Journal of Urban Culture Research

Arts Management in Times of Crises
Risks and Opportunities for the Urban Planet

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This Volume is Lovingly Dedicated to the
Brave Citizens of Bangkok & Thailand

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Images and text by
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Editorial:
Urban Crisis Management –
New Research Challenges

Kjell Skyllstad+

Editor in Chief

On July 22 I was sitting at the breakfast table with my sister in Stockton, California when BREAKING NEWS news flashed across the TV screen. It was followed by the terrible unfolding as it happened of the Oslo terrorist attack that shook the world. We were all in a state of unbelief and shock. How would our small country respond to such a despicable act? Soon our Prime Minister appeared on the screen with his response: More openness, more democracy, more dialogue, more inclusion. We all remember his appeal, repeated again and again. And a whole people seemed to agree: The perpetrator should not succeed in destroying what we had been working for during the last decades, showing a way forward for Europe: dignity replacing humiliation, inclusion replacing exclusion. 78 young activists paid with their lives for promoting these ideals. Their sacrifice should not be in vain. The words of the Prime Minister and the reaction of the people stunned the outside world.

There is no doubt in my mind: The Norwegian nation would not have come this long way in affirming and extending our democratic traditions had it not been for determined day to day efforts by dedicated pioneers and bridge builders, men and women of good will of the cultural community. I am not speaking of one time intercultural events like festivals or concerts, important as they me be as openers of eyes and hearts. But there is no substitute for the will to determined and persistent action that propelled this movement. It all started when activists from the artist community more than three decades ago formed an alliance across ethnic, cultural and religions divisions in the capital Oslo to share the artistic heritage of immigrant traditions, an initiative that quickly spread to the other sectors of cultural life, gaining support from the city and national governments.

The financial crises we see unfolding in Europe today is accompanied by signs of a new build up of a process of social polarization in step with increasing unemployment, especially among the youth, amplifying social tension. Large numbers of our immigrant populations in major European cities still find themselves locked in a state of social seclusion. Recent experiences show how

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immigrant ghettos can act as dangerous isolates. This seclusion also acts to separate immigrant groups from each other, providing obstacles towards common action.

Shortly before the recent London riots, the Guardian (22 July 2011) predicted a coming crisis: "While budget cuts leading to the loss of facilities that kept many inner-city youths of all races occupied, experts predict a rise in crime." The paper speaks of child poverty and run-down schools and a "lost generation," hardest hit by the economic downturn. The city recently slashed 41 million pounds off support for youth activities. A borough in North London hit by the riots had its youth service budget slashed by 75%. Under the heading "Farewell youth clubs, hello street life and gang warfare" the Guardian comments:"How do you create a ghetto? By taking away the very services that people depend upon to live to better themselves"

It has been pointed out that urban Islamic activism could be a direct result of this policy. Islamic activism has both social and cultural roots. The movement offers young migrants to the cities a way out of social isolation caused by their transition from provincial small town dwellers to urban students or workers. For these people the confrontation with city life and the liberal norms of secularized urban colleagues is experienced as a cultural chock. They see our cultural forms as expressions of moral convictions and lifestyle, which judged by their own standards can only provoke derision. The movement then is for many the only accessible social group that offers acceptable and recognizable norms.

On the backdrop of to-days crises cultural bridge builders (and arts managers) are confronted with an increasing cultural entrenchment and isolation among the majority population as well, encouraged by ostentatious declarations by big nation leaders of multiculturalism as a failed policy and an attempt to bolster a crumbling European cultural identity by identifying its imagined and threatening opposite – Islam.

What really has failed is the ability and will to implement policies that these same politicians have coined. In 2003 the European Ministers for Cultural Affairs met in Croatia to formulate a Declaration on Intercultural Dialogue and Conflict Prevention. The Declaration bases its recommendations on the awareness that cultural "impoverishment" and marginalization, on the one hand, as well as prejudice and ignorance, on the other, are among the prime causes of the increase in violence and of the stereotyping of others. The Declaration however fails to pinpoint the underlying inequality propelled by unjust economic and social policies.

Recent events give warning of a build-up towards possible serious conflicts and confrontations between separate, entrenched cultural units. Our children increasingly become victims of this development, inevitably picking up discriminatory attitudes of adults. This formed the backdrop for the "Resonant

Community" research initiative supported by the Norwegian Ministry of Culture (1989 – 92) which aimed at preventing destructive cultural conflicts and supporting tolerance and democratic interaction in Oslo primary schools through art activities.

The target group was schools pupils between the ages of 10 and 12 who were to follow the project for three years (from grades four to six) as well as families of the children involved. The project involved 18 schools in Oslo and the neighboring municipalities with varying immigrant populations and the participation of 720 children in three models: Six schools were to offer an intensive program of intercultural art activities and learning (A-schools), while six others would only offer a program of concerts (B-schools), the remaining six functioning as control schools(C-schools).One important element was the planned participation of children as performers in cooperation and interplay with professional immigrant musicians and foreign artists of high standing .The project involved live presentation of artistic traditions (music and dance) from three continents: Asia (China, India, Pakistan, Indonesia, Iran), Africa (West-Africa, East Africa, Southern Africa, North Africa) and Latin America (Ecuador, Bolivia, Brazil, Argentina). It should be noted that the arts program was sought imbedded in a more comprehensive project of cultural and social learning, giving immigrant students a chance to play a role as informers.

A comprehensive test and evaluation program was developed which included preliminary and concluding questionnaire surveys for participating pupils and artists together with continuous observation and video recording of all sessions.

The results show a considerably reduction in incidents of mobbing and conflicts in the A-schools (40%) compared to the other models, together with an equally important strengthening of self image and motivation among immigrant students. In conclusion the research report states: "Multicultural music education bases itself on the ability of music to communicate between cultures. This crossing of boundaries means that we finally begin to accept the expressions of other cultures to be of equal value with our own cultural heritage. The aesthetic subjects can, in this way, lead to a necessary re-evaluation and restructuring of the content and methods in an intercultural direction. This will require a revision of teaching materials and curriculum plans in all subjects with the goal of removing mono-cultural bias and hidden value manipulation. But in a wider context, this should lead to a necessary re-evaluation also of the total social milieu which gives nourishment to prejudice.

This study opened up new vistas and opportunities for intercultural education generally and arts education in particular. World music gained an important foothold in concert programming nationwide and in the other Nordic countries as well, providing professional opportunities for immigrant artists (Up to 1000 intercultural performances throughout the country were given yearly at schools and culture houses in the period following the study).

During the last quarter of a century the Norwegian demographic landscape has changed significantly, especially in urban settings. Oslo now has an immigrant population exceeding 25% with a school population approaching 40%, which provides new challenges not least in view of the changing cultural and social situation in an increasingly consumer oriented population at large. The distinction between what has hitherto been labeled majority and minority becomes ever more blurred and complex. In view of this development an interdisciplinary research program "Cultural Diversity in the New Norway" (later renamed "Cultural Complexity") was selected as the new strategic priority area of research at the University of Oslo for the period 2004 – 2009 (which was later extended for a new period). The program involved five faculties: Humanities, Social Sciences, Education, Law and Theology and intended to actively confront, draw upon and challenge findings and perspectives on minority/majority relationships from such areas as gender research, research on human rights, social philosophy, criminology, the sociology of deviance, and finally music and the arts .Some of the themes chosen might serve as models for urban culture research in times of global mobility:

> Challenging the difference between "us' and "them" in schools. The Koran school movement – fundamentalism or normal religious activities. Gender roles among Christians and Muslims – shared problems and shared solutions? How does the labor market tackle cultural complexity? Who does migration threaten to harm-the idea of the dangerous immigrant. Law and multiculturalism – when law crosses borders. Immigrant men, honor and dignity.

It seems that for the academic community to avoid exploring what might be perceived as divisive and by some even provocative issues, means leaving them as potentially unexploded bombs to be armed by misleading press reports and public prejudice. This approach will require a will to theoretical innovation and fertilization with related areas of research. All the controversies paraded by the press about the concept of multiculturalism that have become part and parcel of urban culture to-day are brought to bear on this field of tension. A way forward here would be the planning of international cooperative and interdisciplinary research projects which the JUCR has been established to promote.

And a word in closing: As we celebrate His Majesty King Bhumipol of Thailand reaching his 7th cycle birthday we are reminded of his incessant incentives and holistic approaches that underlie the philosophy of Sufficiency Economy, toward solving today's ecological and financial crises. The teaching of a middle way also has other ramifications .It should be remembered that another name for Buddhism is dhamma-vinaya, pointing to the ideals of coexistence in society. What is urgently needed if we are to implement a more just society is to heed each in our own way the Buddhist teaching of inter-dependence, or inter-being, signifying the need to respect other lives, to develop humility and loving-kindness toward all beings.

Guest Author:
Creative Copyrighting for the Cyberworld: Some Models and Solutions

Sæmund Fiskvik+ (Norway)

Abstract

In this paper I suggest some models and solutions, which may be held to be unfounded in traditional legislation. I question the principle that all copyright provisions should be neutral from a technological point of view, and I address whether there should be particular copyright rules for Cyberspace partly distinctive from those in the physical world. I note that compulsory licensing in some ways may be better for rights-holders than exclusive rights, and I suggest that it would be relevant to regard streaming as rather similar to broadcasting.

The paper recommends that the ISPs/Telecoms should pay copyright revenues for their services; the content providers pay for their license, and the Telecoms should pay for their on-line distribution of non-licensed copyright-protected works.

On identifying operational priorities for CMOs (Copyright Management Organizations), especially among the third world countries, I underline the importance of developing huge databases, including both metadata and ripped recordings, combined with automatic tracking technology.

Keywords: *Copyright, Cyberspace, Legislation, Streaming, and Anti-piracy*

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Introduction

Copyright protection today has to be justified for not only ten thousands of content providers but also for billions of private users, and new ideas are highly needed. Developing these ideas will not be a question only of skill, but even more of imagination.

> The prime is past, and decay follows,
> meaning that it is contrary to the Way (:Dao)
> Whatever is contrary to the Way will soon perish.
> Lao-zi - DAO DE JING - WAY POWER BOOK
> English version by Sanderson Beck

Good old copyright has for a long time made the creators happy and sometimes even well paid, by establishing the right to own and control their works. This legal position is indeed unique and did not originate automatically or naturally. Based on the efforts of the rights-holders it was developed and strengthened over many years, and copyright[1] has expanded from being just a right to copy (books), to rights concerning distribution, importation, rental, lending, communication to the public, public performance, showing, adapting, broadcasting, retransmission of broadcasting and making-available on-demand.

Copyright management in Cyberspace is however facing opposition and disappointing business results. These two problems are obviously inter-related. Copyright control is not exactly justified for the new generations literally living inside Cyberspace with the position to cut-and-paste-and-adapt copyrighted material. Whatever these youths do in private affect, or are affected by copyright-protected works, indicating that they should be regulated in an even more direct way (?). How could that be done without establishing copyright as an old-fashioned obstacle, hindering their creative activity and impatience for quick access to everything – an obstacle they would hardly consider paying for?

May Cyber-copyright be successful if international law making has a non-dynamic and backward-looking character, while rights-holders are willing to adjust the legislation only within the traditional framework? Copyright is gradually transformed into an industrial right, while the on-going international debate about transforming copyright is dominated by creative common liberals. The rights-holders worry, but hardly take part – preferring to defend their position instead of being creative.

PART 1 - COPYRIGHT CHALLENGED
What Destroyed the Market?

The copyright family worries because copyright obviously is in crisis, and because the revenues from all this use, which have grown steadily over the years, have stagnated in the new millennium. Quoting from The Observer Sunday 14 August 2011 (article by Robert Levine)[2]

> **How the internet has all but destroyed the market for films, music, and newspapers**
> The author of Free Ride warns that digital piracy and greedy
> technology firms are crushing the life out of the culture business

Recent figures from the music sector are illustrating. Since its peak, around year 2000, CD sales have been dwindling – hopefully replaced by digital sales? Not exactly; revealing figures from the Norwegian music market lay open:

- Year 2002: Trade revenues for sale of music (CDs)   NOK 1,000 million
- Figures for 2002, adjusted for inflation   NOK 1.200 million
- Year 2011: Digital sales (downloads and streaming)   NOK   250 million

After several years digital sales (trade) still accounts for only 20% of the 2002 CD sales.[3]

Observation: The legal Cyberspace revenues seem unable to offset the decline in CD sales.

Norwegian total trade revenues (digital + physical) for 2011 were only half of the 2002 level. Even if the decline now is slowing down, returning to the good old 2002 days will be hard, and would provide that 20% of the total population (= every second house-hold) pay around 18$ US (NOK 100) per month for digital purchase of music – would that be realistic?

On the other hand; The music industry income from public performances like broadcasting, communication to the public, retransmission of broadcasting and private copying compensation increased dramatically in Norway during the last ten years. From a copyright point of view this means that sales based on exclusive rights (physical and making available) failed, while sales based on various kind of compulsory licensing succeeded. On neglecting these facts, the international music industry is still a dedicated follower of the exclusive right fashion. (Re: footnote 18, quote from former IFPI Executive Vice President, Shira Perlmutter).

Even worse: Norway and Sweden are leading pioneers in digital music sales. The growth of international digital sales is more discouraging, underlined by global sales figures from IFPI London.[4]

Digital music revenues grew by an estimated six per cent globally in 2010
– Accounting for 29 per cent of record companies' trade revenues in 2010.
Just 16.5 per cent of online users in the US purchase music online (NPD Group)
and 14 per cent in the UK (Harris Interactive).

The 2011 growth hardly predicted a Klondike, and was only 8%.

My point is; this does not at all happen due to less demand for music. The problem is neither about music nor about the record industry. It is about copyright – apparently about peer-to-peer piracy and enforcement – but in reality it is about legislation, licensing and copyright management in Cyberspace.

Copyright is weakened in the new millennium strictly because it is not justified, and the basic justification will simply be that copyright proves to be fair. So how?

Copyright vs. the Cyber Shark

The raison d'être for copyright are these truisms:

Copyright subsists only by virtue of law
Copyright will exist only by virtue of popular favour.

Copyright cannot survive by fighting piracy. It must be apprehended as fair. Fifty years ago this justification concerned only the lawmakers and some hundred users like the publishing houses; the content providers of old days. The end users were not concerned, and did not pay attention to copyright when reading their books, listening to music or appreciating fine arts. Copyright used to be best left to the specialists. Today copyright protection has to be justified for ten thousands of content providers, and even more; copyright affects a larger set of societal interest, and has to be justified for diverse users in so far they have an Internet device – counting at more than two billion worldwide (half of them located in Asia).

Convincing these people that some sort of payment should compensate creators may be feasible. Much more difficult to convince the public opinion that exercising strict copyright control is fair. The natural position will be: Payment + Free use. It is simply not easy to get public support for copyright restrictions in Cyberspace. And that is in fact why copyright holders sometimes have tried to justify their need for restrictions by referring to the obvious need for restrictions against child pornography.

The considerable increase in public interest in copyright brings the nightmare close: Copyright is gradually becoming a part of political parties' policy – entering the front papers, the world of party programs and of parliamentary election debates. And politicians are good at counting and pleasing voters; They know that the number of copyright users in Cyberspace is a thousand times bigger than the number of rights-holders.

Subsisting will be hard, and even worse if the system appears to be fixed and inflexible. Cyberspace is like a huge shark; eating everything by uploading – including all musical, literary and artistic works ever made public. Once uploaded there will be no Missing Link; Cyberspace offers links to all. If not restricted by copyright, the result should be a kind of *digital incontinence.*

The challenging question becomes; which is the stronger; Copyright or Cyberspace? And if Cyberspace happens to be the stronger, who shall have to adapt and not be stiff? A Chinese proverb predicts; *A stiff straw, not bowing in the strong wind, will break.*

This is the challenge copyright is facing today. How does the copyright family face it? Is this family realistic about its position, or are they aspiring sooner or later to train-the-shark – dreaming of literally taming Cyberspace?

Four Observations: Streaming, YouTube, GoogleArt and National Archives

Google's vast book-scanning project on copying libraries and archives, going back to 2005, was one of the first serious warnings for the copyright world about the future incontinent flow of works in Cyberspace. The books case showed how Cyberspace itself will pave the way if politicians (US Congress) are dawdling over new legislation. There's no doubt that Google's digitization of books and creation of a universal digital library was a breach of copyright, but lot of people are also convinced that the model is such a fantastic research tool, compared with the traditional catalogue search, that it cannot be stopped. The long-standing lawsuit and attempts for settlement seem almost dead (April 2012), and Google seems rather unconcerned – quoting Google's managing counsel, Hilary Ware: *"Regardless of the outcome, we'll continue to work to make more of the world's books discoverable online through Google Books and Google eBooks."*[6]
The basic copyright problem laid open from this book case, is now stated in new fields, like the following four observations.

1: Streaming of Recorded Music
Holding an exclusive copyright gives the rights-holder the position to license or refuse every kind of use. For streaming of a sound recording in Cyberspace such exclusive rights are (in most countries) granted to the composer, to the lyricist, to the arranger, the publisher, the featured artist, the session musicians and the record company....All of them. Separately. And for every single recording being uploaded in Cyberspace.

The content providers of recorded music have to cope with all of these rights-holders. Sure, there is a well-functioning international system among authors for managing these rights collectively. But for record companies there is no such body, and the major companies do not actually want to work together – they are instructed by the competition authorities to compete, and they love it.
What is worse for the musicians, having to assign their exclusive streaming right to the record company via the recording contract – meaning they will receive a rather small royalty for the streaming – or try licensing the streaming themselves, which seems impossible.

This position is based on the rather recent «making-available» right stating that
> ...performers (producers) shall enjoy the exclusive right of authorizing the making available to the public of their phonograms, by wire or wireless means, in such a way that members of the public may access them from a place and at a time individually chosen by them (WPPT)[7]

This exclusive making-available right, given by the WPPT, had mainly downloading in mind when drafted soon twenty years ago. On-demand downloading would soon be there to stay, and the rights-holders wanted downloading to be dependent on exclusive rights, in the same way as physical sales and reproduction of plastic CDs. Ten years ago, downloading of music had hardly begun. Today it is already stagnating, maybe fading out simultaneous with the CD-sales? Streaming takes

the lead, and streaming is rather far from reproduction. But this new treaty right included all making-available activities, including streaming-on-demand.

Instead of granting an exclusive right to license streaming services, would it be better to regard streaming as rather similar to broadcasting? This would imply that performers and producers would have no right to block streaming of their music. So what? They are used to this from broadcasting of their recordings. Could stream-on-demand be analogized with broadcasting?

In most European countries there is no exclusive right for both musicians and record companies for the broadcasting or for the public performance of their recordings. However there are well functioning systems of compulsory licensing, giving the rights-holders only one position; the right to be remunerated for every single broadcast. The musicians seem to be very happy about this. The revenues are substantial, and performers are put on an equal footing with the producers because of a 50/50 sharing of the total revenue. Even record producers admit that compulsory licensing for broadcasting gives them high revenues.

The benefits achieved from the exclusive right are not quite impressive. There are several stories about rights-holders getting paid next to nothing from content providers like Spotify. Jon Hopkins twittered about having been remunerated at eight Pounds Sterling for 90,000 streams – indicating a tariff at around one Pound for 10,000 streams. Should any copyright tribunal setting a compulsory rate ever dream of establishing such tariff? Business enterprises like the providers are accustomed to micro-regulations, and would favour detailed statutory provisions instead of broadly worded copyright regulations.

Observation 1: Music performers become the big losers thanks to the exclusive streaming right. Licensing of music stream based on a compulsory system might be better for both the rights-holders and the content providers.

2: YouTube
According to IFPI "You Tube remains the most popular platform for viewing music videos online, accounting for around 40 per cent of online videos watched in major markets." The copyright situation is complex, since the service offers a mixture of commercial music videos, bootlegged performances, private video recordings, unauthorized remixed adoptions, Creative Commons licensed videos for free use, old historic recordings in public domain and videos outside the scope of copyright. The platform has become a kind of speaker's corner for sharing every kind of video there is, from historic documentation to private footage of a celebration and trivialities.

Exclusive copyright management used to be based on the principle of Prior Informed Consent - PIC - presupposing obligatory consulting before the use of works by 3rd parties, including reached agreement on appropriate terms. But the content provider, YouTube have introduced a new kind of PIC; Post Informed Consent, and takes no direct responsibility for what people are uploading whilst using their

service. In some way they are willing to compensate or take-down videos if the copyright holders successfully prove that their video is in fact uploaded, but only based on notifications from the rights-holders;[8] It is funny to note that YouTube states that abuse of this notification form "may result in the closure of your You-Tube account" – what about closing the account of the infringers?

YouTube is setting a new standard by leaving the rights-holders with all responsibility for the time-consuming and expensive work of cleaning up after the infringements occurred, and even worse; the rights-holders seem to accept this sad situation, and do not enforce their exclusive rights. Responding to this challenge seems hopeless, meaning that You-Tube will turn copyright daily life upside down. And the real challenge for the rights-holders is to organise a new kind of CMO being tailor-make for untraditional services like You Tube.

A recent (20th April 2012) court decision in Hamburg (GEMA vs. YouTube) is upholding the traditional PIC-principle, but the final outcome and impact is still not clear.[9]

Observation 2 illustrates two typical Cyberspace challenges:
The rights-holders may have to give up the exclusive right as a **pre-requisite** in order for them to license their works, and they have to leave the position that everyone (like YouTube) who is involved in up-loading without consent, should be charged with engaging in an act of piracy.

3: GoogleArt
What should happen if a web site streamed all the collections of fine art from all museums worldwide? The embryo is already here. To date, Google Art, www.googleartproject.com, streams an increasing number of fine art masterpieces from the main galleries worldwide. The service does not offer downloading, but is anyhow copyright-related. The selection is still mainly consisting of old masterpieces that are out of copyright. But then, what happens?

People get used to viewing famous paintings at home for free. As this continues to get popular; which museum could resist joining such a service if many others are joining? Most museums will accept uploading of not only a few old masterpieces, but also whole collections – and not just from the exhibition walls, but including the huge amount of hidden/non-accessible fine arts from the archives in dark basements. Art lovers would demand more and more paintings, and museums would love it from a publicity point of view. Politicians would of course support it, like they support free libraries for books

Observation 3: No exclusive right could stop services like GoogleArt from making copyrighted fine art available in Cyberspace, and the real challenge will be to grant all-inclusive licenses for services like this, instead of giving it away for free. Pushed to extremes, if Google succeeds building its monopoly; Should Google pay the rights-holders for making the art available, or will the museums later on have to pay Google for boosting their collections?

4. National Libraries/-Archives

National archives/libraries are digitizing their huge collections of national heritage in most countries. The institutions would like to present this to the nation, and they would like to do it for free. Yes, indeed: Why shouldn't the national heritage of art and culture be available for free in Cyberspace? Underlining – Free for the users, but nevertheless remunerating the rights-holders. Or as stated by the British Record Industry, BPI:

> Free music online doesn't have to be illegal. Far from it. There are a multitude of services that give you access to music for free and, crucially, ensure that the artists get paid. From the ad-funded download and stream services to the sites of the artists themselves and permanent download sites.[10]

Commercial products for sale, like books and phonograms, are a dominant part of the national heritage, and could not be excluded, except for recent/premium publications. There might be a window of three (?) years for new releases, and all other works could be offered by streaming. I hardly believe that such a national website would kill the commercial websites – these will offer a broader repertoire for sale, including premium releases and international repertoire.

Observation 4: The national libraries should be willing to pay for acting as a content provider. The politicians should be happy to grant the revenues, and copyright should be an instrument of national cultural policy.

Summing up: These four observations highlight that streaming and Cyber services like YouTube and GoogleArt cannot be dammed up by the old copyright system. On the contrary; New OTT-services (over-the-top content) like Hulu[11] will increase the flood, leaving the rights-holders with only one big challenge: To offer collective licenses by CMOs[12] being mandated in a proper way by the rights-holders.

Particular Cyber Legislation?

Copyright law must respond to technological developments, and one of the principles that made the international copyright system a long-lasting success story, is the axiom of drafting copyright legislation in such a way that the provisions are neutral from a technological point of view. Lawmakers were very skilled in writing provisions that would be applicable for all kinds of technological use of the protected works – including future technologies.

Various technologies covered by one general law – this has unfortunately come to an end. Copyright experts have been busy trying to squeeze Cyberspace exploitation of works into the bottle of VSOP Copyright, like conceptualizing browsing as copying and constituting temporary copying as a reproduction.

In the preface to the second edition of his user's copyright guide Michael Flint wrote:

> ...new technologies...that have evolved over the last five years, make considerable use of copyright material. It has become increasingly evident that the law of copyright in the

United Kingdom is out-dated and needs substantial revisions to deal with new technologies.[13]

May this be an observation from today? It could have been, but was in fact written way back in 1984. Since then there have been several «substantial revisions» of out-dated laws, but the numerous additional provisions have not been fully adequate. International copyright legislation and Cyberspace still do not fit together, and this problem has increased over the last decade. Why then?

Because Cyberspace is not another new technology like the radio, the TV, photocopier, satellite television, cable TV, home video recorder, CD, digital audiotape or computer software. In official copyright terms, Cyberspace is described as wire or wireless means. But Cyberspace is not just an Internet wire; it is an organic space, an independent world like a brain developing according to its own inner logics, and according to new rules.

These are rules (or lack of) for individual privacy, for social connections, for obtaining information and entertainment, for doing business, consumer expectations about availability, rapidity and not least about pricing – or zero pricing;

- Physical letters cost the price of stamps – e-mail is better and free of charge.
- Encyclopaedia books are expensive – Wikipedia is for free, and sometimes even better.
- Glossy porn photo magazines cost a lot – Cyberspace offers numberless porn films for free.
- …and we have free Internet telephone like Skype, and so on.

Most people could not distinguish between the links for information/edutainment/entertainment and for culture/art, which is why liberalistic demands for free flow of information often include vulgar claims for free flow of culture and art already having been eaten by the Cyberspace shark – as if Abba's music or Munch's paintings should be some sort of info? Challenged by this, the response from rights-holders and legislators has been the traditional strategy of just broadening and extending the definitions and provisions of the old copyright system. But adaptations of existing legislation can never cater the unique usage in Cyber world. Copyright should not appear to be an obstacle, but should instead go-with-the-flow in Cyberspace, and the daring question is: Must the copyright family sacrifice their iconic integral law and accept that:

- There should be particular copyright rules for Cyberspace.
- These unique Cyber rules should be partly distinctive from those in the physical world,

and that the main distinction affects the most sacred relic; The Holy Exclusive Right.

Locked in by Copyright Conventions
Compulsory licensing may often be better for rights-holders than exclusive rights.

Such legislation sets an obligation for the users to pay an equitable remuneration, and a final and binding rate will eventually be effectively determined by some kind of copyright tribunal. More important is that compulsory licensing normally establishes the CMO as a legal monopoly, holding the position of collecting on behalf of all rights-holders in a specific field. A young CMO just having been established could collect without having to first recruit a dominant share of actual rights-holders in advance. Rights-holders are often hesitant in joining a CMO before someone offers revenue – the collection should preferably come before the recruiting campaign.

It is even more for cyberspace where the number of actual rights-holders is huge. As for the act of streaming the local heritage from a national library, a compulsory licence would be splendid. The problem is that the international conventions and treaties like the Berne Convention[14] (1886) and the twin treaties WPPT and WCT (both mid 90's)[15] state that compulsory licensing of stream-on-demand is not permissible. In addition there are obligations according to the WTO, TRIPS Agreement (1994). The old Berne convention was a rather perfect instrument for (book) protection in the previous century, but this unbreakable armor for protecting rights-holders may in Cyberworld be not only a blessing but also a stiff hindrance. Is there a realistic strategy for achieving a more flexible copyright system?

A strategy of redrafting these international instruments seems unrealistic for two reasons: A modification or amendment is an extremely complicated and slow process. And in addition to that, the Bern convention is drafted like a kind of prison with a one-way door – once a state has joined, it is impossible to withdraw. The member countries are all legally locked in. It should however be mentioned that some countries, like Norway, have still not ratified WPPT, even if their national legislation may be complying with the treaty. These states (including most African countries) have an option of legislating by introducing a compulsory streaming right for producers and performers involved in sound recordings.[16]

Many people will agree that copyright is rather conservative and strict, while Cyberspace requires a flexible system, including a legislative process responsive to the quick changes in the technological development. May the lack of interest from rights-holders for new ideas, countering the challenges mentioned in Part One, be due to an opinion that suggestions for new copyright are unrealistic and imaginative? And yes, may be they are – so what?

How could a prospective copyright legislation be drafted without fantasy? Does fantasy have to be realistic? Don't creators like imagination? There are unfortunately very few brainstorms about new ideas for the future. Instead we are offered numerous seminars coached by experts who make their living out of teaching and swotting copyright provisions from the previous century.

PART 2 - WAYS AND COURSES FOR CREATIVE COPYRIGHTING

The result of all the challenges mentioned in my four observations is that the rights-holders increasingly are losing control over the utilization of their works inside Cyberspace. The crisis is evident, but the clever response is not. Losing control in the events of new exploitation stamps these as kind of attacks on copyright, and a normal, but questionable response on attacks will reluctantly be control freaking.

The Blind Alley: Anti-Piracy Flopping
The non-creative and defensive answer to copyright challenges becomes enforcement, punishment and legal action, or in short: Anti-piracy campaigns. The rights-holders have been spending lot of money and efforts in fighting piracy, and the historical lessons are not exactly encouraging.

During the period 1995-2005 one could notice how the international record industry spent impressive amounts recruiting and running a private international police force/army for bringing the pirates down worldwide. China happened to suck the British (mainly Scottish) Hong Kong police force after the 1997 hand-over of the old Crown colony, and an enthusiastic record industry recruited them! The tough guys were enrolled (nick-name of the leader was *The Fist*), the national bodies of IFPI were all instructed to back them, advanced equipment was acquired, intelligence established and worldwide conferences should synchronize the global anti-piracy war, aimed at paving the way for new legal business in African, Asian, South-American and Eastern-European Pirate-land.

The bid made was all-time strong, and the results accordingly negligible. All record companies may have experienced some musical flops, but this was a total and all-embracing industry flop – and of course never spoken about neither in public nor internal in the Federation (IFPI). No one assumed responsibility for the failure and the wastage of money. Finally the record industry turned around 180 degrees, and gave up worldwide anti-piracy work, gave up cleaning infected markets, abandoned the African market (except for RSA/.za) and focused on defending their traditional fortresses; Western Europe, North America Japan and Australia.

Later on came dubious campaigns against private copying and illegal downloading, starting with an international meeting were all IFPI national directors were asked to wear a slogan T-shirt telling *Don't Copy Music!* (Sic! - the writer still keeps his personal relic). Next flop was the drive for TMs (Technical Measures) for copy control, which from a legislative point of view was a success, but from a practical point useless, because these technical measures proved to be so unreliable and controversial that the companies dropped the whole idea.

And today? Facing challenges and piracy in Cyberspace they are running a campaign confronting the Telecoms to make them block piracy, preferably by the so-called *Graduated Response Model*.[17] The clever idea is to punish pirates by suspending them from Internet, and the strategy is to challenge the Telecoms in a

defensive way. This position was underlined by (former) IFPI Executive Vice President, Shira Perlmutter, during her lecture at The University of Arizona, November 19, 2009.

Perlmutter was till 2012 the most prominent copyright scholar in the record industry and head of IFPI Global Legal Policy. In her 2009 speech with the exciting title: *Reconnecting the Copyright Value Chain: The Role of ISPs in Enabling the Online Marketplace*, she mentioned four big challenging problems in Cyberspace, but numbering compliance and enforcement as category number one.[18] In reflecting traditional IFPI policy, Perlmutter outlined the main role for the ISPs in the marketplace as being anti-piracy partners for the rights-holders. When mentioning that the ISPs were breaking the value chain when being paid by the public without paying anyone else backwards in the chain, no comments stated that this should be changed.

The only option for ISP payment mentioned by Perlmutter was the new role of some ISPs, redefining their business model by launching subscription services in joint venture with large content holders (record companies) – the so-called Integration Model. However this kind of sharing is based on an ISP wearing two hats, acting also as a content provider, and does not challenge their Internet subscription income. When being asked ex auditorio about alternative licensing models based on some kind of compulsory license, Perlmutter showed no current interest.[19]

A new challenge today is Apple's iCloud. This system seems to convert downloaded pirate files being stored in the clouds into the legal iTunes version.[20] Paying Apple for the storing service, results in kind of legalising or whitewashing of private collections of music files, regardless of origin. From a moral point of view this looks like contributing to piracy, but clarification from a Cyberspace legislative point of view is lacking.

Underlining the message by the objections mentioned in this section;
Anti-piracy work is not negative as such, but bitter experience shows that running anti-piracy efforts are very delicate, and frequently flop – and the new idea of suspending people from manoeuvring in Cyberspace is of course a dead end.

The main objection is that piracy seldom is the inner, real sickness. No one can cure pneumonia by cough lozenges. The preposterous assertion made in this article is that the current copyright crisis hardly is a piracy depression, and accordingly cannot be solved by giving preference to enforcement.

A New Value Chain?
Cyberspace and copyright are related: They are both about creative activity. The main ideas for creative copyrighting suggested in this article is in short: Less exclusive rights, less control, less criminalizing, less enforcement – and on the other hand: More Cyberspace legislation, more flexibility, more collective management and more public favour. All in all resulting in increased revenues.

The traditional value chain has been transferred into the Cyberworld; the users and advertisers pay the distributors (content providers), the distributors pay the producers and the producers pay the authors and performers. Could an untraditional value chain, distinctive for Cyberspace be more propitious for copyright? The authors have already taken a small step by claiming that revenues from music streaming should be paid directly from the content providers to authors' CMOs, unlike the situation for selling music via CDs.

Why shouldn't the users pay directly for their general usage of copyrighted works, which are available for free? Cyberspace will always be full of non-licensed/orphan/pirated works, including a great share of the informative content – informative books were never given away for free, why should they be free in Cyberspace? The rights-holders should come up with suggestions for collective payment for this, like introducing a copyright levy/tax on Internet subscriptions or on all digital products capable of down-loading/streaming. The users could in return uphold their free access in Cyberworld. A levy like this could from a practical political point of view be woven together with existing levies for private copying.

Similar ideas are presented in a recent report (October 2011) on private copying from Martin Kretschmer (director of Bournemouth University's Centre for Intellectual Property Policy & Management) introducing a system where people should be able to buy a license that allows them to download and pass on copyright material.

> A more widely conceived exception that would cover private activities that take place in digital networks (such as downloading for personal use, or non-commercial adaptation and distribution within networks of friends) might be best understood not as an exception but as a statutory licence. Such a licence could include state regulated payments with levy characteristics as part of a wider overhaul of the copyright system, facilitating the growth of new digital services.[21]

Furthermore, if the politicians really want to make the national heritage available to its citizens for free – and in many countries I think they do – then let the State pay a collective remuneration based on extended collective licensing. Would models like this disarrange the traditional market? Indeed, and it should. Cyberspace is a new and particular market; once again quoting professor Kretschmer: "In digital networks, the distinction between private and public spheres has become blurred. Regularly, new services are invented that challenge earlier divisions (P2P, social networks, cloud servers)."

The Golden Avenue: Charging Telecom Revenues

They should in fact all pay: the content providers, the **State** and the users. But the big challenge (and with it the big money) still remains: What about the ISPs? (Internet Service Providers). The prevailing legislative status is that these Telecoms only provide Internet connection and not any content, and are outside the scope of copyright. We all know that this is far from reality. Why don't the rights-holders confront the ISPs to pay a share of their profit as copyright revenue? The principal

distinctive copyright regulation for Cyberspace should be about E-commerce and the role of the ISPs.

The Telecoms do NOT only offer a line for communication like an old telephone company. They resemble much more a TV-cable network; both the networks and the ISPs offer subscriptions for cable/wire/wireless connection including a variety of «free» channels/content, being supplemented by optional pay-tv channels and content providers not for free. Cable networks do not operate outside the scope of copyright, why should the ISPs do?

What the ISPs do offer for sale is a gateway to Cyberspace – including tons of free available content. The subscription fee to the service providers gives free access to lot of traditional copyright material including feature films, more or less pirated music, pornography, orphan works, You Tube services, news, information and much more. The customers would never pay rather high rates for Internet «connection» if it did not include free content. Who would pay a ticket for a cinema theatre just to enter a room without any film actually running?

That's what people pay the Telecoms for. The ISPs should by law be obliged to pay the rights-holders for all non-licensed copyright works they are profiting from making available. This should be combined with the optional licensing to the various content providers, and would not establish a situation with "double-dipping" (claiming additional compensation on top of a paid license fee). It is not either-or. The content providers pay for their license, and the Telecoms should pay for the content not being licensed. This position is indeed contrary to prevailing international law, like the EU directive on E-commerce, but the «telephone-line» legislation is out-dated, and should be challenged by the rights-holders.

The Belgian Music CMO, SABAM, have been leading the way for such claims against the Telecoms. Media reports from mid November 2011 tell that SABAM is proposing kind of piracy levy on ISPs, charging them to pay 3-4% of their Internet subscription income because they are facilitating copyright infringement, quoting Out-Law.com 14.11.2011;

> SABAM claims that Internet downloads and streaming activity constitute "public broadcasts," which, under Belgian copyright law, entitles rights holders to compensation for those transmissions. Cable television broadcasters in Belgium are already charged 3-4% of fees they charge subscribers for broadcasting copyrighted content.
> SABAM said that whilst its proposed 'piracy licence' would legitimise the ISPs' part in allowing users to access illegal content, it would not make copyright infringement itself a legitimate act. The Belgian ISPs said that SABAM's charge is "not legally justified," according to Torrent Freak.[22]

The daring question becomes; What could be achieved if the work priority for rights-holders, instead of being anti-piracy and enforcement, was new legislation making the ISP services copyright related? The result could be less control but increased revenues? Would that be acceptable?

The Side Streets: Some Additional Ideas

Distinctive Cyber copyright should comprise much more than alternatives to the exclusive right. The scope of this article gives no room for drafting this in detail, but a few topics for new legislation could be mentioned:

- Simulcasting and Internet "radio"
- Adaptation right and Sampling
- Browsing and Temporary copies
- Out-of-commerce works (still copyright-protected) and Orphan works (untraceable rights-holder) being digitized and made available by publicly accessible cultural institutions
- Collaborative authorship and coauthorship among virtual world developers
- …maybe even the protection of collective knowledge of (3rd world) societies

All these topics are of course dealt with also today, based on traditional legislation, directives, agreements or MOUs. But they are highlighted in Cyber. The aim of this article is to give a touch of new creative copyrighting, and some ideas are presented here. The first one is about sampling of musical works/-recordings.

a. Sampling

The authors' societies are handling sampling based on the exclusive right. All sampling except short legal quotations or fair use requires specific licensing from a CMO, normally supplemented with a personal permission from the author herself (due to the moral right involved). The result is that sampling, which is technically easy and practicable, becomes legally awful bothersome. This contradiction results of course in countless breaches of copyright or kind of piracy.

The creative alternative would be sampling regulations, based on agreements or statutory law, similar to the traditional mechanical royalty. There could be detailed tariffs, thresholds for minimum and maximum sample lengths, systems for revenue collection and distribution and so on. The authors' CMOs have for a long time kindly offered standard licenses for the rerecording of all songs/works belonging to their repertoire. Why couldn't they manage sampling in the same way, without bothering the samplers? The record companies and "their" performers are in the same position related to sampling of recordings. Neither of the parties is willing to offer standard licenses, and enforcing them by law, eventually combined with statutory license, seems of present interest.

The objection would obviously be all the new problems and challenges related to tracking of usage and collection of revenues. And that is exactly the point; Finding creative solutions to such challenges is the job and business of the CMOs, and solving this would be more productive than enforcing as if the samplers were pirates.

b. The Nordic Extended Licensing System

A model similar to a compulsory licence would be the so-called Nordic extended

licensing system. A provision for this will normally state that:

> When there is an agreement with an organization which allows specific use of a work (referring to sections....), a user who is covered by this agreement shall, in respect of rights-holders who are not so covered, have the right to use in the same field and in the same manner works of the same kind as those to which the agreement (the extended collective licence) applies. The provision shall only apply to use in accordance with the terms of the agreement.[23]

These non-covered rights-holders have to accept that on-line publication of a work effectively means global "distribution," regardless of their wishes. The most effective way of mandating this organization is that the various rights-holders' federations, via their by-laws, are empowered to assign the rights to the CMO on behalf of all its members. This licensing system has been an obvious success in the Nordic region.

c. Virtual Creations

In addition to rules for the Cyberworld usage of works from the real world, there is a growing challenge of how to retain copyright in virtual creations. A matter of particular interest is protection for game players vis-à-vis games providers for user generated content, or player-based creations. A recommendation for a derivative work compulsory licensing system is drafted in the paper *"Making Virtual Copyright Work,"* by Matthew R. Farley.[24] He argues that compulsory legislation for highly integrated derivative virtual works would acknowledge the unique value for these creations, and be efficient and not time consuming for the involved parties – plus having the effect to decriminalize and ease fear of lawsuits.

d. Private International Copyright Law-making

Licensing for Cyberspace will always be inherently international and set global rates for copyright disputes, even if these rates happens to be fixed by purely national courts or tribunals. Traditional copyright legislation has no solution to this dilemma. The United Nations agency, WIPO[25] is offering a not exactly overloaded arbitration service,[26] but the question of choice of law will anyhow be a challenge. Could a new system, with particular copyright rules for Cyberspace, pave the way for arbitration of international copyright disputes – and by reference, not to national copyright laws, but to a version of the Lex Mercatoria,[27] enable the recognition and development of international copyright norms?

This idea is raised by Professor Graeme B. Dinwoodie (Chicago-Kent College of Law), suggesting (way back in year 2000) that the role of public international copyright law-making should consciously be supplemented by private international copyright law-making, – including arbitration and courts,

> ...the use of cybercontractual arrangements in the supply of copyrighted works makes arbitration based upon ex ante agreement a more likely resource for copyright development than was previously the case because such arrangements create contractual privity between copyright disputants typically not found in the bricks-and-mortar world.[28]

Professor Dinwoodie maintains that national courts have a role to play in the creation, recognition, and enforcement of global norms, and that a new approach to choice of law can facilitate that role;

> ….courts should decide international copyright cases not by choosing an applicable law, but by devising an applicable solution. International copyright disputes implicate interests beyond those at stake in purely domestic copyright cases. National courts should thus be free to decide an issue in an international case using different substantive copyright rules that reflect not only a single national law, but rather the values of all interested systems (national and international) that may have a prescriptive claim on the outcome.[29]

e. Third World Approach

Copyright should accept a certain degree of national autonomy – especially for developing countries – and different national approaches to new challenges like this are highly desirable, since copyright needs experiments in designing a new international standard. Simply supporting developing countries to imitate the old western copyright system from previous century – or forcing them to do via the WTO/TRIPS – will hardly help. Copyright could be seen as a parallel to anti-corruption work, where several international support programs for teaching and training these countries in anti-corruption by transferring western models have failed totally.[30]

f. China

Will the growth of China open a perspective for radical changes? China is likely to enter many new positions once the technocratic regime holding office is succeeded by real politicians and self-confident leaders like Xi and Li. Before taking position they have – according to Chinese tradition - avoided revealing too much about their modern views, but changes will come after the 18th party congress (autumn 2012). Switching from cheap manufacturing, the future growth of China will depend on innovation, and Copyright rules hindering innovative creativity inside Cyberspace will be undesirable. Will China develop an alternative copyright system once they feel strong enough?

An interesting indication was given end of March 2012 by a controversial amendment draft for revising China's copyright law. The draft limits certain parts of the exclusive right of music authors to a three months window, and introduces a kind of compulsory licensing for re-recording of their works. Collective management gets strengthened by the introduction of such a system with statutory licensing based on rates stipulated by the National Copyright Administration, and will no doubt increase the power of the Music Copyright Society of China – may be even in the field of performers.[31]

There are an increasing number of issues like copyright in WTO context.[32] Several countries in the third world including India and Brazil may follow suit if China challenges TRIPS and Berne.

No one can tell what an alternative Chinese model would look like, but it could possibly be a system designed for Cyberspace, and based on collective management of non-exclusive rights. This might weaken copyright control, but it may also be a standard, which in the long run proves better for the rights-holders than the Berne system – at least inside Cyberworld.

Management assisted by Automatic Tracking

In this situation the rights-holders of copyright should give their utmost efforts to adapt within the limits given by the convention and treaties. And such adjustment is possible based on a new attitude of copyright management, realizing that the exclusive right to copy is simply not the crucial point in Cyberspace. Looking from today's perspective streaming will be the dominant form of usage, and a streaming right enables the CMOs to; Collect-rather-than-Protect, Endorse-rather-than-Enforce and to be more positive than defensive. And of course; management should be more collective and compulsory – less individual and exclusive.

The remaining question is of how to split and distribute collective revenues into remuneration for individual rights-holders according to actual usage. An obvious answer is huge databases and automatic tracking. Monitoring all content being performed is a main duty for CMOs, and within one or two years we will see Asian and African CMOs running databases with local music repertoire – containing not only metadata, but also digital ripped music. Combined with systems for digital tracking, this will enable them to distribute individual revenues for actual broadcasting of each and every track of sound recordings – not being dependant of paper log sheets or user reports.

Extending these data bases with international repertoire does not seem very difficult. Private companies can offer this at any time. It is a paradox that databases with ripped music could not be offered by the professional CMOs operating in Europe and US. It is a fact that they still haven't got any. Even the task of establishing international databases just for the metadata of the recordings belonging to performers and producers have taken an endless time, and the CMOs have still not fulfilled the task. But the technology and systems are there:

> Ten years ago, copyright owners had no easy way of tracking whether their content was being infringed upon, but today many content-producing companies are using digital rights management systems. DRM systems add code to electronic files which, when read by a computer, define the rules for accessing the file and can be used to monitor and generate reports on the number of times a document is opened, saved, printed or forwarded. DRM systems have become so effective in tracking and documenting infringement that the reports they generate are often used as evidence in lawsuits.[33]

Should we have to leave this to the bad guys who understand what is at stake, and for who time is of the essence, like the Google and Nielsen companies? This is in some way happening right now; since WIPO may start a joint venture with some of them to develop a comprehensive international database for music works/recordings.

Collective licensing will make it easy to collect revenues, and databases in combination with digital tracking will ensure individual distribution of money – and just underlining; not only for broadcasting, but possibly also for Cyberspace streaming. The systems will register everything being played or streamed. Those creators, who don't like to be involved in copyright affairs, should just not register/claim their revenue or mark their work with a CC license (Creative Commons).
The challenge is to establish CMOs that are licensed by law or by assignment of rights. And for music it seems hard to understand why the three traditional parties of rights-holders (authors, performers and producers) just don't establish national one-stop licensing bodies, making it easier for the users to get a legal licence.

The Cyber shark is hungry – are the CMOs hungry enough?

Conclusion
Coda - Instead of a Conclusion - Get No Kicks of Lex Twenty-Six

Drafting copyright in Cyberspace is not mainly about swotting of rules, but of circumstances.

Legislating and managing copyright today is not depending only on skill but more on imagination.

...and indeed contrary to this little story about Cyberworld Lex 26:

Library books for lending usually get tattered and damaged, and after some time need to be replaced by new ones, which means additional sales for the publishers. On negotiating agreement for Cyberspace lending of Ebooks, the publishers had to realize that these would never be damaged since they are digital. No additional sales?....No problem! Some publishers just claimed a loan cap as additional revenue for artificial Cyberspace damages, to compensate for good old days. Library Journal described the rule like this;

"In the first significant revision to lending terms for ebook circulation, Harper Collins has announced that new titles licensed from library ebook vendors will be able to circulate only 26 times before the license expires. Josh Marwell, President, Sales for Harper Collins, told LJ that the 26 circulation limit was arrived at after considering a number of factors, including the average lifespan of a print book, and wear and tear on circulating copies."

...Jenny still tries spinning

Endnotes

1   The term copyright will in this article beside Author's rights comprise the rights of performers and producers.

2   www.guardian.co.uk/media/2011/aug/14/robert-levine-digital-free-ride.

3   Comparing with physical sales for 2010 gives no sense, since CD sales are collapsing – the digital share will soon be close to 100%, irrespective of the (low) level of sales.

4   International Federation of the Phonographic Industry, www.ifpi.org/.

5   IFPI press release 20th January 2011, www.ifpi.org/content/section_resources/dmr2011.html" www.ifpi.org/content/section_resources/dmr2011.html .

6   GALLEYCAT, www.mediabistro.com/galleycat/google-books-settlement-rejected_b26180.

7   WPPT: WIPO Performances and Phonograms Treaty, Article 10, www.wipo.int/treaties/en/ip/wppt/trtdocs_wo034.html.

8   "Please identify each video that is allegedly illegal by providing the URL(s) of the video(s) and/or the YouTube user name in question." The notification system is based on complex requirements, and when filing a notification the claimant is asked to first; «...consult your legal counsel or see Section 512(c)(3) of the Digital Millennium Copyright Act to confirm these requirements, www.google.com/support/youtube/bin/request.py?contact_type=otherlegal.

9   www.bbc.com/news/technology-17785613.

10   British Phonographic Industry, www.bpi.co.uk/digital-music/article/free-music.aspx.

11   In the fields of broadcasting and content delivery, over-the-top content (OTT) means on-line delivery of video and audio without the Internet service provider being involved in the control or distribution of the content itself. OTT in particular refers to content that arrives from a third party, such as Netflix or Hulu, and arrives to the end user device, http://en.wikipedia.org/wiki/Over-the-top_content.

12   CMO; a Copyright Management Organisation.

13   Michael F. Flint (1990), A User's Guide to Copyright, Third edition, Butterworths London.

14   The Berne Convention for the Protection of Literary and Artistic Works (1886, last revised in Paris in 1971).

15   These treaties were intended for forestall the Cyber crisis in international copyright, but the technical explosion did rather quick surpass these instruments, and today they already look old-fashioned.

16   Less exclusivity does not mean that exclusive rights are never needed inside Cyberspace. Film producers may need exclusive rights to control the timing of opening or closing various sales channels, like Cinematographic sales, physical DVD (BD) sales, Cyber sales, Pay-Tv sales and finally Cyber stream for free – until they start selling over again in connection with release of a next part of the film. Acts like copying music recordings into film or commercials must of course also be covered by the exclusive right, but this would hardly be core music business in Cyberworld.

17   A rather soft enforcement model related to file sharing peer-to-peer, based on step-by-step warnings instead of taking to court, and engaging the ISP with obligation to take action with sanction against the uploading infringers, like one-year suspension from Internet. The model is mainly based on French governmental policies from 2007. IFPI has for several years launched a broad international campaign for this model in the whole western world.

18   Perlmutter: "…I would submit that the fundamental game-changing challenge for copyright is the first category (: compliance and enforcement) of problems.", www.law.arizona.edu/emailapp/4thInnovation.cfm.

19   Perlmutter: "As a copyright lawyer I would say, you know, that a compulsory license is at general imposed at a point when the market just can't work and there's no other option."

20   www.apple.com/itunes/itunes-match/.

21   www.out-law.com/en/articles/2011/october/users-should-be-able-to-buy-licences-to-allow-copying-of-copyright-protected-material/.

22   www.out-law.com/en/articles/2011/november/royalties-collector-proposes-piracy-licence-on-belgian-isps/#TstQ5KvQaSo.email.

23   Norwegian Copyright Law, Unofficial translation of Article 36.

24   Matthew R. Farley, Making Virtual Copyright Work, 41 Golden Gate U. L. Rev. (2010), http://www.digitalcommons.law.ggu.edu/ggulrev/vol41/iss1/4.

25   The World Intellectual Property Organisation, www.wipo.int.

26   WIPO Arbitration and Mediation Centre, www.wipo.int/freepublications/en/arbitration/919/wipo_pub_919.pdf.

27   LEX MERCATORIA. That system of laws which is adopted by all commercial nations - the international law of commerce that constitutes a part of the law of the land.

28   Graeme B. Dinwoodie, A New Copyright Order: Why National Courts Should Create Global Norms, 149 University of Pennsylvania Law Review 469 (2000). http://works.bepress.com/cgi/viewcontent,cgi?article=1014&context=graeme_dinwoodie.

29   The author underlines that unlike a WTO dispute settlement ruling, a court decision articulating international standards is more readily subject to legislative reversal, and thus more closely linked to the democratic process.

30   A report from Hertie School of Governance concludes that the strategy of transferring the anti-corruption mechanisms and institutions of western countries is giving no results. www.norad.no/en/tools-and-publications/publications/publication-page?key=383808.

31   China.org, www.china.org.cn/arts/2012-04/06/content_25077760.htm.

32   China has been under fire in its biennial WTO trade policy review from the US and EU for lax IP rights enforcement and possibly discriminatory encouragement of domestic innovation. India and China are raising concerns about the TRIPS-plus activity, culminating in the form of ACTA (the Anti-Counterfeiting Trade Agreement). It is becoming a big issue why a 2003 TRIPS amendment intended to help poor countries obtain affordable medicines more easily has almost never been used. Intellectual Property Watch, www.ip-watch.org/weblog/2010/06/03/china-india-to-raise-concerns-at-wto-about-%E2%80%9Ctrips-plus%E2%80%9D-measures-acta/.

33   Kimberly B. Herman, partner at Sullivan & Worcester LLP, www.masshightech.com/stories/2011/08/15/newscolumn1-Beware-Copyright-trolls-lurking-in-cyberspace.html.

34   Library Journal. www.libraryjournal.com/lj/home/889452-264/harpercollins_puts_26_loan_cap.html.csp.

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.

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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

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- 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.

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Keeping It Alive:

Mapping Bangkok's Diverse Living Culture

Bussakorn Binson[+] Pattara Komkam[++] Pornprapit Phaosavadi[+++]
and Kumkom Pornprasit[++++] (Thailand)

Abstract

This research project maps Bangkok's living local culture sites while exploring, compiling and analyzing the relevant data from all 50 districts. This is an overview article of the 2011 qualitative field research by the Urban Research Plaza and the Thai Music and Culture Research Unit of Chulalongkorn University to be published in book form under the title *Living Local Cultural Sites of Bangkok* in 2012. The complete data set will be transformed into a website fortifying Bangkok's cultural tourism to remedy its reputation as a destination for sex tourism.
The five areas of cultural activity include the performing arts, rites, sports and recreation, craftsmanship, and the domestic arts. It was discovered that these living local cultural sites mirror the heterogeneity of its residents with their diverse ethnic and cultural backgrounds. There are local culture clusters of Laotians, Khmers, Mon, Chinese, Islam, Brahman-Hinduism, and Sikhs as well as Westerners. It was also found that the respective culture owners are devoted to preserve their multi-generational heritage. The natural beauty of these cultural sites remains clearly evident and vibrant, even though there remain difficulties hampering their retention. The mapping of these sites are discussed as well as the issues surrounding those cultural sites that are in danger of extinction due to the absence of successors and other supportive factors necessary for their sustainability.

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Introduction

Culture plays a crucial role in how individuals identify with their community and reflects ones way of life in society. Culture carries the core characteristics of one's social group. A society that can successfully highlight its culture will more likely succeed in attracting outside interests. In addition to revealing the way of life of those who participate in a given society, a unique culture can attract tourists and generate considerable revenue. Each year Bangkok hosts millions of visitors, many of whom come to experience the unique history of Thailand's capital. Its history dates back to the beginning of the Rattanakosin period in the 17th century when it began serving as the country's business hub. Recently, a number of advertising campaigns have been launched aimed at promoting tourist attractions in central Bangkok. These campaigns draw attention to Bangkok's well-known temples, palaces, art galleries, and museums. In addition to these mainstream places of interest, there are also numerous other types of attractions called 'living local cultural sites.' These sites epitomize Bangkok's cultural diversity.

All of these cultures represent a 'small world' and each one is uniquely characterized by the way of life, customs and traditions, and beliefs of its constituents. These cultures are held to be alive as they are continually immersed in the process of passing knowledge and social values from one generation to the next. Members of these cultures are fully aware of their role as custodians and they produce cultural objects that represent such awareness while demonstrating their cultural importance. However, if no living members of a culture remain then the cultural objects can reveal only the past, not the present.

Diverse Bangkok: Its People and Traditions

For more than 200 years Bangkok has been developing and transforming as the principle port and capital of Thailand. Then over the years as Bangkok's international trade increased, more and more foreigners settled down and began its unique cultural fusion. Moreover, the fact that Bangkok is the locus both economically and culturally it continues to attract many ethnic groups into itself. When King Rama I (1782-1809) was enthroned, he revitalized the country by supporting the cultural diversity of the nation in many ways. By his supportive policies, it can be said he was the great father of Bangkok who not only established the city, but supported the cultures in the nation that its citizens carried on through the generations. (Thongtor Kluaymai Na Ayutthaya, Department of City Planning Bangkok, 2003:8). Bangkok is a blended city with a diversity of people, traditions and languages. Laotian, Cambodian, Vietnamese, Chinese, Indian, Mon, Sikh and Westerners can all be found there. (Mon refers to the Raman ethnic group from Myanmar). Bangkok as an historical trade center and a known safe political refuge is comprised of many ancient communities with a diversity of cultures located along the Chao Phraya River and its associated network of transit canals. All of these communities through their ongoing development and historical peaceful coexistence define "The city of history and cultures" (Supaporn Jindamaneeroj, Department of City Planning Bangkok, 2003:253).

The 1999 edition of the Royal Institute Dictionary defines the word 'culture' as the norm of the community's way of life as expressed through their organization, development and morality. Culture can further be divided into two types. First, it is the material culture of physical objects such as clothes, food, houses, medicines and devices. Second, it is a non-material culture that can be categorized into five areas. These five areas are: 1. Social Institutions; 2. Social Control: religions, beliefs, social values, ideologies, traditions, and laws; 3. Arts: fine arts, sculpture, architecture, dance, music, and theater; 4. Language; and 5. Rituals. These elements of intangible culture are influencing on the community member's lifestyles. (Ngampit Satsanguan, 1995:53-55).

The non-material culture can also be called the 'living culture' where every community has their own unique cultural compilation with facets related to family, economics, politics, education, religion, medicine, communication, arts, and recreation. Additionally these facets might be viewed either universally or specific to a culture, depending on the knowledge, social values, and beliefs in one's own community. The area where a local cultural phenomenon originated is called a 'local cultural site,' which belongs to the owner. A living local cultural site reflects the lifestyle and characteristics of its host far better than any museum, where only a primary subset of artifacts and knowledge is kept. Meanwhile, the local cultural site has a much more captivating value and presence, filled with the local wisdom from its residents. Moreover, it can be passed on from one generation to the next. Visitors can learn the history of the culture from the culture's owners themselves as an all-encompassing or 'full-set' experience. Furthermore, a local cultural site is a source of pride for the people through the realization of its importance in its role of carrying on a cultural tradition into Thailand's future.

The reader should be aware that the sites included in this publication are only a subset of those in Bangkok due to the limitation of resources and time. However, sites recommended by the local governors have been included. The living local culture sites are separated into the following five distinct categories: performing arts, tradition, sport and recreation, craftsmanship and domestic art.

The communities that comprise Bangkok, like Bangkok itself, have gone through continual changes and developments over the years. They have needed to adapt to the ever-changing environment and economic climate. Since the establishment of Bangkok, various ethnic groups and individuals have settled there from abroad and other parts of Thailand. As a result, Bangkok is comprised of a blend cultures, social groups and people. Although having this diversity of backgrounds, knowledge, traditions, and ways of life, Bangkok residents identify themselves as Bangkokians. However physically, Bangkok is divided into three major metropolitan areas that is further divided into 50 districts.

Core City Area
This area covers the old city center where the original Bangkok was situated along both sides of the Chao Phraya River, comprised of 21 districts as follows:

Bang Kho Laem, Bang Rak, Bang Sue, Bangkok Noi, Bangkok Yai, Chatuchak, Din Daeng, Dusit, Huai Khwang, Khlong San, Khlong Toei, Pathum Wan, Phaya Thai, Phra Nakhorn, Pom Prap Sattru Pai, Ratchathewi, Samphantawong, Sathon, Thon Buri, Watthana, and Yan Nawa. This area's most distinctive features are the historical sites of palaces, temples, and the historical structures of houses, governmental offices, military divisions, and commercial buildings located around the old city center along the river's bank in the districts of Bang Rak and Samphanthawong. The new commercial areas are in the districts of Pathum Wan, Bang Rak, Yan Nawa, Sathon, and Bang Kho Laem. Another distinctive feature is that it is an area equipped with facilities and utilities. It is also the center of the public transportation network which integrates road, expressways, railroad and riverboats. Currently, the Krung Rattanakosin area (Phra Nakhorn District) and its surroundings are under development and are expected to become a major historical and cultural tourist attraction that is expected to generate considerable revenue.

Figure 1. Map of the 50 districts of Bangkok.

Urban Areas

Bangkok's urban development extends outward from the city's core and covers a variable area radiating from 10 – 20 kilometers outward. There are districts along both sides of the Chao Phraya River. The 18 districts both sides of the river are: Bang Kapi, Bang Khae, Bang Khen, Bang Na, Bang Phlat, Bueng Kum, Chom Thong, Khan Na Yao, Lat Phrao, Phasi Charoen, Phra Khanong, Prawet, Rat Burana, Sai Mai, Saphan Sung, Suan Luang, Thung Khru, and Wang Thonglang.

This area supports the development of the core city region and most of the lands in the Thung Khru District are agricultural. The Rat Burana District is primarily industrial, while the areas of the Bang Khen District to the east of the city's core supports military and governmental entities. The districts of Wang Thonglang, Bang Kapi, Suan Luang, and Bang Na host commercial, industrial, and governmental concerns with its supportive transportation network.

Suburban Areas

This category covers those areas which are more than 20 kilometers from the core area and is composed of residential developments, agricultural areas and vacant land open for development. The 11 suburban districts are: Min Buri, Don Mueang, Nong Chok, Lat Krabang, Taling Chan, Nong Khaem, Bang Khun Thian, Lak Si, Khlong Sam Wa, Bang Bon, and Thawi Watthana. The eastern side of this suburban area is mainly rice paddy fields, while the western side hosts mangroves. Consequently many of the residents in this area earn their living by aquaculture and fishing (Nattanon Thaweesin, cited in City Planning Department, Bangkok, 2004:23-26).

Living Local Culture Sites

Living local culture sites can survive only if the cultural owners manage to pass on and share knowledge in their community. Without cultural owners there are no living local cultural sites. The research program entitled "Mapping the Living Local Culture" under Bangkok's local museum project explores, compiles and analyses the relevant data of the living local cultural sites in all 50 districts of Bangkok. (Bang Bon, Bang Kapi, Bang Khae, Bang Khen, Bang Kho Laem, Bang Khun Thian, Bang Na, Bang Phlat, Bang Rak, Bang Sue, Bangkok Noi, Bangkok Yai, Bueng Kum, Chatuchak, Chom Thong, Din Daeng, Don Mueang, Dusit, Huai Khwang, Khan Na Yao, Khlong Sam Wa, Khlong San, Khlong Toei, Lak Si, Lat Krabang, Lat Phrao, Min Buri, Nong Chok, Nong Khaem, Pathum Wan, Phasi Charoen, Phaya Thai, Phra Khanong, Phra Nakhon, Pom Prap Sattru Phai, Prawet, Rat Burana, Ratchathewi, Sai Mai, Samphanthawong, Saphan Sung, Sathon, Suan Luang, Taling Chan, Thawi Watthana, Thon Buri, Thung Khru, Wang Thonglang, Watthana, and Yan Nawa). This research effort covers the following five cultural activity areas for each district: performing art, rite, domestic art, craftsmanship, and sport & recreation. Based on the collected data from these 50 districts, it was found that these living local culture sites have managed to survive and prosper as a result of the communities' knowledge and understanding of their own culture as well as the important role played by individuals who pass on their valuable cultural heritage that fuels its continuance.

Figure two illustrates the three major processes driving and sustaining local cultures. They are cultural transmission, dissemination, and preservation. Consequently, the analysis of the interview data collected from cultural owners and stakeholders is similarly divided into these same areas.
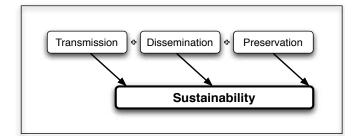
Figure 2. Components of the living local culture sites consists of cultural transmission, dissemination, and preservation that leads to their long-term sustainability.

Pathways of Cultural Transmission and Dissemination

1. Performing Arts

a. Transmitted by lineage: Elders transmit their art form to their descendants as in the Thai-styled antiphon groups named the Phor Songkhram Band of the Bang Khen District (Phor is the Thai word for father) and the Mae Waeata Band in the Watthana District (Mae means mother in Thai).

b. Transmitted by formal instruction: The art form and related skills are transmitted formally by a teacher in a school setting. For example the choir group of the Soon Ruam Namjai School - Khlong Toei District, the youth dance-sport class of the Wat Khlong Toei School - Khlong Toei District, the Thai folk music performances of the Mathayom Prachaniwet School - Chatuchak District, the Wat Don Mueang School Military Band - Don Mueang District, the military band of the Atthawit Commercial School - Bang Na District, the Bahn Pramejai Thai Musical School - Bang Sue District, the Suteerattanachai Music & Art School - Lat Phrao District, as well as both the Angklung Band of the Wat Samakeetham School and the Thai Contemporary Music Band of the Surao Don Sakae School - Wang Thonglang District.

c. Transmitted by a private individual artist or performer to the general public: In this case the artistic skills and heritage are transferred personally by artists themselves to interested youths. One such example is the Apinya Thai Dance Club of the Din Daeng District.

2. Traditions

It was found that the transmission of Thai cultural traditions is comparable to that of the performing arts. The rites are transferred in the form of belief supported activities organized by temples or governmental agencies for the community. Recently there has been both supportive and detrimental changes in Bangkok that affect its traditions. One negative change has been the result of infrastructure changes to the canals and development along the waterways. The filling in of canals and restricted riverside access due to private development of buildings has both altered the floating procession routes during the Chak Phra Festival in the Bang Sue District and the Chak Phra boat procession hosted by the

Wat Nang Chee Temple in the Phasi Charoen District. In some places there is no river front access for viewers and participants and some segments require the procession to go overland in vehicles. On the flip side, over the last three years and running the Bang Na District has renewed its long-tail boat race and has become a broadcast media event revealing its positive future.

3. Sports and Recreation

The cultural transmission in the area of sports and recreation takes place via an expert, coach or teacher to primarily youths and students who are interested. Additionally, an element of competition aimed at winning prizes popularizes the events of ballroom dance and inter-District takraw matches that further support their viability.

4. Craftsmanship

The skills associated with Thai craftsmanship is transmitted in ways similar to those described above through formal or informal education and training, but with a wider range of learners from young to old.

Often a group is formed to work with the master. Currently, some art forms have no successors to ensure its viability such as the Thai bonsai at the Wat Khlong Toei Nai Temple in the Khlong Toei District. Consequently, the last surviving caretaker of this art, has created and installed metal lamps around the temple as a more permanent example of the forms and style of Thai bonsai for future generations. Another area in decline is found in the 200 plus year-old Bahn Bu community that specializes in making stone-polished bronze bowls in the Bangkok Noi District. Presently, there are only small number of bronze bowl craftsmen remaining and the same is true for the declining makers of the monk's alms bowl in the Ban Bat community of the Pom Prap Sattru Phai District. With these low number of cultural attendants these traditional crafts are in danger of extinction.

5. Domestic Arts

The domestic art sites thrive upon the continuation of their original product identity or brand as many are rooted in the fame of an original recipe. And some have been discontinued over the course of time as required specialized ingredients are no longer available or the processes are too complicated and/or time consuming to be economical. One example is there is no successor carrying forth the Crispy Coconut Soup of the Yan Nawa District. While lost traditional recipes cannot be recovered, there remains some conservator groups who offer these rare recipes that are essential elements of the identity of a number of Bangkok communities.

Pathways of Cultural Preservation

1. Performing Arts

 a. Performances: Serves to both publicize and preserve a particular performing art. Some examples includes the following: In the Khlong Toei District there are

the Youth Dance sport of the Wat Khlong Toei School, the choir group in the Soon Ruam Namjai School, and the Khlong Yao Prayook Band "Silp Suan Aoi" (Khlong Yao is Thai for a tall, slender drum and Prayook means applied). There are also the Thai folk music performances of the Mathayom Prachaniwet School - Chatuchak District, the Wat Don Mueang School's military band - Don Mueang District, the Apinya Thai Dance Club - Din Daeng District, the military band of the Atthawit Commercial School - Bang Na District, the Khon performance of the Rungruang Upatham School (Khon is the name of a traditional Thai theatrical performance with masked performers) - Bang Na District, the Likay of the Sri Iam Anusorn School (Likay is the name for a Thai folk drama) - Bang Na District, the angklung band of the Wat Samakeetham School & the Thai Contemporary Music Band of the Surao Don Sakae School - Wang Thonglang District, the Khlong Yao Band of the Wat Lak Si School - Lak Si District, and the Siam Niramit theatrical production - Huai Khwang District.

b. Education - Cultural Courses: The Thai arts are being preserved through a curriculum of courses in Thai classical music, dance, and fine arts at the Suteerattanachai Music & Art School - Lat Phrao District and the Thai classical music course at Bahn Pramejai Thai Musical School - Bang Sue District. Additionally, Thai cultural courses are also established at many universities as either compulsory or elective courses throughout Bangkok.

2. Traditions
a. Continual practices: The tradition has been maintained in the community through a continuity of practice of its traditions such as the Wai Phra Sapan festival - Khlong Toei District, the Buddhist traditions at the Wat Samian Nari Temple - Chatuchak District., the annual floating procession of Luang Phor Sumrit - Bang Sue District, the Vegetarian Festival at Tamnak Phra Mae Kuan-Eim - Lat Phrao District, and the Loi Krathong Festival held in the Wat Phasi Temple - Watthana District.

b. Governmental collaboration with the community: Governmental agencies, primarily the district offices, join hands with the community in supporting the local traditions to preserve the community's identity. This is evident during the Don Mueang District's Songkran festival, the annual procession of Phra Buddha Sihing Buddhamuni during the Songkran Festival - Din Daeng District, the community harvest festival called the Long Khak Tradition - Bang Khen District, the traditional long-tail boat race - Bang Na District, the Songkran Festival at the Wat Samakeetham Temple - Wang Thonglang District, the Songkran and Pid-thong Wai- Phra festivals at the Thung Song Hong Housing Community - Lak Si District, and the Phra Buddha Sihingh procession - Huai Khwang District.

3. Sport and Recreation
a. Public educational programs offered at the Bangkok Planetarium - Phra Khanong District.

b. Public competitive events such as boxing matches or takraw competitions that is held in many districts.

c. Organized recreation and exercise activities such as aerobics, Taiji (Chinese boxing) and others in parks and youth centers throughout Bangkok.

4. *Craftsmanship*
Thai crafts and craftsmanship are being preserved in a similar manner to others listed above. The culture owners are invited to impart their understanding and artistic skill to youths and the general public. Additionally these masters play a role in job creation in the community by educating and training the locals in a financially viable craft as well as disseminating an awareness of the importance of their particular area of cultural preservation.

5 *Domestic Arts*
The domestic arts are being preserved only through the supportive commerce of the marketplace. The products are offered and manufactured for sale with assistance from community organizations to coordinate their distribution.

Pathways to Sustaining the Thai Cultural Heritage

1. *Performing Arts*
a. Ancestral mode: This is the traditional form where cultural heritage is passed on down through the generations by ones ancestors. The contemporary owners have learned it from family or community elders who were masters of the art or well-known regional artists. Some examples are the Thai-styled antiphon bands

Figure 3. The Kamnai Puppet Troupe of the Phasi Charoen District.

Phor Songkhram Band of the Bang Khen District and Mae Waeata Band of the of the Watthana District. The dance and theater group Lakhon Chatree from the Pom Prap Sattru Phai District, and the classic Thai music band Bahn Duriyapraneat of the Phra Nakhon District are some more examples. The Bahn Silapin, Phasi Charoen District is also home to the traditional Thai puppet group named Kamnai. Additionally in this category, the Islamic community's musical folk dramas named Likay Hulu, Likay Rieb, and Nasep) are found in the districts of Saphan Sung, Min Buri, and Nong Chok. Musically, the Bahn Pramejai is a Thai classical music school, whose owner learned from his father and the Patayakosol family's Bahn Piphat ensemble in the Thon Buri District are further examples of this type of cultural transmission.

b. Formal education mode: In this category the art form or tradition continues to be taught and practiced in the district's schools and usually is centered on either an individual teacher's particular skill set or a school's interest. Some examples are Thai Folk music performances of the Mathayom Prachaniwet School in the Chatuchak District, the military band in the Don Mueang District, and the ballroom dance & choir singing groups at the Soon Ruam Namjai School in the Khlong Toei District. In the Bang Na District there is the Thai folk theater group of the Sri Iam Anusorn School that performs the Likay, the Thai Dance Arts and Music Club at the Bahn Bang Kapi School, the Khon and Thai Dance Arts Club at Ramkhamhaeng University (Khon is the name of a traditional 'masked' Thai theatrical performance as well as its leading character). The Wang Thonglang District is home to an angklung ensemble of the Wat Samakeetham School (The angklung is a musical instrument of Javanese origin that features bamboo tubes). There is moreover a Khlong Yao Band hosted by the Wat Lak Si School in the Lak Si District (The Khlong Yao is a tall drum with shoulder strap allowing the player to move with it).

c. Contemporary culture creation mode: These sites have served as recently acquired contemporary cultural repositories during the last ten years. They were founded by individuals with an interest in a cultural practice and nurtured its continued existence over time. A few examples are the Thai Contemporary Music Band of the Surao Don Sakae School in the Wang Thonglang District, the Apinya Thai Dance Club from the Din Daeng District, the Suteerattanachai Music & Art School in the Lat Phrao District. Some local performers have learned the art from other regions and established their own cultural group such as the drum troupe named the Khlong Yao Sit Phorpoo Punyi Phorpoo Chatkaew of the Pathum Wan District and the traditional Thai dance group in the Natasilpa Sambhan School of the Dusit District.

2. *Traditions*
a. Historical traditions: Means those that have been practiced for a hundred years or more and where the attendants have learned them by direct participation. Some examples are the traditions practiced at temples during Songkran (Songkran is Thailand's new year's water festival held during the 2nd week of April) of the Mon community in the Bang Khuntien District.

There are also the significant Buddhist days such as the Vesakha Bucha Day, Asanha Bucha Day, and Buddhist Lent. Some temples hold other annual traditions such as the Chak Phra in the Bang Sue District where there is a parade with a statue of Buddha. Other examples are the traditional long-tail boat race of the Bang Na District, the Pid-thong Wai-phra festival in the Lak Si District that involves showing respect to Buddha and applying a renewed layer of gold leaf to his figure, the Songkran festival of Wat Rama IX Kanchanapisek in the Huai Khwang District, a Buddha's relics celebration at the Wat Saket Temple located upon the Golden Mountain in the Pom Prap Sattru Phai District and the Tan Kauy Salak tradition that involves a group offering where one person is selected by lottery to make the donation at the Marble Temple in the Dusit District, and the Artipuja Ritual for paying homage to the Hindu gods and a lamp greeting ceremony at the Wat Witsanu Temple in the Sathon District.

Figure 4. The Songkran Mon tradition of the Bang Kradi community in the Bang Khun Thian District.

b. Local community traditions: These traditions are based on a belief established in a community. During such events, the community members take part in a large scale activities that have become traditions. For example the Vegetarian Festivals at the Great Chinese Shrine Sum Por Yee in the Bang Khae District and at the Tamnak Phra Mae Kuan-Eim temple in the Lat Phrao District (Tamnak is Thai for a Chinese temple and Phra Mae Kuan-eim is a revered Buddhist nun that is also known as Guanyin). Other examples are the annual Nawaratree festival held in October, where the temple hosts an ancient ten day/night Hindu festival (also known as Ducera) at the Wat Phra Si Maha Umathewi Temple of the Bang Rak District and the Dancing Redemption to God at the Erawan Shrine in the Pathum Wan District.

c. Governmental initiatives: Some governmental agencies have joined with communities in helping support and promote cultural traditions. This can be seen in the community rice-harvesting tradition known as Long Khak - Kaiew Khao in the Bang Khen District. This tradition is related to both King Rama 8 and 9 who planted rice in the district. The continuation of this cultural practice has also been promoted through the publication of research conducted by Phranakorn Rajabhat University. The ongoing revitalization of this tradition takes place through the organization of demonstrational sites, exhibitions, and academic seminars on this tradition. This event draws a large number of visitors every year.

3. Sports and Recreation

a. The continuation of ancient sports: These are those initiated by the long term practitioners of a sport (the attendants of the culture) or those who by interested continue participating in them. In the case of Thai Boxing (Muay Thai is the Thai name for kick boxing), the following sites are active: The Meenayothin Boxing Camp - Chatuchak District, the Joggy Gym Boxing Camp - Bang Sue District, the Aswindum Boxing Stadium - Lat Phrao District, the Kru Suer Boxing camp - Wang Thonglang District, the Mauy Chaiya Bahn Chang Thai - Watthana District, the Sor. Vorapin Thai Boxing Gym - (Sor. is short for the first syllable of the founder's name, Surapol) - Taling Chan District, the Sor. Wongthong Thai Boxing Gym - Lak Si District, the Jitti Gym Boxing Gym - Huai Khwang District, and the Phet Yindee Muay Thai Academy - Pathum Wan District. Many gyms have made a name for themselves by producing successful international champions. There is also support for traditional Thai sword art forms at the Phraya Tak Sword Academy - Nong Khaem District, and sword performances and instruction by Mr. Boonterd Buathongkum - Bangkok Noi District. Another popular sport is takraw at the Suan Pa Chaloemphrakiat Sports Park - Khlong San District (Takraw is like a kick version of volleyball played with a rattan ball and net. It is a blend of volleyball and soccer).

Figure 5. Training at the Joggy Gym Boxing Camp in the Bang Sue District.

b. Contemporary sports features the adoption, hybridization, and invention of new ones: The government supports the equestrian club of the 29th Royal Cavalry Squadron of the Phaya Thai District. There is also a version of takraw known as Takraw Lod Buang at the Sit Wat Dokmai Club that incorporates the hoops of a western basketball court as played by the disciples of the Dok Mai temple in the Yan Nawa District. In the Bangkok Yai District there is a human chess game at the Youth Rotary Club where people adopt the role of the playing pieces. Sport swordplay is held at the Thai-Japan Bangkok Youth Center in the Din Daeng District as well as at the Thon Buri Worathepi Palarak School of the Thon Buri District.

4. Craftsmanship

a. Continuation of ancestral skills: The crafts have been learned from one's ancestors or under the apprenticeship of a master. Craftsmanship is a complicated art, requiring meticulousness, dexterity, and a great deal of experience to become a master craftsman. Some examples from the Phra Nakhon District are the gold smiths that produce gold leaf at Bahn Gold Leaf and the Thai Theatrical Costumes by Bahn Mae Piak. The Buddhist alms bronze bowl makers in the Bangkok Noi District and the Thai style of Bonsai at the Wat Khlong Toei Nai Temple in the Khlong Toei District.

Figure 6. Thai style bonsai at the Wat Khlong Toei Nai temple in the Khlong Toei District.

b. New products by contemporary craftsmen: For example, the ceramic jars produced by the Ong Daeng Chatree Shop (Ong Daeng is Thai for a red jar) in the Bang Bon District and the resonator for a Thai fiddle (Saw U) made from ground jackfruit seeds made by Mr. Siri Ruaydee in the Taling Chan District.

5. *Domestic Arts*

a. Family businesses: Ancestral continuation is found in many small businesses such as the Pad Thai Kua Kai Mae Um (Thai fried noodles) and the Jae Too (taro dumplings in coconut milk dessert), meringues from the Rina Bakery - Khlong Toei District, the Charoen Saeng Silom Partnership (Pork leg with rice) - Bang Rak District, the Kaysorn Lumjiak & Kang Krub Maprao Kung - Yan Nawa District (Kaysorn Lumjiak is a pancake with coconut filling and Kang Krub Maprao Kung is yellow curry with young coconut meat and prawns), the Export's Grilled Sticky Rice - Din Daeng District, and the Krongthong Chilli Paste - Lak Si District.

b. Markets: Market areas are integral to the community as they provide the venue for these home-based businesses and their domestic products. This refers to five historical road intersection areas of markets and restaurants that have coexisted for a long time as follows: The Phraeng Sanphasat, Phraeng Nara, and Phraeng Phuthon markets in the Phra Nakhon District. Then the Sri Khema market in the Bang Sue District and the Phra Khanong market in Watthana District. There are also long-standing locally-owned markets such as the Khunying Boonme Sapan 3 Market in the Sathon District, the Yingcharoen Market of the Bang Khen District, the new airport market, Jay-Leng and the Wattananan Market on the Khong river in the Don Mueang District as well as the Sirichai market of the Bang Bon District.

c. Markets with expanded community involvement: These are markets with additional commercial or tourism focuses making them a theme destination. For example, a governmental agency helped develop the Taling Chan Floating Market of the Taling Chan District into a tourist attraction. There is also the Leng Buay-Ia Market, which is a center for fresh food and famous restaurants in the Samphanthawong District and the Soi Aree Market that offers ready-made food and is home to several famous restaurants for office workers in the Phaya Thai District.

Figure 7. The Taling Chan floating market -Taling Chan District.

Discussion

This research project revealed that in most cases where there were well-established living cultural sites and no assistance from the city's district offices, the sheer determination of the community and their conscious engagement in cultural preservation activities was responsible. The communities viewed their cultural preservation as part of their independent and unique identity. In other words preserving their culture was viewed as one of community self-survival.

However, no matter how uniquely vital and beautiful these living local cultural sites are and regardless of the tremendous effort put into the preservation of these ancient facets of Thai culture, there is still lacking the proper development of access to them for both locals and tourists. There is no central policy of guidance and management of local, living cultural sites in Bangkok, there is only the spotty and uneven support provided at the local district level. And these efforts appear to be mostly ineffective and has lead to the deterioration of their physical environment as well as pushed them nearer the edge of extinction if a more unified assistance is not forthcoming. This is especially true for traditional sword and baton forms of Thai martial arts.

Luckily, a few of Bangkok's district offices have fostered a close relationship with the culture owners by providing public relations support and providing encouragement in other areas despite the lack of coordinated central funding. However, some cultural sites are occasionally passively prevented from effectively preserving their local culture through the withdrawal of moral and financial support. One such example is the sword performance, by Mr. Boonterd Buathongkum in the Bangkok Noi District. But most district offices simply lack knowledge about the living local culture entities in their region. This cultural mapping project addresses this information deficit directly and full details will be provided to the directors of each district.

It is furthermore recommended that staff in the various departments at each district office share their knowledge and experiences to assist in creating a common understanding of the overall task of enhancing the preservation of the living local culture sites within the larger Bangkok city administration and the Creative City Initiative. Bangkok would also be well-served to have its district offices provide ongoing support in connecting with its living cultural sites. This includes determining appropriate management approaches to preserve, renovate, and develop valuable cultural sites and prevent them from falling into neglect leading to their extinction.

The cultural attendants, who are the most knowledgeable individuals need to be identified and briefed so they can serve as representatives to provide input and feedback to the central administration departments of community development and social welfare so that support and development initiatives are congruent with the community's needs. In other words, the district offices need to establish a network of the relevant cultural owners to serve as liaisons for providing input and feedback to the government.

Furthermore, additional staff training in how to provide these supportive services and build effective relationships with individuals in the community is needed. This latter point is essential as this research project found that conflicts between the district officers and communities has lead to past protests and antagonism which undermined the smooth development of cultural sites and instead planted the unproductive seeds of mistrust on both sides with adverse results. A positive relationship on the both sides will encourage a more collaborate and thereby effective relationship.

Another hurdle to the viability of these living local culture sites is that many roadway signs are outdated and inaccurate. It is therefore recommended that each district apply the resources to ensure they have a current and accurate map of its cultural sites (This project staff used GPS receivers in it database work). The production of a local community map will not only serve visitors and tourists, but will become a tangible source of pride and symbolize an awareness of their culture. Additionally, transportation and logistics to the sites need to be improved to facilitate interchanges with both the locals and visitors. For example, the rerouting of public transportation or having stops closer to some cultural sites would alleviate access problems.

For budgetary concerns, it was uncovered that many times as the fiscal year-end approached the districts were confronted with the "use it or lose it" situation and would hastily throw together events to utilized non-designated funds. This meant that cultural events were held without respect to traditional calendar or season. This is a deeply regrettable situation that can only be solved by management that values both planning ahead and cultural preservation. This mapping project heightens the awareness of Bangkok's living local culture sites and it is hoped that this increased awareness will motivate a change in city and community planning.

It is also recommended that the unified umbrella policy of cultural preservation be developed for Bangkok with a focus on its relationship with the individual communities. Input from the communities and a prioritized list of needs should be identified and incorporated into the policy development process. Accurate budget allocations to maintain continual and extensive public relations are also needed.

It is the concern of all parties to find the best approach in promoting a sustainable existence for these living local cultural sites. The cultural owners should be encouraged to enhance the sustainability of their own culture and this in turn will help Bangkok become an attractive capital for tourists from all over the world, and enhance its reputation as a "City of Culture" into the future.

Conclusion
The living local culture sites uncovered in this research have been sustained in a variety of ways by their respective owners that brings together the culturally-dynamic, urban-blended community known as Bangkok. However, there remains many cultural caretakers that face assured extinction without prompt changes

in cultural management policies and targeted support. It was found that over 70% of Bangkok's 50 districts have no comprehensive policy in developing and supporting their living local cultural sites. The authors suggest that the Bangkok Metropolitan Administration (BMA) should create a centralized umbrella policy of cultural management in order to assist in maintaining and developing these sites throughout the city, as a Bangkok without these pillars of culture would be a city of stale ruins not worthy of human interest. Additionally, this mapping project has set a foundation for a future UNESCO Creative Cities Network application and supports the Creative City Initiative of the Bangkok Metropolitan Administration. All parties must come together and assist each other in keeping Bangkok's diverse culture alive.

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City Culture at the Crossroads

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Abstract

For most Malaysians the State of Kelantan is almost synonymous with Malay arts and craft. The state capital, Kota Bharu is often described as the Cradle of Malay Culture. Despite of this, the cultural capital of Malaysia strictly forbids the performance of traditional Malay-theater. The traditional Mak Yong Theater and the Malay shadow theater Wayang Kulit, both listed on UNESCO's World Heritage List, are so unpopular for the region's governmental authorities that they might only be performed for tourists or for research purposes. On the national level the attitude towards the traditional Malay art and culture is quite different. These days, The National Department for Culture and Arts Negeri Kelantan are building up a new Government Cultural center in Kota Bahru and are giving classes in the Mak Yong-traditions to preserve Mak Yong. The center will function as a place to introduce cultural programs and to organize training and talent development in performing arts. The paper will discuss the reasons for the contradictory attitude towards the Malay arts on the national and regional level. I will further discuss the innovations in the forms by creative Malay artists in order to oblige the regions authority and get authorization to perform their art. (The author's PhD studies and subsequent research projects have focused on Malaysian theater.

Keywords: *Theater, Tradition, Malaysia, Malay Culture, National Identity, Community Identity*

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Introduction

Kota Bharu is a city in Malaysia.[1] It is the state capital and Royal City of Kelantan, positioned in the northeast of the Peninsular Malaysia, bordering Thailand in the north. For most Malaysians, the State of Kelantan is almost synonymous with Malay arts and crafts, and its state capital is often described as the Cradle of Malay Culture.[2]

For people taking a special interest in Malay culture a stay in Kelantan and Kota Bharu must be a tremendous disappointment. One of the very few places where it is possible to watch Malay culture is at the local culture center, Gelanggan seni. The center is not open on a daily basis and the activities are very modest. The centre advertise with performances in Wayang Kulit, Dikir Barat, Silat , Rebana and Top- spinning. All are forms connected with the Malay tradition. At Gelanggan seni, performances are rather rare and irregular. The performances do not seem to attract many people either. The audience consists of a small but steady group of cultural workers, while tourists drop by casually.

Local authority's extensive restrictions on Malay Culture and tradition

Outside *Gelanggan Seni*, you can hardly see any cultural activities. Here in the cradle of Malay culture it is strictly prohibited to perform traditional theater forms like Mak Yong, Wayang Kulit, Dikir Barat and Main Puetri. More precisely; it is prohibited to perform the traditional theater unless it is performed for tourism or research purposes. Main Puetri is tolerated in remote areas.

The tough restrictions on or outright banning of the traditional performances of syncretic Malay culture and performances, is a result of PAS politics. Kelantan has been ruled by PAS, the Islamic party of Malaysia, since 1990 with re-elections in 1995, 1999, 2004 and 2008.

During these years PAS has attempted to impose an orthodox interpretation of Islamic Law upon Kelantan. It has succeeded in imposing certain social structures such as single sex lines in supermarkets, separate public benches for men and women and public performances by women.

Malay people who are proud of, fond of and want to express themselves through their traditional cultural heritage are not allowed to do so. Both Wayang Kulit (shadow theater) and the spectacular Mak Yong theater, one of the oldest traditional Malay dance–theaters in Malaysia, are found on UNESCOS' world heritage list.

Malay culture and tradition

The attitude towards tradition and *Malay* culture has not always been as negative as it has in the last decades. In the past, tradition has assumed an important role in Malaysian society. Traditions have served as the core of the community's identity and as a source of nationalism. Before discussing the possible cultural future of Kota Bharu it is necessary to look back upon the role of culture and tradition in Malaysia from pre-colonial time up until today. I must also underline that the focus of this paper is the *Malay* culture and the *Malay* tradition. The term *Malay* refers to the anthropological understanding of an ethnic *Malay*.[3]

The Nation-State

In 1963 Malaysia was proclaimed a nation-state, a proclamation that meant a final farewell to almost 80 years of British colonial rule. During this time the country had gone through a violent process of change. Extensive exploitation of tin and rubber resources had laid the foundation for considerable modernization. Natives of India and China have been imported en masse for the labour force employed in the mines and on the plantations. Malaysia became a multi-ethnic nation. In 1981 the population included of 40% Malays, 40% Chinese, 10% Indians and 10% of other nationalities.[4]

This mass importation of foreign labour was apparent in the lack of Malays running the mines and plantations. The Malays took little part in the process of modernization. They remained in their villages and concerned themselves with primary industry. As late as in 1984 only 2.3% of the capital from mining, construction and the commodity industries were owned by Malays. The Chinese owned 92.2%. In the cooperative sector, the Malays owned 2.4% of the capital, while 34.4% was owned by other Malaysians and 63% was in foreign hands. The Indians and Chinese became concentrated in towns, while the Malays still lived in traditional communities.

The Rural Malay Community

During the colonial era most of the Malays continued to live in the traditional *kampong* occupied with agriculture and fishing. In the rural *kampong* the Malay theater continued to play an important role. The traditional and spectacular Wayang Kulit, (shadow-theater) Main Puetri (a healing ceremony) and the Mak Yong theater (Malay Dance-theater) continued to develop through interaction with local myths, Hindu mythology and Islamic symbolism. It was a living and integral culture with special and important functions. Music and dance played an important role in these performances. The theater included spectacular opening and closing rituals, trance sequences and myth realization. In the *kampong* the traditional performances played a vital role in everyday life. They were intimately associated with weddings and other festive occasions. The theater was important for village life being performed in connection with additional ritual occasions such as healing séances and cleansing ceremonies. The theater was a necessary component in protecting the kampong and its population against illness and malign influences. The theater actualized the ancient Malaysian myths and those forces which controlled the world. Religious beliefs in these communities was a mixture of Hindu, animistic and Islamic elements. Hantu (animistic spirits), dewa (hindu demigods) and Muslim saints were all part of this unique synthesis. The peasants did not see any conflicts between their religious practice and Islam. On the contrary, they called themselves good Muslims. This popular understanding of Islam was reflected in the theater. Central for the theater was the concept of *Semengat*, a life force found everywhere in the nature. *Semengat* could be influenced by performance, thus theater played an important role in the societies.[5]

The Nation-State and the National Cultural Policy

The attitude towards Malay culture and tradition took a new turn during the 70s. From the beginning the young nation-state found itself with considerable

problems. The first government was formed as a coalition between the Malaysian UMNO (United Malays national Organization) and the Chinese MCA (Malaysian Chinese Association). Both of these parties were conservative and represented upper-class interests within the two ethnic groups. Collaboration resulted in the Malay aristocracy keeping their political position of power. Malay language, culture and religion were to form the basis of the nation-state. Only Malays were to hold positions in the state apparatus and bureaucracy. In return the rich Chinese kept their positions of power in the economic sector.

The result of this power-sharing unveiled itself in the 1969 election when bloody street fighting erupted between the different ethnic groups. The bloodbath of 1969 clearly demonstrated the vulnerability of the new nation-state, and as a consequence there was an immediate reorganization of economic, political and social strategies that were to help re-establish national stability. The bloodbath was explained as a result of crisis in values rooted in disparate cultures, and the need to create a common national identity to prevent any further development of racial antagonism was stressed. First and foremost this should be the objective of the new cultural policy.

The national culture as it was formulated in the aftermaths of the riots was based on three main principles.

1. "That the base of National Culture is the culture which is native to this region."
2. "That the traits and elements from other cultures which are pertinent may be absorbed to enrich the National Culture."
3. "That Islam as the official religion of Malaysia would play an important role in the formulation of a National Culture." [6]

The Minister of Culture at that time, stated that the goal of a common national identity could only be achieved at the expense of cultural pluralism, and that it was the traditional Malay form that should form the foundation of the new culture.

Malay Culture as the National Identity

Today it becomes obvious that choosing one of the ethnic groups' culture as the foundation of the national culture is problematic in many ways. It implied that the Malay culture was superior in some way, and that the state wanted to ensure that people practiced and emulated the *right* culture. The preferred culture was supported and the other cultural practices were viewed as inferior. This aroused great disaffection among the other ethnic groups who proceeded to cite the cultural policy as an example of the Malay-dominated government's racial hostility.

National Cultural Policy -
Some Immediate Consequences for the Malay Culture and Traditions

At first the government's concentration on the Malay culture led to a flourishing period. A number of programs at universities and schools were designed to collect and document traditional forms of Malay culture. Tradition was to be revived and recruitment to these forms was to be ensured through courses and training.

Students were sent to Kelantan to gather and document material on traditional theater. Costumes and instruments were collected and used partly in teaching, partly as exhibits in museums. One of the great *primadonnas* in the Mak Yong theater, Khatijah Awang, mentioned that during the 70s more than a 100 people contacted her wanting to learn Mak Yong.[7]

One would assume that governmental interest in the traditional culture helped to heighten awareness and pride in the local performers, which would again foster increased interest in the theater and the local communities. But that was only part of the picture in rural Malaysia in the 70s and 80s.

The Rural Communities

One negative effect was that costumes and instruments disappeared from the rural districts.[8] During my fieldwork in the 80s and 90s many groups lacked costumes. Another negative effect was the clash of interests within theater groups, expressed through an ongoing debate about who was most true to the tradition. A star hierarchy developed between performers and groups. An additional negative effect in the rural areas was the coming of a new understanding and interpretation of Islam.

The canonization of the Malay culture went hand in hand with a new and more orthodox interpretation of Islam. Already in the 1970s orthodox Muslims demanded that Malaysia become an Islamic state, with the constitution subordinated to Islam. Already as early as in 1969 during the state emergency following the riots, orthodox movements were able to carry on with their political activities in rural areas and left their trace in these areas. These groups did not favor traditional theater, because it included non-Islamic elements. UMNO became affected by an Islamic revival and began to portray itself as a Malay nationalist party that was in tune with the Islamic movements. The prime minister himself at that time, criticized the cultural practices as they were performed in the villages. This view had a tremendous impact on the traditional theater in rural areas.[9]

Criticism of the rural theater was mainly directed against the religious view it propagated. Interviews I did during the 80s with Mak Yong and Wayang Kulit performers showed how they feared the authorities' criticism and therefore avoided performing. Official criticism also resulted in dissension in the rural kampong between people defending the traditional theater and those who thought traditional performances represented something wrong in relation to Islam.[10]

The National Level

At a national level, the flourishing period for the Malay culture endured only for a short period of time. The government built theater stages in the large towns. Here the traditional theater was performed for a new audience. The government sent performers abroad presenting splendid and spectacular Malay theater traditions for a foreign public. Malay theater traditions were performed on national holidays, broadcasted on television and displayed on modern stages in major towns.

Theater was performed at the invitation of various sultans. Time gave birth to famous, much beloved and decorated "stars" in the Malay Theater; the *dalang*, (puppeteer in the shadow-theater) Hamzdah bin Awang Amat and the Mak Yong group Sri Temmengogn and its leader Khatijah Awang.

On the national level the Malay culture was molded to appeal to a new audience and the authorities' view of what the national culture should look like. Several factors contributed to a change in the traditional Malay theater.

Removed from its original context the theater had to adjust to modern society and a modern lifestyle. The time-consuming performances of the rural areas did not fit in with the tempo and stress of big cities. The new performances in towns and big cities had to be adapted to workers leisure time and compressed into an evening's "show."

While the traditional rural performances demonstrated openness, spontaneity, improvisation, creativity and commitment, the national versions emphasized formal completeness and control, perfection in performance, contrastive richness and virtuosity. Theatrical expression and performance elements were standardized. The music had a fixed number of melodies played with great precision and accuracy. The dance was standardized and reduced to fixed and directed formations executed with dignity. The language was standardized up to a national level. Staging became more spectacular with great focus on the visual representation.

Perhaps the most obvious difference between the rural community theater and the theater on the national level was the absence of ritual elements. The opening and the closing rituals disappeared together with the trance-sequences in the Mak Yong theater. In the national forms, trance sequences and ritual elements were considered incompatible with the new orthodox and official interpretation of Islam. The theater became entertainment and lost its healing and magic functions.

Removed from its original context where the theater had been an integral part of a living tradition, the theater no longer was a living form. Transferred to a new societal level the theater no longer represented or served the kampong people's interest and need for theater. On the national level the theater became an expression for a new group, the Malay government's or the Malay elite's use and need for theater. In the new context with a new audience, the theater was not met with the same importance or interest as in the rural communities.

In my opinion, the authorities' concentration on the Malay culture did not help to protect it. On the contrary; when the culture was defined it seemed a sure way of killing it. It was then left to decay in academia, universities and museums. The flourishing-period for the Malay theater became short-lived, both on a national and the kampong level.

The Cradle of Malay Culture, Kelantan 2010

When I went back to Kelantan and Kota Bahru in September 2010 it became obvious for me that the flourishing period for the Malay culture was definitely over. Maybe this can best be illustrated by help of these numbers:

In 1990 I could register:	In 2010:
6 Mak Yong-groups	No Mak Yong groups
More than 300 puppeteers in Wayang Kulit	5 puppeteers in Wayang Kulit
6 Main Puetri groups	Main Puetri?

Malaysia 2010

These days the slogan of *Hidup Melay*[11] has been replaced by the slogan *Malaysia Truly Asia*.[12] This slogan has been commonly known around the world as part of a large advertising campaign sponsored by the Malaysian government. The slogan is an attempt to attract foreign visitors to the country, and it reflects a governmental wish to capture and define the essence of the country's various ethnic groups and the unique cultural diversity.

In 2004 the former Ministry of Culture, Arts and Tourism was divided into two ministries, namely the Tourism Ministry and The Ministry of Culture, Arts and Heritage. This separation reflects recognition of tourism as a significant factor for the country. It also reflects a movement towards appreciating the value of the country's heritage. This step taken by the cultural authorities on the national level represents a new and increased interest in the Malay culture. The Ministry of Culture, Arts and Heritage described their mission as follows:

> "To highlight and popularize the arts and culture. To preserve national heritage and its tangible and intangible form to cultivate patriotism."[13]

This interest in culture has among other things resulted in that a number of national heritages have been preserved, monuments and historical areas. It has also resulted in building governmental Cultural Centers (Taman Budaya) in several states. The centers function as a place to introduce cultural programs and to organize training and develop talents in the performing arts.

Under the heritage programs The Ministry of Culture, Arts and Heritage describe their activities regarding the Malay culture as:

"Measures will be taken to preserve performing arts which have become obsolete such as the Wayang Kulit (shadow play), *Makyong,* dances and such, and revitalize them for the younger generation through propagation activities."[14]

This obviously shows the Ministry's interest in preserving and taking care of the traditional Malay Culture.

On the other hand, reading their program it might be difficult to see whether the Ministry of Culture, Arts and Heritage promote cultural pluralism or whether they are repeating the former attitude towards culture in Malaysia. The program mentions Chinese and Indian cultural traditions, but define their vision as:

"A cultured nation (founded on the principles) of the Rukunegera and the National Cultural Policy...."[15]

Kota Bahru 2010

By way of introduction I already mentioned the local authorities' restrictions levied upon traditional theater. On a national level steps have now been taken towards the conservation of Malay culture. When I visited Kota Bahru in September 2010, the Ministry of Culture, Arts and Heritage was constructing a governmental Cultural Center. It was a beautiful red brick building that together with other facilities also included a huge stage. Even though the building was not finished, a Mak Yong class was set up with regular training sessions in the city. The teacher was a former member of the Sri Temmengong group, which was the most famous national Mak Yong group during the end of the 70s and 90s. The training was in accordance with the norms and values that the performances reflected on a national level at that time. This might be the last attempt to save what is left of the Mak Yong theater tradition.

Conclusion
What Will be the Future for the Malay Culture?

It might be considered that before 1970 one could hardly speak of one unified Malay culture. Throughout time a whole range of cultures could be seen in Malaysia. The culture performed by the Malay people in Kelantan was quite different from the culture performed by the same ethnic group in Kedah or in Negeri Sembilan. During the first decades following 1970 the idea of one unified Malay culture was implemented. What happened was that elements and traits of cultures associated with the Malay group were molded and corrected to fit the authorities' views of what a Malay national culture should look like at the national level.

The question is whether the government, represented by The Ministry of Culture, Arts and Heritage, will succeed in stimulating the Malay culture and by so doing taking care of the country's heritage. For an outsider like me, it seems unlikely. In my view Malaysia need to develop new attitudes towards artists and artistic expressions on both a national and local level.

From my point of view, it seems unproductive to promote one type of culture at the expense of cultural variety. All over the world, throughout time, artists have been inspired by the environment. Contemporary and historical, foreign and more local forms and expressions, ideas and thoughts, have been reflected in their art. Creative artists have listened, learned and been affected by their experiences of everyday life and their surroundings. In my opinion it is more productive to invest in arts, cultural performances and existing ideas that move in and out of the bounds of cultures. Art and culture has to be rooted in the artists themselves.

I do not think that economical support as such, is a way towards a cultural boom and flowering seasons. On the contrary, for me the history of Malay art and culture has made it clear that financial support that comes along with strong financial strings does not necessarily improve the artistic activities. Most artists suffer in a

climate of censorship and are more productive when they can express themselves unrestricted.

In the era of globalization, culture and traditions are attractive commodities for mass tourism. This has in turn been catalysts for improved local and regional cultural productions. A number of studies have documented how mass tourism not only has contributed with financial support, but also contributed to an increased interest and activity for culture and artistic expression on both the local and regional level. The most important in my opinion, is that art and culture is rooted in the artists themselves.

Meanwhile the 5 local *dalang* that are allowed to perform at *Gelenggan Seni* continue to perform the *Wayang Kulit*-performances. These performances differ a lot from the performances 20 years ago both on the national and local level. The heavy restrictions from the local authorities force the *dalang* to continue to remove Hindu and other elements that are not approved from the performances. This might be seen as meaningless considering that the main repertoire in the Wayang- theater are the old Indian epics, the *Mahabarata* and *Ramayana* stories. What is left of the *Wayang Kulit* performances is mainly the clowning scenes.

Cultural workers that I was talking to at *Gelenggan Seni* in 2010 predicted that the *Wayang Kulit* – tradition would die out over the next five years.

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8. This profoundly affected the local theater during the 80s and 90s I interviewed several groups that had handed costumes and instruments over to the museums. The actors financial situation was bad, consequently they were not able to purchase replacements.

9. See: Mathahir, M: *The Malay Dilemma.* (Federal Publication 1982.) Anwar, Z: *Islamic Revivalism in Malaysia. Dakwah among Students.* (Penlanduk Publications 1987.) Maaruf, S: *Malays Ideas of Development.* (Singapore Kuala Lumpur 1988).

10. Some of the actors that I interviewed during the 80.s and 90.s expressed their anxiety about the harmony in the *kampong.* I was asked several times whether I could help arrange theater performances in neighboring *kampong* as a way of escape from the disturbance.

11. A slogan used by UMNO in fight for the Malay union.

12. http://kebudayaan.kpkk.gov.my/download/MINISTRY_OF_CULTURE.pdf Downloaded May 15, 2011.

13. http://kebudayaan.kpkk.gov.my/download/MINISTRY_OF_CULTURE.pdf Downloaded May 15, 2011.

14. The Ministry of Culture, Art and Heritage, heritage programmes iv. http://kebudayaan.kpkk.gov.my/download/MINISTRY_OF_CULTURE.pdf. Downloaded May 15, 2011.

15. *Rukunegera* http://en.wikipedia.org/wiki/Malay_language" \o "Malay language" Malay for "National Principles") is the hyperlink "http://en.wikipedia.org/wiki/Malaysia" \o "Malaysia"Malaysian declaration of national philosophy instituted by royal proclamation on hyperlink "http://en.wikipedia.org/wiki/Hari_Merdeka" \o "Hari Merdeka" Merdeka Day, 1970. The declaration is based on five principles: 1, Belief in God (Islam). 2. Loyalty to King and country. Upholding the Constitution. Rule of Law. Good behaviour and Morality. Andaya & Andaya: *A history of Malaysia.* (Palgrave 2001).

Nurturing Creativity and Developing Empathy Globally

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Abstract

Creativity is the leitmotif of our times and an essential ingredient for growth and wealth creation in the rapidly transforming global economy. Empathy is necessary in the age of globalization for harmony, co-creation, and collaborative innovation. Together, creativity and empathy are preconditions for a just, prosperous, and nonviolent world. This paper describes the fifteen-year long experience of the International Child Art Foundation to nurture the creativity of the next generation and to bring the world together through its children.

Keywords: *Creativity, Empathy, Children, International, Arts Olympiad, World Children's Festival*

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Creativity

The complexities of our local, national, and global problems cry out for creative solutions. Albert Einstein's principle, that viable solutions cannot be found within the same mindset that created the problems in the first place, calls for outside-the-box thinking. Such fresh thinking cannot spring from imagination bootstrapped to beliefs, fears, or selfish group interests. Creativity is the ability that facilitates imagining the unimaginable, developing potent ideas from thin air, evaluating ideas clinically, and guiding technical inventions or social innovations to fruition.

In the first issue of this Journal, Tom Borrup (2010) provided a comprehensive overview of the meaning of creativity and ways to foster it. What can be added is some research on children, and children's own perspectives on creativity. The influence of certain developmental stages in the creative lives of children and adults is well documented in the creativity literature (Runco and Charles, 1997; Sternburg and Lubart, 1995). Within this body of data, a so-called "fourth grade slump" has been documented across cultures (Torrance, 1968). Briefly, this data indicates that when children begin school, their level of creativity is evident and often flourishing. However, by the time they reach the fourth grade they have conformed to society norms and the rote school environment; children are, less likely to take risks and less playful or spontaneous than in earlier years. This trend in behavior continues throughout the school years and into adulthood.

Researchers from the International Center for Studies in Creativity interviewed artists from ages 8 to 14, and found that they defined creativity as 'expressive creativity' – itself becomes an indicator or predictor of creativity. Climate and environment – both physical and psychological – emerged as key assisters to the creativity of child artists, while the key detractors were distractions (noise, friends, school) and lack of motivation (laziness, depression, stubbornness) (Murdock et al, 2004).

In its own survey of alumni in 2005, the International Child Art Foundation (ICAF) found that child artists value creativity as essential to their living a well-rounded life. For Natasha Janner (age 17, Oregon, USA), creativity provided good ideas for all areas of life. According to Philbert Tiki Yong (age 13, Kuala Lumpur, Malaysia), "Creativity leads us to innovation, which gives us the power to invent." Alejandro Goldzycher (age 15, Buenos Aires, Argentina) said, "Creativity is important to me because it lets me express what I think and feel in different ways." Creativity "decorates the artwork with a sense of uniqueness," stated Chathura Arachchi (age 17, Colombo, Sri Lanka). Tamara Mamedova (age 17, Baku, Azerbaijan) said that there is something divine about creativity. It is associated with the Creator. "It gives me the possibility to create my own world."

Empathy

Nurturing the innate creativity of children is a necessary but not a sufficient condition for world peace and global prosperity. Complex challenges require cooperative problem-solving, drawing on viable solutions. To be viable, solutions

must respectfully and transparently address competing ideologies in a search for common ground and compromise. Individuals who demonstrate empathy are therefore more capable problem-solvers and leaders. Empathy is the ability to understand and vicariously experience the feelings, thoughts and motives of another; it does not imply acceptance or agreement, or losing oneself to become another, but rather identifying with and understanding another's reasons and reactions. Jones (1990) provided a research-based definition of the successful learner whose major attributes include being empathetic. Gallo (1989) argued that empathy fosters both creative and critical thinking.

The Role of Art

Although scientific understanding of creativity is far from complete, researchers note that a child who is exposed to the arts has the potential to become a more creative, imaginative, expressive, confident, self-reliant, critically thinking, and empathic individual. Scope (1999) suggested that it is possible to enhance children's creative skills through art-based programs. Through creative expression, a child learns about themselves in ways that can be profound and which create meaning for the person. A child can be introduced to the world through the arts without coloring their perceptions with conflict old and new. The arts can also be a key component in a moral-cognitive approach to education. According to Candace Stout (1999), "the arts, with their inextricable ties to imagination, have the capacity to provide an unlimited source of possibilities for connecting self to other and for creating a disposition for sympathetic awareness." Such awareness promotes learning from the 'other' through the (or 'in the') spirit of empathy. Peace researchers believe that the arts can have a significant role in fostering peace-building efforts in a conflict-ridden society. Lederach (2005) and Cohen (2003) point out that aesthetic experiences engage the individual on both sensory and cognitive levels. The arts allow combatants to visualize their interdependence, as well as provide mechanisms to heal and hence create a shared vision of the future (Ishaq, 2006). Shank and Schirch (2008) state that, "the arts offer peace-builders unique tools for transforming intractable interpersonal, intercommunal, national, and global conflicts -tools that are not currently prevalent or available within the peace-building field." The challenge for educators lies in finding strategic ways of incorporating (or rather, leveraging) the arts for nurturing children's creativity and developing their empathy.

The Arts Olympiad

ICAF's flagship program, the Arts Olympiad, employs the arts in combination with sports to achieve the objective to shape creative and empathic character of children. The program invokes discipline and team spirit through sport and inspires creativity and empathy through art for the development of 21st century leaders. Modeled after the Olympics and the World Cup, the four-year program commences in classrooms with structured lesson plans that result in school competitions on the theme, My Favorite Sport. In the Arts Olympiad's second year of the four before the Exhibition, the most outstanding artworks are exhibited in different cities so that local communities can honor their children's creativity. In

the third year, the Arts Olympiad winners convene at the World Children's Festival to develop empathy in a global community setting. In the fourth and final year, the Arts Olympiad Exhibition travels internationally to showcase the imagination of our future leaders who will shape the world.

The Arts Olympiad Lesson Plan involves both students interested in sports, and students interested in art. Each group examines the motivation and objectives of the other, and discusses the application of the Olympic ideals in sports and art. The athletes develop an art project based on sporting gear (a ball, a bat, or sneakers) while the artists develop a game based on art tools (a palette, a mouse, or an easel). The 'artist-athlete' ideal is introduced to break mental barriers and old stereotypes. Athletes, who are more vulnerable to the 4th grade slump, creatively paint the sport that drives their passion in the hope that they continue to engage in similar creative expressions. The artists may face the obesity risk. By visualizing and thoughtfully painting their favorite physical activity they might be inspired to engage in that activity more often.

Local celebration of children's creativity brings the community together around their shared concern for the children and their future. Typically, 20 to 50 Arts Olympiad finalists from a city, county or region convene to showcase their talents. The children bond through common interests, including art and sports. They then discuss their differences and divisions. Art and sporting activities follow to alleviate tensions. Finally, they collaboratively create a mural that reflects their common identity and shared vision. National celebrations of children's creativity and imagination are held in several participating countries as part of the Arts Olympiad. Some events have been hosted by the first ladies, for example, by Peruvian first lady Keiko Fugimori in 1999 and Croatian first lady Milka Mesic in 2002. The children chosen as finalists, based on their innovation and creativity, convene in the capital city of their nation to represent their respective communities. Students from private schools who have little opportunity to meet and work with students from public schools gain the opportunity to develop a better understanding of their compatriots. The objective is to provide children a sense of national identity and to help diffuse ethnic or provincial zeal in order to facilitate integration. One strategic project is co-creation of a mural, often in the shape of the country's map, to depict unity. Finally, the national Arts Olympiad winners are selected by a jury based on their innovative artwork. These winners represent their country at the World Children's Festival the following year.

World Children's Festival

The national finalists from across the globe come together at the World Children's Festival, traditionally held every four years on the National Mall in Washington, DC. The objective of the weeklong festival is to celebrate the 'artist-athlete' and build a nexus for the future. Children are encouraged to discuss their differences and commonalities in workshops hosted by educators. They participate in activities that develop empathy and their musical and theatrical talents are displayed on the 'World Stage' set up across from the U.S. Capitol.

Festival workshops and activities not only focus on art and sport but also STEM disciplines, creating a new STEAMS pedagogy – science, technology, engineering, arts, mathematics, and sport. The festival becomes a transformative experience where creativity and co-creation become building blocks for innovation and positive social change. Equipped with a repertoire of new skills, universal values, and newfound confidence, the children begin preparations for global leadership roles (Ishaq, 2007).

Figure 1. World Children's Festival 2011.

Empathy: A Case Study

On March 11, 2011, Japan was hit by the most powerful earthquake in its history, which also triggered powerful tsunami waves. On June 16, 2011, 14 children from Japan, ages 7 to 18, arrived in Washington, DC to participate in the 4th World Children's Festival. Accompanied by their parents, the children included the Japan Arts Olympiad winners. Two separate selection of winners took place, the first at the 'Children's Castle' in Tokyo under the direction of Tokyo Zokei University's professor Akio Kasuga, and the second in Kanazawa under the direction of the 21st Century Museum of Contemporary Art's director Masashi Akimoto. Japan's delegation to the festival included a boy from the tsunami-affected Sendai (Tohoku Region), an autistic boy, and a visually impaired girl. The delegation was led by Professor and Mrs. Kondo and ICAF Youth Board Member Rune Kondo (www.japanicaf.org).

In preparation for the festival, the Japanese children wrote the script on "Fearful Earthquakes and Tsunami" which had lines for each of the 14 children to speak in their presentation to an American and international audience on the National Mall in Washington, DC. The children were pleased that their hard work (and speaking English for the first time for many) was greatly appreciated by the audience who asked questions and showed empathy for the earthquake victims.

A workshop was also planned to encourage the world's children to produce "empathic art" for the children of Tohoku. Some paintings the festival attendees made had Japanese flags or read "We love you Japan," or "You are not alone." ICAF Japan's staff ran out of the maccha (green tea) cookies and chocolates they had brought as a token for about 50 participants. But 100 children and adults took part in the workshop, so the rest were presented ICAF postcards and magnets.

Figure 2. Fourth World Children's Festival.

The Japanese parents were surprised to meet Professor Paulina Contreras Correa from Universidad del Desarrollo in Chile. Chilean children had also suffered an earthquake in February 2010, almost of the same magnitude that shook Japan a year later. In preparation for the festival, Professor Correa had invited child victims of the earthquake in Chile to produce 'empathic art' and letters for the Japanese children. Some of the letters had Chilean and Japanese flags together as if to convey, "We are friends."

Figure 3. Fourth World Children's Festival.

ICAF Youth Board Members from the United States organized their own workshop to make an origami crane for the Japanese child victims of the earthquake. Hundred of white and blue origami cranes were made and children wrote messages on the cranes, which were put together as a painting and was later framed. This 'empathic art' in the shape of a crane, moved the Japanese delegation because the crane, a bird for peace and prosperity, is the national bird of Japan.

The artwork was presented by ICAF Youth Board Member from New Jersey, Sora Nithikasem, to ICAF Youth Board Member from Japan, Rune Kondo at the World Children's Awards Banquet.

At the banquet on June 19, 2011 at the Grand Ballroom of L'Enfant Plaza Hotel in Washington, all the international delegates were dressed in their national costumes. Japanese girls wore kimonos and the boys wore hakamas. Many photographs were taken and email and mail addresses were exchanged, in the expectation that children from different parts of the world will stay in contact with each other, maybe forever. The festival became a touchstone experience that may inspire the children throughout their lives to embrace creativity and empathy for one another.

Figure 4. ICAF World Children's Awards Banquet.

The importance of the festival was recognized by Japan's Ambassador to the United States and Mrs. Fujisaki who invited Japan's delegation to their residence. Mrs. Fujisaki took all the children to the Tea Ceremony room and explained the meaning of serenity. The parents were very proud to see their children talk to the Ambassador one by one.

The Arts Olympiad Exhibition is scheduled to take place at the 21st Century Museum of Contemporary Art in Kanazawa on March 13-18, 2012. The empathy art from Chile and the crane from Washington will be exhibited there as well.

Conclusion

This paper describes the importance of nurturing creativity and developing empathy in the next generation, bearing in mind that all it takes to upend history and develop global harmony is a single generation. More than 5 million children worldwide have participated in and benefited from ICAF's Arts Olympiads to date. Over 100,000 children have attended the World Children's Festivals and ICAF's related events and exhibitions that develop creativity and empathy in a global communal setting. However, this is just a drop in the ocean. A critical age for intervention for creativity and empathy is 8 to 12, and worldwide there are

approximately 660 million in this age group. Consequently, other organizations need to adopt ICAF's approach to reach more children. In the least, more experts and companies have to explore ways to help expand and support ICAF's work and global impact.

Figure 5. ICAF Participants with the Japanese Ambassador to the United States.

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Redefining Places for Art

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Abstract

Observing an apparent shift in the relationship between place and performance in creative work and audience behavior, Redefining Places for Art explored whether, how, why, and to what extent artists, administrators and audiences consider places as an essential aspect of the twenty-first century performance experience. The research examined six clusters of arts organizations in Queensland (Australia), from larger 'flagship companies' to small regional arts initiatives. Extensive interviews with key artistic decision-makers, focus groups with audience members, and a study of statistical data confirmed that no matter what their experience with performance, Queensland audiences are highly discerning about place. Important insights uncovered through this research include an increasing desire among audiences to curate their own experiences, artists and administrators seek to negotiate place alongside production values and flexibility, and the realization that arts policies and funding may not yet fully reflect the current dynamic relationship between place and performance.

Keywords: *Performance, Place, Access, Engagement, Facilities, Technology*

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Introduction

Recent years have seen the performing arts experience an apparent shift in the relationship between performance and place in creative work and in audience behavior. While some established venues and companies have been lamenting a lack of audience engagement with the performing arts, a vibrant alternative circuit of performance spaces seems to have emerged, attracting audiences to performance in settings which are more flexible, and often less formal. In Queensland, this is evidenced by the rise in number of and attendance at outdoor festivals, the refurbishment of industrial spaces to accommodate performances of various kinds, increased staging of location-based performances, and, as is the case elsewhere, the rise of online participation in (and consumption of) the performing arts. Often, these trends do not only constitute a physical shift, but also one of approach, allowing audiences to play a more active role in curating their individual experience of the performing arts.

One of the particular challenges for cultural activity in Queensland is the sheer size and dispersed nature of the population: Queensland is one of the few states in Australia where more of the population live outside the capital city (Brisbane) than in it. Although it might seem reasonable that performance should be shared equitably across the state, the reality is quite different. There are a few regional hubs which to differing extents, act as mini-centres of cultural activity, their local governments investing in performance spaces and communities supporting the development of small-to-medium companies. Yet despite these regional hubs, Brisbane has the largest number and greatest diversity of performance venues. This is the cause of some sensitivity: regional Queensland does not automatically see the State capital as having sole right to cultural infrastructure and activity.

Statistics reinforce the notion that cultural tastes are changing. In Queensland, for example, visitor numbers for alternative spaces show convincing growth over the past decade, while the more conventional venues report stable numbers or even a decline when measured against a substantial population growth in the State. Traditional or so-called elite art forms are struggling to retain audiences as they compete with musicals, digital and online cultural products and performances, the popularity of festivals, and community-based events. Increasingly, a sense of localized identity and a sense of place and belonging are found at the core of cultural activity which more and more frequently takes place outside sanctioned arts and cultural centres, in alternative kinds of venues. Such trends pose challenges for governments as they commit to cultural development, diversity and engagement, on which *Redefining Places for Art* sheds some light.

Queensland government strategies recognise that there is a blurring of boundaries within the arts sector: between commercial and not-for-profit activities, established cultural infrastructure and independent artists and organizations, audiences and artists. "This view of the sector as a complex and interdependent 'ecosystem' is forging new thinking, new practices and new business models" (Arts Queensland 2009, 12). A key government strategy is the development of new kinds of spaces and places for performance, by increasing 'access to traditional and non-

traditional public spaces and facilities' (17), integrating 'arts and cultural spaces into non-traditional environments' (19), creating facilities, venues, spaces precincts and festivals that are accessible, flexible, sustainable, affordable, digitally compatible, integrated into local cultural planning, and catalysts for urban and regional renewal (19). In short, "Demand driven investment in cultural infrastructure – built and digital – will ensure the state's creative spaces remain accessible, functional and lively places for artists and communities." (19)

The organizations to which this strategy applies include those in this study: the major performing arts organizations (Opera Queensland, Queensland Ballet, Queensland Symphony Orchestra and Queensland Theatre Company); small-to-medium (s2m) performing arts organisations; community festivals such as the Brisbane Festival, Queensland Music Festival, Laura Aboriginal Dance and Cultural Festival and the Dreaming; venues such as the Queensland Performing Arts Centre (QPAC) and the Judith Wright Centre of Contemporary Arts; Indigenous cultural training, performance and events; and youth arts. These policies have caused a proliferation of cultural activity across artforms and across the state – all vying for a share of increasingly sparse funding as well as competing with new artforms such as festivals, community cultural events and experimental and emerging activities.

Such trends are not confined to Queensland but reflect changes in cultural policy, arts funding and the cultural spectrum internationally. Culture has become central to the political agenda, increasingly centred on cultural identity, building a sense of community, cultural difference, and cultural activities which develop and reflect a sense of place. In short, there has been a cultural shift away from traditional and elite arts towards culture that can be consumed and appreciated by everyday communities as part of community life and collective pride. This has challenged nineteenth century models of culture and mechanisms of arts funding and support away from central direct government largesse and the building and maintenance of iconic cultural edifices (opera houses, cultural centres, and so on) towards the diversification of sources of support and supplementation by commercial activities and value adding. There has been a concerted effort to supplement or replace government sources of funding with sponsorship and partnership arrangements as well as engaging in commercial activities (such as merchandising) and enlisting the incorporation of volunteers, community groups and 'ambassadors'. After a generation or two of neglect, the importance of cultural education in schools and engagement with youth in cultural production has also been prioritized.

Thus has emerged a tapestry of predominantly mainstream art forms which play with the relationship between place and performance to create a new artistic experience or the engage audience -existing or new- in ways that enhances their experience, often with a greater sense of agency on the part of the otherwise passive spectator. The underlying thought is that this development is potentially of great importance in ensuring and sustaining a vibrant performing arts scene in Australia, and perhaps should drive policy and funding in decades to come.

For this project, the Queensland performing arts sector was divided into seven main clusters, each with specific characteristics: major urban and regional arts venues; flagship companies; major festivals; small-to-medium Brisbane-based organizations; s2m regional organizations; community-focused festivals; and emerging, experimental and online events. The research comprised six key elements across these clusters: a literature review of the most important sources discussing performance and place; an in-depth case study of one organization representative of each cluster; extensive interviews with creators and producers; a careful analysis of policy documents and reports; a statistical analysis of relevant audience data; and a series of focus group discussions with audience members.

This study delivered seven in-depth case studies on the practice of and drivers for negotiating the relationship between performance and place; a framework connecting quantitative data to a matrix of choices and influences, including perceptions of accessibility, the balance between heritage and innovation, and considerations of 'selling' quality versus public appeal; and a user-friendly template to replicate this research for other places and disciplines. It provides policy makers, funding bodies and arts organizations with practical tools to address drivers for change in the way the arts are experienced in contemporary Queensland, and delivers a model for mapping similar phenomena elsewhere. This paper offers a summary of the more significant findings.

Place and Performance
On the surface, the relationship between place and performance may seem to be driven primarily by physical structures, but at a deeper level it is shaped by ideas. Considerable attention is always devoted to creating the best possible setting for the performing arts, and performance spaces not only shape the terms of production, they have also the potential to influence reception, and consequently the likelihood of success for a performance. Put succinctly, "The role of art is to transform spaces in places, the public into people." (Miles and Adams 1989, 4)

In order to be meaningful, a place must develop a relationship with people. The actual place in which performance occurs may bring with it various levels of meaning. Indeed, place is "a space to which meaning has been ascribed" (Carter et al. 1993, xii). Theorists endorse the concept of place as more than merely physical or geographical. Each place represents a tapestry woven from those historical and social elements (communities) which have shaped it over time. Spaces become places "as they become 'time-thickened'" (Crang 1998, 102), and specific places might have "different meanings for different individuals or groups" (Clark 1998, 112). This study confirmed that the bond between place and community is constantly evolving in response to the imagination of those who influence or impact upon each such relationship.

Whilst true for all artforms, this is particularly so for the performing arts, which build their work around (and in) places, some very specific. Among the performing arts the places that have traditionally cultivated artistic prestige have been located in cultural icons like concert halls, opera houses, and theatres, most of them

built on the nineteenth-century European model. At great expense, and despite the fact that many of them struggle financially, we continue to build such edifices, and subsidise their operations. "Because a prime characteristic of a flagship cultural project is its iconic quality, the buildings are typically designed to be big and flashy. However, large-scale facilities require a major annual investment toward building and maintenance and operations, which can deflect funding away from programming, education and outreach" (Grodach 2008, 510).

This predilection for iconic places for performance is relatively recent in history. Private houses and royal courts originally were the places for performance, the latter "largely to the benefit of the well-heeled" (Evans 2001, 19). Over time, the parallel emergence of theatres for the upper classes alongside the pleasure gardens, fairs, music halls and cinemas which were "open to all who cared to pay the entrance money" (59) led to a "social and spatial divide" (Evans 2001, 59). To varying degrees, this divide - including barriers experienced among popular forms of performance - persists today, with studies confirming that attempts by venues to increase demand from non-users of elite arts facilities have largely been unsuccessful, the barriers to participation remaining "deep-seated" (117).

Attraction and Access

It is therefore not surprising that access emerged as a key issue in this study. The term applies equally to barriers brought about by social mindsets as it does to the ability of audience members to become aware of a venue, locate it, and pay for a ticket. This study found that specific performance etiquette may be responsible for alienating audiences. Concert halls carry expectations of behavior, both social and musical, which may isolate those unfamiliar with one or the other. For example, the ritual of the solo piano performance isolates the soloist from the audience, exaggerating the status of the performer. This isolation is a social one, eliminating the need for interaction with the audience, and further exacerbating the gap between performer and audience (Kingsbury 1988, 125). Less formal performances spaces have the capacity to reduce, if not eliminate this gap. Whilst the proscenium performance space remains the most likely 'new' facility to be built, the range of available places for performance has expanded to include the renovated and rejuvenated, coupled with an increase in foyer events which may transform audience expectations of elitist facilities.

Smaller and flexible spaces may be more accessible to a wider audience because they do not necessarily carry the same expectations. This study found artistic organizations choosing to engage with a broader community; and communities responding with increased interest in diverse places for experiencing the performing arts. Clearly, the dynamic between a performance and its audience shifts in different contexts, and deserves specific consideration. There are implications in this for education on a number of levels: inferences that the classroom might be the first point of access for widening audiences; suggestions for professional education which is more open to flexible engagement with audiences; and potentials for educating audiences of different ages.

Access may be restrained by inhibitions about venues which with audiences are not familiar. Physical issues like location and effectiveness of public transport, car parking and ease of access (steps, lifts) may influence audience motivation, but equally so audience incentive may be affected by a sense of belonging to or isolation from a building, or location. Indigenous people are less likely to be found in iconic places. This research uncovered one young Indigenous woman from suburban Brisbane who expressed delight and pride when taken to experience Indigenous dancers performing in the otherwise-imposing Queensland Performing Arts Centre. For her, the connection to place emanated from the performers, with whom she shared familiar culture.

Most venues in Queensland are single-purpose arts facilities (for example, a theatre), and multi-discipline arts and cultural centres (such as those single venues with varying spaces). Since 2008, Arts Queensland has also been exploring the potential of arts hubs such as those found in Canada and the USA, and not unlike the Judith Wright Centre of Contemporary Arts which serves as an arts and cultural incubator in Brisbane. Acknowledging the benefit of such models, the Arts Queensland research (2008) concedes the need for effective resourcing of such facilities, meaning the research has yet to yield tangible outcomes. Even so, within the remaining diversity of venues across Queensland, there exists a hierarchy of models defined by expectations, funding, and governance.

Where there is an emphasis on flexibility and accessibility, the iconic place may not be the answer, either for the audience or for the creators of performance. Prestige does not necessarily insure venues against the impact of any cultural change which affects the performances associated with them. This study confirms that s2m organizations need more affordable and flexible spaces in order to meet audience expectations of affordable and accessible programming. This is an argument which may also be applied to larger flagship companies. With few places capable of meeting production requirements for large performances, Queensland is restricted to limited seasons of visiting productions. For every visiting production that QPAC accepts, there are fewer weeks available to the local companies which rely on QPAC spaces to present their own work.

Whilst places for performance might be mapped on a continuum from static to flexible, this study found gaps in what is available along that continuum in Queensland. With an obvious predilection for outdoor performances, the notion of permanent (or even mobile) infrastructure which would reduce the cost of setting up the physical necessities for some artforms (for example, power, sound, lighting, performer facilities) in both popular (and, if mobile, remote) settings would seem to have some potency. Somewhere in the middle of the continuum of need lies the creative hub, with a view to supporting performance needs for a variety of purposes.

It is not only the number and type of places available for performance, but the frameworks under which they operate which impacts on their capacity to meet the needs of performance organizations. The range of governance models across

Queensland extends from private ownership and management through to public spaces managed by government officers (and offices). This study has found some models to be more responsive to creative and audience needs than others. The crucial differences relate to management's capacity to appreciate (if not actively engage in) discussion about creative issues; and their freedom to invite, and respond to artistic and community needs.

Edifice and Engagement

Within this complexity, it is inevitable that issues of place and community will exist, and within that context, 'community' may not necessarily imply a homogenous self-contained group (Carter et al. 2002, 2). Lyndon Terracini (2007) acknowledges this complexity by insisting on the necessity of finding out "what makes [people] tick" because "it is our responsibility to create work which resonates immediately with the ordinary citizen" (21). Terracini likens the relationship between art and the ordinary citizen to "what Aboriginal Australians have always done, told stories about their country, their people, and their everyday activities, which are then passed on by the 'story keepers' of their place" (21). Through his work as a festival director in metropolitan and regional Queensland, Terracini successfully exploited the notion that every place has not only its own history but also its stories of place: its own culture. In so doing, he brought about a significant attitudinal change to local culture, particularly in some regional centres. By consulting with the local people, and designing his artistic product on local stories, Terracini has raised the level of awareness of local culture in many regional and metropolitan centres of Queensland, allowing change -sometimes enduring change- to develop.

Thus, a significant shift in cultural policy has occurred as traditional class divisions that positioned art as the privilege of the elite have been challenged by a focus on cultural democracy – with its mantras of access and equity, audience development and community enrichment. The framework of contemporary Queensland cultural policy and the performing arts reflects this increasing importance of concepts of community, identity and place. Given relevant opportunity, cultural activity may reveal previously concealed local and regional resources, and the collective belonging where community is involved in performance generates energy which is rarely related to the price of a ticket.

In this study, artists and audiences alike acknowledge that performance has the potential to transform a place, and to give meaning to it which might be either positive or negative. However, simply being in a place is not enough: performance does not automatically realise any potential a particular place might offer. The study uncovered ephemeral moments: cockatoos rising off the lake as a performance began at Karnak Playhouse, and kangaroos bounding through the dawn as the Queensland Music Festival commenced at Winton in 2007. In these examples, what the place provides adds magic in a way that cannot be planned. But this study also found that there is more to the transformation than fortuitous moments of enchantment: place transforms art when real connections are made between art and place, between the performance and audience in that place. Such was the case when the creation of a musical fence in regional Winton transformed

the attitudes of hardened locals (Terracini 2007, 8), and when bobcats from a mining company danced in Mt Isa, building town ownership of this extraordinary art, and demanding its return for a subsequent festival (Lancaster et al 2010, 81). This example from Lyndon Terracini's Queensland Music Festival in 2001 demonstrates that embedding a performance in the local interests, in the local culture, having it emerge from local stories, linking it to local people has a more transformative effect on place, on the art, and on the community. In Mt Isa, the whole town was the performance stage. Involved with its planning and production, local people found it difficult to escape the inevitability of and anticipation about the performance which took shape before their eyes, in their midst, and in their minds during months of preparation. Bobcats Dancing therefore had an enduring effect, engaging 18,000 people. Whilst this research has confirmed such transformations are possible, it has also noted that they are not essential for performance to satisfy an audience.

Virtual Places

Of increasing significance is the impact of less-easily defined places for performance, such as those found among online and social networks, some of which never meet physically. Technology has transformed the notion of place, having "its most profound effect when it alters the ways in which people come together and communicate" (Smith and Kollock 1999, 4). Interactive performance online has been a possibility ever since 1997 when William Duckworth made the first interactive work Cathedral available online with virtual instruments. Although not all online performance is interactive, it does nonetheless attract an audience roughly of the same size as 'traditional culture vultures' in the United Kingdom (Arts audiences... 2008, 35). According to this study undertaken for the Arts Council of England, Bedroom DJs do not attend arts events, but do engage online in a range of creative activities which includes playing a musical instrument, and dancing (35). Their place of engagement is most often cyberspace. If they do engage physically, they are more likely to respond to events which are 'creative', 'entertainment', or 'social' (35).

The internet brings a new space into play, and internet users "are in the process of constructing a very different 'audience', with different practices, expectations, materials, tools and technologies" (Banks 2002, 189). Not only does online performance use a new space, it creates a new relationship between audience and artists, promoters and producers. By way of example, in August 2007, the South Bank Parklands in Brisbane became a theatre in the round for a high-tech opera, iOrpheus, conceived and written by composer William Duckworth and media artist Nora Farrell. The notion of place was woven into this event on a number of levels: the high-tech contemporary performance founded on a work emerging from Greek mythology and formalized centuries before, placed itself in an enduring virtual space, across history; the World Wide Web provided a place for creative sound activity, engaging hundreds of people from the online world; participants in cyberspace using laptops, iPods and mobile phones combined to create more performance spaces, some fixed and others moving around, creating ribbons of sound. More tangible were the soloists, ensembles and dancers across five sites in

the Parklands which were the physical stages for performers and park visitors on that balmy Friday afternoon, as dusk was settling over the Brisbane River.

Developments in technology challenge and inspire performance. This study confirms that just as audiences are excited by special effects generated by new media, so are artists inspired by them. The challenge for companies, if not financial, is almost always logistical. There are as many times when the organization wants what the venue can't provide as there are times that the venue has the capacity to do much more than the company requires or understands. In this study it was not unusual to have organizations proudly claim to be using new media, when the reality is that they use projection and lighting effects. The art itself occurs without technology, but is enhanced by it.

Performance and Place-Making

Whether the performance takes place online or onstage, there is a three-part relationship between the creator (whether composer, choreographer, playwright, designer or director), the performer(s) and the audience. it is the performers who make the work exist "because without them the music would remain nothing more than the black marks on the score, the choreography a set of instructions without movement and the script a collection of unspoken sentences (Graham 2005, 149). From this perspective, the performance itself happens in an extra place - the soundscape, or the headspace in which the performers imagine and realize the work, and audiences receive it. That place where the performance exists is shaped also by the level of receptivity among the audience - their readiness to receive the performance. A variety of situational factors might shape audience readiness, including "the temperature in the theater, the comfort of the seating and the lighting in the hall. ...[even] the composition and character of the audience itself (e.g. experience level, cultural alignment with the artist)" (Brown and Novak 2009, 44). Research into the stimuli affecting audience decision-making describes captivation, anticipation, intellectual stimulation, spiritual value, aesthetic growth, social bonding, and emotional resonance as components in the amalgam which affects audience response to performance. Their findings suggest that "Impact is simply too unpredictable, and too much depends on the performance itself. Even when audiences have moderate to high levels of readiness, they may report low levels of impact" (Brown and Novak, 78). Given that readiness to receive might be affected by factors beyond even the performer's control, the combined result of all these influences might affect the place in which the performance exists each time it occurs. This may explain "why the same program in two different locations generates different levels of Captivation" (Brown and Novak, 44).

Some situational factors which influence audience readiness relate specifically to place, for example, those related to physical comfort in the venue. It is not surprising then that Brown and Novak suggest that programming unfamiliar performance work might best be done in venues which are more likely to meet these physical needs, those which are familiar, comfortable, maybe even local, are known factors which might become "pathways into the art forms" for new audiences (55). By selecting a venue which meets audience expectations of access and

physical comfort, performance companies may be part-way towards achieving audience receptiveness. That less tangible 'readiness' which comes from audience experience, both personal and corporate, is more likely to be achieved by drawing the audience into the experience, developing anticipation through interaction before and after the performance (78). Further, social bonding - which might occur with other audience members, and also with performers - plays an influential role on readiness to receive a performance (59). The complex dynamics of audience readiness can be equally relevant to virtual audiences, influenced by such elements as personal subjectivity, passion, motivation, and enjoyment.

Each performance place has its own issues of access and relevance to the community it serves. External factors, such as the design of concert halls, have exhibited aspects of human relationships by exuding images of wealth, power and exclusion of the 'outside' world, communicating clear class divisions between the audience and performer (Small 1998, 25-27). Yet, placing a performance in a non-traditional space may "break down conventional barriers and create new relationships, not only between actors and audience, but within audiences themselves as they arrive together for a new experience in a new space" (Rider 2009, 4). Whilst creating art in a new space may be challenging, the performance "becomes then what it should always be – a celebration of our shared humanity, feeding the spirit as well as the intellect and emotions, something that perhaps we need now more than ever" (4).

Redefining Places for Art offers undeniable evidence that it is possible to set the scene for a favorable audience experience. Audience members articulated expectations relative to the place in which performance is set. To the participants in this study, iconic venues like QPAC suggest status and -for some- set the scene for a special night out. The same is obvious for regional participants who view their local proscenium stage as a place which implies quality, in both the performances presented there and in the service available. This research found that quality of service and facilities available at any place for performance are to a large degree filters through which the audience experiences the performance. Poor parking or a long queue at the bar has the potential to set the scene for, and color the response to, what might happen in the performance space. Expectations accompany the audience into the space. Whether about the artform or any etiquette related to it, whether aligned with confidence or insecurity, contentment or discomfort, how an audience member feels during the performance may affect not only their engagement with that performance, but also their likeliness to respond favorably to another of the same kind. There is the suggestion that, whilst some participants welcome their expectations of dressing up and making a special effort for a performance perceived to be associated with status or just a good night out, there are those isolated by negative perceptions of what an event might entail. Equally this research found that the notion of art for art's sake is not widely preserved. Rather, there is an acceptance among many participants that performing arts events offer connections that extend beyond the expected.

Among the participants in this study was an obvious desire to experience the unexpected, and a positive response to dramatic effect which had been specifically manipulated by the producers. This study uncovered clear attempts by performance companies to use place as a vehicle for bringing the audience into the action. For example, there was a positive response to Opera Queensland's choice of the Conservatorium Theatre in Brisbane for a more confronting effect through perceived proximity to the action in *Fidelio*, such as would not have been the experience in QPAC's Lyric Theatre. Likewise, audiences in regional Cairns appreciated the dramatic effect of *The Kirsk* presented in the Centre of Contemporary Art instead of the larger Cairns Civic Centre, just as the Toowoomba audience did for the same work set in a small performance space in the small town of Oakey rather than the large space at the Empire Theatre in Toowoomba itself. For the participants in this study, being in the frame of the action is something they welcome when it enhances their experience of the performance. Their comments suggest that there are times when the comfort of the seating is less significant in the face of dramatic effect.

Extending the performance through complementary experiences is something that helps to create an imprint on one's life experience. This research confirms that audiences align the element of socializing with attendance at performing arts events. They want to create a shared memory of the performance through socializing before and after the performance. Having foyer facilities that encourage socializing, eating, drinking and meeting friends, is valued by audiences. If there is an emergent trend, it is in the hunger for events which allow a relaxed form of engagement, maybe even with a drink in hand. All focus groups reported that socializing was an expectation of their attendance at events, suggesting that by developing an emotional connection to the experience, socializing will likely enhance the sense of connection to place.

Some artforms continue to opt for the traditional spaces because for them the space is a medium capable of being transformed as required. Dance, for example, has specific needs, not the least of which is the capacity for the audience to see the dancers from head to toe. In a traditional venue, the parameters are met, and the stage can be converted as required using sets and lighting designs, based on the known specifications available in that venue. To move outside the known space, a dance company confronts a list of questions which are not relevant in a traditional venue – how to meet safety issues, whether full movement is possible, how to transport the audience into the story of the dance without the magic brought about by sets and lighting. For an orchestra, it may be as simple as knowing how many instrumentalists (and instruments) will fit on the stage and what access there may be for setting them up. Very often, companies have to trade off the benefits and certainties of performing in the comfort zone of the known space against performing in new spaces that create more disruption than can be accommodated.

Whereas the traditional orchestra is bound by the space in which it plays: affected by the acoustic, compromised by the size of the stage, and driven by the audience

capacity, one of Queensland's s2m companies, Deep Blue, has developed a form of performance based on flexibility: the shape of the space may change, the acoustic is managed using technology, the performers may interact with the audience. Deep Blue is not confined by place at all, and is even developing the option of remote rehearsals via video-links in order to improve access to the orchestra for performers living in centres to which the orchestra tours. In conceiving this non-reliance and totally abstract approach to place, Deep Blue underlines the contemporary irrelevance of the traditional concert hall.

In all of these themes is an underlying premise that soft infrastructure is more significant than hard — that the constellation of elements which relate to how the audience approaches, receives and responds to a performance is not only influenced by the infrastructure, the place of performance, but in turn has a significant impact upon the performance.

Performance and Place-Making

Many of the practices and views encountered by Redefining Places for Art point towards an important change of approach in, or at least awareness of, the very nature of experiencing live performance. There seems to be a decisive shift from the idea of art for art's sake to art for the sake of the experience, which can incorporate a wide range of possibilities. Audiences are carefully choosing where they go and how they want to engage with the performance. By their very nature, festivals invite visitors to curate their own experience: sit down, move about, listen from a distance, or participate directly. Many place-specific works engage the community, giving it a voice or active role in the experience. Online formats go even further, allowing surfers to decide on factors like time, length, content, and level of engagement with the performance.

Among the examples encountered in this study there is clear evidence that performances have the potential to be catalysts for change. This is particularly so for festivals that offer the unexpected, and create wider access than most main stage performances are able to achieve. The Queensland Music Festival in particular has shown over a number of years that performance which engages an audience by building a relationship with the place or culture in which the people exist has an enduring impact on them. Festivals have the capacity to demonstrate the extent of what is possible. By creating an event in an unexpected setting, or creating a setting for a performance event, a festival can open the imagination for further development of that site.

In the face of such transformation, companies may need to reorganize themselves, especially in relation to the way in which they conceive performance place.

Conclusion

Place-making occurs everywhere: from the bouquet of flowers on the stage at a piano recital to clearing the underbrush for an outback dance performance to logging on to an online poetry reading. Place-making can be conventional or innovative, physical or constructed. In all cases, it is a significant force in drawing

audiences and shaping their experience. What Redefining Places for Art has found is not so much a radical shift from conventional to alternative places and spaces, but rather a seeking for a new balance between the various formats of presenting performances available at the beginning of the 21st century, from the grand theatres inherited from Europe to highly individual virtual spaces.

The project found abundant evidence of new and imaginative use of place across new and older performance traditions. This is evident from the activities of dedicated explorers of new spaces (including festivals which position new work or re-contextualize existing performance formats) to the activities of more conventional venues which organise activities 'out of the box.'

New places have the potential to connect to new audiences, but it would be a mistake to reduce this to marketing of 'broadening participation.' In fact, smaller audiences may buy in to a particularly adventurous product, but have a high-quality experience. This relates to the key concept underlying this project: a sense of the audience not primarily as consumer, but as an active participant in the experience, to the point of acting as a co-creator or curator.

The breadth of exploration of place in the performing arts seems to depend very strongly on the space inside the mind of an individual creator, curator or administrator. Not recognizing limits there seems to make the impossible possible, although all ideas are subsequently moderated by constraints in the physical, funding and organizational realm. A key finding of this research is that while the 'three As' (artists, audiences and administrators) seem to naturally gravitate to a balance between conventional and non-conventional spaces, policy and funding structures are less than conducive to nurturing sustainability through diversity.

Other findings are sobering: that many artists who create imaginative, site-specific performances do so out of necessity rather than conviction, and wish for a 'home' space; that realizing performances in non-conventional spaces is often very costly and plagued by regulations, laws and liabilities; that Indigenous concepts of connectedness between performance and place play a limited role in shaping this relationship in mainstream Australian performing arts; that new places may only be exciting for a limited duration - once the novelty wears off, they risk being seen as staid; and that it is easy to underestimate the relationship between the comfort of performing arts audiences and their level of engagement with performance experiences.

Realities and perceptions of access seem to play a key role in choosing meaningful places for performance. While parking, weather protection and the availability of food and toilets (as two ends of the same domain) are of obvious importance, insights and preconceptions ("this opera first night is a setting in which I belong/will feel very uncomfortable") may be as decisive. Both audiences and administrators emphasise the importance of an open, friendly, and accessible atmosphere, conducive to place-making. There is no convincing case for ticket prices to be consid-

ered as a key driver for choosing location: audiences will pay what they think the experience is worth.

Related to this, manners and levels of engagement and a sense of intimacy with experience are important. This partially depends on the positioning of the spectator-participant vis-à-vis the creator-star. This engagement also raises questions on the continuum from education to community to professionals. Many initiatives that deal creatively with place involve collaborations across a divide that has perhaps become too strong with far-going professionalization in the performing arts. This in turn is linked to commercial opportunities to connect with communities, the education and tertiary sector; and the rise of the amateur, not in the sense of 'not-good-enough-to-be-professional' but in its original meaning of 'lover-of-the-art.' Finally, there is the role of online experiences, which in themselves — in spite of their potential — do not yet play a very strong role beyond audiences consuming mediated digital performance, although they are increasingly integrated with performance and will no doubt be more so and more imaginatively so in the future as creative links are forged.

Flexibilities in approach are closely related to management styles and models of governance. There is a distinct sense that a number of the larger organizations examined in this study are caught in the tension between creative desire and the need to survive. If not dealt with carefully, this tension only increases over time, as the discrepancy grows between the creative spirit of the time and the format the organization is trapped in. This is not anybody's fault, but a potentially tragic unintended outcome of wanting to create some stability in the arts sector.

Across the state of Queensland — or anywhere beyond — there is no fixed formula for the exact nature of and proportion between conventional and non-conventional places for art. However, given the various findings of this study, it stands to reason that a healthy diversity of fixed and flexible practices will represent an ecosystem most likely to lead to a vibrant, diverse and sustainable performance practice.

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Go Inter

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Abstract

"Go inter" is a short form of being international recognized. This word is widely used in Thai society especially when someone goes to do some activities in other countries or gain international fame; in this case, cultural activities.

In this 21st Century, traveling overseas is not difficult anymore since there are more choices. Tourists can come to appreciate the arts in the country they love. Artists can also travel overseas to promote their arts. Alternatively, the art appreciation can be done via many ways such as all kind of media. Based on the authors' experience in cultural performing arts, this article will illustrate how to prepare performances and workshops in order to "Go Inter" or be recognized in this global community. The article would detail steps in which to guide traditional arts performers on how to impress foreign audience or participants and will include audience/ participants' feedbacks after the activities. The example of a few productions will be shown.

Keywords: "Go Inter," Traditional Performing Arts, Cultural Heritage Management, Cultural Performing Arts Management

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Figure 1. Thai Khon performances as part of "Ramayana Revisited" at the Peranakan Museum Singapore, February 2011.

Introduction

Amidst an ever- changing modern world, traditional performing arts are fast losing their significance within the global and even local communities. Today, it is not uncommon to find people who are unsure of their own traditions. In response to this challenge, many cultural groups have resorted to improvising their traditional performing arts by incorporating more contemporary flavors. Others however, have chosen to uphold, as much as they can, what they deem to be purely traditional performing arts. In order to do so, it has become somewhat necessary for such traditional performing arts groups to promote their act within a larger international audience. This increasingly popular trend among traditional performing arts groups may perhaps demonstrate their desire to reach out to a wider global community to help create international exposure (and possibly appreciation), thus ensuring the survival of their arts.

These developments within the arts scene can best be described in Thailand by the term, "Go Inter." As mentioned in the abstract, "Go Inter" basically summarizes the whole process of exporting for example, culture to other countries and the resulting recognition or even popularity of such activities among the international community. Referring to the above point, in English, the word "Go Inter" can actually be explained in several ways. The term "Go Inter" points to the act of going out to the international arena to gain exposure, recognition and appreciation. It may also represent a desire to carve one's name out among the global players. In illustration of this point, we can today enjoy the traditional Thai dance- drama even in cities as far away as London and Taiwan. In fact in Thailand itself (as in other

parts of the world), the act of exploring the international stage especially in the arts has become so highly sought after, giving rise to the phrase "Go Inter", familiar to the Thais from all walks of life.

That being said, the term "Go Inter" is considered grammatically incorrect in the English language. This minor detail may simply be a lack of English usage or understanding of the English language among the people who coined the term. Nonetheless, it may possibly point to a larger discourse between the performers' perception of their art and practice as compared to or in comparison with what the foreign audience/ participants would expect from the former. This point would be further elaborated on later in the article.

From the author's experiences, many traditional performers are clueless about what they can do on a global stage. They believe that to "Go Inter" is something beyond their capabilities. They assume that one who studies traditional performing arts might possibly have a dim future, or end up being a teacher, or local performer who would never earn enough. That is why very few parents would encourage their children to choose this area as a career or major of study. On the other hand, the author believes that it is not impossible for performers to explore or to expand their arts within the international sphere provided they learn to adapt and manage their attitude and mindset within a global stage.

This article is not meant to be a comprehensive guide for students or performers who want to "Go Inter" or want to earn much. All the same, it is hoped that this article would inspire or motivate more traditional performers to think that "Go Inter" is possible for everyone and that being a traditional performer can be an interesting job and help you earn a living. In this article, it is not only just about "Go Inter" for a short trip but it can possibly be long term "Go Inter" such as being a lecturer or an instructor or a traditional performer in other countries. It is hoped that traditional performers would expand their act and knowledge to a worldwide audience and global society instead of focusing solely on the native countries of their arts.

While this article is written in reference to the direct experience of the author and of her assistants, friends, and people around, its main aim is to equip traditional performers with some pointers on what they can do before embarking on the quest to "Go Inter." In this article, the authors will use various case studies and examples of the director's experiences and business ""Absolutely Thai"" on organizing international cultural activities and international traditional performing arts in various countries including Singapore, Indonesia, United Kingdom, Taiwan. Hopefully, this article can be useful for all traditional performers and students, as well as for those who are interested.

Let us now look at the background of Miss Paphutsorn Wongratanapitak (Miss Koong), the Director of "Absolutely Thai." As the director, she has unofficially and officially "Go(ne) Inter" since 1993 and 2002 respectively. In spite of this, she believes that without the support of family, teachers, friends, students and Chu-

lalongkorn University, it would have been impossible for her to carve a "Go Inter" career in the traditional performing arts scene in today's context. She believes that the first step before anyone, including herself can "Go Inter" is to get the support and understanding of the people closest to the individual. At the same time, any egotistical notion of self on the part of the performers/ artists should be gotten rid off. More imperatively, traditional performing artists must be disciplined, responsible as well as good in English (or at the very least, can comprehend and communicate in basic English). This will help make it faster and easier for "Go Inter" performers to adjust themselves in other countries since they may be working with many different individuals and organizations globally, where English or basic English may be the main form of communication or instruction.

Undeniably as in any other industries, pursuing traditional performing arts in the corporate world poses its own challenges. Performing Thai cultural arts overseas opened new opportunities for the director and her business because she managed to network and form lasting professional relationships with foreign performing arts groups. But while such contacts greatly facilitated Miss Koong in expanding her business as well as in offering future cultural projects for her to work on, she had had her own difficulties. First and foremost, she was formally schooled in traditional performing arts and not in the area of cultural heritage management or cultural performing arts management.[1] That she should embark on such an industry despite the lack of training in this area was a noteworthy risk she was willing to take in her desire to preserve cultural performing arts mainly of Thailand initially, but now also of Asia and other parts of the world. With no theory to fall back on or examples to follow, the director had to rely on her own experiences and learn from her mistakes.

Secondly, the author's business is mainly focused on inviting the traditional performing art groups especially from schools and universities to perform or conduct cultural activities for events and festivals abroad. That being so, it has been difficult to secure funding and financial support both from the performers themselves and even from the government, local organizers or private sectors. It is typical in many countries that traditional performing arts are not the major concern of the host or sponsors. People usually pay more attention to those contemporary styles of performance which is where funding is generally channeled to. Understandably, since most of the performers invited by "Absolutely Thai" are students, it would thus be almost impossible for the author to ask the performers to advance their money or to fully finance their own trip. Often, the director had to finance performances or performing arts groups from her personal savings before she obtained payment from the relevant parties. In a number of instances where performers agreed to look after their own expenses, funding and finance were never a big issue for the author.

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1   In 2008, Tobie S. Stein and Jessica Bathurst produced a book titled "Performing Arts Management: A Handbook of Professional Practices," which details the nature of performing arts company including its organizational structure and for- profit or non- profit practices. Here we would like to expand this theory of Performing Arts Management to include the cultural performing arts that "Absolutely Thai" specializes in.

Moreover, from the author's experiences in Singapore, it is normal for the local supporter to delay the funding or payment. And sometimes, the agreed funding or fee is not paid or is remunerated at a lower amount. At times, those who hired the author and her members for performances or even performers themselves defaulted on the initially agreed fees. As a leader, the director has to end up using her own finances to cover the loss to her members. Although she has faced no such issues when collaborating with state boards or government bodies, often the funds takes a while to process (presumably due to red tape measures) and thus payment to the author is delayed. This means that the organizers and performers had never gotten funding before the project or the performance ends. The soonest is one month after but it could stretch to three to six months. Consequently, before executing a project in Singapore, the author must make sure that she would be financially capable to look after the performers and to survive for approximately three months before getting reimbursed. This is a common problem for all art groups and other organizations within the country which deal with the government agencies. Even so, while the above challenges problematise cash flow within the business, the director is continually learning from it and has a strong believe that things will improve with time.

Yet, before we seek to analyze anything further in this article, let us first debate the issue of cultural heritage management. What is cultural heritage management? As quoted in an essay written by Frederick Swennen, "Cultural heritage is the legacy of tangible and intangible attributes of a group or society that are selected from the past, inherited, maintained in the present and bestowed for the benefit of future generations."[2] And management is defined as "a term we can associate with two groups: the large, corporate organizations whether private, government or not for - profit, and the personal, represented by family or community - based groups."[3] Therefore to term it loosely, in this article, cultural heritage management is the administration by a "corporate organization"[4] of traditions or traditional practices (here referring to the traditional performing arts) taken from an earlier period, preserved and passed down for the good of "future generations."[5]

"Absolutely Thai" was founded on the basis of this theory of cultural heritage management albeit consciously or otherwise. While the author was not trained in this area of study, she aspired to focus mainly on all kinds of traditional performing arts from different parts of the world, which to a large extent, still preserved and promoted the historical culture on which it was formed. In comparison, there have been some other cultural performing arts groups which have adapted more

2   Frederik Swennen, "B-Cultural, in Heritage, Law and Economics," in To Whom It May Concern. Essay on Public Private Partnerships on Cultural Heritage (Belgium: University Press Antwerp, 2011): 17. Accessed August 24, 2011. http://books.google.com.sg/books?id=vBGlHOrJmLQC&dq=isbn:9054878967

3   Malcolm Nāea Chun, "Ho 'onohonoho: Traditional Ways of Cultural Management," (United States of America: University of Hawai'i, 2009):1. Accessed August 24, 2011. http://books.google.com.sg/books?id=R7bR_U5j5BEC&dq=isbn:1583510508

4   Ibid

5   Malcolm Nāea Chun, "Ho 'onohonoho: Traditional Ways of Cultural Management," (United States of America: University of Hawai'i, 2009):1. Accessed August 24, 2011. http://books.google.com.sg/books?id=R7bR_U5j5BEC&dq=isbn:1583510508

contemporary styles in the belief that it would help them gain recognition or appreciation among the modern society. In a similar thread, many of the performing arts groups which the author had invited for concerts or celebrations in other countries often felt that foreign audiences expected more contemporary styles of performances as opposed to the traditional. Unfortunately, many of these performers had hardly any experience performing overseas or of living in a foreign country (thus also the term, "Go Inter" instead of a grammatically correct substitute). In contrast, the author's experience of living and performing overseas for ten years and audience feedback she has collected across several countries over the years, convinces her that the latter usually expect to experience something which they feel is purely traditional or has what they perceive to be limited Western influence. This is in line with the theory of cultural exoticism as discussed by Peter Niedermüller who talked about how "urban ethnic festivals represent the dominant way of thinking about ethnicity as cultural tradition and exotic heritage[6]… archaic and strange which, however, excites admiration."[7] To preserve the identity and characteristics of traditional performing arts as far as she can, and to guide fellow traditional performing arts practitioners, the director chose to manage this cultural heritage through forming "Absolutely Thai."

Thus far we have discussed the term "Go Inter", the background of "Absolutely Thai" and the challenges its director faces, its administration as well as the performers' views on overseas performances as compared to that of the foreign audience. Now let us look at some of the ways in which performers can better prepare themselves before they decide to "Go Inter."

Planning to "Go Inter"
From the time performers decide to "Go Inter" to the time they return back to their home countries, planning should take precedence over all things. To achieve a smooth collaboration with overseas organizers, performers may want to consider the points discussed below.

Upon deciding on the countries that they want to go to or even before that, it is necessary to plan and ensure that they would have enough budget to cover all expenses which may be incurred throughout the whole "Go Inter" journey. It is all the more so when they agree to look after their own expenses which may include air ticket, visa fee, accommodation, meals, transportation, packing for musical instruments / costumes / props as well as insurance, pocket money and airport tax for some countries such as Indonesia.

A lot of times, traditional performing arts groups which have worked with overseas organizers had problems financing their own trips including their accommodation, meals and trips. They often hoped for sponsorship and overlooked the budget factor in their planning. Many of them had the impression that they can

6   Péter Niedermüller, "Urban Ethnicity between the Global and the Local," in Managing Ethnictiy: perspectives from folklore studies, history and anthropology (Amsterdam, 2000): 52. Accessed August 25, 2011. http://books.google.com.sg/books?id=FyA-vd7irBkC&dq=isbn9055891835

7   Ibid

seek the help of the expatriate communities (people who come from the same home countries of the performers) in the countries that they are going to. Usually, within three to six months after the performers have confirmed attendance, the organizers will start making the necessary arrangements for the trip and spread publicity of the programme. Despite everything, once the performers realized that airline companies cannot sponsor free air tickets for the trip, nor would accommodation, meals and trips be provided for, they often cancelled on the "Go Inter" performance or workshops even after the final arrangements has been made. It is difficult for organizers to find a replacement on short notice. And with one less item on the list being performed, it may affect the entirety of the event or the festival and/ or even disappoint the audience who expect to watch the performances. And occasionally when the performers do prepare a budget, the budget which they have prepared is too low to even cover all expenses or provide for the whole entourage. Consequently, all of the above budget-related problems here caused a lot of unnecessary problems for the company and the organizers who invited these performers.

Besides budget preparations, it is vital that performers plan and decide on the proposed programme or performance which they would be showcasing overseas. The performers must actually learn to select performances to cater to different stage layout, type of event, audiences and cultural settings. If they are not experienced enough to do so, it would be best to consult someone who is. To illustrate, there can be many different types of stages ranging from the outdoor stage, the indoor stage, concourse, big or small theatre, concert halls and also varying proximity of the stages to the audience itself. First and foremost, the performers must acknowledge that most of the audience in a foreign country would not have a background and thus might not fully understand what the artists are performing. Hence, the performers must not choose a repertoire that is too difficult for the common man to understand. This can also apply to traditional performing arts workshops which the performers conduct for the local communities.

Other questions which the performers may ask themselves would be - "Who would be our target audience - the young, the old, university students, music students or the general public?" and "Do we want audience participation?" If it is an outdoor stage, performers must be prepared to see audience walking in and out of the concert and so they should prepare an item that is interesting and engaging so that the audience would find their performance enjoyable and more would be enticed to stay and watch the whole show.

Then again, most of the times "Go Inter" performers actually lack experience in terms of planning the performance beforehand because it may be their first time performing overseas. And there are a variety of traditional performing arts repertoires to choose from though not all are suitable for the overseas audience. There was one instance where first time "Go Inter" performers had thought of a repertoire without thinking of the size and weight of musical instruments or props required. The instruments and props that they needed proved to be too heavy and too big for transport on a commercial airline. In such cases, the author

would advise the performers to change the performance programme. To assist the performers in avoiding such a mistake and as per her working style, the director requires the latter to consult with her constantly (after they accept the "Go Inter" invitation) as to what to do or what to perform. The planning process for the performance itself would then either be decided by the director, if performers are performing overseas for the first time, by the performers themselves (usually for those groups with experience) or by both the author and the performers.

Undeniably, it would be best for performers to choose a "Go Inter" performance item which they are good at. There have been many instances where the performers decided on a repertoire which they thought was most convenient for them. For instance, they would choose a repertoire which had very little props, easy to prepare and easy to set- up. Ironically, not all the performers are comfortable or proficient in such performances. And so when performing overseas, one would be able to see that the performers lack either the confidence to perform or are not performing to the maximum of their abilities. Often performers think that a foreign audience will not have any knowledge or background on what they are performing. They then manage the performances in the most convenient way for themselves for example, by not following the tradition and turning a blind eye to incorrect arrangements of a piece or to incomplete costumes. The authors would like to emphasise that it is not always true that the audience have no knowledge of such traditional arts or costumes. Sometimes, amongst the audience, we may find traditional arts specialists, lecturers, students and even fellow performers who are well-versed in their respective arts. It is highly probable that they would be familiar with the performances and the culture. Besides, even if the audience does not understand the performance, the director strongly encourages performers to adhere strictly to their traditions and correct arrangement. To do otherwise, may be a sign of disrespect or insult for the performers' own culture.

Regardless of which performance they have chosen to showcase overseas, the artists themselves must always have alternative options that they have prepared as a back-up plan if something does go awry with the initial chosen performance. Be wary that when planning to perform using music CD there have been cases where the CD formats were not compatible with the organiser's CD player or sound system. Unfortunately, the performers had not stored their music in alternative devices such as a USB flash drive and the performance had to proceed without music. The authors recommend that one way to preempt this problem is to instruct all performers to email them the music files, store the music in their notebook or tablet PC, mobile phone, or even a portable music player such as iPod. Ideally, performers must be good improvisers so that if mistakes do happen throughout the performance, they can rectify it immediately. This includes being able to conceal their mistakes like when forgetting the lyrics while singing on stage by joining the dancers in their dance. But before the performers can do a feat such as this they must first be familiar with the different items to be performed and this can be best achieved by preparing the performers from the initial planning stages of the performances back home.

In planning the performance, the artists must also bear in mind the time constraints given them by the organizers. This is to avoid exceeding the time limit because in some countries and some venues, every extended minute, is chargeable. In Singapore and London for example, if a performance exceeds the stipulated time as agreed by the organizers, the organiser would have to financially compensate the venue owner and their staff. This added cost may either be passed on to the performers or borne solely by the organiser. What is worse is that in one of the well known venues in London, if such an issue were to occur, the organiser would not only be charged an additional rental fee of the location and so on, but also a fine. Sometimes, this type of working culture may not be widely practiced in the home countries of the performers so these performers often overlook this matter in their planning processes. That being said, it would be wise to remember that in many countries, time is money and everything would have to be compensated in monetary terms.

One other point that the performers would have to decide on in their "Go Inter" planning process would be the technical specifications required by their performance. These include things such as the instrumental layout, for example, where they want each instrument to be placed, or which part of the stage each item would be performed at. In addition, how many solos each performance would have and how many microphones would be required for each repertoire and so on. While this may seem like a minor point to some, on several instances and at some venues, performers had to bear extra costs on additional technical equipment such as microphones which they requested for once they realized that the existing equipment as per their demands were insufficient. Had there been prior and careful planning on the part of the performers, such problems could have easily been avoided or minimized.

Whilst planning on the technical specifications of a performance is essential, costumes and / or musical instruments would be another integral part of any traditional performing arts. This would then be the next logical factor to include in the planning process. One, the performers must know exactly what types and how many sets of costumes and / or musical instruments would be required for individual performances. Two, the performers must have enough budget to obtain all the necessary costumes and / or musical instruments. Three, when packing the instruments, the artists must check that they did not exceed the allocated luggage weight limit given by the airlines. If and when the performers realize that they would exceed the assigned baggage weight, they may actually pre - purchase a higher weight provision at a discounted price while booking their air tickets if travelling with budget airlines, or requesting for an additional complimentary weight allowance from the normal airlines if travelling as a group. Pack the instruments well because these fragile objects may get damaged along the journey. If possible, it would also be advisable for performers to pack spare instruments or have a back up plan in case the main instruments cannot be utilized due to various reasons. The authors recommend that performers do a check list of musical instruments, costumes and their baggage so that they would not forget anything on the date of departure. At the same time, the performers should put a logo of

the group including contact detail on each luggage and item so that if it is lost, the founder would know where to deliver and how to contact the owner. It is very important not to lose or forget anything for the performances. Otherwise, it would cause a lot of difficulties to both performers and the organiser when such problems compromise the quality of the performance. Do remember that it is almost impossible to find traditional costumes or traditional musical instruments in foreign countries to replace what the performers lose or break during the journey.

Apart from preparing all of the above for a "Go Inter" trip, there are several documents which performers to the organizers for security/ planning as well as publicity purposes. To begin with, once the performers have made final confirmations with the organizers, they must submit a name list to the organizers including the identification numbers of all the students / artists who would be participating in the event. This is crucial for organizers to produce admission passes for the performers especially in places with restricted access security system in place such as the "Esplanade Theatres on the Bay (better known by locals as the Esplanade)" in Singapore. It would also facilitate organizers in applying for a license from the government or arts regulatory agencies for performance in public places like the Singapore Botanic Garden.

Performers must also bear in mind that they would need to submit these documents to apply for a license to perform from the relevant governing or arts regulatory organizations in many foreign countries. One of the reasons for this is because the censorship or arts regulation laws may differ from country to country and some performance may be deemed unsuitable or sensitive by the governing bodies. Which is why in countries like Singapore for example, any public performance would require performers to apply for the Arts Entertainment License at least two months in advance.[8] To apply, performers would need to submit together with the name list, other details of the performance including its length of "duration", a comprehensive programme timetable, arrangement plan of the venue, "set list and encore list, with lyrics of original compositions" and other multimedia materials.[9] The application is subjected to approval from the relevant government bodies such as the Media Development Authorities (MDA). Performers who fail to do so may face prosecution by the relevant authorities including jail term or fine. For performers planning to apply for this license, the author would advise against choosing traditional repertoires that are of a religious / racial or political nature. Although the MDA does not out- rightly ban the performances of a religious or racial nature, it seeks to protect racial, religious and also national harmony and any infringement on these values would not be tolerated.[10] These values and laws or regulations may be similar to those found in other multiracial societies.

8   Performers may view the license application guide through the website titled "Media Development Authority: A user's guide to arts entertainment licence applications." accessed August 29, 2011. http://www.mda.gov.sg/Licences/Documents/Submission_guidelines_for_AEL.pdf

9   Ibid

10   Refer to MDA policy guidelines on application for licenses to organize a cultural show or to perform in "Appendix 2, Licensing Conditions for Variety/Cultural Show." Accessed August 29, 2011. http://www.mda.gov.sg/Licences/Documents/VarietyCultural_show_conditions.pdf. The guideline states that, "the licensee shall ensure that the songs/acts performed do not offend or denigrate any race or religion, demean, humiliate or insult the dignity of any section of the community.

Submission of the relevant documents and proposals as discussed above are also another way to address copyright issues in the chosen "Go Inter" destination. In comparison to countries like Thailand and Indonesia, in theory as well as in practice, Singapore and the United Kingdom have strict copyright laws stretching across various industries including media and the performing arts. In submitting the proposed performance programme, performers should already have been granted permission or a license from or have paid royalty to the artists from whom they have borrowed the performance item. Many developed nations such as the United Kingdom, United States of America, Canada and even Singapore would not allow or tolerate any compromises to the copyright laws of the country.[11] If the artists submit their programme proposals and important documents, beforehand, any copyright issues (if present) can be addressed much earlier on in the "Go Inter" process and allow more time for the performers to make necessary arrangements or changes giving them additional time to prepare for a performance.

And as explained in the previous few paragraphs, the performers are required to present technical requirement lists and stage layout diagrams, preferably with clear illustrations of where each instrument is going to be placed, how many musicians or dancers would be performing for each item, the transition from one item to the next as well as duration of each piece, to the organizers as well. This is to assist the organizers in preparing the necessary equipment and planning the stage settings for the performers early. It would also allow for the organizers to choose the most suitable equipment and technicians for the particular performance. In quoting the "Esplanade" in Singapore as an example, once the organizers receive a confirmation list from performers, detailing also the type of performance they would be showcasing, its technicians will prepare equipment (like microphones) suitable to the type of musical instruments or performance. And if the performers decide to change their performance item without informing the organizers in advance, this would affect the quality of the sound during the event itself as well as the stage layout and lighting. Such mistakes may affect not just the quality of the performance but more importantly, the reputation of the organizers. That is why, "Esplanade" is adamant about sticking to the submitted programme as much as they can. Performers must inform "Esplanade" of any changes preferably at least a week in advance to provide its technicians enough time to withdraw equipment from the department. Such a requirement applies not only to the "Esplanade" but also in many other foreign venues particularly in the Western or European countries.

In terms of showcasing their events and to make it easy for audience to comprehend the traditional performing arts that the "Go Inter" artists are proposing, the authors would like to suggest printing programme notes and other publicity materials. These would act as aids or tools where performers can reach out to more people within the foreign country they are going to and to give a standard

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11   For a list of nations which have signed the Berne Convention for the Protection of Literary and Artistic Works, refer to the WIPO website titled "WIPO-Administered Treaties." Accessed August 29, 2011. http://www.wipo.int/treaties/en/ShowResults.jsp?lang=en&treaty_id=15

and clear definition of their arts. To produce a programme note, the performing artists must first do around 100 - word write - up on their group profile, how they chose the specific repertoire for the performance and also some explanation about their arts based on academic sources. Other than that, they should include professional photos of the group itself to be printed on the programme notes as an introduction to the group. They may even print other things such as posters to publicise their performance. Most importantly, performers must see to it that all documents, programme notes, publicity materials and so on, to be submitted to the organizers are properly produced and well - organized. As the saying goes, "The devil lies in the detail." Therefore any carelessness or ill-planning on the part of the performers can clearly be seen if the submitted materials are shoddily produced which would in turn indicate a lack of professionalism by the former.

Most imperatively, the director believes that the individual traditional performing arts groups should learn to give opportunities for international exposure to as many of its members as possible. Many groups repeatedly bring only the best to perform at the expense of other performers within the repertoire. Since the director's "Absolutely Thai" aims to support traditional performing arts groups through educating students as well as giving them new opportunities, we would like to suggest giving other students or other artists a taste of the overseas scene by allowing them a chance to perform internationally especially if the trip is funded by the schools or external organizations. After all, this "Go Inter" opportunity may be the student's one and only chance for such an experience. Or it may even inspire them to further their "Go Inter" aspirations in the future. Undeniably, these students should also have gone through a thorough selection process to ensure that they are of reasonably good standards before they are chosen to "Go Inter." This may actually help to reduce the numbers of students or artists who are affluent enough to fund their own overseas exposure performance but whose performing standards leaves much to be desired.

Preparing the Self to "Go Inter"
Debatably, it is usually harder for artists to perform or conduct workshops in overseas venues as compared to their home countries. The unfamiliar terrain, culture as well as language may prove to be huge challenges to performers who choose to venture the globe. Hence, the authors reckon that prior to deciding which country to go to, it is advisable for performers to research on some basic information of each country.

Performers or artists must familiarize themselves with the immigration laws and custom procedures of individual countries to avoid getting into trouble with the law. As a case in point, when traveling to perform in Australia, all items that are made from wood and animal parts (in this case - musical instruments) must be inspected and certified bug and "disease" - free by an authorized local company before shipment into Australia. Failure to do so would mean these items will have to be declared at the custom on arrival at the Australian airport without any guarantee that the instruments would be allowed into the country or allowed in

on the same day.[12] If such a thing were to happen as it did before, it will cause many problems for the performers who would not be able to perform without their instruments. Not knowing these basic immigration laws may complicate the immigration process for the performers, perhaps even to the extent of making it difficult for them to enter their chosen "Go Inter" country.

Next, they should try to learn and understand the culture and environment of the countries they are going to in order to avoid getting into conflicts with the local population or to commit any faux pas. Remember also that in some countries such as Turkey and Slovenia, English is not the main language (though disputably more commonly understood than perhaps Thai or Bahasa Indonesia). Hence, learning basic words or phrases in the native tongue can prove useful especially in asking for help pronounced as Mi lahko pomagate[13] and Bana yardim edebilir misiniz[14] in Turkish and Slovene respectively. And as can be found in most travel guide books, performers should know something about the weather conditions of each country as well as the food so that they may pack their luggage appropriately. If one realizes that he or she is not accustomed to food without chili, chili paste or fish sauce, then it would be wise for them to bring along travel- sized condiments to flavour the food in the foreign countries. Logically, when traveling to the colder regions, the performers must bring along sufficient and suitable cold- weather outfits. Taking note of these sometimes minor but significant details would go a long way in making the performers' stay in the "Go Inter" country more pleasurable and allow them more time to focus on larger issues regarding the performance itself. As it is, not doing so, may cause the performers to fall ill and being sick while travelling may be very uncomfortable and inconvenient for the performers. Not only would it affect the quality of their performance, (or even bring about possible cancellation), it would also be expensive to seek medical treatment overseas especially without travel insurance coverage but we would be discussing this point later on in the article.

Before Departure

Before departing for another country, there are some basic immigration precautions that the performers can take to minimize any hiccups which may happen along the way. Every individual within the performing arts group coming to perform overseas must check that their passports are valid for at least six month before the date of departure and that they have applied for the necessary visa (information on visa requirements can be obtained from the official webpages of foreign embassies). Verify that the name on the visa is spelled according to the name in the passport because any discrepancies in the name may pose potential immigration problems such as listed below. There was one instance where the performer actually held several passports under his name and on the day the group was bound for departure, he had actually brought along a passport that had

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12   "What can't I take into Australia?" Last reviewed June 07, 2011. http://www.daff.gov.au/aqis/travel/entering-australia/cant-take

13   "Slovenia- tourist-guide, Your guide to Slovenia!" Accessed August 27, 2011. http://www.slovenia-tourist-guide.com/useful-slovene-phrases.html

14   "Linguanaut, the Turkish phrases and expressions." Accessed August 27, 2011 http://www.linguanaut.com/english_turkish.htm

already expired. Eventually, he had to purchase another departure air ticket but on the day that he was going home, the airline realized that the name listed on the air ticket differed from that in the passport. Fortunately, at that point in time, the airline was willing to make amendments for him and the problem was resolved amicably.

Nonetheless, performers must remember that airlines are not always able to or willing to assist with immigration issues such as this, especially in countries with strict immigration laws such as United States of America. Most of the times, due to the cost- saving nature of budget airlines, the budget airline companies seem to be less flexible when it comes to altering information such as flight details, guest particulars and so on. Guests of budget airlines may end up having to fork out additional fees to the budget airlines when problem arises to cover the additional administration costs, processing fee and also any difference in flight fares incurred. As such, the author always encourages performers to travel with non - budget airlines even if it is relatively more expensive than budget airlines initially, so that if the need arises, performers can request for changes to their flight details and information with ease and without unexpected additional expenses. Please note that the author has no issues with budget airlines but it is not recommended when travelling as a group or with students because chances are, there will be problems like students missing the flight, invalid passport, overweight luggage, and so on. Next, every repertoire member must ensure that the luggage which they had packed including costumes and musical instruments must fall within the weight limit allocated by the airlines. Lastly, do not board the wrong plane or get your flight details especially the departure and arrival time, mixed up.

Of course to prevent any unforeseen circumstances from happening and as briefly mentioned earlier, performers are highly encouraged to purchase travel insurance before they depart and be fully aware of their schedules and accommodation arrangements. The travel insurance bought must cover all the members and be valid for the whole trip including throughout the duration of their stay in the foreign country. Ensure that the travel insurance also covers medical bills and emergency evacuation measures. Once they arrive in the foreign countries, they must register their names and disclose their accommodation information with their respective embassies. The parents of guardians of every performer must know the full schedules of the students/ artists, their accommodation arrangements, their contact details and so on. Previously, a group of student performers got lost in the foreign country which they had gone to and ended up in the police station because they could not remember the name of the hotel or its location. To make things worse, they had no means to contact other people in the group. Therefore, all the performers must at least have the address of their accommodation in the foreign countries (preferably a name card or a brochure of the place would help) so that in the event that they get lost, they may actually ask for directions from the locals or get on the public transport.

Arrival in the Foreign Country

As soon as they land in the foreign country, the performers must realize that they are ambassadors of their own countries. As representatives of their own countries, the students / performers must be well – behaved and be respectful of the people and culture of the countries they are in at all times. This is because even if it may be the first time they are there, the locals or people in that country look to the performers as a point of reference which can inform them of how people from the home countries of the performers are like. Thus if the traditional performing arts members act displeasingly, the locals may not just blame the school but it may also taint the reputation of the countries the former are from.

Teamwork would be another essential point in ensuring a smooth and enjoyable experience for all members within the traditional arts groups. When the groups "Go Inter" it may be one of the few times where the members stay together for twenty - four hours. Hence, it would be important for them to extend help to each other spontaneously. To illustrate, every member, whether they are dancers or musicians or backstage personnel should help carry costumes, instruments and so on even though it may not be theirs. This will help the group work faster and more efficiently, leaving a pleasant impression of the group to the organizers. Other than that, they must be aware of each other's whereabouts at all times and refrain from wandering off from the group to prevent anyone from getting lost. It may be advisable that they engage in a sort of buddy system where every member would be responsible for one other member in the group and report to the appointed leaders.

The performers must also remain accountable at all times. First of all, they must be punctual and report to the relevant leaders at the appointed time. For example, if the group has decided to meet at the hotel lobby at 10 in the morning, individual members must be there by 10 or a little earlier than that so that they would not delay the hired bus, other members or even the performance itself. Next, they should stick closely to the schedule as arranged and as agreed by their leaders prior to their arrival. This is because upon confirmation of the schedule, place and transport arrangements would already have been made and any cancellations would inconvenience all the parties involved. And particularly for groups that obtained funding from their government, schools, universities and so on, performers should realize that they are in the foreign countries not for a holiday but for international exposure and educational purposes. Accordingly, they should make their trips as meaningful as possible by ensuring that they learn something perhaps about the culture or history of the country they visited so that they can share this with their friends, family and even future performers back home.

Before the Performance

While early planning before departure is crucial for groups who want to "Go Inter", being fully prepared way ahead of the performance itself would be equally relevant. In the author's opinion, it would be best for performers to always be well prepared for each dance / music item at least two to three hours in advance. This is so that the performers have enough time for sound & light check as well as stage set up. And if they face problems such as the accompanying audio does

not work (as had happened before) or if they are not comfortable with the performance format, layout or performance item itself, they would have ample time to deal with the situation.

One thing that performers have to bear in mind is that they have to maintain professionalism in all aspects. Even though most of the audience may not have had any exposure to the traditional arts before, the performers must never assume that it would be acceptable for them to perform sloppily or to disregard traditions, or to perform as they please. To do so would actually amount to a kind of disrespect for the people who have come to watch them. Performers must make sure that their movements are sharp and confident and that the costumes are appropriate and complete as defined by their traditions. Ultimately, as discussed earlier, there would be some people (like lecturers, researchers, even fellow artists) within the audience who have watched, or even been trained in similar art forms before and they would be able to differentiate between a good traditional performance as compared to an inferior one. And even when conducting workshops for the local communities, performers have to remain friendly and humble to the participants and abstain from reproaching them to prevent any conflicts or resentment between the participants and the performers. Again, as ambassadors of the traditional arts of their home countries, the local community would view the student artists as stereotypical representations of their people back home. It is hence vital that the performers leave the local community with a great impression of themselves and their country.

During the Performance

While performing, the traditional performing arts members should hold the assumption that the audience has zero knowledge of the arts that they would be watching. As explained in the section on maintaining professionalism, this does not mean that the performers can do as and what they like. And the authors do not intend to contradict the point that there will possibly be experts in the traditional performing arts within the audience. But in assuming that the audience had never been exposed to their arts, it would remind performers to explain their dance / music items to the audience in a more simplified manner for the benefit of those unfamiliar with this art form. Audience participation even in the form of engaging them albeit from afar is always important. The detail lies in how to perform and to bring forth among the audience similar emotions that the performers would feel when playing or dancing their piece. Apart from explaining their piece, the artists themselves must always maintain eye contact with the audience or at least in the audience direction. This may serve as an indication of a form of respect for and even a certain level of interest in the audience who may in turn respond with the same level of interest in and admiration for the performers / performance itself.

After the performance

As performing artists or upholders of the traditional performing arts, it would always be good for performers to have an evaluation session after every performance. For example after the first set of dance/ music item has completed, and

performers realize that the audience did not really enjoy it, the performer who has done self- evaluation may be able to give pointers to help improve the performance and attract more crowds. At the end of the day, this is common practice among arts groups of international standing and doing so would help portray or develop a more professional image of the traditional performing arts groups which "Go Inter" to gain international exposure and recognition.

Conclusion

In this article, we have written about cultural heritage management and discussed the various ways which performers can subscribe to, in their dreams to "Go Inter." We have dissected the article into various sections starting from the initial stages of planning for a "Go Inter" project, preparing the self to "Go Inter", things to do before departure and things performers should take note of upon landing in the foreign country, before and during the performance. These include points such as having knowledge of the immigration laws of the countries performers are going to, proper budget planning, purchasing travel insurance, teamwork, audience participation and so on. Lastly, the authors hope that this article will be useful for all traditional performers to prepare themselves more confidently and in a professional manner, before "Go Inter" and will motivate future traditional performing arts practitioners to do the same. In conclusion, the authors would like to thank the University for proposing this project and wishes to write another "Go Inter" article for the organizers in the near future.

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Images of performances and festivals organized by Absolutely Thai. Below, a Chinese music ensemble for the 1st Asian Traditional Music Forum at Srinakharinwirot University, Thailand, Aug. 09.

Recent Projects by Young Researchers

- Emotional Literacy for the iPod® Generation: How Mobile Music Could Help in the Resolution of Conflict

  Charlie Irvine (USA)

- The Ancient Colors of Mural Painting in the Bhuddhaisawan Chapel: Re-Imaging of Faith

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Emotional Literacy for the iPod® Generation

How Mobile Music Could Help in the Resolution of Conflict

Charlie Irvine+ (USA)

Abstract

Conflict resolution scholars are increasingly revising an earlier skepticism about the place of emotions in mediation. This view portrayed the mediator's role as focusing on the rational and verbal. A more holistic approach recognizes the significance of emotions in forming judgments and their positive contribution to the resolution of conflict. This article considers the potential of mobile music in accessing the emotional realm. Millions of consumers of music can no longer be regarded as passive recipients, as mobile music devices enable them to take control of their listening and create the soundtrack to all aspects of their lives. The article suggests possible ways to harness this phenomenon to develop emotional literacy, critical to conflict resolution and described by Goleman as "the master aptitude."[1]

Keywords: *Music, Conflict, Emotions, Conflict Resolution, Mobile Music*

Introduction

I am writing this while listening to my past. Via the magic of 'shuffle' my iPod® presents three and four minute slices of music that wordlessly evoke memories: places, moments, smells, feelings, people, "where were you when you heard....?" Some barely touch me while others arouse intense emotions and even physical sensations, like that warm tingle of the spine when a piece of music scores a direct hit to my neural circuitry. All of this from a wee piece of technology barely ten years old.

We know that our emotions are intensely engaged by conflict. As a mediator I see this on a daily basis. For most of us these emotions are largely negative. In workshops I often ask people to tell each other about a real-life conflict, and then describe the emotions they experienced. The list is almost always the same: anger, sadness, fear, confusion, anxiety, betrayal, foolishness, a sense of injustice and (the 'F-word' of conflict) frustration. Given time positive words appear too: relief, energizing, galvanizing, revenge and even happiness. We should not think, however, that these feelings are somehow "irrational." Antonio Damasio[2] summarizes research telling us that emotion and cognition are intimately connected: we have feelings about thoughts and thoughts about feelings. When we are in conflict we are likely to rely on "somatic markers" (cognitive shortcuts encapsulated in body and brain that save immense amounts of processing power) to help us make sense of what is happening and decide what action to take: "emotions and feelings have been connected, by learning, to predicted future outcomes of certain scenarios."[3] So emotions matter, and are in fact critical in helping us to deal effectively with novel and difficult situations such as interpersonal conflict.

And yet emotions remain troubling territory for conflict resolution. Excluded completely from formal institutions like the courts, even in the less formal setting of mediation emotions are portrayed as unhelpful and potentially obstructive, requiring to be "managed" by the mediator. One leading mediation commentator states: "folk wisdom suggests that a negotiator (1) should avoid getting emotional and (2) is a passive recipient of the whims of emotion."[4] Another puts it: "Negotiators – especially those trained in law – commonly address this problem by trying to exclude emotions from negotiation and to focus solely on so-called objective, rational factors, such as money."[5] There is a growing body of scholarship, however, proposing a more holistic approach.[6] In this view, mediators work with emotions,

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2   Antonio Damasio, Descartes' Error: Emotion, Reason and the Human Brain. (London: Vintage Books, 1994)

3   Ibid, 1994, 174

4   Bernard Mayer, The Dynamics of Conflict Resolution: A Practitioner's Guide (San Francisco: Jossey-Bass, 2000), p. 43

'Emotional Versus Rational'; see also Daniel Shapiro, "Negotiating Emotions" Conflict Resolution Quarterly, vol. 20, no.1, Fall 2002 67-82,

at p.67; T Zane Reeves, "Practicing with the Heart as Metaphor" ACResolution, Spring 2010

5   Leonard Riskin, "Further Beyond Reason: Emotions, the Core Concerns and Mindfulness in Negotiation." Nevada Law Journal,

vol. 10, no.2, Spring 2010, 290-337, 294

6   For a summary of recent scholarship see Charlie Irvine, "Working With Emotions: A Grid for Practitioners" in Michelle

LeBaron and Carrie MacLeod (Eds.), Dancing at the Crossroads: Exploring Conflict Through Movement (New York: American Bar Association, forthcoming); and Trisha S Jones, "Emotion in Mediation: Implications, Applications, Opportunities, and Challenges" in Margaret S

Herrman (Ed.). The Blackwell Handbook of Mediation: Bridging Theory, Research, and Practice (Oxford: Blackwell Publishing, 2006).

both negative and positive, in helping people work out solutions to conflict that are sufficiently deep-rooted to endure. They ignore emotions at their peril.[7] Approaches that enhance people's capacity to articulate their feelings and develop their emotional literacy[8] are likely to be particularly useful.

How Might Mobile Music Contribute?

It is in the realm of the emotions that music plays its special role. It is clear that people who play music together are affected by it. Communal singing, composition, dancing; all achieve perhaps even more. But what of the millions of people who simply listen to music, sometimes unkindly characterized as mere consumers? For many of us, especially the young, the MP3 player provides life's soundtrack.[9] Might it be possible to exploit this instant touching place for the emotions to affect how people make sense of and act in conflict? Could we use the portable music collection to steer into the heart of our feelings (and not sweep them under the carpet as some approaches to conflict resolution suggest)? Recent research provides support for this idea by demonstrating that the act of attending to one's emotions reduces arousal in the amygdala (the part of the brain recognized as the seat of the emotions).[10] It has already been speculated by a number of writers that mediators should make more of people's capacity for emotional self-regulation.[11] I propose that the MP3 player has great potential to assist us with this task.

An important feature of iPods® and their ilk is the playlist. The playlist provides the architecture for the soundscapes we create. Playlists are personal - a unique matching up of one piece of music and another - and creative. People invest hours in crafting the right playlist for the right situation, like being their own club DJ. A playlist can contain two songs or two hundred and then shuffle within itself so that, having made the choices, the listener can still be surprised by the order.[12]

Conflict resolvers should be able to work with the self-expression unleashed by these playlists. The first and simplest idea would be to invite someone in conflict

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7   Mayer suggests that, to be effectively handled, conflict resolution needs to occur on behavioral, cognitive and emotional dimensions: Mayer, 2000, pp.100-102

8   Daniel Goleman talks of "Emotional Intelligence", although this approach has been questioned

9   Teenagers in Britain spend an average of £1,000 per annum on mobile music and associated downloads, Osborne, H., (2009) Parental guidance: running cost of a teenager is now £9,000 a year. The Guardian, cited in Arild Bergh, Tia DeNora and Maia Bergh, (2010) "For Ever and Ever: Mobile Music in the Life of Young Teens" in J. Stanyek & S. Gophinath, (Eds.) The Oxford Handbook of Mobile (forthcoming).

10   Uwe Herwig, Tina Kaffenberger, Lutz Jancke & Annette B Bruhl, 'Self-related awareness and emotion regulation.' Neuroimage 50 (2010) 734-741

11   Jones, 2006; Roger Fisher & Daniel Shapiro, Beyond Reason: Using Emotions As You Negotiate. (New York: Viking Press, 2006); Evelin Lindner "Emotion and Conflict: Why It Is Important to Understand How Emotions Affect Conflict and How Conflict Affects Emotions." in Morton Deutsch, Peter T Coleman and Eric C Marcus (Eds.), The Handbook of Conflict Resolution: Theory and Practice. (San Francisco: Jossey-Bass, 2006)

12   See Bergh, DeNora and Bergh, 2010 who describe the variety of ways young teenagers make use of MP3 technology to accompany aspects of their lives

to "make a playlist for this situation." This leaves it open to the person to express themselves in whatever way they choose. Another approach would be "make a playlist for how you feel about this situation." This more clearly directs attention to the emotional realm, but risks narrowing the focus.

Going further, I was inspired by a visual art technique I learned from a children's worker in my local family mediation service[13] when I saw a striking set of images drawn by a child. She explained that she would ask the young person to divide a page into four and then draw in each quarter as follows:

> Past (how things used to be)
> Present (how things are)
> Future bad (my fears about what might happen)
> Future good (my hopes about what will happen)

Moving from visual to aural, a person experiencing conflict could be invited to create a playlist for each of these headings. This would provide insight into their emotional state as well as a self-soothing soundtrack to further emotion work. For those who have less time or patience, a simpler approach would be to focus on the latter two, hopes and fears.

To share or not to share
The creation and use of these playlists would be an end in itself, allowing a person to attend to the emotions conjured up by conflict in a safe, private setting. A practical spin-off, adapted from Cognitive Behavioral Therapy,[14] could be to help a person detect change over time: a playlist created earlier may seem out of date and no longer capture their mood, providing them with evidence that they have moved on.

These techniques would be particularly helpful in the "pre-mediation" stage of conflict resolution. This step typically allows the parties to mediation to prepare for an encounter with the other person or people in the conflict.[15] In some cases the parties need no further intervention: the opportunity to reflect on the conflict with an experienced, non-judgmental outsider can provide sufficient insight for them to deal with the situation unaided. Some mediators use written material to assist people to prepare for mediation.[16] The "pre-mediation playlist" could fulfil a similar role in helping a person to become clearer about their own thoughts and feelings and thus ready to negotiate. Such emotion-work can also contribute to the empowerment of individuals in conflict, defined by one leading mediation text thus:

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13 Family Mediation West, in Glasgow, Scotland.

14 David D Burns, The Feeling Good Handbook (Revised Edition) (London: Penguin, 1999)

15 See Charlie Irvine, "Intake Interviews in Family Mediation: Some Thoughts from Scotland" Mediation in Practice (April 2003)12-17. Available from http://papers.ssrn.com/sol3/papers.cfm?abstract_id=1823327

16 See for example the International Mediation Institute's 'Ole' pre-mediation material - http://imimediation.org/ole

"They move out of weakness, becoming calmer, clearer, more confident, more articulate, and more decisive – in general shifting from weakness to strength."[17]

A further step would be to share the playlist with the other person in the conflict. There are of course risks, especially if the conflict is bitter and longstanding. A playlist could be used to convey destructive and mistrustful messages, possibly without a mediator even detecting it. However, there is an equally strong chance that it will reveal a different facet of the person, perhaps a more vulnerable side, or a less absolute view. If people do render themselves vulnerable in this way, and the gesture is accepted, people have taken one crucial step in re-humanizing each other.

This may have two useful effects. First, each person has the opportunity to listen to the other person's choices, at a place and time of their choosing. This "place and time of their choosing" is likely to lower the person's emotional arousal, facilitating a response from the neocortex (associated with higher reasoning) rather than the more primitive limbic circuits in the brain (the classic "fight/flight" responses).[18] These choices will deliver insight into the worldview of the "enemy," almost certainly portraying a more nuanced emotional range (i.e. beyond anger and threat) than can be heard in typical verbal exchanges. Second, each person will know that the other has heard their musical choices. People in dispute often complain of not being heard: this intimate listening becomes a step towards untying the knot of intractable conflict, contributing to the "effort to join the parties to a dispute in an alliance against the effects of the conflict."[19] The next time the participants speak the conversation is likely to be altered through this non-verbal exchange. They may, at the very least, have greater insight into one another's perspectives.

Conclusion
This article should properly be viewed as a "proposal for further research." It requires to be tested in practice. It also forms part of a longer personal quest to take my conflict resolution practice beyond "mediating from the neck up."[20] Rather than seeking to contain or "handle" emotions, I suggest that we need to embrace the physical and emotional realm which is so evidently manifest in conflict. It is my hope that we can learn to exploit the extraordinary capacity of MP3 players to act as a resource of memory and emotion. While not perhaps as obviously powerful as the act of making music together, for the many millions of music consumers this could expand and focus the long-observed healing power of music, and

17   Robert A Baruch Bush and Joseph P Folger, The Promise of Mediation: The Transformative Approach to Conflict (2nd Edition) (San Francisco: Jossey-Bass, 2005) p.55 (italics in original)

18   I am grateful to Jeremy Lack for these ideas: see www.jeremylack.com

19   John Winslade and Gerald Monk, Narrative Mediation: A New Approach to Conflict (San Francisco: Jossey-Bass, 2001), p.71

20   Irvine, 2011, p.3

harness it in tackling the endlessly perplexing phenomenon of conflict. To quote Stephen Stills: "Music sets an atmosphere for reason to occur in conjunction with passion."[21]

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21   David Crosby & David Bender, Stand and be counted: Making music, making history. (New York: Harper Collins Publishers, 2000) cited in Mindy Kay Johnston Music and Conflict Resolution: Exploring the Utilization of Music in Community Engagement. (Unpublished Masters Thesis, Portland State University)

The Ancient Colors of Mural Painting in the Bhuddhaisawan Chapel—

Re-Imaging of Faith

Pichai Thutongkinanon[+] (USA)

Abstract

The study of the ancient colors at the Bhuddhaisawan Chapel, one of the most complete and oldest of the Rattanakosin Period, focuses on the wisdom that portrays Buddhism with faith through mural painting. This paper aims to systematically analyze the group of ancient colors found in the mural of the Chapel and depict the value of the work created by the Thais. The study identifies basic colors: red, green, blue and black as the primary group. The other colors found are white, orange and yellow with gold as the specific color used particularly on the body of the Lord Buddha and the structures of the palace. The colors used here are unique and differ from those seen in the Ayuddhaya period or those found today. The base is often featured in dark colors, accentuated by bright colors or hues and high intensity colors such as red and gold from the gold leaves. The coloration has a pattern of high intensity colors over low intensity base colors. This invokes faith, mystique feelings, corresponding with magical elements in the Buddhist stories. In addition, colors are also used as symbols in painting.

Introduction

In the past, Buddhist teaching was not done in the form of letters or books as most Thai people in those days were illiterate. To learn Buddhism, literature, traditions or morality was not possible through reading but mural painting, sermons or rote learning. These were important channels to promote Buddhism.

Thai mural painting played a significant role in teaching Buddhism as well as promoting morality in Thai society in the past. These mural paintings not only depict contents but also aesthetic and artistic expressions that can invoke the faith. It is one way of teaching Buddhism.

The mural painting also is a vital part of the Buddhist structures built for the religion and created by the artists' faith. The work depicts valuable contents and artistic expression. In this study, I am interested in examining the colors seen in the mural painting at the Buddhaisawan Chapel, one of the most complete and oldest mural paintings of the Early Ratanakosin Period which exemplifies the authentic Thai mural painting before the Thai art was influenced by the western culture during King Rama IV when the country adopted some of the westernized change in society and economics as a means to modernize and counter colonization.

Figure 1. The lower section of the murals depict scenes from the life story of the Load Buddha based on Buddhist literature, Phathom Somphothikhatha. The first scene, whole bay depicts the marriage scene of Prince Suddhadana and Princess Sirimahamaya.

This study is aimed at studying the values of the past Thai mural painting with an emphasis on the use of colors in the painting during the Early Ratanakosin Period (1782 A.D.). The colors reflect the country's uniqueness before being influenced by western influence. It is a study of reviving Thai wisdom and identity.

History of the Bhuddhaisawan Chapel

The Bhuddhaisawan Chapel was situated within the compound of the former Palace to the Front or Wong Nar, which is now the National Museum in Bangkok. It was built in 1975 during the reign of King Rama I of Chakri dynasty by Somdet Phra Bowonrachachao Maha Surasinghanath, the King's younger brother who was the heir to the throne.

Originally, the Chapel was used for royal functions of the Palace to the Front. After he went back from defending the kingdom, he brought the Phra Buddha Sihing image from Chiang Mai, the province in northern Thailand. This Buddha image once belonged to Thailand's former capital of Ayuthaya. He enshrined this image in the Chapel and commissioned mural painting depicting scenes from the life story of the Lord Buddha and Buddhist history based on Buddhist literature, Phathom Somphothikhatha. The other mural painting was the depiction of the gathering of the angels (the gathering of the angels and Hindu gods or the Deva Congress).

The architecture of the Bhuddhaisawan Chapel is featured in a rectangular shape built in the architectural style of the early Ratanakosin period with 3 doors: the front, the back with the middle one the biggest. The interior is a hall of 32.70 x 10.10 meters. Towards the back of the Chapel lies the base of the Phra Buddha Sihing image which serves as the main Buddha image of this Chapel. The walls are decorated with mural paintings from top to bottom depicting scenes of the life stories of the Lord Buddha, the Gathering of the Angels.

Figure 2. The architecture of the Bhuddhaisawan Chapel

There are two main sections of the Bhuddhaisawan Chapel

1. The life stories of the Lord Buddha: The life stories are depicted on the space between the door and the windows. Each painting might have several scenes as seen

in the storytelling of the Thai painting. The stories start from the wall between the main door and the small door behind the Buddha image, marked as painting number 1. The scene depicts the wedding reception of the parents of the Lord Buddha which continues clock-wise until it stops at the other side of the main door in the back which ends with painting number 28, portraying the scenes of the cremation of the Lord Buddha and the collection of his relics.

2. The Gathering of the Angels: The painting lies above the windows and doors of four sides, stretching to the ceiling. The Gathering of the Angels takes place in different levels of heaven according to the Buddhist belief in the universe. There are four level of heavens with angels placing their two hands together around their chests, paying homage to the presiding Buddha image, they had come to listen to the teaching of the Lord Buddha, who is symbolized by the main image in the chapel. Each level of heaven is separated by Lai Nakadan Pachamyum Kampu (the Thai Line). The top level is marked with a zigzag line with pictures of hermits, Vidhyadharas, pilgrims holding flying lotuses to pay respect to the Lord Buddha. The scene also carry symbolism. The scene in this painting is a replica of the universe inside the Chapel, signifying the power of the Lord Buddha that extends across the universe.
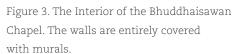

Figure 3. The Interior of the Bhuddhaisawan Chapel. The walls are entirely covered with murals.

Figure 4. There are two main sections of the Bhuddhaisawan Chapel

The Ancient Colors of Mural Painting in the Bhuddhaisawan Chapel

In the study of the ancient colors found in the mural painting in the Bhuddhaisawan Chapel, it is found that the style present is that from the late Ayuthaya Period, emphasizing on the composition of the painting and stories of the Buddhist belief. There is development of colors, making it unique to the mural painting of

the Early Ratanakosin Period. The technique used is the Tempera Color which came from natural materials. Unlike today's synthetic paint, variation of colors was limited. However, the artists were able to make the best use out of the limited colors to create their works. The use of color of this mural painting differs from that of the late Ayuthaya Period when warm white was applied as base, followed by darker shades in limited color scheme. On a contrary, the mural of the Bhuddhaisawan Chapel is found in dark base with bright colors of differing intensity and value of colors, making the work intense, powerful, creating mysterious ambience that leads to faith.

In addition, it is found that the mural titled Gathering of the Angels symbolizes the replica of heaven on earth. When people come to pay respect to the Buddha image, they can feel as if visiting heaven, a way to draw people to Buddhism. The composition of the Gathering of the Gods portrays the position of the Phra Buddha Sihing image that corresponds to the idea of creating heaven with the Phra Buddha Sihing as the center of the universe, surrounded by angels flying from all levels of heaven to pay respect to the Lord Buddha and listen to his teaching. Based on the data collected by using my color kit and pantone as the standard in comparing and recording colors, it is discovered that the main colors found in the mural of the Bhuddhaisawan Chapel are primarily from these groups of colors: red, green, blue and gold. For red, it is featured in bright red with red hue, brightening and accentuating the picture, making it powerful. This color is normally found in painting objects of attention. It also serves as the backdrop or to attract attention of the objects or to lead to the point of attention. In addition, red is also used as the backdrop of the Gathering of the Gods in different levels of heavens. Green and blue groups are found as the backdrop or as part of the composition such as the trees, the river or the architecture to accentuate the group of red and tint colors on the top layers. Gold is the most frequently found Thai murals. It can be guided from gold leaves which are made from real gold. This color is categorized in the group of yellow. However, based on the collected data, it is rare to find yellow in the mural painting within the Bhuddhaisawan Chapel. Therefore, gold is the special color in regards to the unique technique by guiding gold leaves on the mural instead of painting the colors on the surface. The gold color is used on key details of the mural such as the body of the Lord Buddha, which distinguishes from other figures, structures, palaces and other elements that represent the status of the noble, the royal family members or the king. White is normally used in painting the body of people. The light shade of white is used to portray the people of high status in society while darker tones of white are used to depict people of lower classes. The different shades of this group of color are used in some structures. Black is found in the background of the mural and also used to highlight or frame objects. It is also used as the backdrop of the universe or heaven in the dark or at night time and sometimes used along with red to illustrate the different levels of the heaven. Orange is found the least in this mural while purple is never used in the painting of this place.

In addition, the use of the colors in the murals of the Bhuddhaisawan Chapel also convey symbolic meaning. This can be seen from the use of gold in signifying the Lord Buddha, the structures for the king or noblemen. If the structures

are for commoners, they are featured in white or brown as found in wood. Colors are used to classify social status. The colors used to depict figures and characters in the scenes also correspond to those found in the Ramayana, the Thai litera-ture. The characters of this epic consist of angels and demons with different skin colors, for example, Ravana (Thotsakan), the demon King of Lanka, is painted in green as depicted in the literature. The colors used in the murals also match those used in accordance with Buddhism and Brahman beliefs. The use of colors also complies with the tradition Thai beliefs as seen in the use of red that signifies aus-picious occasions and the use of black to depict the night time that corresponds to nature.

Conclusion

Although the murals of the Bhuddhaisawan Chapel received strong influence from the late Ayuthaya Period, the work was developed to adopt its unique styles and reflects the art of the early Rattanakosin Period. It is the last period of the pure Thai art before the advent of western art that deviated the true values of Thai painting. The western culture changed the role and function of Thai art that used to serve Buddhism, to preach, to edify, to education culture and customs of the country. This study is a way to preserve other facets of the ancient art of Thai murals that is fading from modern day recognition. It is a way to revive the past wisdom in Thai art for today's generation to study and apply for their future works. This study is aimed at studying the values of the past Thai mural paint-ing with an emphasis on the use of colors in the painting, there is development of colors, making it unique to the Thai mural painting. It is a study of reviving Thai wisdom and identity.

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Conference Reports

- Design Activism and Social Change
  Barcelona September 2011

  Kjell Skyllstad Editor in Chief

- Creative Economy – Creative Development:
  A Report from Thailand's International Creative
  Economy Forum - TICEF
  Bangkok November 2010

  Kjell Skyllstad Editor in Chief

Design Activism and Social Change

Barcelona September 2011

Kjell Skyllstad Editor in Chief

The University of Barcelona in September 2011 played host to art and design researchers from five continents gathered to reflect on the role that design can play in social change. According to Isabel Campi, the conference chair and president of the organizing Fundacio Historia del Diseny noted that design, although predominantly interested in responding to the economic interest of the marketplace, has proven itself to be an effective catalyst for social change. Throughout the conference three concepts dominated the discussion: Re-designing, Re-thinking, and Re-engaging. Nadia M. Anderson of Iowa State University discussed how contemporary design activism realizes Henri Lefebvre's "Right to the City" requiring an urban praxis that not only serves functional needs, but makes room for "places of simultaneity and encounters" meaning accommodating the fluid, shifting relationship of everyday life and social interaction. Design should be open-ended and flexible and make use of the informal systems already operating in their communities. Design projects should not only serve physical needs through spatial infrastructure, but also create opportunities for urban praxis by operating as social infrastructure.

In her paper "Design for All and Human Rights" Isabel Campi of the Universitat Autonoma de Barcelona commented on the Design for All movement of the 90's searching for new ethical referents and leading to the integration of the disadvantages minorities into the environment.

The keynote speaker Professor Jeremy Myerson of The Royal College of Art in London in his address "Designing for the People, With the People, and By the People" sketched a panorama of Western design history. Design practice in Europe and

North America, he noted, has evolved over the past 60 years within the defining contexts of a production-led economy, consumerism, and more recently globalization. The relationship between professional designers and the people who use their designs has largely been a producer-consumer relationship, referring to the landmark publication of "Design for People" (Simon and Schuster 1955) by the US industrial design pioneer Henry Dreyfuss.

Since 2000 however, Myerson noted that global citizen concerns such as climate change, aging population, social exclusion, and economic equality have prompted a paradigm shift from designing for people to designing with people, and in some cases designing by people. In this new form of practice, the people are no longer passive consumers, but active participants in the design process. Designers are no longer "scaling up" to address globalization, but "scaling down" to address local and community needs. A new-found social activism in design, Myerson holds, requires more empathic, democratic, and bottom-up social models and methods of practice.

Through the examinations by a number of participants of the models for a social design practice connected to urban environments, this conference has created a basis for a critical dialogue that could pave the way for a new urbanism of the future.

Creative Economy Creative Development

A Report from Thailand's International Creative Economy Forum - TICEF Bangkok November 2010

Kjell Skyllstad Editor in Chief

In August 2009 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.

The twelve commitments confirmed to the conference participants 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.

At the opening plenary session John Howkins, Chairman of the Creative Group of England and famous author of the "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."

And so an agenda and a time frame have been set. It is now up to the arts community and not least the institutions in charge of art education to respond. Our Journal of Urban Culture Research will in coming issues follow this response closely.

Reviews

- Video Review
  A Song of Remembrance: Somtow Sucharitkul:
  Requiem in Memoriam 9/11

  Kjell Skyllstad Editor in Chief

Video Review
A Song of Remembrance

Somtow Sucharitkul:
Requiem in Memoriam 9/11

Kjell Skyllstad Editor in Chief

Forty years separate two of the most influential works in the long history of interaction between literature and music in the Requiem. Benjamin Britten's War Requiem premiered in 1962, has as its textual base the poetry of Wilfred Owens, while Somtow Sucharitkul's Requiem in memoriam 9/11, premiered on January 11, 2002 is based on poetry by T. S. Eliot, Emily Dickinson, and Walt Whitman.

In their textual interpolations – Benjamin Britten's double dialogues between Owens poetry and the Latin Requiem text set within the framework of the musical interpretation vs. Somtow Sucharitkul's similar dialogues between the poetical universe of American writers and his moving musical score, both works in the interaction of their humanitarian messages over a span of 40 years invite reflections far beyond the spheres of their common genre and compositional similarities. Both are at once cultural, social and political statements, marking the last phase of the lament belonging as we know to the origin and early history of music and poetry in our civilization.

As we commemorate the fateful events of 9/11 and their consequences on the world stage we are again reminded of the intervening efforts of men and women artists of all disciplines and their incessant fight for a more humanized world. It is especially remarkable that Somtow's work was in fact commissioned and funded by the Thai Government shortly after the tragedy and could be seen as a warning and an appeal. The work has three sections: 1-Devastation, 2-Mourning, and 3-Hope.

The music begins with an orchestral apocalyptic vision of terror inspired by T.S. Eliot's Four Quartets, followed by a chorus and soloist incanting three poems by Emily Dickinson. The final movement built on a fugue evolves from depiction of the pain of human conflict to a message of reconciliation set to a poem of Walt Whitman sung by a soprano and ending in a peaceful choral setting of Emily Dickinson's On this wondrous sea.

> Word over all, beautiful as the sky!
> Beautiful that war and all its deeds of carnage must in time be utterly lost,
> That the hands of the sisters Death and Night incessantly softly wash again, and ever again, this soil'd world:
> ...For my enemy is dead, a man as divine as myself is dead;
> I look where he lies white-faced and still in the coffin – I draw near,
> Bend down and touch lightly with my lips the white face in the coffin.
>
> <div align="center">Walt Whitman – Leaves of Grass</div>

Maestro Somtow's work here performed by the World Peace Philharmonic Chorus and the Bangkok Symphony Orchestra on January 11, 2002 no doubt belongs among the most inspired and engaging of its genre, a worthy partner to Britten's War Requiem. The DVD is on sale at the Bangkok Cultural Center.