stops the trend of population exodus. Such an approach to urban regeneration, then, helps declining downtown areas to recover and gives rise to a socially inclusive environment, which can help tackle problems in low-income communities (Markusen, 2006). She points out that it is local arts councils that were established in a spirit of autonomy in numerous communities and states that have served as the leaders of spontaneous regional cultural policies.

Andy Pratt, professor of King's College London is a specialist on cluster policies for cultural and creative industries, and he notes that family-operated and small-sized businesses are in the absolute majority in such cultural industries. And, in order to survive on world markets, it is imperative for these industries to have a network of horizontal cooperation with each other. He points to three characteristics in comparison with ordinary industrial clusters. The first is the importance of the qualitative content of the networks of the entities constituting the cluster, especially the process of 'tacit knowledge' exchange and its spillover. The second is that, among corporate transactions that are part of the cluster, the importance of non-monetary transactions based on relations of mutual trust increases. Third, for the formation of the creative cluster, it is important to analyze not only its economic and social contributions, but also how such industries fit in the broader cultural context of the city or region (Pratt, 2004, 2008).

In other words, for creative industries, whose 'lifeblood are the creativity, skill, and talent of individuals,' to form a cluster, it is imperative to have a 'milieu' in place where creativity can be nurtured and flourish. In creative city theory it is the 'creative milieu' and 'social structure of creativity' and, above all the social, cultural, and geographical context that are truly vital for the effective integration of industrial, urban, and cultural policy. Florida also points out the importance of the 'creative milieu,' but he does not deeply analyze the economic aspect of creative cluster.

Jane Jacobs' analysis of Bologna provides a good illustration of these principles in practice (Jacobs, 1984). Bologna is a city with a flexible network system of small scale production facilities that has repeatedly demonstrated a faculty for innovation and improvisation. With these principles in mind, we could define the creative city as 'a city that cultivates new trends in arts & culture and promotes innovative and creative industries through the energetic creative activities of artists, creators and ordinary citizens, contains many diverse "creative milieus" and "innovative milieus", and has a regional, grass-roots capability to find solutions to social exclusion problems such as homeless people. (Sasaki, 2001).' For further clarification of the six conditions needed for the realization of a creative city, see note 1.

Based on empirical analyses of Bologna and Kanazawa, I defined a 'cultural mode of production model' (refer to Figure 1) as the well-balanced system of cultural production and cultural consumption that takes advantage of accumulated cultural capital to produce products and services high in economic as well as cultural value in a system where consumption stimulates production. (Sasaki, 2007) This definition, however, requires further elaboration in light of the research of Ann Markusen and Andy Pratt.

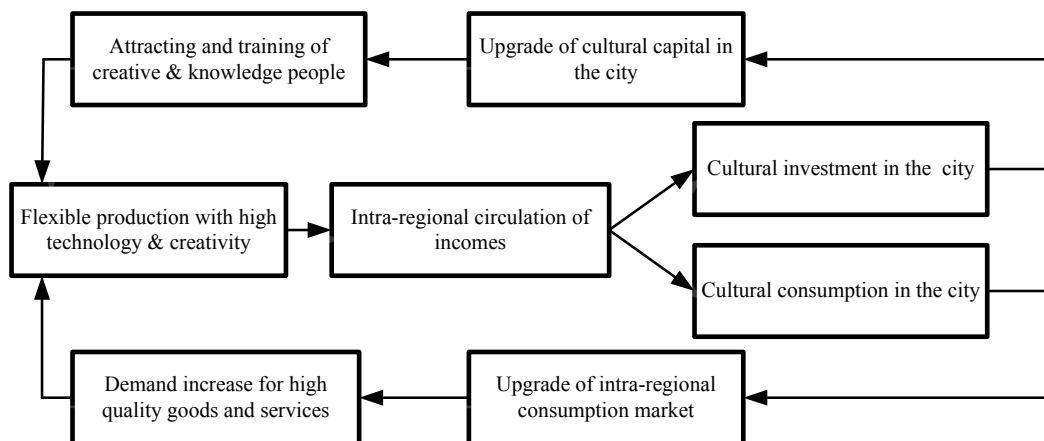


Figure 1. Cultural Mode of Production Model

We can call this method of developing new industry for the development of the city economy through high-quality cultural capital the “cultural mode of production utilizing cultural capital.”

The “cultural mode of production” at which Kanazawa aims consists of the following.

1. Produce goods and services with high cultural value added, through the integration of the skills and sensibilities of the artisans with high-tech devices in the production process,
2. Create a tightly knit, organic industry-related structure of companies developing endogenously in the region, ranging from the cultural-goods industry to the high-tech, software and design industries, in order to

3. Circulate income obtained outside the region within the region, with an aim toward new cultural investment and consumption.
4. The cultural investments would go to the construction of museums and the support of private design research centers and orchestras, etc., and the increased cultural concentration in the city would result in the development and establishment in the region of high-tech/high-touch creative human resources, the players in the cultural mode of production.
5. Cultural consumption upgrades the quality of local consumer markets and stimulates the demand for the cultural mode of production through consumers who have the ability to enjoy goods and services that have abundant cultural and artistic qualities.

In Japan and other developed societies, since a mass production/consumption system of cars and hi-tech electronics has declined in current global economic crisis, it seems that a shift towards creative economy based on the cultural mode of production becomes the urgent problem.

Creative Cities and Social Inclusion

At the same time that we are facing the hardships of the worst global crisis in eighty years, we must ensure that the disabled, the aged, the homeless, and refugees are not excluded, and that we overcome all forms of discrimination as the new knowledge and information based society takes shape in this era of globalization. Creative city theory must confront head on and offer creative solutions to the problem of social exclusion in our times. In the EU, it is understood that socially excluded populations have suffered poverty and discrimination and have also lacked sufficient educational opportunities. As a result of inadequate education, employment, and income, not to mention discrimination, these populations have been driven into a corner socially. This, in turn, has created a situation where individuals can easily come to feel powerless, and therefore may find it difficult to function as active members of society and their communities. On the other hand, a policy of social inclusion should allow for all members of a particular region to participate economically, socially, and culturally in their communities. Such a policy should provide a basic standard of living and welfare, as well as the necessary opportunities and resources, to guarantee the basic human rights of the residents of a given community.

In other words, a policy of social inclusion should bring an end to the factors that lead to social discrimination in the first place, and promote the social participation and interaction of individuals. These guiding principles are quite congruous with new ways of thinking about social discrimination that emerged in Western Europe in the 1980s-1990s. This new paradigm went beyond regarding a requisite level of income support and social-welfare as adequate inputs to insure social inclusion. Instead, the social participation, identity, and empowerment of socially disadvantaged individuals have increasingly come to be seen as important factors in the formation of policy. Such thinking is also consistent with the stress on 'capabilities' and their unequal distribution in the writing of Amartya Sen (Sen, 1985). Furthermore, as social inclusion has become an important theme in EU

discussions of urban regeneration, Bianchini and Landry have stressed the need to foster the social independence and reintegration of the homeless (Bianchini, 1997 ; Landry, 2000). On the other hand, Florida's creative class seems the elitist notion and tends to raise social tensions (Peck, 2005).

In Japanese creative cities, some social experiments and practices of social inclusion through art projects just have begun.

2. Creative City Challenges in Japan – Cases of Kanazawa and Yokohama

Experimental new policies in Kanazawa and Yokohama are representative models that have materialized in Japan at the same time that the creative cities trend has gained currency in the West.

	Population	Economic Aspects	Cultural Aspects Budget (yen/capita)	Creative City Initiative
Kanazawa (UNESCO Creative City)	450,000 Human Scale City	Small artisan & Medium-sized Companies Traditional crafts	Traditional & Contemporary art 4,000 (yen/capita)	Business Circle Citizen Group Mayor office
Yokohama 2004~	3,600,000 Modern Large City	Large Companies Port, Car, Hi-tech Industries	Contemporary art Art NPO 2,500 (yen/capita)	Mayor Office Art NPO
Osaka 2007~	2,600,000 Second largest Business Center	Large & Small Companies Creative Industries High unemployment rate 7%	Contemporary & traditional art 1,000 (yen/capita)	Citizen Council Art NPO

Table 1. Characteristics of Kanazawa, Yokohama and Osaka

Kanazawa as a UNESCO Creative City

In terms of population, surroundings, and defining characteristics, the city of Kanazawa has much in common with Bologna, an example that will be treated elsewhere in this volume. Kanazawa is a human scale city of 450,000 that is surrounded by mountains that are the source of two rivers that run through the city. Kanazawa has also preserved its' traditional cityscape and traditional arts and crafts. As a mid-sized city Kanazawa has maintained an independent economic base while also maintaining a healthy balance in terms of development and cultural and environmental preservation. At the end of World War II Kanazawa soon established the Kanazawa Arts and Crafts University. In addition to nurturing traditional arts and crafts, the city has also produced leaders in industrial design, and local talent that have become innovators in the traditional crafts. Kanazawa has also become a national leader in historical preservation, as is evident in the meticulous preservation of the Tokugawa era castle town district.

In addition to preserving the historical landscape and traditional arts and crafts, Kanazawa has also produced leading orchestra conductors and chamber music ensembles. Other civic achievements in the area of cultural creativity include the nurturing of local artists through the establishment of the citizens' art village and the twenty-first century contemporary art museum.

At the same time that the trend toward globalization quickly intensified in the latter half of the 1980s, the textile industry that sustained Kanazawa's high

growth rates through the years went into decline. In September 1996, however, the Kanazawa Citizens' Art Village opened in a vacated spinning factory and adjacent warehouses. The mayor of Kanazawa opened this twenty-four hour facility in response to citizen requests for a public arts facility that they could use in the evening-mid night hours after they had finished their daytime responsibilities. The facility itself is composed of a drama studio, a music studio, 'eco-life' studio, and art studio that occupy four separate blocks of the old spinning compound. Two directors that are elected by the citizen oversee the management of each studio. The active use and independent management of the facility is a remarkable example of a participatory, citizens' cultural institution in contemporary Japan. In sum, through the active participation of the citizenry, abandoned industrial facilities were used to construct a new cultural infrastructure, a new place for cultural creativity.

Another example of reimagining existing facilities and utilizing them in creative ways in Kanazawa would be the Twenty-First Century Art Museum that opened in October of 2004. The art museum is in an area of the central city that many feared would lose its vitality when the prefectural offices moved from this area to the suburbs. In addition to collecting and exhibiting contemporary art from throughout the world, the new museum also began to solicit and feature locally produced traditional arts and crafts. In addition to this fusion of the global and the local along with the modern and traditional, the new museum also pursued a policy of stimulating local interest and talent in the arts. To this end the first museum



Figure 2. The Twenty-First Century Art Museum

director, Mino Yutaka, solicited local schools and the general citizenry to participate in educational tours he dubbed 'museum cruises.' At the first year, the museum attracted around 1.5 million visitors - three times the population of the city. Furthermore, the revenue generated from these tours exceeded ten-billion

yen. From 2008 the museum also sponsored open-air exhibits, which livened up a relatively quiet part of town and allowed people to view the work of local artists and studios that produced both contemporary and traditional works. Such policies are a shining example of creatively fusing the traditional and the modern through culture as part of urban regeneration.

With the museum at the center of industrial promotion efforts in the area of fashion and digital design, the city of Kanazawa has been promoting development in the creative industries. Thus we can see how the promotion of art and culture has led to the development of new local industries in contemporary Japan.

The city of Kanazawa is an excellent illustration of how the accumulated creativity in a city with a high level of cultural capital can be used to promote economic development. With a history as a center of craft production in the Edo era, Kanazawa also clearly illustrates the historical stages of economic development from craft production, to fordism (mass production), and finally to a new era of culture based production in the contemporary creative cultural industries.

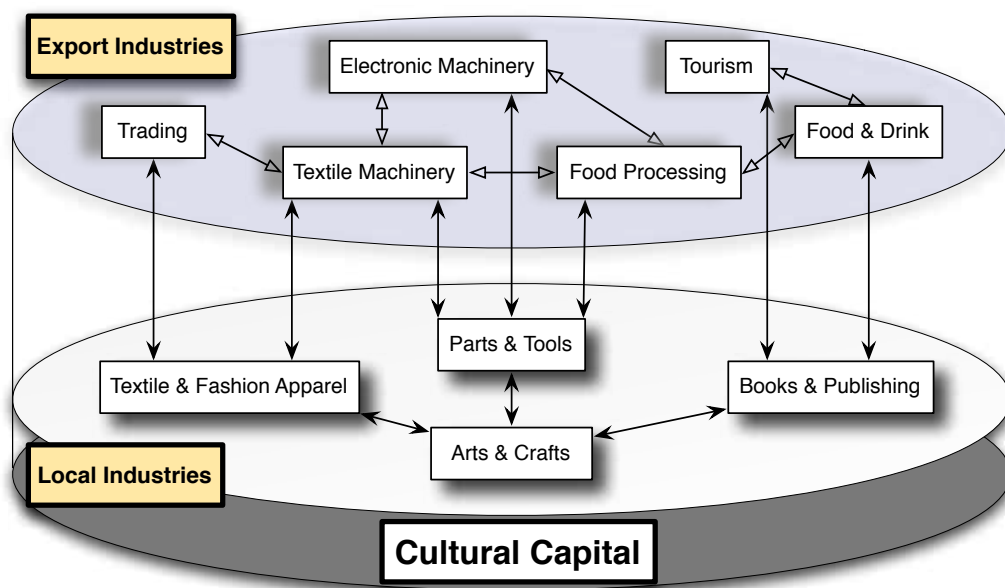


Figure 3. Culture and Economy of Kanazawa City

The creative city strategies of Kanazawa also demonstrate the importance of citizen and government collaboration in forums such as the creative cities council that brought together experts from various fields, and people from inside and outside of government to deliberate on and decide on matters of public policy. Such a forum and mode of deliberation and decision making is clearly congruous with the ideal of urban creativity. The experiences of Kanazawa that have been delineated above are befitting a UNESCO Creative City in the craft category. October 2008 the city applied to UNESCO and was registered smoothly June 2009.

In 2009, facing the challenges posed by the current global financial crisis, the city of Kanazawa has implemented the “Monozukuri (craftsmanship or art of manu-

facturing)” Ordinance for the protection and promotion of the traditional arts and crafts, and other new industries. Mayor of Kanazawa describes its aims as follows:

“I think that the present society has lost sight of the meaningfulness of work and the basic way of life. In such an age, we should re-evaluate and cherish the spirit of “Monozukuri” which leads to the creation of values. Without such efforts, we might lose our solid foundation of societies. Fortunately, the city of Kanazawa has a broad base of “the milieu of craftsmanship” handed down from the Edo Period. The arts of Kanazawa’s traditional craftworks include, among other things, ceramic ware, Yuzen dyeing, inlaying, and gold leafing. We aim to protect and nurture the traditional local industries while working to introduce new technologies and innovative ideas. We also applied to UNESCO’s Creative Cities Network for Crafts and Folk Art category. The Ordinance is intended to recognize anew “the importance of Monozukuri” and “the pride in Monozukuri” so that the region as a whole can support “Monozukuri” industries in order to realize “the lively city, Kanazawa.” The Ordinance applies to the fields of agriculture and forestry as well. Therefore, we are planning to develop an authorization system for Kanazawa brand agricultural products and to open the Kanazawa Forestry Academy. We are also aspiring to build cooperation between businesses and universities through the opening of institutes for research and promotion of Kaga-yuzen silk dyeing and Kanazawa gold leaf craftwork. I assume that diversified “Monozukuri” will pave the way for diversified urban development.”

As described above, in the city of Kanazawa, both mayor-led administrative and private efforts are ongoing as what is called “two wheels of one cart.”

The Creative City Yokohama Experiment

In stark contrast to the image of Kanazawa as an Edo era castle town with a long and rich history, is the image of Yokohama, a port city that is 150 years old and has become one of Japan’s largest urban centers. At the height of the bubble economy the city of Yokohama pursued a large-scale waterfront development project to create a new central business district with the aim of shedding its image as a city of heavy industry. However, with the collapse of the bubble economy and subsequent construction boom in central Tokyo, Yokohama suffered a double blow. From the beginning of 2004, however, Yokohama embraced a new urban vision and embarked on a project to reinvent itself as a ‘creative city of art and culture.’

The contents of this new urban vision were fourfold: 1) To construct a creative environment where artistic and creative individuals would want to live; 2) to build a creative industrial cluster to spark economic activity; 3) to utilize the city’s natural assets to these ends; and 4) to utilize citizen initiative to achieve this vision of a creative city of art and culture. By 2008 the city aimed to attract close to 2,000 artists and nearly 15,000 workers to its’ creative industrial cluster.

From April of 2004 Mayor Nakada opened a special ‘Creative City Yokohama’ office. At the center of the new offices activities has been the establishment of several ‘creative core’ districts in the general vicinity of the port. These creative cores utilize numerous historic buildings such as old bank buildings, warehouses, and vacant offices to house new ‘creative spaces’ for citizen artists and other

creative individuals. The 'Bank ART 1929' project was the start of this ambitious undertaking. This project is under the guidance of two NPOs that were selected via a competitive process and are in charge of organizing an array of exhibits, performances, workshops, symposiums, and various other events that have attracted participants from Tokyo as well as Yokohama.



Figure 4. The 'Bank ART 1929' - Above

Figure 5. The 'Bank ART 1929' - below



Since its inception the creative corridors have expanded as they have incorporated numerous vacant buildings and warehouses in the vicinity. As of March 2007 the economic ripple effect of the creative corridors for the local economy is estimated to be in the range of twelve billion yen. And in July of 2007 an arts commission composed of public and private individuals and institutions was established to support and attract artists and other creative individuals to the region.

And in the numerous activities that are underway in Yokohama, the experimental 'Kogane Cho Bazaar' of Yokohama, is an illustrative example. This event was in the gang and prostitution area that had developed from the chaotic period of the immediate postwar years to become a shopping district that has over 250 shops. In recent years however, many shops had closed down and the area was in decline. Many young students and artists collaborated with local businesses in the bazaar's projects. The diversity on display during the planning sessions for this event was a clear illustration of how cultural projects can lead to social inclusion. Indeed, these planning events featured the participation of local residents, university students, artists, and all manner of specialists to create an art event to enliven an area blighted by a plethora of vacant shops.

Finally, as 2009 marks the 150th anniversary of the opening of the port of Yokohama, an international creative cities conference has been opened with a purpose of building a creative cities network in Asia.

The case of Yokohama is remarkable in the sense that the policy aim of utilizing the creativity inherent in art and culture for the purpose of urban regeneration also led to a restructuring of the politics related to cultural policy, industrial policy, and community development. In other words the new organizations that emerged to revitalize Yokohama as a city of art and culture transcended the bureaucratic sectionalism that typically plagues policy formation and administration in the fields listed above while also constructively engaging NPOs and citizens in the formation and administration of policy. Throughout Japan it seems that urban policies and projects based on art and culture have given rise to a socially inclusive politics.

3. Osaka and the Challenge to be a Socially Inclusive Creative City

From the stimulating creative city success stories of Kanazawa and Yokohama, we now turn to the example of Osaka. Osaka has experienced many years of economic decline and has a municipal government facing a tremendous financial crisis. Amid such daunting challenges, in 2003 Osaka City University opened a Graduate School for Creative Cities, and by 2006 it had devised a creative city strategy for Osaka. However, in the fall of 2007, former Mayor Seki, who had embraced these policies and incorporated them into his campaign platform, lost the mayoral election. And his replacement, present Mayor Hiramatsu has failed to articulate a clear vision with regard to development and has shelved the creative city strategy referred to above. Despite this less than ideal political environment there are still some notable grassroots developments in the realm of what could be called a socially inclusive creative city strategy.

Osaka as a 'Creative City Too Soon'

As early as the seventh century, when Osaka was known as Naniwa, the Osaka area has served as a center for water transport. Furthermore, Osaka's Uemachi Plateau is the site of one of Japan's oldest Buddhist temples, Shiten' noji. Thus we can see that Osaka has a long history as an economic, cultural, and religious center. In the Edo period Osaka was the center of the national rice trade, and developed an elaborate canal system ideally suited for trade. Furthermore, the traders and money lenders that facilitated this trade gained a level of economic power that was expressed in cultural terms in their support of regional cultural forms such as the bunraku puppet theater which was registered with world intangible cultural asset of the UNESCO in 2003. After growing to become a modern metropolis in the Meiji years, Osaka became the national center of finance, manufacturing, and distribution following the disruption of the Great Kanto Earthquake that devastated Tokyo in 1923.

At the same time, Osaka, with Kamagasaki area where there is a heavy concentration of day laborers gathering and living there to seek work in construction sites, the formation of Korean ethnic communities which can be called a negative legacy of the age of Japanese imperialism, and the discriminated communities called "Buraku" from the pre-modern era, confronted its serious endemic problems of social exclusion and pressed to solve them in a creative way while in the process of developing into a modern metropolis.

However, today Osaka has alarmingly high levels of unemployment and a homeless population that is growing rapidly. The movement of many large-scale manufacturing facilities overseas, together with the movement of many corporate headquarters to Tokyo has been a double blow that has had a hollowing effect on the cityscape. The worsening economic situation of Osaka seems to have led to an overall decline for the city and region.

With expectations of becoming an Olympic host and a global city in the 1990s, Osaka embarked on an ill-conceived series of port and waterfront developments. The construction of a nearly vacant 'World Trade Center' building is perhaps the best illustration of the failure of urban policy in post bubble era Osaka. Indeed the problem of excessive debt in the city's budget has made the task of urban regeneration seem nearly impossible.

In light of the city's near bankruptcy city hall has professed to be pursuing thorough reform and streamlining its' operations. And in the midst of a fiscal crisis, in April of 2006 the city moved toward a 'creative city strategy,' as the former Mayor Seki directed mid-ranking workers from all sections of city government to assemble 'creative city teams' and come up with a 'creative city vision.' However, with Seki's electoral loss in the fall of 2007, the city government's support for a creative city approach to the city's problems has waned.

Barcelona and Montreal are world famous creative cities that have had to change their urban visions as a result of serious crises facing these cities. And whether or not a given city can confront the challenges that threaten to derail a creative city strategy depends upon a host of factors. These factors range from the boldness

of the urban vision and urban policies of city government to the capacity for the city as a whole to embrace the creativity inherent in art and culture to create new industries and employment opportunities while also including and empowering the unemployed and homeless populations as part of a 'bottom-up' and inclusive urban vision.

Osaka as a Grassroots Creative City

Osaka is not wanting in the area of young, artistic, or otherwise creative individuals. However, Osaka does lack the adequate urban cultural policy on 'creative space' or 'creative milieu' to nurture this talent. In recent years businesses such as department stores and newspaper publishers that have supported culture in the past have been closing their cultural facilities, such as stage theaters. And in the area of broadcasting, local television producers have been relocated to Tokyo as nearly all television production is now in Tokyo. Large scale advertising and public relations agencies as well as other mass media outlets have also moved to Tokyo. These events, then, have led to a decline in creative occupations, and the relative impoverishment of the creative class in Osaka. However, the declining fortunes of Osaka have not led to only pessimism and bankruptcy. Indeed, in the midst of the myriad challenges facing Osaka, a new grassroots movement has been born.

Prior to adopting the creative city strategy, cultural section of Osaka city government devised an action plan of arts & culture and started some interesting project in 2001. One of the most notable is a 'New World (Shinsekai) Arts Park project' which has been implemented to promote and support the arts in the deteriorate area of south Osaka around the Tsutenkaku Tower and the adjacent Shinsekai shopping arcade, and Festival Gate Amusement Park. The city has cooperated with four NPO art organizations to convert empty storefronts in the area into an experimental 'arts park' to foster the creation of contemporary music, art, and dance. And with the cooperation of the shops of the shopping arcade, new life has been breathed into local events like the Bon Odori (Buddhist All Souls Celebration). Furthermore, in the nearby Kamagasaki neighborhood a host of new facilities and services have emerged to serve the large homeless population there. These facilities and services have come to life through the efforts of NPOs and grassroots activists working in collaboration with the city. Creative strategies in Kamagasaki include facilities that offer both consultative services and lodging, and the employment of elderly residents as open air kami shibai storytellers. In 2009, one of the above-mentioned NPOs invited a streetwise opera group from London which is helping the homeless to gain their psychological dependence through performances involving homeless people themselves. The joint workshop with this group was a great success.

Unfortunately, due to the city's budgetary crisis and changing leadership in the Mayor's office, city support for the arts park has ended. And suffering a similar fate has been one NPO run consultation center in Kamagasaki, which has had to relocate to an abandoned storefront in a shopping arcade in the nearby Nishinari Ward due to budget cuts.

Another example of grassroots action in Osaka would be the NPO-like work of Oten' in temple, which has converted its' main hall into a small theater to support, and provide a venue for public performances for young artists in the area. In this same area of the Uemachi Plateau, traditional, wooden nagaya, or long houses, that have survived from the prewar years have been preserved as 'cultural commercial space' as a showcase of the culture and artwork of the area. The success of this project was facilitated by the efforts of the shops of the Karahori shopping arcade.

In neighboring Korea town, the success of the Seoul Olympics 2000 and the World Cup 2002 has served as a catalyst in making the area a center of Korean culinary and popular culture in an era when national interest in things Korean is quite high. And the Korea town neighborhood and community still possesses an air of the warm and casual interpersonal relations that have long been considered a defining characteristic of the old downtown. In these respects Korea town seems to be a creative success story in preserving both cultural diversity and the charm of old downtown Osaka.

Another notable project is the 'Ogimachi Incubation Plaza,' or 'Mebic Ogimachi,' which has close ties with the Osaka City University Urban Research Plaza. The Mebic Ogimachi was opened in May of 2003 in the Ogimachi branch of the Osaka City Water Works Bureau. The retro architecture of this building that was built in the early Showa era, provides the perfect ambience for the creative work of the plaza which, through two 'creativity managers,' aims to build networks in the fields of art and high-tech industry. The aim of this network building is the construction of a creative industry cluster in the Ogimachi area where over 2,000 small creative small companies locate, that will allow for the creative talent that is still in Osaka to continue working, despite the ongoing concentration of the creative industries in Tokyo. And by harnessing creativity through such clusters of creative industries such as design and modern art it is hoped that Osaka can be reborn as a 'creative city.'

With the aim of building a creative city through grassroots citizen participation a 'Creative Café' was opened in April of 2006 as a place for discussing all manner of issues relevant to the stated aim of the café. And in 2007 'Creative City Osaka Citizens Council,' was convened to put together a plan to build a network of such discursive 'creative places' in neighborhoods throughout Osaka. The vision of the plan has grown to become a plan to not merely develop 'creative places,' but to develop a 'nexus of creativity' where individual citizens are empowered to contribute to the revitalization of Osaka as a whole. It has been very encouraging to see that more citizens have participated in the construction of these 'creative places' than was originally expected, and as a result a wider 'ring of creativity' is already beginning to materialize.

In the above cases we can see how artistic and cultural activities can stimulate social inclusion.

When comparing the examples of the above three cities, a medium-scale historic city of Kanazawa is making a steady progress towards a creative city based on Bologna-type social capital with the initiative of the local businesses and citizens, involving the municipal government, while Yokohama is succeeding in forming an attractive and creative neighborhood to invite Florida-type creative class, and also has attained a positive outcome in the administrative efforts with mobility and cross-sectional cooperation led by the Creative City Headquarters. However, Yokohama has yet to establish a partnership with local businesses. On the other hand, Osaka is now creating a third model of creative city attempting to achieve social inclusion from the grassroots level although faced with an unexpected halt in the planned promotion of creative city due to the replacement of mayor. Its approach is expected to gain much attention as a new Japanese creative city.

In general, however, the urban cultural policy related to Japanese creative city projects seem to lack the strength and coherence of similar policies in the West. This in turn suggests that Japanese cooperatives, social enterprises, art related NPOs, and other such organizations do not have the same level of social prestige and influence as their Western counterparts. However, as we have seen, there are definite signs that a grassroots movement in the area of creative urban policies is definitely gaining steam throughout Japan.

Conclusion

We can summarize some policy implications through the above case study of Japanese creative cities.

For the establishment of creative cities in Thailand experience of Japan seems to be very useful.

Firstly, it is necessary to conduct an intensive analysis of the embedded culture of the city, increase the shared awareness of fusing contemporary arts with traditional culture, clarify the need to become a “creative city,” and elaborate a creative city concept for the future, with an understanding of the historical context of the city.

Secondly, in developing concepts, “artistic and cultural creativity” must be recognized as factors that have an impact on many other areas, including industry, employment, social welfare, education, medical care, and the environment. In order to link cultural policy to industrial policy, urban planning, and welfare policy, the vertical administrative structure must be made horizontal, ordinary bureaucratic thinking must be eliminated, and organizational culture must be changed.

Thirdly, art and culture must be recognized as central social infrastructures in the knowledge and informational society, and systematic planning must be carried out to bring out the creativity of the city’s people. Specifically, diverse “creative milieu” and “space for industrial and cultural creation” must be established in the city and creative producers must be fostered to take charge of this task.

Fourthly, promotion of creative policy cannot be continued effectively if it is limited to the city's government. It is essential to obtain the cooperation of a broad selection of citizens, including business leaders, and NPOs, perhaps in the form of a Creative City Promotion Council. The most important thing for the promotion of creative cities is the establishment of research and educational programs for developing the necessary human resources.

Developments in the creative cities field in Japan in the midst of worldwide crises and drastic social and economic restructuring suggest some new issues to consider in the field of creative cities theory

One issue to consider is the movement away from a mass production industrial society toward a creative society of cultural based production where cultural value and economic value are united. A related issue is the high level of cultural diversity required for this social transformation. Furthermore, with regard to cities in Asia with their shared history of large scale heavy industries at the heart of economic development policies, we must consider the necessary transition toward more compact cities. At the same time, we must also come to understand, appreciate, and preserve the tangible and intangible cultural capital inherent in the traditional urban culture of each individual city.

The second issue to consider is the need to face the problem of social exclusion directly, and provide the social infrastructure, including real and diverse 'places of creativity,' to foster and insure the active participation of the citizenry in urban policy. The need to create a social system that respects and promotes both individuality and creativity to the utmost degree is vital to the success of tackling both of the issues enumerated above. Building an educational and industrial system that foster and promote creativity will be central to the construction of businesses that equally regard cultural, social, and economic value. In addition, the reconstruction of urban space is a subject that is closely related to these issues.

In order to realize and to develop creative cities, not only do we need the global level inter-city network promoted by UNESCO, but we also need to learn from partnerships seen at the Asia Pacific regional level or the national level as well. When a creative city network in Asian Region is established to support these activities, a new form of "Creative Asia " will emerge.

Notes

1) The six conditions requisite conditions of a creative city are as follows: Firstly, it is a city equipped with an urban economic system in which not only artists and scientists can freely develop their creativity, but where workers and craftspeople can also engage in creative, flexible production, and in the process withstand the threats of global restructuring.

Secondly, it is a city equipped with universities, vocational colleges, and research institutes which support scientific and artistic creativity in the city, as well as cultural facilities like theaters and libraries. It also has a very active non-profit

sector featuring cooperative associations and establishments through which the rights of medium-small craftsperson's businesses are protected. Such a city would also have an environment where new businesses can be set up easily and creative work is well supported. Above all a creative city will have the necessary social infrastructure to support creative individuals and activities.

Thirdly, it is a city in which industrial growth improves the 'quality of life' of the citizens and provides substantial social services. Therefore it stimulates the development of new industries in the fields of the environment, welfare, medical services, and art. In other words, it is a city with a well-balanced development of industrial dynamism and cultural life, where production and consumption are also in harmony.

Fourthly, it is a city that has a right to stipulate the spaces where production and consumption develop, and where the urban environment is preserved. It is a city with beautiful urban spaces to enhance the creativity and sensitivity of its citizens.

Fifthly, it is a city that has a mechanism of citizen participation in city administration that guarantees the versatility and creativity of its citizens. In other words it is a city with a system of small-area autonomy supported by large-area administration that can take charge of large-range management of the region's environment.

Sixthly, it is a city equipped with its own financial administration that sustains creative, autonomous administration along with personnel who excel in policy formation.

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Transnational Art and the Multicultural City

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Abstract

The modern city provides a platform of transcultural interaction and a stage for a multiplicity of art. This essay is based on the experience and history of the Oslo based office Transnational Arts Production working in this sector. The multiplicity opens up for a hybridisation of artists finding inspiration on a wide horizon and giving their expression its own uniqueness by infusing it with local heritage – and equally how a culturally diverse audience may deal with this expression through unique interpretations. Introduced in the second half of the essay is the issue of how artists re-use city waste to bring new meaning to original objects and new understanding to the sphere of transculturality.

Keywords: *Transculturality, Transnational Arts Production, Hybridization of Art, Art and Recycling, Heri Dono, Lim Dim Vietnam*

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Introduction

This essay is an adaptation of a paper initially presented at the 9th Urban Cultural Research Forum: Arts management – City Management: Models for Sustainable City Renewal and Cultural Continuity, Bangkok, March 2011. The mandate was to present in brief the motivation and work of the Norwegian institution *Transnational Arts Production*, as seen within the scope of the given theme of the forum.

The modern city provides a platform of transcultural interaction and a stage for a multiplicity of art. Its citizens are free to delve into its leisures and pleasures, making consumer habit part of constructing and re-constructing personal identity. It's a freedom of choice and the goods are increasingly defined by global cultural currency.

In his 2008 essay *States of Mind* on the visual art sector in current New York, Shaheen Merali speaks of the *very lack of precision that makes New York so vital and such a metis and which has earned it the name of a laboratory – the throbbing multitude... in itself regarded as a cultural capital*. This site's specific declaration of love, to one city, could very much stand for any number of large cities around the world that one could think of.

This multiplicity of course has to do with the radical change in mobility we have seen over a lifespan, the exchange of ideas brought on by academia and popular media, the dubious horn of surplus that the internet has turned into and the increasing erasure of the border between the popular culture and what we see as art.

Up for offer in Bangkok, New York, Oslo, Sao Paulo or Dakar is a multitude of global expressions, brought here by artists / curators / agents tapping into the source. This is happening in appropriately assigned rooms, at independent irregular sites or even in the street next to you. The spectator/consumer is an inter-actor translating and interpreting by him or herself – here quoting George Steiner - as a cultural being, *re-enacting by our own educated consciousness, the creation by the artist. We retrace... the coming into form of the poem*. Plainly speaking, the local "me" possesses a unique understanding of what's in front of me. To do so I make use of my cultural heritage to translate and interpret.

Heritage – Singaporean scholar William Lim defines heritage as a counterpoise, a counterpoise to western hegemony. To quote: (Heritage) is *the most effective tool available to serve both as a counterpoise to the ever evolving contemporary world culture and as an effective filter for incorporating changes at its own pace and time*. Lim and his students have developed a school of architecture giving space to cultural roots, incorporating this into a future landscape of ecological buildings.

Within the western classical arts colonial hegemony is still very evident both in practice and curriculum. I'm however optimistic in seeing this dwindle and leave room for a more democratic hybridisation of artists finding inspiration on a much wider horizon and also giving their expression its own uniqueness by infusing it

with local heritage. The local as a unique trait inside a pluralism of expressions to me is a counterbalance to universalism.

I work with a small institution in the relatively small capital of Norway. This is a young nation in its current form spanning 4.9 million people, favourably rich on oil resources and up till the mid 70s quite an homogenous place. Popular media – often citing populist politicians - regularly on the issue of new immigration impose the concept of a Norwegian unique culture under pressure from a multi-headed otherness in the shape of immigration.

In this landscape our institution Transnational Arts Production (TrAP) chooses to work with new international art as an eye-opener, as an enrichment, advocating pluralism as a gift to the mind.

TrAP has a history going back to 1995, then a network initiative bringing together people working with the arts inside international NGOs and people from various art institutions for a joint forum for collaboration. This led to a three week national festival programme and under the banner of *Du store verden!* a long-term strategy to fill the role as a production office inside the transnational dimension within the arts, paying attention particularly to trends, artists and geographical regions the established Norwegian institutions seemed to ignore. This strategy to adapt to what-is-not-there has led to different approaches to different sectors. Overall however is the desire to work with artists of transnational identity, not necessarily based on ethnic or national association, but rather on approach and circumstances.

We wish to provide an alternative. Any sector of the arts has its trends and popular expectations. We try to give visibility to the not so obvious. We work with all genres; visual arts, music, performing arts, literature and film.

The strategy of how to go about doing this would probably be similar to any given city. Finding the optimal room is vital. Either to seek a prestigious location to get some of the instant recognition that this provides, or to groom the alternative nature of the expression and go for anti-establishment alternative spaces, even to bring it out on the street as an intervention within the social space. By looking for the optimal room, not having our own rooms, we work as producers with a number of collaborative partners. The site defined, - we go looking for the audience groups.

Twice we've worked with Yogyakarta visual artist Heri Dono - in two different contexts. Heri Dono has of course a huge international standing, having over the last 15 years been invited to a long list of prestigious galleries and art biennales, - however mostly working the Pacific circuit. For his initial presentation in Oslo in January 2006 the work was mounted by the artist himself in cellblocks of an former police station, then recently transformed into the IKM gallery space. Dono's implicit political statements were given a special resonance by the site.

This was particularly evident in terms of the video installation *Interrogation*, directly addressing the recent political upheavals in Indonesia - figures 1 & 2.



Figures 1 & 2. Heri Dono



Dono of course is a prime example of an artist able to be distinctly local in his expression, bringing heritage - regularly in form of wayang puppetry - into a contemporary context and with it, communicate to an international audience.

Later Dono was invited back with us to be part of a larger sound-art exhibition curated by Selene Wendt for the Stenersen Museum in Oslo. The work *Kala Kali*,

made in collaboration with young Yogya artist Jompet, used recycled material, creating new work from the debris of the modern city - figure 3.



Figure 3. Heri Dono Photo credit: Richard Jeffries

Originally asked to speak at a conference on Arts Management/City Management it stood out as quite appropriate to spend a few minutes with the exciting thought of the role of art as recycling the scattered fragments of the city. Not only is this an obvious way to describe the post-modern reconstruction of shared knowledge, it also has its physical manifestation in contemporary art, - the sign of the times one may insist, in a global reality where our waste is taking mountainous proportions.

Illustrating the essay are images from a two-year touring exhibition we did in collaboration with the Norwegian Association of Art Societies. The exhibition aptly named *Trash Art – Found Objects / Recycling the Looking Glass*, was curated by artist and curator Samir M'kadmi. The exhibition presented the work of nine artists, including Liu Wei's videos of people working the Chinese garbage heaps - figure 4, Bill Morrison's feature length compilation of found nitrate film footage *Decasia*, Jon Gundersen's four office suitcases of neatly assembled found objects from the streets - figures 5 & 6 and Roza Ilgen's sculpture and context installation of human hair - figure 7.

In the 2010 anthology *Restless Cities*, UK scholar Esther Leslie presents an excellent essay on recycling and the city. She quotes Walter Benjamin describing Baudelaire as the original *rag picker and poet* in one and goes on to show how *waste as a poetic*



Figure 4. Liu Wei

booty has played an increasing role in contemporary art history - spanning the Dadaist movement and finding its boldest recycler in Marcel Duchamp, through his introduction of *the ready made*. This leads Leslie to say: *The charge inherent in found materials, re-contextualised ready-mades, is that they dislodge things from a context once made for them into a space of free play, of unbounded significance, connotation and, thus, re-personalization.*



Figures 5 & 6. Jon Gundersen Photo credit: Marius Wang



In 2009 we did an exhibition on the young artist scene in Vietnam working with new media and installations, curated by Tran Luong, a renown Vietnamese artist himself during the notorious Gang of Five generation. The exhibition *Lim Dim* presented a generation, which is still fairly invisible within the public sphere of home-country Vietnam and included fifteen artists, among them Hanoi based Nguyen Manh Hung with (ill) - figure 8 a sculpture recreating memories of growing up in an apartment complex in his home town, itself recreated by various scattered and found objects.



Figure 7 above.
Roza Ilgen Photo
credit: Bård Grape

Figure 8 right.
Nguyen Manh
Hung Photo credit:
Sidsel De Jong



The exhibition was shown at the Stenersen Museum in Oslo during the fall of 2009 and then went on to Bergen to the Gallery 3,14. Other works in the exhibition were Le Vu's piece *Double Bed* – covered with moistened instant noodles, bearing the artist's portrait as a signature - figure 10, new video works by artists Nguyen Minh Phuoc and Nguyen Trinh Thi and sculptures by Pham Ngoc Duong here questioning the happiness depicted in the traditional and national symbolic relationship of the crane and the turtle, in his sculptures replacing the crane with a vulture - figure 9.

To communicate this exhibition to the Oslo-Vietnamese Diaspora, we started talking months ahead to the different Vietnamese interest groups in



Oslo, informing them about the process and leading to a special session at the Museum, where the curator and a number of the artists led a walk-through presentation of the exhibition in Vietnamese, opening up for questions and comments.

Audience reach out is a necessary practical part of any art project. TrAP does an annual number of concerts, performing art events, visual art exhibitions and locating the event at the optimal venue usually ensures the expected venue audience, in itself a main target group for an artist or a project of the unexpected. Presenting something of a particular geographical or cultural origin however asks for additional special targeting, knowing you have

Figure 9 above.
Pham Ngoc Duong
Photo credit: Sidsel
De Jong

Figure 10 right.
Le Vu Photo credit:
Sidsel De Jong



something of relevance for an audience who normally won't recognise either the usual information channels or the venue. Our experience is that for this nothing provides merit more than working through minority group opinion leaders. The reward is the rare event of witnessing a specialized audience translating what very often is a hybrid of something for them familiar, still unpredictable and so part of the shared playroom of our changing city.

This very much has turned into a celebration of the new multicultural artist scenes as representing hybridisation, where artists have the freedom to fuse the local with elements of the global landscape. One may speak of it as a privilege for the few, as something characteristic of global new urbanism. For us working in the field still it brings encouragement, through its characteristic of *reverse colonialism*, to borrow a term from Giddens. There is a reckless attitude at play, that freely and deliberately ignores the confinements of western art history, the complete 20th century of modern refinement of the visual arts, the performing arts and classical music these days banished mostly to entertain in the established national art institution halls around the world.

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Recent Projects by Young Researchers

- The Creation of a Mobile Educational Outreach Unit for Visual Arts Exhibitions
Monvilai Rojanatanti (Thailand)
- Creative Reception in Urban Space, or the Art of Listening
Benjamin Tausig (USA)

The Creation of a Mobile Educational Outreach Unit for Visual Arts Exhibitions

Monvilai Rojanatanti⁺ (Thailand)

Abstract

The art scene in Thailand is evidently active and vibrant with numerous art spaces and galleries established in many regions of the country. However this is only one side of the art movement in Thailand. On the other side, who is the audience for this growth? This research aims to tighten the gap between visual arts exhibitions and their audience as well as arguing for the importance of educational programs that should be attached to the visual arts exhibitions in the art institutions of Thailand. The research also aims to search for the medium that shows how visual arts exhibitions can educate and cultivate audiences as well as shape their hearts and souls leading to good citizenship. The Mobile Educational Outreach Unit is comprised of a database of materials to be presented to both existing and potential audiences of art institutions. The Mobile Educational Outreach Unit can help increase the size of the audience visiting art institutions by enhancing their understanding of art, which is one of the main missions of these institutions. Moreover, all the data collected in the Mobile Unit will be a beneficial addition to the visual art archives of Thailand.

Keywords: *Visual Arts Exhibition, Museum/Gallery Management, Stimulating Community Participation, Education's Role in Art Museums/Galleries*

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Introduction

In the past century, the art scene has grown and changed noticeably in terms of the art itself along with its techniques, subjects, styles, and presentation. This is evident through the many recurring art activities held in numerous parts of the world. For example the Biennale/Biennial, Triennale/Triennial Art Fairs and Art Auctions. These activities draw people's attention towards art and at the same time they hook art into the tourism field; adding economic value to it. However, while these art activities are constantly recurring over time in a certain place they are somehow overlooked as a public possession in terms of democratization. Therefore, it is important that art institutions (art museums or art galleries) must both exist and expand to be the center for learning and research on art and culture in each region. Moreover, art institutions should be the place where art, artists and the public meet and share social and cultural contexts with each other. Most importantly, these types of institutions could foster national identity and national pride.

The Art scene in Thailand is also active and vibrant following the world's trend. Its operations are evident mostly in Bangkok and in the country's northern urban areas. Currently, the government sectors are eager to establish art institutions for the country. For instance, the Bangkok Art and Culture Centre (BACC) was finished in 2008 by the Bangkok Metropolitan Administration and the upcoming Museum of Contemporary Art by Thailand's Ministry of Culture while the National Gallery was established in 1977. Until now, we rarely focused on visitors who came to art museums in terms of their needs, expectations, and understanding of art. Therefore, this situation results in a relatively small number of visitors to art museums. Undeniably, it is not a well-established Thai custom for the general public to visit museums or galleries for leisure, but rather it can be assumed that only certain groups or artists regularly visit these institutions. The metaphor of the primary assumption of this problem is that Thailand only has the hardware, which is the collections, buildings, and facilities, but lacks the software or programs to draw the public into the art museums. The latter of which are important links between art and the general public.

Thailand's trend of establishing art museums and art galleries has increased in the last decade with the setting up of the Office of Contemporary Art and Culture under the Ministry of Culture in 2002. However, the historical development in Thailand differs from that of western countries. It came along with the push for modernization of Thailand's social and economic entities during the reign of King Rama IV in an effort to avoid western colonization, but overlooked some cultural foundation issues. Since that time we lacked the continuity and stability of cultural democratization, but recently the government sectors are more focused on supporting art activities and also the establishment of art institutions for the country. However, it was observed that the government in each term, hardly truly supports art and culture by the establishment, expansion, and utilization of art institutions. What the government sees are only physical factors or hardware of the art which is the buildings or the space, but they do not have long-term plans for programs and activities as well as a proper budget allocation plan, which would help the public to know more about visual art.

The investment in art and culture does not give immediate results like the building of a new road does. However, the cultural investment is long lasting and supports other physical development, but with little budget allocated to art and culture institutions, Thailand cannot create and maintain activities or programs with consistency over the long term. Its budget is mainly for exhibitions rather than equally allocated to educational programs, which would be beneficial to the public in terms of their knowledge and understanding towards art.

Normally, the museum's public audience is the key responsibility of the management of the museums and galleries for without audience's participation they are meaningless. However, looking at the art audience in Thailand one could say that Thais rarely visit museums. Many Thais believe that art is out of their reach as they do not know about art or have no knowledge to support their understanding of the exhibitions. Therefore, it is necessary to implement an educational service covering art institutions in order for Thais to comprehend, relate and integrate art into their daily life rather than seeing art as a background for their photo mania shots. Moreover, one needs to examine the audience or visitors of these art institutions in terms of quality together with quantity.

The author examined the conditions of art museum management and discovered that almost all faced budget problems. Therefore, most of the time they can only handle exhibitions and their operating costs. One of the uncountable jigsaws of how to fulfill the art movement in Thailand is how to draw the image of art into the daily life of the wider Thai society? How to draw the attention of the audience to the art museums and how to raise awareness of using the art museum as a platform for social issues or lessons learned in the educational curriculum? This research project incorporates images and elements from visual art exhibitions to form an art archive or art database of educational materials for an outreach service from art institutions to address the questions cited above. Moreover, it aims to support the National Education Act (1999) and its Amendments (Second National Education Act (2002) in Chapter 4 of the National Education Guidelines: Section 25.

“The State shall promote the running and establishment, in sufficient number and with efficient functioning, of all types of lifelong learning sources, namely: public libraries, museums, art galleries, zoological gardens, public parks, botanical gardens, science and technology parks, sport and recreation centres, databases, and other sources of learning.”

In 2006, the office of the Education Council announced a Lifelong Learning Sources Award in Thailand by submission criteria. Then in 2007, the National Gallery, the Bangkok University Gallery and the Art Center at the Center of Academic Resources, Chulalongkorn University received recognition awards as Lifelong Learning Sources under the art gallery category in Bangkok. However, even after this award announcement it is worth noting that the number of annual

visitors of the National Gallery is quite static after a small blip during the award year. (see figure 1).

Year	Visitors
2000	41,842
2001	32,582
2002	40,619
2003	46,182
2004	-
2005	-
2006	47,737
2007	51,367
2008	47,491
2009	46,595

Figure 1. Statistics of Visitors, The National Gallery
Source: Rebranding of the National Gallery (2010: 39)

Therefore, the Mobile Educational Outreach Unit for Visual Arts Exhibitions with its portable database of materials could be a feasible tool to enhance the visibility, viability, and patronage of art institutions by educating and cultivating an interest in the visual arts into the daily life of broader Thai society. The Mobile Educational Outreach Unit would be comprised of a collection of knowledge from a multitude of perspectives related to visual art exhibitions. It will be used as a public educational outreach tool to inform them about the exhibitions, create a sense of curiosity, and to draw them into experiencing learning in the art institutions themselves.

The History of Museum and Gallery Management:

World Concepts Migrate to Thailand

The development of museum management is different in each country, which is why we need to know the historical context of museum management. Undeniably, the history of museum and gallery management is important to our understanding of how Thailand has arrived at where it is, and why. Moreover, a comparative understanding of how others developed will enhance our understanding and the impact of future issues. Historically, the museum concept originated in Continental Europe before spreading to the other side of the Atlantic Ocean and the rest of the world. Museum management in Thailand is comprised of Western influences and compromised by it.

Continental Europe

Historically the first organized museum was founded in Alexandria, Egypt around the 3rd century B.C. by Ptolemy Soter and was destroyed during civil disturbances 600 years later. This museum was an institution of advanced study, supported by

the state, with many prominent scholars in residence (Edson and Dean, 1994:3). The museum in Alexandria was the very first museum that focused on education.

At that time, its ancient collections of paintings, sculpture, and manuscripts were primarily votive offerings to the gods, paying homage to divine figures or sacred 'pavilions for the cities' (Schildt, cited in Prior, 2002:14). Later in the medieval period, the churches and monastic libraries were spiritual spaces. They housed collections and treasures that showed the glorification of Christianity. The next period of museum development is associated with the Renaissance in which there were many rich families commissioning works of art, for example, the Medici family. The display of art collections were often impressive arrangements involving the floor to the ceiling in so-called 'Princely Galleries' where only guests of princes could experience their splendor. However, because of this limitation, it points out the public's need for art museums in the periods that followed.

The 18th century in Europe was called "The Age of Enlightenment" and the bourgeoisie whose power and confidence was based on the possession of capital challenged the power of absolutism. Their radical critiques of royal privilege and the excesses of courtly life became widespread in societies due to the advancements in print media. The emergence of the bourgeoisie in society also reflects the growing autonomous status of art and culture. Art in the court was slowly undermined and replaced by new patrons, institutions for artistic support and art dealers in the market. The middle-class buyers also had the opportunity to possess works of art and some allowed public access to their collections. Therefore, the arts were no longer solely for and with the royal family or aristocrats, but they became an entity of leisure and culture in general through accessibility by broader sections of society. The emergence of the bourgeois class into the field of art brought an enlightenment of thought and an enthusiasm for equal opportunities in learning. Its movement de-functionalized absolute spaces for royal glorification and gradually formed complex spaces for the nation.

In 1789, France was one of Europe's richest countries, but burdened by the debt of past wars and the luxurious lifestyle of King Louis XVI's court its government was bankrupt leading to the French Revolution from which the basis of a new national community emerged. Art and culture also became an effective instrument that helped to shape the revolution itself. Consequently, as far as the revolutionaries were concerned, art was turning into state propaganda and an instrument of social change, which was inconceivable during the previous century.

The Louvre opened in 1793 and became the model for public art museums in Europe. It concentrated national pride by using certain methods of inscription, display arrangements, and decorative schemes while also developing exhibition display principles. Pictures were organized into national schools (Italian, French, Dutch etc.) and each work was given explanatory text and catalogued. Furthermore, the works of art were grouped into historical art periods based on the international standards of taxonomy. Moreover, the visitor was addressed as an idealized citizen of the state and an inheritor of the highest values of

civilization. Every citizen was provided equal access to the art museums. The layout of Louvre was followed by other museums. Its success was stated by Bennett: ‘... to attach itself to the state and nation as entities that were conceived as partly separate from and superior to the king...’ (Bennett, 1995: 37).

To this extent, art museums were recognized as instruments of national consciousness, while private collections were turned over to the state or semi-state administrations. The state sponsored art museums represented for the public at large a concentration of national pride. Moreover, the public art museums and academic institutions also functioned as tools of the nation’s cultural power. Lastly, the museums were the ideal monuments to democracy. They exhibited the public’s artworks, gave equal access and produced and hosted cultural activities that included public participation.

USA Experience: Education Responsibility

Initially the American public museums represented the communal identity of a bourgeois society and the ambition to be equal among the other great nations of the Western world. In Europe, the birth of public museums, such as, the Louvre museum or the National Gallery in London, showed the bourgeois political struggle for autonomy and their triumph over absolutism. Carol Duncan stated in *Civilizing Rituals* that the American elite who founded public art museums often avowed that ‘... the new institutions were meant to make the cities of the United States more civilized, beautiful, and knowledgeable, more like the cultural capitals of Europe...’.

While the class boundaries still existed, municipal art museums appeared as unifying and democratizing forces in a culturally diverse society aiming to disseminate a high culture to all citizens. They identified and simplified it as the definitive national culture, the highest philosophical and moral heritage of ‘the American people.’ The only way to strengthen the nation and improve the life of its citizens to be on par with or better than those in European countries was through ‘education.’ Besides libraries, public parks, and stadiums the public art museums were the institutions that supported American citizenship and culture. They educated America’s immigrants from a multitude of countries into a single civilized nation. America’s public art museums served an educational role as well offering an uplifting opportunity both spiritually and intellectually. They were inclusive and democratic public spaces accessible to all that assisted in forming America’s national identity.

One of the primary intentions behind the establishment of museums in America is education. They are an educational tool of culture, history and the development of mental curiosity. Although this duty is mainly regulated by schools and other educational institutions, the museums also provide educational programs for the general public. Usually a professional museum educator is required to supervise the institution’s educational programs’ plans and management. They plan, develop, implement, evaluate and supervise them with the goal of enhancing the public’s access together with their understanding and interpretation of the collections and resources (Edson and Dean, 1994:19).

However, not every museum has museum educators. It depends on the museum's budget and finances. In small and medium sized museums, the museum education programs may be under the supervision of curators or other staff in the organization, while in larger museums a formal position is required. Nevertheless, museum educators are frequently located at the lower end of the museum hierarchy, which indicates this field is viewed as an additional service instead of integral to the museum.

Being a center of learning, museums have the responsibility to serve the public as well as preserve and disseminate information about the cultural properties of the community. Through proper programming, visitors can have both a learning opportunity and an enjoyable experience. Consequently, the administrators of museum educational programs should view schoolteachers as allies in their educational process. Presently, school children would benefit greatly by supplementary classes outside of the school as museums are rich places for learning and are unique for teaching a variety of subjects. Furthermore school children would gain more from museum's educational programs if the information is presented in conjunction with lessons in classrooms. Museums should be reminded of this point as they provide services for their community; they should adjust to meet its needs and requirements.

The Development of Art Museums in Thailand

Historically, in Thailand the King and the Royal Family played the role of collectors. King Rama IV (1851-1868) was in the Buddhist monkhood before his accession to the throne. Consequently when the King went on a pilgrimage archeological objects and antiquities were collected in order for their conservation and to study their origins. His Majesty stored his private collection of archeological objects and antiquities as well as the tributes from abroad in the Rajruedee Hall of the Royal Grand Palace. Then in 1856, the King established the Royal Museum called Prapatpipittaphan inside the Grand Palace and moved the royal collection from Rajruedee Hall to it. This Royal Museum served the royal family and international guests.

The following reign also continued the museum development as after a trip to Singapore, King Rama V relocated and restored the private collection of King Rama IV to the Concordia Hall of the former clubhouse of the Royal Guards in the Royal Grand Palace. This museum was opened on the 19th of September 1874 to the royal family, royal guests, and the general public on the anniversary of the King's Birthday. In 1887, the museum was again relocated to its present location, the 'Palace to the Front' or 'Wang Na,' which formally was the palace of the Prince Successor.

During the reign of King Rama VI, his focal points in the art field were on drama, literature, and music rather than the visual arts. So during his life these areas were promoted and established strong roots in the country.

Then King Rama VII while also personally interested in museums, realized that Thailand lacked museum professionals. To address this deficit the King

transferred the museum to be under the administration of the Committee of the National Library on January 21, 1926. It renamed the Museum at Wang Na as the 'Museum for Phra Nakhon' or 'The Bangkok Museum.' Next after King Rama VII appointed the Constitution to the Thai people in 1932 and Thailand became a constitutional monarchy, museums came under the Archeology Division of the Fine Arts Department. In 1934, the 'Museum for Phra Nakhon' or 'The Bangkok Museum' was renamed to be the Bangkok National Museum.

The present King, King Rama IX, is the key supportive person of museum management in Thailand. The King encourages Thais to conserve their precious resources, as they are symbols of national pride. His Majesty also recommended that archeological finds should be housed within its territory in order to become a source of pride for the community. Therefore, during his reign numerous regional museums were established.

However, almost all of the collections in the Bangkok National Museum relate to archeology. For the traditional paintings, the museum, though while it did collect them there was less effort made in their research, study, and preservation. These traditional paintings are precious and highlights the talent and skills of the Thai artisans are being degraded day after day due to the lack of proper maintenance. Therefore, the Fine Arts Department established the National Gallery in order to collect, conserve, and exhibit these traditional paintings, including extracting the walls bearing works from several archeologically significant buildings. Furthermore, apart from housing traditional paintings, the National Gallery would serve as a space to host Thailand's contemporary art.

The Royal Mint building was constructed in 1902 during the reign of King Rama V and in 1974 the Treasury Department of the Ministry of Finance presented it to the Fine Arts Department for establishment of the National Gallery. On August 8, 1977, Her Royal Highness Princess Maha Chakri Sirindhorn presided over the grand opening ceremony of the National Gallery.

The National Gallery provides the following permanent exhibition rooms: Traditional Thai Painting, Painting in the Western Realistic Style, The Celebration Room: the Kings' paintings, Arts 1932-Present and the temporary exhibition rooms. Moreover, there is an auditorium, a library, and a lecture room educational purposes. However, from the interview with Ms. Alongkorn Chansuk, a curator at the National Gallery, these educational facilities are infrequently utilize due to inadequate staffing and a limited budget allocation from the central body. Currently, there are 19 total staff responsible for all functions of the National Gallery. After 5 years at the National Gallery, Ms. Alongkorn gradually initiate public programs, but nevertheless an appropriate level of manpower is still needed for this kind of development.

Stimulate Art Gallery Visits as Lifelong Learning

Art institutions in the 21st century are facing a challenge of engaging visitors with their exhibits, collections, programs, and services. What visitors gain from their

experience in the museum, what are their needs and expectations is a necessary topic of research in order to increase the number of visitors and their engagement. Since the late 20th century, museums have been promoted as lifelong learning institutions and the same in Thailand, according to the National Educational Act (1999). Therefore, with the purpose of providing more engaging and stimulating lifelong-learning museums in terms of physical, intellectual, social, emotional and cultural issues, they have to be audience-centered with an understanding of the characteristics of both the existing audience and potential audiences. Specifically understanding their essential nature, needs, motivations and expectations.

Since the birth of the Louvre, museums have provided learning experiences. They use collections to convey or interpret social and political issues as well as historical stories. The Louvre developed a set of exhibition principles so that each artwork is accompanied by explanatory text and a catalogue entry. Currently, exhibitions are still the primary mission or service of museums and related institutions. Exhibitions are often categorized by the objects displayed in its galleries. Displays of visual art works such as paintings, sculptures, and mixed media comprise an art exhibition in a museum or gallery and are grouped according to international standard taxonomy. Then each exhibition embodies an intent to communicate something and most importantly provide an educational experience for its visitors. Effective communication results when there is a good combination of exhibition and interpretation. Edson and Dean stated in 'The Handbook for Museums' that 'interpretation' is the process of making something understandable or of giving something a special meaning with three basic definitions; to translate objects and knowledge into a 'language' the visitor can understand, to explain something in the context, and to represent the meaning of something according to one's artistic understanding.

Museums need to be aware of how to create learning environments in which visitors can feel comfortable and enhance their comprehension of the exhibitions. However people visit museums for various reasons whether it be leisure, spiritual, pleasure, seeking solitude and peace, engaging in a learning experience etc. These are personal reasons that enriches ones life. Individuals have their own interpretive learning process which should be encouraged and stimulated. Therefore, a comfortable atmosphere in the museums such as provided by the usual accompanying written information to a visual exhibitions can help people learn at their own pace and in their own self-directed way. The written materials that one usually sees in the art exhibitions and galleries in Thailand are a wall placard or a free standing text panel for the exhibition's introduction and a title placard , caption or label for each piece. These materials enhance the interpretive learning process by helping the audience understand the message from the sender, which is the museum staff's (either the curator or exhibition designer). The message in an art exhibition varies from a global to individual phenomenon representing the artists' artworks. The exhibition is the channel for sending this message to the receiver (the audience, the visitor). Does these written materials really enhance the interpretive learning process for the Thai audience? An rigorous evaluation of this question has never been assessed. But from the

author's informal interviews, one could possibly say that they are inadequate for the general Thai public unaccustomed to viewing art exhibitions.

For some exhibitions, there are brochures, gallery guides, programs, and catalogues to parallel the above written materials. However, in Thailand, the issue is on the content and context of these materials and whether they are comprehensible to the general public. As Thailand is trying to promote the art museum or gallery as a lifelong learning institution, its staff should create a comfortable learning environment for the Thai audience. Therefore learning the motivations and expectations of the Thai populace should be considered a primary step in terms of designing stimulative learning materials.

Experiences from the Neighboring Countries

The educational resources used by visitors for the interpretive learning process should be the responsibility of museum staff trained in museum education. However, none of the art institutions in Thailand have established this department or employ staff dedicated to this function. With this limitation, an art museum education program in Thai neighborhoods would be beneficial for designing learning materials for its institutions.

National Taiwan Museum of Fine Arts

The National Taiwan Museum of Fine Arts situated in Taichung follows international standards and organizes many public programs all year round besides the Biennale and Triennial events. They try to bring people into the fine art museum and educate them about their collection by providing services such as regularly guided tours in Chinese (or English with appointment). It also hosts a library, picture book area, family room, and media art center. The most interesting and beneficial for visual art learning is its 'Teacher's Resource Center' where they provide art learning materials like books, DVDs, and learning kits with a focus on art. These are suitable for the art teacher and educator to use as teaching tools and are available to be loaned out as needed.

Singapore Art Museum

The Singapore Art Museum (SAM) was opened to public in January of 1996 with the mission to preserve the art histories and contemporary art practices of Singapore and the Southeast Asian region. Consequently, it has one of the world's largest public collections of modern and contemporary Southeast Asian art. SAM is under the administration of the National Heritage Board (NHB) and works very closely with the Ministry of Education. The Singaporean government has a policy objective of establishing Singapore as an Art and Culture Hub as they believe that art and culture is a crucial base for human knowledge and personal development that leads to a better life.

At SAM, they focus primarily on school programs and work at bringing schools into the museum. The Ministry of Education is open to and brings in alternative forms of education that bring students out of the school to experience learning in a museums and realizing they are a rewarding place to go. Students can learn

more than just art from an art museum as art serves as a platform upon which discussions of social, historical, political, and cultural issues etc. are brought to the fore. Moreover, Singaporean students learn not only about Singaporean artists, but regional and international artists as well, since it is very important for them to know what is happening throughout the world.

SAM engages art in schools by organizing a 'Principal Seminar' where it informs schools of the programs available at the Singapore Art Museum and assists by taking part in planning school curriculums/syllabi utilizing their art collections as foundational tools. Additionally, SAM's education department prepares an 'Educator's Guide' that supplies the general information of the exhibition. It includes items such as the style of the artworks and the artists biographies etc. to provide teachers a general orientation to the exhibition and to assist them in planning their visit. Furthermore, the education officer designs educational worksheets for primary and secondary school students that parallels with each particular exhibition. This helps students learn at their appropriate level and attempts to relate the exhibition to their daily life.

SAM encourages young children to feel comfortable and familiar with the art museum by curating a learning gallery from SAM's collection in order to encourage lively discussions, develop creative and analytical thinking at an early age. Moreover, apart from school visits and its young visitor program, SAM also provides many activities for the general public like guided tours, workshops, guest speakers, and films etc.

The National Art Gallery, Singapore

It is still under construction, but the staff has already planned what they will implement inside the new space. Their long term plans for exhibitions are decided with the accompanying educational programs before the building will be finished in 2014. Their education officers can not deny that Singapore has the same problem as Thailand in that museum patronage is in third place after shopping and movie going. However they try to create a positive habit of museum attendance through its school orientated programs. The education officers of The National Art Gallery will work very closely with the schools to bring in students to the art museum. The planned activities are varied and include workshops, lectures, and demonstrations etc. all of which students can participate and learn from art. A quarter of The National Art Gallery's space will be dedicated for Art Education.

Yokohama Museum of Art

The Yokohama Museum of Art policies support seeing, creating, and studying. Their visitors will see notable artworks from a global perspective and when they see, they may become curious in how the masters *created* them. This will serve to energize visitors to create their own works of art or study more about it through learning via the offered workshops or through research in the library. They host workshops comprised of art-making courses where visitors can meet artists and share their creative experiences. Moreover, they have childrens' workshops

where they cater the activities as a guide for children to experience art and the Yokohama Museum of Art as an enjoyable place, which in the opinion of the author, is the best way to create museum audiences of the future.

The Mobile Educational Outreach Unit for Visual Arts Exhibitions

The information garnered from the interviews can be adapted to Thai culture in order to assist in fulfilling the educational mission of Thailand's art institutions. Naturally, Thai people like to learn, but usually they need new information to be presented to them. Moreover, patronizing museums has never been a tradition of the general Thai population. So with the potential of learning, but no directed awareness the idea of compiling information on visual art exhibitions as the foundation for an outreach service to highlight real art pieces for potential visitors was proposed.

The main components of the Mobile Educational Outreach Unit for Visual Arts Exhibitions are the following: The *Briefing*, which interprets the visual language of the exhibition into a written form adapted from text panels of the exhibition; The *Sheet(s)* incorporates a selection of representative artworks with their captions; The printed *Catalogue* and *Virtual* materials which are DVDs of recorded interviews with the artists and images from the exhibition's actual installation.

The Mobile Educational Outreach Unit is a compact, easy to carry backpack to support outreach services to Thailand's art institutions for creating an educated art aware audience for both personal and country-wide benefits. Additionally, all of the compiled information for each exhibition would become an addition to a chronological visual art database archive for future use. (see figure 2)

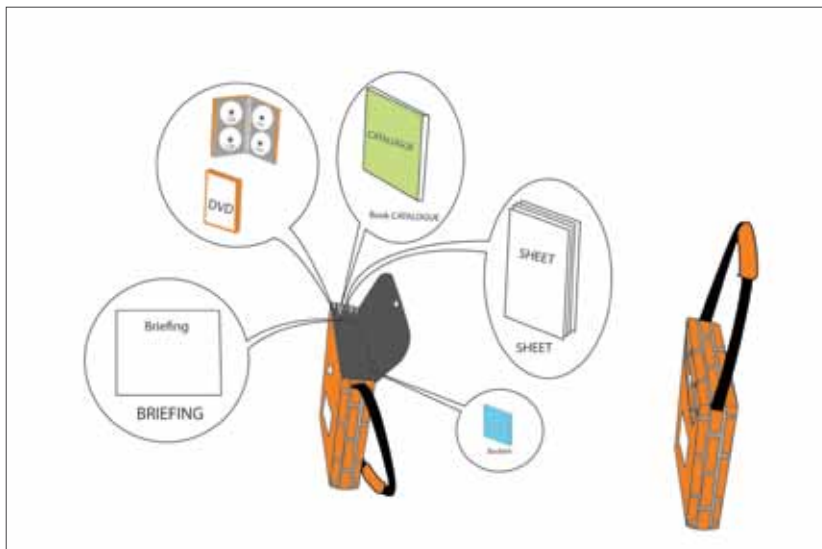


Figure 2. The design of the Mobile Unit

The interviewees and the feasibility test groups of the pilot project were comprised of Thai teachers and their young kindergarten students. The researcher utilized an exhibition at 'g23' - a contemporary art gallery at Srinakharinwirot

University. The outreach unit's materials paralleled the painting exhibition titled 'Abstract Applied Attitude' by Professor Dr. Wiroon Tungcharoen.

The outreach service was offered to the teachers at the Kukai Kindergarten that is situated in the same community where the 'g23' gallery is located. The researcher over the course of 30 minutes introduced the exhibition at 'g23' to the director and principal by using the Mobile Educational Outreach Unit's *Briefing*, *Sheets*, *Catalogue* and the *Virtual Materials* (audio-visual). Afterwards the Mobile Educational Outreach Unit was left at school for further review by other instructors. As the school's learning module at this time was about art and paper, the teachers were very interested in the exhibition and arranged for a gallery visit for their K1-K3 students (ages 3 - 5). During this opportunity, the researcher additionally prepared a guided tour and art programs for the young students.

Mobile Educational Outreach Unit Assessment

The researcher assessed the effectiveness of the Mobile Educational Outreach Unit by conducting interviews with teachers after their gallery visit. The feedback and comments of teachers are categorized by the four items provided in the Mobile Unit which again are; the *Briefing*, the *Sheet(s)*, the *Catalogue* and the *Virtual Materials*.

The *Briefing* is the general information that is partly adapted from descriptive panels of the exhibition. It also includes the artist's biography and the introduction in the exhibition. The teachers expressed strong interest in the biography as they think it provides inspiration and reflects their life and attitudes. Moreover, this exhibition expands their knowledge about Thai artists. Typically, they are aware of only two Thai artists namely Chalermchai Kositpipat or Dr. Thawan Duchanee and their style of painting. The mobile unit is also considered as a starter introduction of Thai artists to the public. However, it was discovered that the teachers do not have a full background on art terminology. For example, abstract art or abstract expressionism needed to be defined. Therefore, definitions or additional explanations would be needed depending upon the audience and their backgrounds.

The *Sheet(s)* are a selection of representative artworks with their captions to introduce the techniques of each piece and to differentiate their style(s) through content examples. The researcher in conjunction with the exhibition team prepared the *sheets* for the Mobile Educational Outreach Unit. The solo exhibition referenced earlier of 60 paintings titled 'Abstract Applied Attitude' is mostly abstract works and each *sheet* reflected the thoughts and processes of the curator. For example the 60 paintings were grouped under different ideas and followed the arrangement in the exhibition itself. For the Mobile Educational Outreach Unit one representative painting was selected to be included as a A4 sized laminated *Sheet* for it. The teachers recommended adding stories or providing the artist's inspiration or motivations behind that particular selection or for whole the series.

The exhibition's *Catalogue* is a book containing articles written by the curator and/or guest authors and includes images of art works shown in the exhibition

with captions, the artists' biography, and acknowledgements. The catalogue is counted as one of the primary elements for organizing a visual art exhibition. It is designed and printed with a certain level of quality. On the other hand, it could be said that the *Catalogue* is a complete set of sheets with additional articles to help the audience understand the overall exhibition. From teacher's assessments they preferred the catalogue over the other materials in terms of its appearance. They enjoyed the images, but for 'Abstract Applied Attitude' exhibition they made additional comments on the content of articles. They felt the content length was appropriate and assisted them in understanding both the artist and his art. However, they mentioned that the language and tone of the articles need to be written for general public. Thus, it faced the same problem as the *Briefing* in that art terminology may require extra explanations.

The *Virtual Materials* in the Mobile Educational Outreach Unit are DVDs of recorded interviews with the artists and images of the exhibit's installation. The results were initially ineffective due to the requirement of a DVD player or a computer. However, this could be rectified by the inclusion of a portable DVD player or a laptop with the AV files pre-loaded on its hard drive. This obstacle with its delay reduced the eagerness and simple easy access to the information. But when the teachers found a way to access and review the provided DVDs and they felt more acquainted with the artist after listening to their interviews.

Overall, the Mobile Educational Outreach Unit is beneficial in terms of preparing some basic information on the exhibition for new visitors. Consequently, the director of the Kukai Kindergarten approved a gallery visit for the students and the teachers felt more confidence in their visit of the exhibition after gaining some foundational information from the Mobile Unit. Nevertheless, the information provided must be developed in order to meet the needs and expectations of the potential audience of visual art exhibitions. Therefore, the comments and recommendations of the teachers are valuable feedback in creating effective outreach materials for visual art exhibitions in Thailand.

Add-on Benefits

The gallery visit of the K1-K3 students was useful for gathering feedback on the effectiveness of the Mobile Educational Outreach Unit project. The result is that the Mobile Educational Outreach Unit can increase audience's understanding and interest in art institutions. Besides reaching out with the Mobile Educational Outreach Unit, the researcher additionally prepared a guided tour and art program for the teachers and students.

A 30 minute guided tour included an introduction of the artworks with stories of the artist's inspiration and the work's relationship to daily life. The artworks featured in the guided tour were selected from Sheets in the Mobile Unit. The researcher applied the techniques for adding human interest to viewing an exhibition as recommended by Edson and Dean. This included; to ask open questions, stimulate the imagination, use language familiar to the visitor, make comparisons, give instructions, and use quotations. These techniques led the

audience to both new art knowledge and new non-art knowledge. The teachers and students enjoyed utilizing story telling to relate better to the artwork, while asking questions also stimulated the visitor's imagination and increased participation. However, there was a limitation in the guided tour, which is the use of language. Teachers said that some terminology was difficult for the children. But with explanatory information from the Mobile Educational Outreach Unit the teachers could assist in providing accurate explanations to the students.

Art programs are valuable for children in terms of creating a positive experience in the art gallery. Like the Yokohama Museum of Art, this gallery has a mission to administrate activities that allow children to experience art and make them feel comfortably familiar with art galleries. After the guided tour, an art program was held, which was designed to mirror the metaphorical style of paintings in the exhibition. The art program was called 'Monster' with the objective of creating an abstract monster. (see figure 3)



Figure 3. 'Monster' Art Program

Conclusion

Unlike European development, the museum management in Thailand was formed by Royal initiation because of desire for modernization. However, in comparison with other social and political issues, art and culture were a last priority. Since then, the limitations of museum management have become evident. Back in 1888, the institution known as the museum moved into the present area. Thailand's Museum Department was organized under the Ministry of Dhammakarn (presently the Ministry of Education). Peng Bunnag (Cha Muen Srisoraluk) was the first director of the Museum Department and had an opportunity to study museum management abroad (France, England, Germany, and Italy). After his study trip, he submitted a project proposal on museum planning and management to His Majesty King Rama V but unfortunately the project could not be implemented because of budget restrictions. Budget shortfalls seems to be the normal circumstances for museum managers in Thailand. However, luckily, we still have budget that can be put on exhibitions all year round.

Consequently, the primary mission of the art institutions in Thailand is to only support the visual art exhibition. Nevertheless, the exhibition itself is only the presentation or physical act of placing artworks for public view. However the mission of the exhibition will only be completed when communication between the viewer or public and the curatorial team has occurred. The communication of information process originates from the balance between the physical display and the explanatory ability of the exhibition. Normally, in each exhibition, we care for the physical display rather than the public's proper understanding of the exhibition. The most used communicative tools are text panels, captions and catalogues that infrequently help the general audience understand the exhibition. Therefore, additional educational tools are required to assist the general public in order to enhance their cognitive ability along with their visual ability.

Generally, the museum's educator is responsible for enhancing the publics' access and understanding of exhibits, but the role of an educator in the art institutions of Thailand is not clearly identified and supported. Moreover, from time to time, limitations in management and funding issues recur keeping the institutions at a capability level of only organizing exhibitions. This lead to the creative solution project of the Mobile Educational Outreach Unit of Visual Arts Exhibitions in order to support the existence of Thailand's art institutions and fill the gap between art and the general public.

Art institutions are truly lifelong learning sources that provide intellectually and spiritually uplifting opportunities. However, one major barrier for the visitors of art institutions is their lack of knowledge about visual art, which undermines their confidence in patronizing them. Therefore, written materials that parallel the exhibition and proper programming should be initiated and extended via methods such as the Mobile Educational Outreach Unit to the public in order to increase their confidence, comfort level and curiosity drawing them into public art institutions. Furthermore, school teachers should be considered allies in the educational process, which would support Thailand's National Education Act and enhance the viability the country's art institutions. From the trial project, it proves that the Mobile Educational Outreach Unit for Visual Arts Exhibitions could boost the visitor's knowledge and confidence and increase their attention to visual art exhibitions. Nevertheless, constant development and audience assessment are required to address the changeable needs, motivations, expectations and lifestyles of the people of Thailand.

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Creative Reception in Urban Space or the Art of Listening

Benjamin Tausig (USA)

Abstract

On January 15, 2011, a group of twenty Bangkok residents embarked on a guided soundwalk through parts of their city. The walk was designed as both instructional and experimental in ways that facilitated new and creative engagements between listener and place. In the middle of the walk, following a brief but serious medical emergency, it also became an exercise in responsive action, and offered the group an opportunity to reflect on the fundamental role of unpredictability in sensory experience. This article describes the planning strategies that went into developing the soundwalk, and summarizes the challenges and successes of the event as it occurred in practice. Finally, participant feedback and general recommendations for soundwalk designers are provided in the last two sections.

Keywords: *Listening, Bangkok, Soundwalk, Urban, Sonic, Ambience*

Introduction

On January 15, 2011, a group of twenty Bangkok residents embarked on a guided soundwalk through parts of their city.¹ The walk was designed as both instructional and experimental in ways that might lead to new and creative engagements between listener and place. For reasons no one could have anticipated, it also became an exercise in responsive action, and offered an opportunity to reflect on the fundamental role of unpredictability in sensory experience.

The walk, which passed through several discrete geographic areas, had two related objectives. The first of these was pedagogical, aiming to instruct participants in becoming more knowledgeable auditors of their everyday environments. Listening, like playing an instrument, is a performance that benefits from training and rehearsal. With time and commitment, people can learn to more readily interpret the sounds around them, teasing out relationships between resounding bodies. We approached the development of these skills as one would approach any form of artistic development, emphasizing directed practice. Meanwhile, aware that this report would appear in a volume on the management of arts and culture, we hoped to make the point that listening is itself a creative act, in addition to being an important part of the shared experience of a community.

The second objective was to test and advance a set of methodological tools for the study of urban sound environments, including technique, vocabulary, documentation, and researcher grouping. Soundwalks take a great variety of forms, generally unrestricted (and with good reason) by de jure procedural guidelines. Unique imperatives arise based on location, participant makeup, technology, and many other factors. Because of such variables, to which designers must be responsive, soundwalks will likely always privilege creative, spontaneous engagement over the streamlined collection of “hard” data. However, we assert that methods can nevertheless be devised, tested, and refined in order to give soundwalking currency as a form of knowledge production, as well as to offer walk organizers a set of useful tools. The Bangkok walk proposed and tested several such methods in the field. The first (pedagogical) and second (methodological) objectives were related in that participant feedback was actively solicited and used to help evaluate the successes and failures of the methods employed.

The January 15 event was the first walk organized by our group in Bangkok, and the first time that this particular set of methods was tested in any location.² Therefore it is important to note that the results published here are highly preliminary, and directed toward the continued, collaborative development of methodologies for urban listening. Identity-based determinations of listening or bias are well beyond the scope of our work, although anecdotal note is made in places where native language or personal experience seemed to steer listeners toward particular modes of audition. More important for this article is to provide an empirical case study through which scholars and artists can better understand

listening as a skill, and simultaneously to contribute to the improvement of pedagogies of listening in a variety of fields.

Soundwalk Literature

The concept of a soundwalk, understood broadly as an excursion on foot with the intention of listening closely to ambient sound, is too general to have any single point of historical origin, and the question of its invention would almost certainly be moot. What is clear is that today the practice is of interest to scholars in Sound Studies, Ethnomusicology, Performance Studies, Cultural Geography, and Anthropology, as well as to museum curators, artists and arts educators, and commercial advertisers. This section provides a recent historical overview of soundwalks, emphasizing academic and artistic discourses from the past 30-40 years. It is hoped that the results of the Bangkok soundwalk will be useful within an ongoing conversation comprised in part by this body of work.

A review of English-language literature from the 20th century suggests that the term “soundwalk” as we use it today came into fashion in the mid-1970s, and soon thereafter became common in pedagogical texts on topics as far-ranging as musical development, environmental awareness, and cultural heritage.³ Composer R. Murray Schafer, leader of the World Soundscape Project since the late 1960s and author of the oft-cited 1977 Sound Studies text “The Tuning of the World,” used some of the best portable recording equipment available in those years to document and analyze the “soundscapes” of specific locations, with a focus on preservation.⁴ Schafer suggested the idea of a “soundwalk” in his writing as early as 1967.⁵

By the mid-1970s, portable recording devices such as the Sony Pressman, released in 1977, made mobile recording of the sort Schafer had done a few years earlier into a mass-market endeavor.⁶ Many of the earliest writings about the use of soundwalks as an educational tool recommended that participants bring a portable sound recorder with them as they walked. The availability of machines that mediated listening in strange and exciting new ways – a fresh set of ears, so to speak – may have facilitated this increased interest in sound as a meaningful dimension of human environments. Using the Pressman meant paying focused attention to an auditory event, and then possessing that event as an object of analysis and potential reproduction. The Sony Walkman, launched two years after the Pressman, lacked a recording function, but nevertheless may have contributed to the same effect of heightened auditory awareness. With listeners partially insulated from their immediate sonic environments by headphones, some began to consider what they were missing when they plugged in, and the sound of the world became an object of nostalgic value. Given these social effects brought about by the introduction of new technology, we might thus distinguish the modern era of soundwalks by understanding soundwalking as a practice inseparable (either as a collaboration or a counteraction) from specific technologies of documentation and mobile listening.

Perhaps the first person to theorize soundwalks in the modern sense was a member of the World Soundscape Project collective named Hildegard Westerkamp, whose 1974 essay “Soundwalking” appeared in the journal *Sound Heritage*.⁷ Westerkamp was generally suspicious of the effects of modernity on “natural” sound environments. With regard to technology, her approach was strongly counteractive rather than collaborative, and her soundwalks were designed to recover lost sensibilities. She writes:

I suspect that the concept of going for a walk does not exist in nomadic tribes or in rural societies, as people are actively in touch with nature on a daily basis and their lifestyle is deeply integrated with the natural environment. In urban life, however, close contact with nature tends to be highly reduced. Nature ceases to be a companion with whom one lives and struggles day after day, and becomes instead a distant friend whom one likes to visit on occasion. Going for a walk is one way by which urban people attempt to regain contact with nature.⁸

In subsequent decades, much work in the field of acoustic ecology has made similar assumptions about sonic modernity, seeking justifications for the management of sound through biological and psychological studies that pinpoint the risks posed by noise to society, nature and human bodies.⁹ The aims of such research are often closely in line with government and citizen groups focused on noise abatement in urban areas. Bangkok is home to, among others, the privately-run Quiet Bangkok Group, and the Department of Environmental Quality Promotion’s “noise mapping” project.¹⁰ Comparable organizations are active in cities around the world.



Figure 1. The logo of the Quiet Bangkok Group, online at quietbangkok.org

A related subset of literature positions soundwalks quite differently as a source of cultural knowledge and aesthetic awareness. The sound artist Janet Cardiff’s audio walks through London, Paris, and New York, for example, are discussed in Mirjam Schaub’s *Janet Cardiff: The Walk Book*.¹¹ In her participatory, site-specific projects, Cardiff equips listeners with recordings of her own voice mixed with layers of sound that together address issues of memory and place. People listen to these recordings as they walk in order to explore relationships between history and everyday experience.¹²

Scott Ruston, writing in 2010, groups technologically collaborative projects like Cardiff's into three categories: spatial annotations, location-based games, and mobile narrative experiences.¹³ For Ruston, each of these represents a unique approach to the use of mobile media in the production of new narratives of place. In other words, by using apps or other connective platforms on smart phones and other mobile devices, listeners can hear stories, personal histories, and trivia about the places they pass through, adding fresh layers of interaction to urban experience. With the ever-expanding capabilities of mobile devices, the kinds of technologically-mediated soundwalks in Ruston's review have become more and more common.¹⁴

Finally, Sarah Pink is among the few scholars who discuss at length the walking element of soundwalking.¹⁵ As she writes, "the idea that walking with others – sharing their step, style, and rhythm – creates an affinity, empathy, or sense of belonging with them has long since been acknowledged by ethnographers."¹⁶ For Pink, listening while walking is a form of cultural inquiry that requires consideration of both mobility and audition as discrete but ultimately interrelated strategies of immersion. One potential ethnographic benefit of such effort, she argues, may be heightened belonging with local populations.

Project Design

Bearing the literature above in mind, our soundwalk through Bangkok was designed as a fieldwork project to catalog sounds both familiar and strange in a busy section of Thailand's capital. Timing and location were rehearsed in advance, and structured activities were planned throughout the event. The best practices and recommendations offered by the literature reviewed in the previous section were integrated into the project's design wherever possible. Finally, the plan was reviewed by colleagues and friends for coherence, feasibility, safety, and bilingual legibility.

I am glad to report that much of this planning failed, for reasons to be described in the next section. In retrospect, these failures were among the most instructive and illuminating results of the experiment. Because the outing was described from the outset as an "experiment in methods," that which did not go as planned nevertheless became a teachable moment. Before discussing the breakdowns in detail, however, this section describes the original proposed structure.

Given the nature of urban sound, we deemed it important to build a certain degree of spontaneity into the project design. Urban soundwalks, like any human endeavor, rarely if ever yield what might be called comprehensive information. For all that is heard during a single walk, infinitely more sounds in the same area will go unheard or unnoticed. Therefore, sound in toto is not a practical goal for a data set. Instead, soundwalks allow listeners to attend to singular, often highly idiosyncratic sonic events that may or may not be indicative of abstractions like "Thai culture," "globalization," or "urban space." Thus, soundwalks benefit when designed to be creative and provocative – in effect, as compositions of listening that highlight, rather than foreclose, often unpredictable interactions between auditor and place. This is a method of qualitative investigation that

depends heavily on a critical grammar of emotional response. A set of vocabulary words provided at the beginning of the soundwalk thus included not only basic acoustical phenomena like echo and reverberation, but also concepts like anamnesis that foreground the listener's own interpretive position.¹⁷

On the other hand, sensitivity to place is critical. Soundwalks must not be deaf to the rich prefigurations of a location, including modes of language, transportation, commerce, laws and norms, identity, and labor. Sonic experience is undoubtedly inflected by locality, and while there is room for purely phenomenological listening, in general one should also know as much as possible about the community one hears.

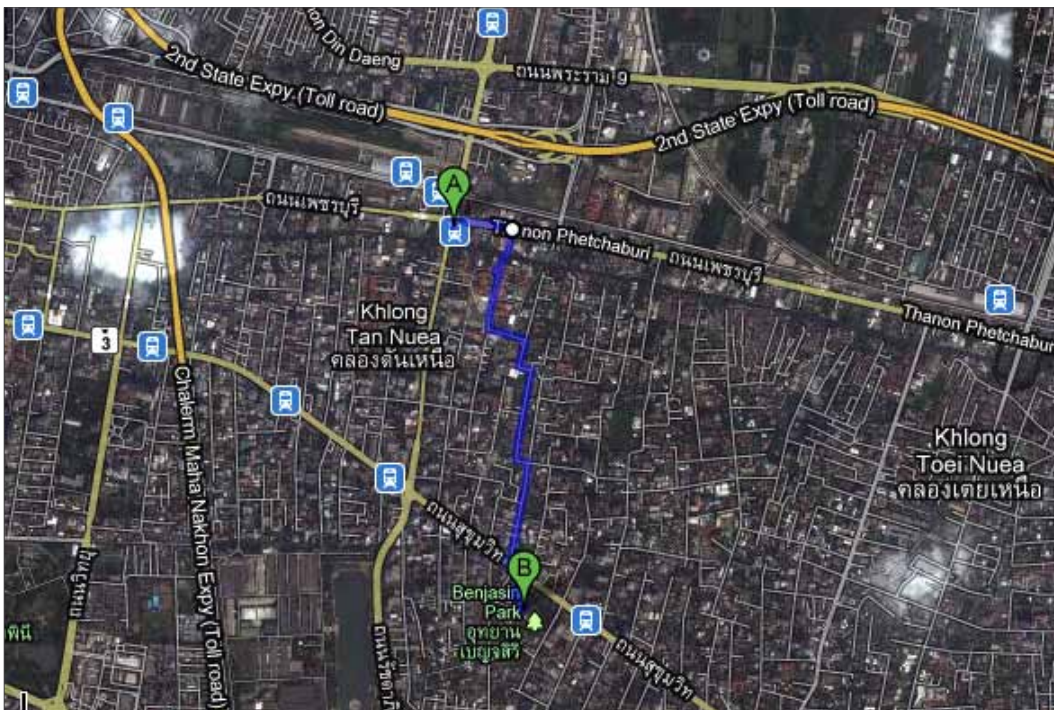


Figure 2. The route of the walk, which began at a commuter pier on Khlong Saen Saep near the Petchaburi MRT station, continued through a university campus and several neighborhoods, and finally reached Benjasiri Park along Sukhumvit Road. ©2011 Google - ©2011 Imagery TerraMetrics

The January 15 walk struck a balance between an embrace of idiosyncrasy and attunement to local sonic indices. The route included three areas – a canal pier, a road, and a park – selected because they staged deliberate juxtapositions between modes of mobility, class, and regulation in Bangkok. First, the pier serves commuters on khlong saen saep (Saen Saep canal), an old-fashioned but still vital transportation route that flows beneath and between a jumble of broad urban roads. The transition from reliance on boat traffic to motor vehicles is among the most important changes of the past century in Bangkok, and the first stage afforded us an opportunity to compare the environments of different transportation settings. Second, the route from the canal to the park was selected because it passes through different areas, including a university campus, a quiet, upscale ex-patriot neighborhood, and a noisy red-light district. This variability

privileged contrast, and told a story about the density of sonic environments in Bangkok. Third, the park was chosen because it is marked as a place of leisure and respite, a kind of antidote to the city's notorious gridlock and confusion – the very thing we had immersed ourselves in throughout the afternoon. The public park, in relief against the earlier stages, could also reveal something of the state's vision for an aural utopia. The relationships between the stages as imagined, of course, were not the only stories that listeners might have heard as they moved from place to place, but in their selection close attention was given to historical and political dimensions of Bangkok.

Before the walk began, participants were given a set of recommended listening strategies which were optional but suggested. The worksheet asked and replied:

How will we listen?

In groups of three or four.

During parts one and three, spend at least ten minutes in one place, listening from a fixed position. Then move around a little. During part two, move continuously.

During parts one and three, close your eyes for at least two minutes. How is hearing different with and without vision? Listen while looking, smelling, touching.

During each part, spend time listening for the pleasure of texture – water lapping on concrete, pages turning, food frying.

During each part, spend a moment reflecting on sound as a physical entity, atmospheric pressure traveling through the air and causing your body to resonate. Think about how parts other than your ears are excited by sound.

Consider how your thoughts filter what you hear.

Consider quiet. Where is it possible, and where is it impossible?

Listen alone. Listen in dialogue with your group.

These are just some ideas. You can and should create more of your own.¹⁸

Using this worksheet, participants who preferred that their experience be dictated by structure could follow the instructions throughout, while others were free to imagine different modes of engagement.

A second sheet contained a list of vocabulary words. These were anamnesis, chain, cocktail party, cut out, Doppler, distortion, echo, envelopment, filtration, hyperlocalization, incursion, mask, phonomnesis, quotation, repetition, repulsion, resonance, reverberation, sharawadji, ubiquity, and wall.¹⁹ This particular array of words was chosen to balance different disciplinary approaches to the study of sound, including acoustics, ethnomusicology, media studies, and urban studies.

Some concepts described the physical properties of sound, others psychological effects, and still others offered something more akin to poetics. Some of the words were likely familiar to most listeners, while others were probably new. It was hoped that having a shared set of terms available to describe sounds would engender mutually coherent analysis.

The schedule included a brief introduction followed by thirty minutes on and around the canal pier, thirty minutes in transit from the canal to the park, and at last thirty minutes in the park itself. Finally, each three-or-four-person team would gather together with the others at the end for a post-mortem discussion.²⁰ Given that the methods were largely experimental, participant feedback was critical to the project's final evaluation.

Report on the Experiment

As mentioned above, much of the planning for the soundwalk broke down. One of the participants fainted on the sidewalk after the end of the first stage from an episode of low blood pressure, hitting her head, just as the group was walking away from the canal and preparing to embark on the listening-in-transit stage. At the time, we did not know the extent of her injuries, nor the cause of her fall, and we were all quite shaken. The woman came to quickly and showed normal vital signs, but had serious wounds on her face (which eventually required minor surgery), and was understandably frightened.²¹ One of the participants helped her into a taxi and they went together to a nearby hospital.

At that moment, all of the planning for the walk had to be reevaluated. We briefly considered postponing the event until another day, but the majority of the participants voted to continue. However, we were rattled, our perceptual tendencies predictably altered, and the incident had thrown us significantly off schedule. Some people now had to leave early, requiring patchwork adjustments to tightly planned timing. Many people, including myself, had trouble returning to the contemplative posture of aesthetic consideration we had assumed before. I briefly considered - with a touch of irony - how my thoughts now "filtered what I heard," how the heightened awareness brought on by an emergency situation had so dramatically changed the way I heard my surroundings. We left the area near the canal and crossed a major road. I suddenly felt sharply attuned to the threatening growl of oncoming traffic, while *sharawadji*, or "the feeling of plenitude sometimes created by the contemplation of a sound motif or complex soundscape of inexplicable beauty," seemed well beyond the reach of my anxious mind.²²

All of this is worth mentioning because it can be instructive for those who wish to produce similar experiments in listening. Incidents of a spontaneous and disruptive nature are in fact common when groups of people traverse public spaces in search of patterns of sensory experience. Typically, these are less dramatic than a medical emergency, but they may still affect our faculties in ways that frustrate even the best attempts to isolate sensory response in ethnographic settings. Consider aural incursions like sirens, shouts, dropped

objects, and screeching tires, and social interactions like seeing a homeless child or accidentally bumping into another person. Each of these is an unplanned outlier in everyday experience that one could not specifically predict, and yet none is especially rare. (Nor avoidable). Disruptions of this kind are in fact so frequent that we may wish to think of them as a dimension of data rather than noise. Everyday sonic experience is constituted as much by impulsive sound as by steady-state frequencies. So too is fieldwork constituted as much by surprise as by expectation.

Might it be possible, then, to design soundwalks that integrate, rather than filtering out, moments of disruption? To the extent that the January 15 soundwalk was conceived as an experiment in methods, the accident that occurred was an opportunity for us to consider how dealing with surprise can and should be understood as a form of knowledge. Perhaps listening, flush with chance, is well-suited to help scholars develop these faculties more broadly.

The remainder of the walk after the accident was an exercise in recomposing our collective ability to listen critically. For much of the second stage we disregarded the worksheets, at first discussing the incident and expressing our hope that the woman would be all right, and then actively searching for distractions in our environment. During the first stage, participants had seamlessly moved from group to individual listening, taking a few moments by themselves at the end of the pier as a boat pulled away and the rusty iron pier bobbed underfoot, then returning to their groups. But the accident seemed to have rendered all of us more social, more in need of one another's constant affirmation. The groups each moved in tight packs through the school campus, which on Saturday was largely devoid of student chatter but alive with the lumbering thud of a crane dropping cement blocks across the football field. We passed through the campus toward a comparatively quiet side road lined by tasteful, one-storey homes nestled behind landscaping and Japanese restaurants closed for the afternoon. Every so often a motorbike chopped past, and we came upon some men listening to luk thung music as their tools plinked away at an auto engine, but the traffic and street noise was otherwise minimal. The lull in the sonic environment for five or ten minutes was the thing that drew us back into a posture of focused attention. In my own group during this period, we discussed how architectural choices create corridors of reverberation at the level of the street (exactly as we passed through such a corridor), and subsequently how different cities can have distinct sonic styles. In Bangkok, we noted, drivers rarely honk.

As we continued toward Sukhumvit, a heavily-traveled artery, the noise began to pick up again. The air grew thick with both smog and sound, as the familiar rush-hour chorus of idling buses and taxis swelled all around us. The sound of air brakes pierced the upper register, and the sidewalk oscillated from so much tonnage on pavement. We walked along Sukhumvit in this environment for five to ten minutes, before crossing the busy road through a traffic jam toward the park. The volume, as well as the necessity of paying constant attention in order to avoid being hit by cars, motorcycles, and other pedestrians, made it very difficult

to focus on listening in the abstract during these few minutes. Participants tended to break from their groups and move alone until they reached the park. Most of the eventual comments about this stage of the walk elided the details, describing the experience quite broadly as one characterized by the burden of sonic excess. Participants seemed to have numbed their own awareness in order to lessen the impact of sensory exposure.

With only 20 minutes remaining in our scheduled time, we rearranged the park exercise so that participants could choose from among the listed rubrics for 15 minutes before regrouping for the post-mortem discussion. Those who had to leave early did so at this point, and the changed composition of the group compelled people to walk around with their friends rather than with those with whom they had been assigned. Understandably, everyone was also exhausted, so the park became not only an object of analysis but an important source of relief.

Benjasiri Park plays host to a variety of exercise activities in the late afternoon, on that day including skateboarding, aerobic dancing, tai chi, sepak takraw, jogging, and basketball. Some of these are soundtracked to music from loud stereo systems, but the park's dense, acoustically absorbent landscaping isolates each area from even its closest neighbors. The divisions between broadcasting spheres is sharply delineated, facilitating low-decibel pockets within ten or twenty feet of much louder areas. Although we did not analyze these properties using acoustical measurements such as dB(A) or impulse response, it was clear that the environment of the park negated much potential overlap of the sort we had heard both on the pier and in the street. A broad plaza to the north and large buildings on the remaining three sides effectively eased the inflow of traffic and other noises from Sukhumvit, making the space into a kind of oasis from the typically impulsive and potentially stressful sonic environment of the street. At exactly 5:58pm, speakers mounted on poles throughout the park began to broadcast a recording of the Thai national anthem, preceded by two minutes of introductory music and spoken announcements. At 6:00, police officers stationed throughout the park blew their whistles simultaneously, and everyone in the park stood at attention for thirty seconds as the anthem played, including the scattered members of our group. After that, activity resumed as normal.

At the end of the park stage, approximately 6:15pm, the remaining participants of about twelve of us sat on the lawn and discussed our experiences together. (Some of the responses are reproduced in the subsequent section). At the time, we had not yet thought to discuss the question of our own responsibility with regard to the accident. Not yet knowing the woman's status, there would have been something almost selfish about becoming reflexive, about turning our attention inward. In fact, it took several weeks and multiple conversations after the fact before it was even decided that the episode that punctured our plans should even be part of the walk's overall evaluation. This delay is itself worthy of comment as a part of the way we listen to the world; namely, audition is not only beholden to mood and fluctuating levels of focus under different conditions, but also to an ethics of attention that, at times, can render orders of aesthetic reflection distasteful. On

the park lawn, it was permissible to discuss issues of sonic management, rights, nature, and pollution. But it is not clear how the group would have reacted, in that still-sensitive moment, to a question about how our friend's trauma was brought to bear on their personal listening.

The unexpected events of our walk thus also raise the important question of what ethical or cultural limits we might encounter when interrogating our own sensory practices. Without attempting to answer this question beyond the scope of our experience on January 15, it is perhaps sufficient to say that future soundwalks might benefit from asking participants to take note of those moments where listening and its reflection threaten to become uncomfortable or inappropriate.



Figure 3. A participant listens and takes notes at the pier on Khlong Saen Saep

Participant Comments

This section devotes space to the responses of participants, who were encouraged to take notes and then report on their personal discoveries. The selected four comments, reproduced unedited here, speak to issues of awareness, trauma, aural rights, and sound pollution. While all four of these themes come up often in discussions and analyses of sound in public space more generally, it should be noted that each of the comments is mediated in significant ways by the contours of our walk – the specific events and locations that constituted it as an experience. Future iterations of the same event structure, even along the same route, would almost certainly elicit different responses.

Response #1:

“Something that shifted for me, post-walk, is that I have not listened to podcasts or music while walking/boating/bussing since Saturday. For a long time, transportation

in Bangkok has been where I listen to various things that I have downloaded and not listened to – because where else but on a long bus ride in traffic would one have an hour and a half? But now I find myself listening to everything else around me -- this morning, even, I noticed the imam’s very early call to prayer at a mosque nearby, the chickens, the different kinds of boats on the tributary that feeds into the Chao Phraya, and the sounds of cooking.”

Response #2:

“It was extremely difficult to focus after our friend fell. My mind was preoccupied for the rest of the day – was she OK? I tried to temporarily forget what happened, but it was impossible not to come back to it. This affected my experience because I could no longer focus on listening as easily or as narrowly. And when I did listen, I had a touch of nervousness that wasn’t there before. It’s almost as if you hear a different set of sounds after something traumatic happens. Your brain readjusts.”

Response #3:

“What I was struck by on Saturday was the aural shift between the canal and Suan Benjasiri. I did not realize how different class _sounds_, and how sound can signal the shift between two kinds of spaces, populated by different kinds of motion [and different people in motion]. And in this strange way, the sound in the canal actually felt more regulated than the Suan -- as though with class privilege one also has the privilege to claim sound [and well as physical] space. This was unexpected to me -- I don’t know why, but I expected the park [where I used to run, although I was always listening to music, so I never noticed the sounds of/in the park] to be quieter than the canal. Some people are allowed to be loud, while others cannot be [are compelled not to be? although by what?].”

Response #4:

“As we stood on the pier, there was a great deal of noise pollution from motor boats, as well as the sound of cars, horns, and people shouting and having loud conversations. The environment was terrible. I think that if I was there for another hour, I would lose my mind! In the time between, as we walked to Benjasiri Park, the noise pollution along the street was tremendous. When cars were stopped at red lights, the sound of horns and engines were both quite noisy, and also gave off a foul smell. When we walked into the campus of SWU University, there was the sound of a building under construction - a jackhammer, a cement mixer, and some power generators, which were very loud. At the last stop, in Benjasiri Park, there was almost no noise pollution at all. You could hear some engines and horns, but if you went deep into the park there were none to be heard – just the natural sound of singing and insects, because in the park there are flowers, and animals big and small who come to live there.”²³

Conclusion and Suggestions for Future Research

The comments immediately above suggest that several pedagogical objectives were met by the walk – namely, encouraging participants to think about new dimensions of their sonic environments previously taken for granted. These include broadcasting rights, issues of noise and class, the aesthetic value of attending to everyday sounds, relationships between sound, space, and

technology, and the material nature of the aural field. Each of these was alluded to by at least one participant as a fresh realization about sound or listening.

However, the sonic vocabulary provided turned out to be a less important basis for these realizations than was originally hoped. Participants tended not to refer to the words from the worksheet in their comments, either at the post-mortem or in emailed follow-ups. However, it should be noted that the vocabulary sheet was only distributed at the beginning of the walk, with no time slated for its discussion, and several of the definitions were quite complex. Future iterations of the same or similar walks may benefit from distributing vocabulary sheets with more appropriate language, and further in advance of the walk so that participants have an opportunity to look them over. Finally, it may be helpful for suggested activities to ask participants to listen for examples of particular sonic phenomenon referenced on the vocabulary sheet in order to reinforce their understanding of the concepts.

The incident that occurred during the walk was, as mentioned, among its most important results. The constitutive role of events that penetrate a veneer of predictable repetition in the analysis of everyday life should not be understated. This interruption was a reminder of the imperative to expect the unexpected in fieldwork settings, and indeed to welcome intrusion as a type of data that can tell us about the uneven nature of listening. Thus, rather than mobilizing methodologies that foreclose noise (meaning either errant sound or extraneous data), soundwalk designers might recognize themselves as having a unique opportunity to become acquainted with it.

At last, we wish to acknowledge the relationship between culture and audition.²⁴ From an anthropological perspective, it is likely that sustained review of listening practices in Bangkok would reveal certain biases that follow axes of education, class, and community affiliation. We do not doubt that ontological discourses and experiences shape the way listeners hear the world, nor that these discourses coalesce around what might be termed “culture.” However, given the complexity and fluidity of the boundaries around abstract groupings like Thai, farang, “hi-so,” kon baan-nawk, and so on, it is at this stage premature to make inferences about how listening might function idiosyncratically within a given community. Future soundwalks, however, could productively foreground this question.

References & Endnotes

1. Special thanks are due to my hosts and mentors in Thailand, Dr. Pornprapit “Ros” Phoasavadi, and to Dr. Kjell Skyllstad of the *Journal of Urban Culture Research*, for encouraging this project and subsequent report. Also to Dr. Pornprapit again for providing access to graduate students as participant-listeners, to Dr. Shin Nakagawa for thoughtful advice on specific problems related to sound and listening in Bangkok, and to Dr. Jason Stanyek for insight and assistance when the article was first being imagined.

2. Preliminary investigation suggests that few public soundwalks have been undertaken at all in Thailand, at least after the Western fashion. Several academics with significant experience researching Bangkok's sonic environment, including Dr. Shin Nakagawa of Osaka University and Dr. Pornprapit "Ros" Phoasavadi of the Faculty of Fine Arts at Chulalongkorn University in Bangkok were unaware of any that had occurred to date. A number of Thai academics and government agencies have investigated urban sound within a timeframe, and using instruments, not dissimilar from what has occurred in the United States and Europe. But no record could be found of organized soundwalks open to general participation. The issue, however, bears more scrutiny. Meanwhile, it is also worth noting that even English-language literature on soundwalks is rarely situated in Asia or elsewhere outside the West.

3. See Carroll A. Rinehart and Edith J. Savage, *Electronic Music* (New York: Macmillan, 1975). Rinehart and Savage ask listeners to "take a sound walk. Carry a portable tape recorder (a cassette-type will do) and a microphone to record sounds. You could walk in the country, down a busy street, into an office, or around your home." Their suggestion implies that a tape recorder would have been, for most readers, a household item. See also Robert Choate, *Beginning Music* (New York: American Book Company, 1970), and Sue Clark and Lee Emery, *Communicating Arts* (Melbourne: Australia International Press & Publications, 1979).

4. R. Murray Schafer, *The Tuning of the World* (New York: Knopf, 1977)

5. R. Murray Schafer, *Ear Cleaning* (Toronto: Berandal, 1967) and *The New Soundscape: A Handbook for the Modern Music Teacher* (Toronto: Berandol, 1968).

6. The 1940s and 1950s witnessed heightened interest in environmental sound recordings by European composers like Pierre Schaeffer, Iannis Xenakis, and Delia Derbyshire. In many respects, the programs of increased awareness to listening that were developed broadly in the 1970s mirrored the fascination that spread within much smaller groups of academic and professional composers, relying on what was at that time tremendously expensive equipment. Similar technology facilitated similar types of auditory attention in both moments, despite the decades and other contextual differences between them.

7. & 8 Hildegard Westerkamp, "Soundwalking," *Sound Heritage*, 3:4 (1974). The full text of the article is available here <http://cec.concordia.ca/econtact/soundwalk/Soundwalking.htm> (accessed March 5, 2011). The same essay is discussed in Daniel Makagon and Mark Neumann, *Recording Culture: Audio Documentary and the Ethnographic Experience* (London: Sage, 2009). The book includes a brief section called "Soundwalks and Sonic Maps," pps. 32-39.

9. See for example Kendall Wrightson, "An Introduction to Acoustic Ecology," *Soundscapes* 1:1 (Spring, 2000) or the journey for perfectly natural sound

documented in Gordon Hempton, *One Square Inch of Silence: One Man's Search for Silence in a Noisy World*. (New York: Free Press: 2009).

10. "Noise Mapping in Bangkok," http://www.deqp.go.th/website/20/index.php?option=com_content&view=article&id=4015%3Anoise-mapping-in-bangkok-2001-&catid=117%3A2010-06-01-02-45-36&Itemid=89&lang=th (accessed April 2, 2011). The figures and maps assembled by this project were published in a government report by the Thailand Cultural Environment Fund called "รวมไทยรวมใจ - ต้านภัยเสียง," or "Thais in Harmony – Combating the Dangers of Sound." The work of ethnomusicologist Steven Feld, including his well-known rainforest soundwalks, have also played an important role in the development of theories of natural soundscapes, though Feld's analysis is more complex and humanistic than the anti-noise literature, generally speaking. See in particular Steven Feld, recorder. *Rainforest Soundwalks: Ambiences of Bosavi, Papua New Guinea*. CD. Papua New Guinea, 2009. New Ear Records, as well as Feld's *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli expression*. (University of Pennsylvania Press, 1982.)

11. Mirjam Schaub, Janet Cardiff: *The Walk Book* (Koln: Walter Konig, 2005).

12. See Marla Carlson "Looking, Listening, and Remembering: Ways to Walk New York after 9/11," *Theatre Journal*. 58:3 (October, 2006): 395-416, in which the author reviews Cardiff's "Her Long Black Hair" along with two other New York City-based soundwalks meant to commemorate, in very different ways, the experience of the attacks of 9/11.

13. Scott Ruston, "Storyworlds on the Move: Mobile Media and Their Implications for Narrative," *StoryWorlds: A Journal of Narrative Studies*. 2 (2010).

14. For further commentary on soundwalking and narrativity, see Toby Butler, "Memoryscape: How Audio Walks Can Deepen Our Sense of Place by Integrating Art, Oral History and Cultural Geography," *Geography Compass* 1 (2007): 350–372.

15. See the catalogue for sculptor Scott Sherk's 2008 exhibition "Walks: Sound and Sculpture" at the Kim Foster gallery in New York City, in which the artist describes how he came to think of his soundwalks as a kind of "drawing in space."

16. Sarah Pink. *Doing Sensory Ethnography* (London: Sage, 2009): 76.

17. Anamnesis is "An effect of memory in which a past situation or atmosphere is brought back to the listener, provoked by a signal or sonic context." Jean-François Augoyard and Henry Torgue, eds. *Sonic Experience: A Guide to Everyday Sounds*. (Montreal: McGill-Queen's University Press, 2005): 21.

18. This worksheet was made available in Thai.

19. The second worksheet was also translated into Thai. Terms were selected from Augoyard and Torgue, with definitions quoted or in some cases adapted for brevity and simplicity of language.

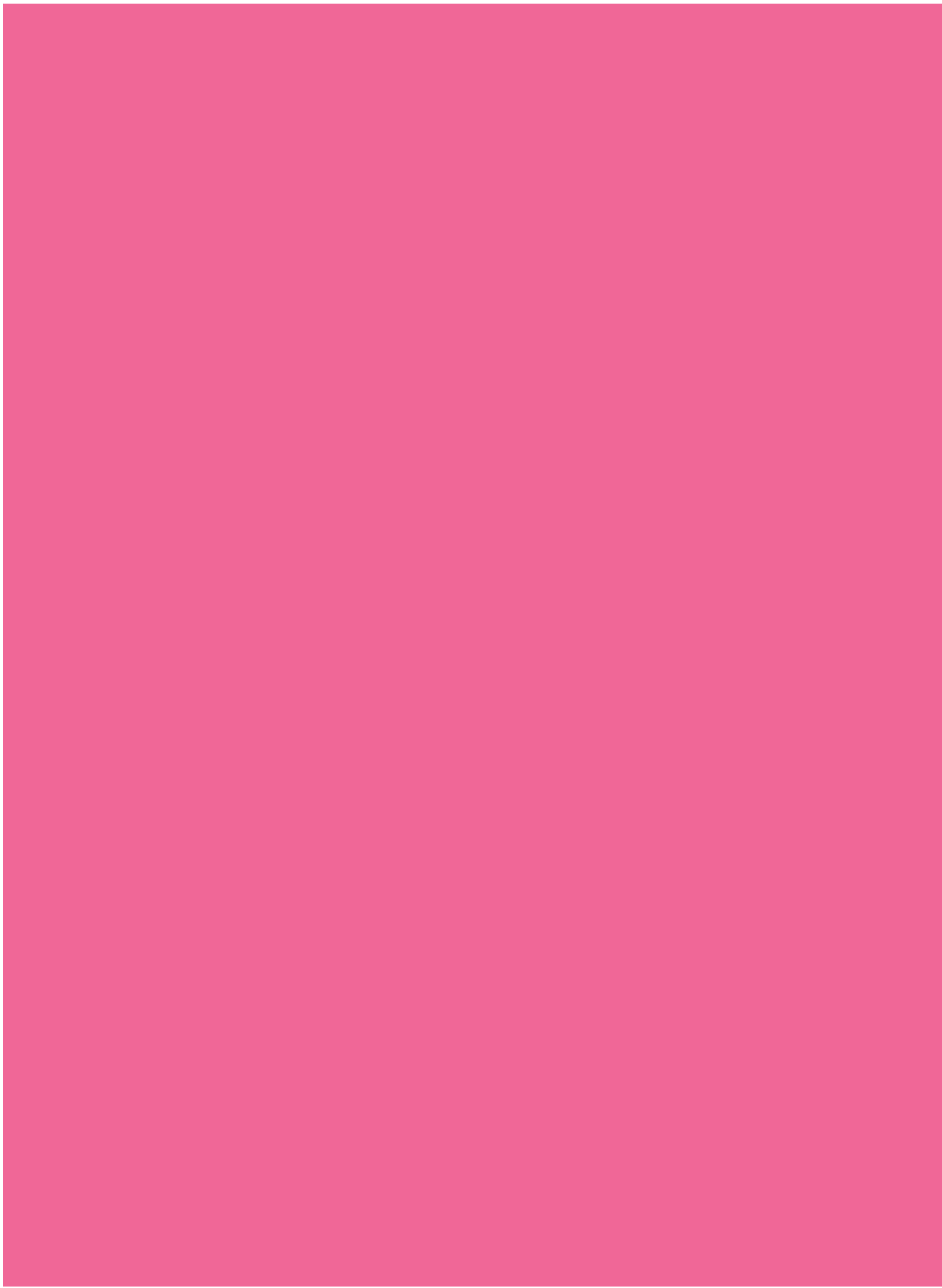
20. A Sony PCM D-50 portable sound recorder was used to document some of the sounds in each of the three parts, as well as the discussion afterward, and a Nikon digital SLR was used to take photographs. A montage of sounds was produced by the author and sent to participants afterward.

21. The reader will be glad to know that the woman had no serious long-term effects from the fall, and that the episode was not related to any serious underlying condition.

22. Augoyard and Torgue.

23. Original quotation in Thai, translation by the author.

24. Among the reasons to consider such questions is the irony that most of the literature that dictated the methods of our Bangkok soundwalk came from the American or European academy. Might we have missed something in the Thai literature by using the wrong keywords, or by overlooking local concerns about the sonic environment?



Conference Reports

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Report on The Urban Research Plaza's 9th Urban Culture Forum

Thailand March 3 - 4, 2011

Alan Kinear International Editor

The 9th Urban Culture Forum is an annual international event sponsored by Japan's Osaka City University and Chulalongkorn University with the aim to encourage researchers, artists, and those involved in urban planning to seek cross-disciplinary and cross-cultural practices aimed at fostering the development of vibrant, livable cities and promoting cultural continuity. It is held during the first week of March in Bangkok, Thailand on the campus of Chulalongkorn University.

This setting provided the stage for presentations that address the following questions:

- What is the role of the arts in urban planning and community development?
- How can the arts contribute to the creative re-imagining and revitalization of the city?
- What are the good practices of sustainable city renewal?
- What role can artists play in shaping the landscape and soundscape of the city?
- How can the arts contribute to building social cohesion and bridging cultural divisions?
- How can the art communities contribute to cultural continuity?

- How can the arts stimulate participatory citizenship and social interaction?
- What role(s) can culture and the arts play in stimulating economic development?
- How can cities provide spaces for alternative and experimental art forms and activities?
- What are good practices in a city's administration of the arts?

This year's ninth urban research plaza's forum commenced a day earlier than usual with the addition of three per-forum workshops from a group of Norwegian presenters offering dynamic group interactions and discussion. The well-traveled



Figure 1. H.E.Ms. Katja Nordgaard, Ambassador of The Kingdom of Norway with Professor Pirom Kamolratanakul, MD President, Chulalongkorn University, Thailand

Saemund Fisvik from the Norcode organization highlighted issues related to copyrights and intellectual property for artists and performers. Whereas Stein Olav Henrichsen, the director of the Edvard Munch Museum in Oslo discussed the ever-expanding role modern museums can play in revitalizing the urban core through a close working relationship with its community.

Thirdly, the irrepressible Kjell Skyllstad ended the day with a spirited and thought provoking introduction to the intriguing field of soundscapes that would later be revisited through Benjamin Tausig's presentation on his soundwalk research in Bangkok.

The Forum itself began with a welcoming by the Dean of Chulalongkorn University's Faculty of Fine and Applied Arts Suppakorn Disatapundhu and Norway's ambassador H.E. Katja Nordgaard who symbolized a renewal of the cultural links

between Thailand's Bussakorn Binson and Kjell Skjellstad of Norway, which was initiated more than ten years ago.



Figure 2. Professor Dr. Suppakorn Disatapundhu, Dean, Faculty of Fine and Applied Arts, Chulalongkorn University

Chulalongkorn University's President Pirom Kamolratanakul began the formal proceedings followed by a pair of keynote presentations by Japan's Osaka City University's Masayuki Sasaki entitled "Urban Regeneration through Cultural Creativity and Social Inclusion in Japan" and Bangkok Thailand's Vice Director of the Culture, Sports and Tourism Department discussing the city's mission to promote art and culture.

Throughout the first day, presenters from Japan, Norway, and Thailand explored the role of art in urban planning, cross-cultural workshops, collaborative networks, transnational political expression, and as a managerial tool for cooperative administration.

This Forum also provides an opportunity for younger researchers to present their thesis work or graduate students their projects. Two multimedia presentations of projects by Chulalongkorn University's reflected the integration of Thai traditional culture with modern technology. One was a blend of virtual reality and gaming to

produce an interactive virtual tourist and tour guide product. The second blended Western and Eastern beliefs into a controlled and multimedia-enhanced environmental space to alter the reality of urban dwellers with the objectives of reducing stress and increasing health.

From Japan Chisako Takashima brought to light the crucial and complex supply-demand issue of the survivability of supporting industries and craftsmen to traditional theatrical art forms and other traditional arts. While, Hilde Kvam of Norway examined the impacts of governmental policy on re-establishing cultural traditions and expression in Malaysia's Kota Bahru. Thailand's Suradech Chotiudompant delivered an very engaging discussion and reflection on the portrayal of modern urban Thai culture in contemporary literature. The psychological links of identity, creativity, and consumerism as well as posing the question of who influences whom – the city influences the inhabitants? or is it visa versa? Benjamin Tausig from the United States presented his initial findings and explained his methodology for his soundwalk and soundscape research along with some intriguing cultural distinctions.

Monvilai Rojanatanti of Thailand presented her novel museum outreach program for bringing art awareness to the public and thereby foster and educate a new



Figure 3. Professor Dr. Kjell Skjellstad, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

generation of museum patrons. While Bussakorn Binson also of Thailand, described another form of cultural outreach by expanding on her workshop model used for building cross-cultural bridges in the world's urban schools.

The German born Martin Venzky-Stalling discussed what defines a creative city and the collaborative challenges facing the community as they attempt to balance their cultural heritage, economic interests and the needs of its people. Then a few presenters later Atchara Tejapaibul, as the long-standing director of the Bangkok



Figure 4. Associate Professor Dr. Bussakorn Binson, Co-Director of Urban Research Plaza, Bangkok, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

Symphony Orchestra Foundation, conferred her personal and practical perspectives on how she effectively navigated the dual tasks of providing cultural continuity within a viable business.

Brynjar Bjerkem a Norwegian cultural anthropologist, brought to fore the concept of transnational art with its multifaceted-dimensions of hybridization of local heritage through the eyes of a culturally diverse audience. Bynjar's topic was preceded by hundreds of years as Thailand's Pichai Thurongkinanon detailed the symbolism in Thai temple murals from a time where they served as a primary means of communication to those who were mostly illiterate.

Japan's Takeshi Ebine discussed the relationship between art and the renewal of urban communities while Tomonaga Honiguchi detailed a comparison between knowledge creation in the arts versus that in the Japanese automobile industry as both embody creative collaborative networks. Kjell Skyllstad imparted his views on musicians as managers and mediators ending with a query wondering if it is an accident that effective leaders such as the former American president Bill Clinton and Thailand's King Bhumibol Adulyadej are musicians?

After the individual presentations two panel discussions were brought to life by Chulalongkorn University's dynamic Prapon Kumjim and Deputy Dean Pornprapit Phoasavadi.

On the second day two panel discussions were brought to life by Chulalongkorn University's dynamic Prapon Kumjim moderating the young researcher's panel and Deputy Dean Pornprapit Phoasavadi presiding over a discussion on cultural continuity considerations. These discussions lead into Shin Nakagawa's closing where he echoed comments by Masayuki Sasaki who expressed that "the most important thing for the promotion of creative cities is the establishment of research and educational programs for developing the necessary human resources." While Bussakorn Binson and Kjell Skyllstad reinforced the concept that the arts can serve as an engine for driving a creative society and international relations, Takeshi Ebine reminded the audience of the art-within-context view by cautioning against an art-centric focus.



Figure 5. Professor Dr. Shin Nakagawa, Co-Director of Urban Research Plaza, Bangkok, Urban Research Plaza Osaka City University, Japan

The Forum concluded with Shin Nakagawa putting forth a few foundation questions for building a creative city through utilizing the potential of art and artistic creativity to enhance social inclusion as well as community-based arts management. He asked, is the process a top-down or bottom-up undertaking and who are its decision makers?

Global Visions – Risks and Opportunities for the Urban Planet

*A report from the 5th Conference of
the International Forum on Urbanism
Singapore, February 24 - 26, 2011*

Kjell Skyllstad Editor in Chief

Keywords: *Urban planning, Urban Transformation, Community Empowerment, Sustainability, Public Space, Cultural Revitalization*

“Cities should be places where interaction and participation of citizens enable them to meet their own needs and aspirations, and those of the larger community, as well as allowing future generations to meet theirs” How far have urban cultures of the 21st century succeeded in fulfilling this ambitious aim set forth in the Brundtland report more than a quarter of a century ago? How do we transcend political and sectorial conflicts and vested interests to enable multi-stakeholder participation and partnerships to be established in decision-making and implementation? Are there good lessons we can draw upon to encourage and facilitate wider public awareness, education (both formal and informal) and capacity building to help empower individuals and communities to take direct action towards sustainable development and environmental protection?

These were only some of the issues put up for debate during a three day meeting at the National University of Singapore organized within the framework of the International Forum of Urbanism and the Centre for Sustainable Asian Cities in collaboration with the Urban Redevelopment Authority of Singapore.

There seemed to be common understanding that in order to meet the challenges of an increasingly globalized urban development we need to recognize that urbanization is a complex morphological, sociological, cultural, ecological, economical, political, and ideological layering process along the historical axis and that understanding and acting upon this process needs a corresponding multi-disciplinary approach. An important point made at the conference was that often the softer aspects of the city or what may be termed the intangible urbanism are left out from the discussions on urban sustainability, or discussed as a separate entity. It is my firm conviction that bold steps should be taken by the whole community of artists, art educators and art researchers to regain lost positions in urban planning, and that these steps should be taken now, without hesitation or protraction.

The urgency of the situation was demonstrated in the discussion about the impact of globalization upon urban development. It was pointed out how this process often leads to cutting off the urban cultural heritage from its historical roots only to be integrated into a profit driven tourism business. This degradation of local cultural identity markers follows a process where cities are increasingly uprooted from their hinterlands. The domination of a globalized economic system makes local solutions ever more difficult.

Faced with these risks, how can the arts community intervene? Some models from greater Los Angeles of developing local culture, re-embedding the city within the region and integrating local meeting places into globalized city structures were discussed.

An even gloomier picture of a Metropolis Unbound was projected by a speaker pointing to the explosive growth of volatile, explosive mega-regions with worsening economic inequality and ethnic polarization leading to an obsession with security and surveillance, gated and guarded housing compounds – the suburban “privatopias.” It was pointed out that even a good willed belief in supplying basic infrastructure cannot correct social inequality and “spatial injustice”. There is an unequal distribution of risks living in the city (flooding, tsunamis, landslides often affecting slums and squatter settlements) with a lower chance of recovery after a disaster.

It will be the mission of the Journal of Urban Culture Research to follow up on the many challenges presented at the Singapore Conference and in line with the 2011 March URP Forum theme Arts Management – City Management promote the kind of multi-disciplinary research and cooperative action so urgently needed in our urbanizing world.

Report and Case-Study on the Course

*The Conservation of Collections
and Intangible Heritage
Brunei March 13 - 27, 2011*

Kyaw Myo Ko (Myanmar)

Introduction and Context

A two week international training course for the 'Conservation of Collections and Intangible Heritage' was organized by the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the Southeast Asian Ministers of Education Organization Regional Centre for Archaeology and Fine Arts (SEAMEO-SPAFA), and the Brunei Museum Department (Minister of Culture, Youth and Sports, Brunei) as well as the Getty Foundation from March 13-27, 2011 in the National Archives building of Brunei Darussalam.

Course Description

During the opening ceremony, the Minister of Culture, Youth and Sports Pehin Orang Kaya Pekerma Laila Diraja Dato Paduka Hj Hazair Hj Abdullah highlighted the importance of culture in unifying and creating understanding among people, which can also strengthen the regional and international cooperation by creating mutual respect and tolerance. He said "However the challenges faced in preserving cultural heritage, which is the soul of the nation, among others, originate from the lack of appreciation of local culture, which compounds our own efforts to enhance cross-cultural understanding among nations."

He also mentioned the collective responsibility for the preservation, protection and promotion of cultural activities falls to the youth and educational institutions, which disseminate local cultural values.

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The purpose of this course is to establish mechanisms for sharing knowledge, methods and approaches for the management of heritage collections and intangible heritage among the aforementioned professionals in Southeast Asia. With that aim 27 participants took part in the programme including those from the host country Brunei along with those from Cambodia, Indonesia, Lao PDR, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam.

Additionally, the course addressed and focused on exploring sustainable practices for strengthening the role of tangible and intangible cultural heritage (ICH) as a resource for social cohesion, inter-cultural dialogue and sustainable cultural tourism programmes.

The course enhanced the capacity of the participants to establish inter-cultural collaborative activities between institutions in their respective countries to bring about effective strategies for the integrated conservation of tangible and the safeguarding of intangible heritage.

Mr. Masanori Nagaoka as one of facilitators of the training and Head of UNESCO's Culture Unit in Jakarta, introduced the participants to the 2003 ICH Convention and its Operational Directives over the first two days. Mr Nagaoka particularly focused on clarifying the nature of the Convention, the reason why it should be ratified, guidance in solving problems in implementing the Convention, sharing past and on-going experiences of safeguarding of intangible culture heritage, collective reflection on experiences and challenges in safeguarding ICH, details of the essential features of inventorying under the Convention, community-based inventorying, clarification on how inventorying contributes to safeguarding, and practical technical skills in inventory-making.

During the course, he encouraged the participants to promote the implementation of the 2003 Convention with a view towards strengthening the safeguarding measures of ICH in the Asia-pacific region, through international cooperation between States within the context of the 2003 Convention.

Course Summary

This superb 14 day course provide the participants an in-depth training and multifaceted experience in all aspects of intangible culture heritage preservation. There was enlightening presentations by representatives of UNESCO, Southeast Asian Ministers of Education Organisation Regional Center for Archaeology and Fine Arts (SEAMEO-SPAFA), and International Center for the Study of the Preservation and Restoration of Cultural Property ICCROM. Additionally, the participants personally learned the necessary skills related to intangible culture heritage preservation through a variety of workshops, field trips, and group activities. A detailed description of the numerous course activities follows the References in the Appendix.

Representatives from the Brunei Museum Department, SPAFA, ICCROM, COLLASIA 2010, 2003 Intangible Culture Heritage Convention of UNESCO provided the introduction to the course and commenced a "pair introduction" activity for participants to become acquainted.

Presentations

- Leadership in Conservation Education, Object significance, Documentation, Preserving Traditional Knowledge for the Future (Documenting and managing ICH) by Dr. Ana Labrador, Associate Researcher (National Museum of The Philippines)
- UNESCO and Safeguarding Intangible Heritage by Masanori Nagaoka (UNESCO representative)
- National Museum of Philippine and ICH by Jeremy Barns, Director
- UNESCO's World Memory Programme by Dr. M.R. Rujaya Abhakorn, Director of SEAMEO-SPAFA
- World values Ingle hart Values Map, Program Cycle Lecture by Kevin Kettle, Project Development Officer of Southeast Asian Ministers of Education Organisation Regional Center for Archaeology and Fine Arts (SEAMEO-SPAFA)
- Climate Change and Intangible Culture Heritage, Cultural mapping: The Case of Thailand, Working with Communities in Heritage Management in Phrae, Thailand by Dr Patcharawee Tunprawat (Jay), (SEAMEO-SPAFA)



Figure 1. Documentation Activity above and a Performance below



- Objects handling, Course Planning by Katriina Simila, Project Manager for the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM)

Workshops

- Leadership in Conservation Education “How do we learn?”; Activities during site visits, Modes of Learning; Task Analysis; How to store and retrieve items (digital and analog recording); Documenting and collecting; Presentation on the making of a course outline (divided into as courses for tourism and researchers/curators) by Katriina Simila, Project Manager of ICCROM
- Challenges and Expectations; Review of the ICH definition; Perceptions and Assumptions about others; SWOTARA; Personal weaknesses; Do you think that the values you have today as the same as your grandparents? by Kevin Kettle, Project Development Officer of SEAMEO-SPAFA

Museum and Site Visits

Brunei Museum, Malay Technology Museum, Tasek Merimbun Heritage Park, Brunei Royal Regalia Museum, Boat ride to “Kampung Ayer” - a traditional water village, the old English house of Brunei, and a house of traditional textile handicrafts



Figure 2. Ethnic Dress of Borneo left and Crafting Demonstration

A Balance of Theory and Practice

The performance of the course’s teams met the participant’s expectations by providing the participants with tools for assessing the material characteristic of the collections in their care, as well as for tracking the ways in which the material heritage is linked with the essence and identity of the manifestations of intangible heritage. Pg Anak Hj Aminuddin Halim Shah Pg Anak Al-Haj, one of the participants from Brunei and a culture officer at its Ministry of Culture, Youth and Sport said, “We realized what changes in the environment that have a strong impact on our community and our collections.” We now easily see how sacred and ritual objects are viewed as being connected to intangible cultural heritage along with traditional crafts and technologies and the knowledge and skills they require. At the venue of the Brunei National Archives, Director General of the Brunei Museum, Bantong Antaran presented a certificate of completion to all the participants.

Critical Evaluation Beyond the Course

Katriina Simila the Project Manager at ICCROM, remarked that different institutions such as local museums, central museums and other kinds of specialized institutions should work together to build linkages among different

culture and art stakeholders. She also said “the communities doesn’t come to the collection, they don’t know the specialists who work with the dance master, the craft masters and don’t have any link to museums people. And the museum people don’t have links with the craft specialists.”

The workshop also questioned and touched on some intangible heritage which is disadvantaged or not practical anymore due to hygiene reasons or other social issues in some communities where it continues.

In the case of traditional craftsmanship the focus should not be on just the craft products themselves and their community, but on the skills and knowledge that are crucial for their ongoing production.

Yet finding strategies to identify and safeguarding the intangibles like memories, relationships, social practices, ideas, skills, knowledge, and shared histories is challenging.

But for me, a cultural worker from Mandalay, this city culture center of Myanmar and cultural continuity is the context in which we ask these questions and consider these issues. For example, to be effective, we in the private sector can initiate a similar culture heritage related course/seminar within the local community first, then to expand and exchange with others at the regional and international levels.

Conclusion

I now realized how to nominate items to be inscribed on the Intangible Masterpieces list and understand its benefits. But in Myanmar this list is not yet extensive. And what about all the historic and even archaeological materials in Myanmar? To what extent can we hope to recover intangible data in Myanmar, and what are the best approaches for this goal from the private sector?

Methodologies from the course ‘Conservation of Collections and Intangible Heritage’ were wide ranging – from the anthropological (such as participant observation, interviews, and documentation by film, photography, and field notes); to the sociological (analyzing how individuals and groups develop and participate in social and cultural relationships, and mapping relationships that occur simultaneously between people, things, technologies, and ideas), from historic preservation (such as measured drawings and architectural design analysis), to community development work (such as traditional artists community and ethnic groups), and even to performances such as Myanmar traditional puppetry, Myanmar Traditional Orchestra and others.

In my last group we defined “Intangible Culture Heritage” as follows:

“INTANGIBLE CULTURE HERITAGE IS THE EVER-MOVING CONSTANTLY RECREATED TRADITION AND LIVES AND LIVING EXPRESSION OF A COMMUNITY”

References

Power Point of UNESCO and Safeguarding Intangible Heritage by Mr. Masanori Nagaoka (UNESCO representative).

Brunei Can Lead Heritage-saving Efforts by Sally Piri (THE BRUNEI TIMES PRESS, Saturday, March 26, 2011).

“International Course on Conserving Collections concludes” by Achong Tanjong.

Lecture Notes for ‘Conservation of Collections and Intangible Heritage’ by Kyaw Myo Ko.

Appendix - A Detailed List of Group Discussions and Activities

- Definitions and discussion by groups about the terms: culture, conservation, and intangible cultural heritage
- Culture mapping of Brunei’s heritage: ethnic groups, performing arts, craftsmanship, beliefs, and food.
- Documentation activity - For all during their visits to the handicraft and traditional textile center
- Brunei’s traditional board game by Suriyani Binti, Brunei Museum
- Perceptions and Assumptions About Others - An exercise of “how people see you”, a “no talk” exercise-lining up participants according to age, and judgments of people with an awareness of the same as we judge objects
- Group illustration activity - “everyday mindscapes”
- Discussion group on traditional cultural practices which are no longer observed
- Individual activity concerning three personal weaknesses
- Group activity on object significance: Participants divided into groups for the role of supporting different institutions (King Leo Museum, The British Museum, a university, a national museum, and national archives) During site visits participants would go around the museum, discuss the intangible aspects of the objects and select one exhibit or object and list as many intangible aspects as possible. Take some pictures to record the object for sharing your ideas during the group discussion session.
- Discussion on defining “stakeholder” with individual translation for each country
- Activity on “Stakeholder Analysis” by placing the key primary and secondary levels of influence and importance
- Activity concerning the “Program Cycle” and the order of the processes
- Discussions for “SWOTARA” (Strength, Weakness, Opportunities, Threats, Action, Risk, and assumptions)
- Group activity on “Task Analysis” - How to cook rice? How to wash the brush?
- Documentation activity - illustration of the object for every individual i.e. from every point of view
- Discussion on the visit to the Royal Regalia Museum of Brunei and its exhibition of inherited traditions from many generations and the intangible culture heritage aspects of each object as selected by each group

- Discussion on the visit to the Tasek Merimbun Heritage Park Complex regarding its community-based intangible culture heritage by interviewing local experts i.e. musicians, performers and craft persons
- Presentation and analysis of the Tasek Merimbun's documentation: The interviews, photos, video, audio, observation, participation, drawing, writing, sound recording, buying products, musical annotation
- Documentation and presentation on the groups visit to the traditional textile handicraft house
- Story telling and performing by the groups (These stories themselves are an intangible culture heritage)
- Discussion and presentation on “course planning” as curators, as researchers, and the tourism industry
- Discussion on the issues of climate change from the perspective of ones respective country
- Re-defining the definition of intangible culture heritage as a summary activity of the course by groups
- Final discussion and sharing of the reports from the group activities
- Ideas for the future and the next step – (5 small ideas to be implemented now, 3 medium ideas for within a year, and one big idea for the COLLASIA)

Films (with discussion: The importance of film & documentation, film as a reference, and film clubs)

- Kampung Ayer - A traditional water village in Brunei
- Simon Warrack's documentary on the conservation of Ta Reach in Angkor Cambodia



Reviews

- CD Review

A Megaphone for the Disenfranchised

Kjell Skyllstad Editor in Chief

- Book Review

Music Therapy – A Creative Discipline

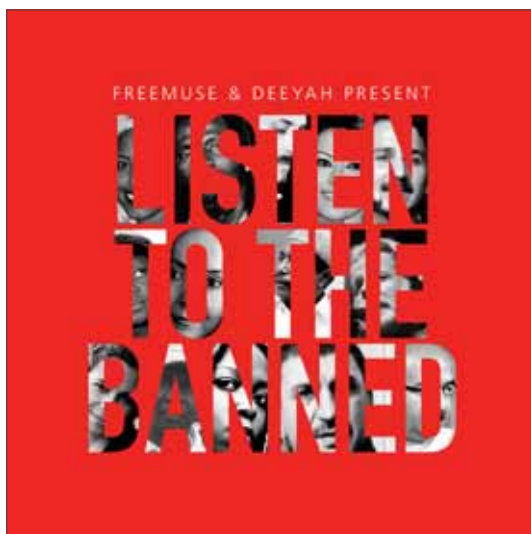
Kjell Skyllstad Editor in Chief

CD Review

A Megaphone for the Disenfranchised

Kjell Skyllstad Editor in Chief

“Music is life. It is devotion. It is the voice of history, culture and tradition, the purity and honesty of music makes it among the most powerful languages that speak to us all, regardless of socio-economic background, irrespective of racial, political or cultural identity, rich and poor, educated and illiterate. Music speaks to our emotions and to our core as individuals. This very direct and powerful form of expression can make music and its practitioners the target of those who fear what music can invoke in people and therefore has become an artistic expression that many want to silence through different means.”



These very engaged lines introducing a CD newly released by Freemuse, an organization of musicians, journalists, researchers and human rights activists advocating freedom of artistic expression, were written by Deeyah a Norwegian born artist and civil rights activist of Pakistani origin. At an early age she started on her career as a musician, participating at the age of twelve in the project Resonant Community working with immigrant artists for intercultural dialogue and conflict transformation through music.

Coming from a Muslim family and having chosen music as her profession, Deeyah has had to dodge severe criticism and even persecution, suffering threats and being attacked at one of her concerts. This made her leave for the US where she now devotes her time as an advocate of human rights and freedom of expression in cooperation with Freemuse. This CD is a result of this cooperation, giving voice to fourteen artists living in Asian, African and European regions and countries who share the same humiliating experiences in their artistic lives.

The songs are born out of personal experiences of religious persecution, banned performances, sexual abuse, ethnic discrimination, cultural marginalization, and social exclusion. There is even an example of a song becoming an unofficial anthem of protest against an oppressive regime. In spite of this background the character and message of the music is not one of bitterness and revenge. It is a plea for justice and an appeal for solidarity, a forceful tool for empowerment and social change.

Daniel Barenboim, the world famous conductor and peace activist sums it up in his description of the contribution from Cameroon: "His songs constitute a cultural megaphone by which the disenfranchised and politically endangered can vicariously exercise free speech." These are voices that require to be heard.

Freemuse and Deeyah: "Listen to the banned" 2010 Grappa Musikkforlag at www.grappa.no and www.freemuse.org.

Music Star Deeyah Speaks Pride and Multiculturalism in Norway as interviewed by Eva Fernández Ortiz of the Women News Network (WNN) Used with permission from: womennewsnetwork.net/2011/11/14/deeyah-pride-multiculturalism-norway/

(WNN) Oslo, NORWAY: As Norway's 32-year-old right-wing extremist Anders Behring Breivik looked out at a Norwegian public courtroom in Oslo, Tuesday, November 14, 2011, he made a formal statement before the court in an attempt to place himself at the head of a "resistance movement" against immigrants and multiculturalism in Norway.

In spite of Breivik's attempt, Norway's Court Judge Torkjell Nesheim stopped Breivik from completing his statement. Breivik's court appearance was the first public one made since his arrest and confession to the killing of 77 people during his July 22, 2011 attack against pro-immigrant advocates inside Norway.

“My goal is that the hearing be carried out with dignity, not least out of consideration for the plaintiffs and survivors,” said Judge Nesheim in an interview with Norway’s daily newspaper, Dagens Naeringsliv, one day before the court date. Lining up in freezing weather for over four hours in front of Norway’s public courtroom at the Oslo City Court (Tingrett), 300 seats were made available for journalists; members of the press; families of the deceased and injured; as well as the public. Under high security the seats were made available on a first-come-first-serve basis.

Before Breivik’s violent attack against Norway’s multiculturalism only one death and 13 injuries have taken place from politically based attacks in Norway since 1979.

To find out more about the immigrant experience in the country WNN (Women News Network) journalist Eva Fernández Ortiz talks with Norway-born music celebrity Deeyah, producer of the acclaimed album, ‘Listen to the Banned,’ and winner of the 2008 Artventure’s Freedom to Create Prize through a nomination by Freemuse — the only global organization dedicated to musicians’ and composers’ rights to “freedom of expression.” In 2011 Deeyah launched a searing and ongoing website – Memini (Remembrance) that acts as a memorial to immigrant women worldwide who have died from honor violence.

Identifying herself as a Norwegian who grew up inside Norway but “currently lives outside the country,” Deeyah comes from a diverse Sunni Muslim background with Punjabi/Pahtun parents — which includes a mother and father who are both first generation immigrants to Norway. Her family heritage spans generations with a proud cultural background that is a mixture of Persian, Afghan, as well as Pakistani descent.

Deeyah’s album “...is a collection of songs from artists around the world who have faced censorship or had their music banned.” “These artists and other like them in the different corners of the world must have the right to exist and freely express their feelings and opinions through their art,” says Deeyah. “We can not allow our freedom of expression to be compromised. Music must not be silenced.” Speaking from her own personal feelings and insights and as a member of an immigrant family living inside Norway, Deeyah also talks about Norway’s nationwide struggle with multiculturalism. . .

WNN: You were born and lived for many years in Norway, what is your opinion on the July 2011 violent killings? The killer argued that he was protecting Norway and Western Europe against Muslims and multiculturalism, how big is the presence of the Muslim community in Norway? How do you think multiculturalism influences society?

Deeyah: Extremist violence of whatever background is detrimental to us all. The enormity of the hatred this man carried with him inflicting such violence and

carnage on the people of Norway was extremely shocking to us all. It is nothing short of evil actions, evil intentions with gut horrifying wrenching consequences.

The severity of the shock and pain this man has brought on all the people of Norway could have broken the spirit of Norway and its people by crushing its innocence with such violence but instead what fills my heart with such joy, pride and admiration is the reaction of the Norwegian people and Norwegian leaders being one of love, unity and deep courage.

As our Norwegian Prime Minister Jens Stoltenberg mentioned we will react to this not with fear, hatred, violence or revenge but instead with more democracy, more humanity and more openness. This is the greatness of Norway that I love, admire and support with all my heart.

I agree deeply with what so many have said in Norway that the world that hate cannot drive out hate — only love can do that . Darkness cannot drive out darkness — only light can do that; and that if one man can unleash this level of violence just watch how much love all of us can give and stand for.

The response of the Norwegian people is tremendously inspiring proving that we will not be broken by this and we will not be provoked to resort to violence but instead we will stand up for human rights, for freedom of expression, for equality, for democracy and peace and all the values that we all hold so dear to our hearts.

My heart is broken for the ones who have lost their nearest and dearest in this tragic event. I whole heartily support and wish to honor what the youth on Utøya (Norway) were there to celebrate and what they believed in. They believe in a society that is open, accepting and unified in its diversity; a society that believes in the future of a multicultural Norway. I believe the outcome of this brutality will be the exact opposite of what the killer intended.

What is important is to not look away from the fact that many of his beliefs are shared by thousands of people across Europe and that is something worth looking at and openly addressing; not for fear of such violence but for the hope of overcoming these prejudices and hatreds.

His actions do not reduce or excuse the difficult conversations and questions we do face within all our communities, but rather highlight the real need to openly address the challenges we all face together.

The Muslim community in Norway consists of around 100,000 people. Like most other countries in Europe, Norway is a multicultural society and like others it has experienced its own growing pains and challenges when it comes to fostering a positive, open and accepting multicultural society.

On a state and official level Norway has always had a real commitment to nurturing an inclusive society, the will is definitely there and judging by the response of unity and togetherness from the Norwegian people in this painful time I am very hopeful that Norway might find itself at the forefront of moving this dialogue forward in a positive, fearless and productive direction, setting a very positive example for the rest of Europe as well.

Groups like the EDL (English Defense League), BNP (British National Party) and their equivalents in Europe have been gathering momentum as well as figures like Geert Wilders have been gaining popularity in Europe. I feel the success of such populist voices who are trying to appeal to a sense of lost national identity is a part of creating a divided society rather than an inclusive one.

Also with several prominent mainstream European leaders declaring that multiculturalism has failed and using rhetoric that resonates with a right-wing perspective when discussing multiculturalism I feel is not useful. Similarly we have seen what I would call the equivalent right wing within Muslim communities in Europe also exercising similar tactics of division, segregation and fear mongering fanning further fear of each other. Both sides if you will seem to fear each other in the very same ways fearing their identity being compromised and changed by the presence of the other and the extreme factions within both sides seem to act out their fears of each other in the same violent, divisive and discriminatory ways.

In my view this is contributing to the widening gap between the Muslim communities and white Europeans.

I feel we are not taking the time to really understand each other. The majority of us on all sides wish and hope for the same as each other which is a safe, enriching and peaceful coexistence.

However this mutual fear, mistrust and suspicion of the other is preventing us from really moving this dialogue forward. It allows us to build walls between people and accept that we should lead segregated and parallel realities. Instead of becoming a more unified open, informed society where we support our common humanity instead of holding on to what the world looked like pre immigration, this is not realistic. Instead we could encourage dialogue about what it means today to be Norwegian, to be English, to be Dutch, French and re-imagine a new identity that includes all of us.

Moving the conversation away from the right wing, extremists in both communities is needed, those voices should be acknowledged but should not get to be the anchors of the dialogue.

Diversity is a reality now and pretending like Europe can go back to it's pre-immigration state or for immigrants to expect Europe to become a copy of the

countries left behind is not only unrealistic but a bit delusional. I believe firmly that diversity is strength and not a weakness.

For any real progress to be made in this context the conversation about these issues will need to become less negative and become more honest instead, even if that's uncomfortable at times. However there has to be a real will to address this. We also need to take the dialogue out of the hands of groups and individuals who shut down conversation and take topics off the table instead of allowing it all to be openly addressed.

I believe we need to move away from such reactionary and restrictive representatives. People have to feel ok about being honest and speaking out about their fears and concerns and questions, there has to be real honesty if we are to get beyond this mutual and revolving cycle of fear and distrust of each other.

WNN: Can you talk about the struggles of being part of an immigrant family in Norway, especially since the July violence in Norway was part of an attempt to attack the progressives in the country who want very much to accept and include all of Norway's incoming immigrants.

Deeyah: My grandfather was among the first immigrants to come to Norway in the late 60s.

My experience growing up in Norway was generally a very positive one, of course there were challenges but overall I am deeply thankful to have had the opportunity to grow up in a liberal society like Norway where a strong fundamental emphasis is placed on freedom of expression, women's rights and equality- all values that I hold very dear to my heart and are principles that have formed my outlook on life and also my work.

I was a part of the first Norwegian born generation, children of immigrant parents. Growing up being from an immigrant family and a part of the non white ethnic minority community, I was always aware that I was different and at times not accepted or treated as an equal by some white people.

In the 80s and 90s we definitely felt a presence of various white right wing groups- as a teenager I actually used to participate in marches and demonstrations against skinheads, anti-immigrant and white supremacist groups. Knowing in a very personal way the level of hatred such individuals and groups carried for people of non white ethnic communities. One of the points that always used to grate on me growing up is how we were referred to in the broader mainstream society, we were referred to as foreigners and I remember always being confused why when I was born in Norway, held a Norwegian passport, spoke Norwegian like any white girl did why were people like us still referred to as foreigners...

Immigration changed the face of Norway over time and with it there have of course been some challenges and difficulties, however what has been essential

is Norway's leaders have consistently made efforts to build initiatives where inclusion and diversity was the prime focus of celebration. How successful one of the initiatives have been is hard to say but what is necessary is a genuine will to do something about the challenges we face.

I believe Norway's leaders have always had the will and I think are now going to explore even more ways of addressing the issues on an even deeper level.

Obviously things have changed significantly since I was a child, the Muslim community in Norway now is around 100,000 and the country has developed into a far more colorful and multicultural society.

I have experienced discrimination from some white people and also from some Muslims in Norway.

When I was about 11 or 12 years old a grown white racist Norwegian man spat in my face telling that I was a black paki bitch and that I should "f" off back to the country I came from. At the age of 16 I was spat in the face by a grown sexist Muslim man telling me I was "a whore" for having become too "westernized."

I know my experience of being exposed to discrimination from this fear mongering minority within both communities that hold deep rooted prejudices is not a unique one, but these are the sort of attitudes that do exist in some small quarters of both sides that we need to be aware of and deal with – it's also important to be clear that one form of prejudice does not reduce or excuse the other in any way, both need to be addressed honestly, fearlessly and openly.

I am looking to the future with great optimism and hope based on the love, openness and unity the Norwegian people and leadership has shown in its most difficult time. I feel so much pride, admiration and love for my little country of big-hearted people!

WNN: Sisterhood, the initiative you established in 2007, had the aim of empowering young Muslim women by giving them a platform to express their creativity. Which are the current bounders limiting Muslim women today? How can they be empowered?

Deeyah: I think one of the feelings at the core of the work I do and believe in strongly is to support women and young people to fulfill their potential, for women and young people to dream and aspire to lead a life and walk the path of their own choosing, to be who they are and to be the best they can be, underlying the thought behind Sisterhood as well.

Gender equality and women's rights are the fundamental challenges Muslim women face today. They are the very same challenges women of other communities face as well in the same context by (other) strict patriarchal societies.

Millions of lives are sacrificed every year and the oppression of women manifests in glaring problems like domestic violence, child marriage, trafficking, FGM, forced marriage, honor based violence and honor killings, infanticide, dowry killings, rape as a weapon of war and humiliation. All this happening in the name of culture and in the name of religion and in the name of tradition, tribalism, local customs and “social morality”.

There is a real need to encourage education for our girls, to empower them and encourage women’s participation in these societies.

Muslim society will prosper, flourish and progress once its women, gain the rights to have an equal voice and place in our families, in our community, country and our world. Women are the single most important key to progress in our societies. The biggest barrier to our women having the opportunity to lead a safe, equal and fulfilled life free from violence is the societal rigidity that is rooted in parameters of long standing attitudes and concepts of masculinity, honor and the cultural hierarchy of male supremacy.

What is encouraging is that there are so many wonderful and passionate people men and women out there in different corners of the world working on improving these dire circumstances faced by women every single day. My wish is to create a global network of such courageous activists, NGOs and passionate individuals to connect with each other and see if there are ways we can help, encourage and support each other in our common and very essential goal of strengthening women’s rights and women’s voices.

WNN: In 2011, you founded Memini, a digital memorial for the victims of honor killings worldwide, what motivated you to do that?

Deeyah: I have worked with this topic for many years and what has always made my heart hurt in addition to the horrors and violence the victims of such crimes face is the intention of the killers to wipe out all signs of any existence of these young women. Not only are these murders so brutal and not only are the victims subjected to the ultimate betrayal of their family and community but the sheer tragedy of the people closest to them who should have loved them and cared about them and mourned them instead showed their very limited and conditional love and stole their life, their dreams and potential.

I wanted to create an online space where we could mourn them, think of them and acknowledge their life and that they were in fact here, to respect them, honor them and remember them. I told a dear friend of mine that I wanted to build such a place online and he immediately so kindly and graciously agreed to build it and help me start this space of remembrance. Since its launch we have received the time and support of volunteers from all around the world who are helping us in writing, researching, documenting and honoring these martyrs of love and courage by remembering them. I am deeply thankful for everyone’s support, dedication and care.

We of course cannot bring back these young lives but what we can do is defy the intentions of the murderers by honoring, respecting and remembering the ones who have been so brutally taken away.

WNN: Despite being born in Norway, you have always kept a strong identification to your Muslim roots both in your professional and personal background, how important are your origins in someone's / your life? What made you maintain them despite having grown up in Europe?

Deeyah: I have always felt a strong sense of pride and connection to the heritage and ancestry of my parents. It was something that was taught and encouraged in our home and also reinforced by the very strong presence and emphasis placed on a deep connection to the culture, music, arts, spiritually and languages in our home. It was always very important to my parents that I had a real sense of what their ancestry and culture was all about, they also encouraged that I learn about other religions and cultures as well in order to gain a broader perspective but also understanding and respect for others.

I have never viewed my identity from an either or perspective but rather as a fortunate combination of beautiful and essential and common values of love, respect and understanding. My personal influences are deeply rooted in what I was taught by my parents and what I learned growing up in Norway.

A core spiritual center was always important to me and is not something I feel conflicts with the social values of Europe. Despite the challenges and difficult times I have always felt fortunate to find myself in a cultural junction where I thoroughly understand and relate to both cultures and perspectives—my multicultural upbringing and identity has gifted me with a unique and diverse lens through which I view the world and the way I understand it and the way I appreciate it deeply with great deal of humility.

On the instructions of my father who was a music lover I started singing and receiving my music training when I was 7 years old. The reasoning behind his decision was he felt that in Western societies two professions where I would not be judged or discriminated against based on race, sex, religious or cultural belonging but rather be measured by talent and hard work, this in his opinion was sports and music.

Sports he knew nothing about so he decided I should study music. I was immersed in extensive music training, rigorous practice schedules and had the honor of studying under some of the greatest masters of North Indian/Pakistani Classical Music, Ustad Bade Fateh Ali Khan (of Pakistan) and Ustad Sultan Khan (of India). As a child and teenager I rarely had any time to spend with friends, instead of participating in most activities people my own age I followed a very disciplined and strict regiment of music practice, study and very soon performing and recording.

WNN: In 2007 you stopped performing as a singer for producing projects for other artists, why did you chose to focus your career on giving voice to others?

Deeyah: I feel I am of much better use and service supporting others instead now. I have been singing and performing since I was 7 years old, despite some of the challenges I have faced I am have been fortunate enough to have enjoyed a very fulfilling music career I have had the privilege of collaborating with some of the most fantastic artistic and musical geniuses and legendary figures within the international music industry.

Although I no longer sing or perform I continue composing and producing music projects. Music is a part of my heart and soul and will be something I will always be involved with on some level but I no longer wish to be on stage or be at the forefront and am much more satisfied in the role of a composer and producer today instead.

I feel it is my duty to what I can to be of some service to my fellow sisters and brothers. I am fortunate to live in societies where I do have a voice and the right to seek equality and the ability to be useful to my sisters who may not be afforded some of the same freedoms as I am afforded, I feel it is my duty to do what I can with the rights I have been given. What is the point of these freedoms and rights if I can not use them in the support of others who also need and deserve them? I feel it is my obligation to do what I can to contribute toward positive change.

Three days after the massacre in Norway on July 25, 2011 Over 150,000 people gathered on the streets of Oslo to take part in a 'rose march' vigil against cultural intolerance and violence. During the vigil many faces echoed the emotional outpouring of concern in Norway following the violent attack by Anders Behring Breivik against who he perceived as Norway's 'tolerant' progressives. Before the rose vigil, Norway's Prime Minister Jens Stoltenberg stated, "In remembrance of the victims... I declare one minute's national silence."

Book Review Music Therapy – A Creative Discipline

Kjell Skyllstad Editor in Chief

Becoming healthy is a creative performance. Health is something created through a process and developed in the relationship between an individual and his environment.

This very basic insight into the art of healing, formulated by Professor Even Ruud in his new book “Music Therapy: A Perspective from the Humanities” may well be seen as the outcome of the fruitful exchange of research and experiences between practitioners worldwide in recent years. It can be seen as a way to transcend the naturalistic philosophy that has dominated many of the social sciences. For too long art therapy as practiced in the western world has been linked to the natural sciences alone, adopting a naturalistic understanding of man as a purely biological being, that would also have strong bearing on the choice of research methodology and reporting.

Adopting the stance that art therapy should not only be seen as a curative, but first and foremost a preventive methodology, Ruud describes the art therapist as a social worker, a care taker and in a wider science, a cultural worker approaching people with trust, time and love, building relationships, creating hope. Faced with the social problems of isolation and cultural exclusion in our rapidly growing cities the advice given by Professor Ruud bears special weight. “Music therapists should strive to give marginalized people a sense of providing valuable input into society.” This is a challenge to art therapists and art educators alike – giving a voice to the voiceless. “Music therapy should direct itself toward expression and

experience, play and fantasy.” He advises art therapists to “empower and make visible persons who, because of their ill health and handicaps have lost access to symbols and expressive means so important in every culture.” And so, special chapters are devoted to the place of music-making as a catalyst for expressions of stress and anger and for overcoming repression and social phobias.

It all comes down to building on the centuries old tradition of Community Music Therapy defined by Ruud as “...a way of doing and thinking about music therapy where the larger cultural, institutional and social context is taken into consideration.” It aims to “use music to bridge the gap between individuals and communities, to create a space for common musicking and the sharing of artistic and human values.”

In the final round, this therapy must be “aimed at changing the systems that are part of the situation of the client.” But in so doing therapy in the perspective of the humanities would restore a lost dimension for music and art in our societies: “ Music therapy could reclaim music back to everyday life as central forces in humanizing the culture.”

Even Ruud: Music Therapy: A Perspective from the Humanities
Barcelona Publishers, 2010, ISBN 978-1-891278-54-9



Journal of Urban Culture Research

The Journal of Urban Culture Research (JUCR) is an international, online, peer-reviewed journal published annually by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Osaka, Japan.

JUCR is intended to address topics that, while focusing on research and knowledge of fine and applied arts, also offer readers relevant theoretical discussions and act as a catalyst for expanding the knowledge-base in specific areas of fine and applied arts to Southeast Asia's urban culture. This first volume of the Journal of Urban Culture Research aims at bringing together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant communities.

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