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Cover image of Bugis Street, Singapore provided by Alan Kinear

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Contents

Editorial

- The Art of Survival – The Survival of Art 4
Kjell Skylldstad Editor in Chief

Guest Author

- Escaping the Bulldozers – Land-grabbing in Phnom Penh 8
Anya Palm (Denmark)

Journal Policy

12

Articles

- Empowerment of the Socially Vulnerable Through Theater Workshops –
Social Inclusion through Arts Management: A Case Study in an Urban
Slum of Bangkok 18
Hiroyuki Nobuto (Japan)
- Occupy Wall Street, Urban Play and the Affirmation of Crisis 40
Fred Landers (USA)
- Arts Education and Relief Activism After the 2011 Japanese Tsunami 56
Cornelia Buijs-Dragusin (Australia)
- The Destruction of Heritage: Rock Art in the Burrup Peninsula 64
José Antonio González Zarandona (Australia)
- Environmental Aesthetics and Urban Soundscapes – Lucid Dreams of
Mr. William Heerlein Lindley 82
Zuzana Jurková (Czech Republic)

Conference Reports

- Arts Education for Empowerment – A Report from the 5th International
Conference on Educational Reform (ICER) – Pattaya March 2012 98
Kjell Skylldstad Editor in Chief
- The 10th Annual Urban Research Plaza's Forum (URP) & Music Freedom Day –
Bangkok March 2012 102
Pornprapit Phoasavadi Managing Editor
- Keynote Address: URP's 10th Forum – Principles of Preservation and
Crisis Management of World Heritage and Archaeological Sites in Ayutthaya 110
Anek Sihamat (Thailand)
- Restoring Urban Historical Past for Future Generations –
An International Workshop – Munich April 2012 114
Kjell Skylldstad Editor in Chief

Reviews

- CD Review - Nordic Woman 120
Deeyah
- Book Review - The State of Asian Cities 2010/11 124
Kjell Skylldstad Editor in Chief

Editorial:

The Art of Survival – The Survival of Art

Kjell Skjellstad⁺

Editor in Chief

Some years ago I was asked to introduce a new opera for Norwegian radio listeners – Wolfgang Hildesheimer’s and Hans Werner Henze’s play “The End of a World.” The opening scene sees the cultural and artistic elite gathering for a congress in a palace on an idyllic tropical island. Art historians are discussing the sensational discovery of the bathtub of Marat while the musicologists rave over the recent discovery of two baroque sonatas for flute and continuo. During a performance in Rococo costume of one of the sonatas the waters slowly start to rise. The enraptured audience however seemed totally unaffected by the looming threat, and so during a beautiful adagio the artists, sonatas and all disappeared into the sea, aesthetic in life as in death.

As it later turned out the sonata, which distracted the listeners from saving themselves from their approaching doom, was indeed the work of one of the musicologists, but attributed to a composer that never existed - Gianbattista Bloch. The opera text sarcastically comments “Although this circumstance was only established much later, it was unavoidable in retrospect not to feel that it was degrading for the Marchesa (the conference organizer) to have occupied herself during her final minutes with an – albeit masterful – forgery.”

Intended by the authors in 1953 as an attack against “ the smiling snobs and cynics who do their business on the artificial islands of pseudo culture” (Henze) the prophetic message is hard to avoid in these times of ecological disasters.

In the process of planning for the 10th Jubilee Forum of the Urban Research Plaza in the wake of the disastrous flood in Bangkok and the devastating Japanese tsunami the encounter with this opera repeatedly kept coming back to my mind. Are the art communities of the world still to be considered as isolated islands oblivious of looming crises? Recent experiences from Thailand and Japan paint another picture.

Our art communities were among the first to warn of a coming urban catastrophe. At our 2nd Forum of the Urban Research Plaza Professor Dr. Suwattana Thadanti of the Chulalongkorn University Faculty of Architecture warned about a coming flood disaster:

⁺ Dr. Kjell Skjellstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway. Photography credits: Flood images - Bussakorn Binson. Workshop - Alan Kinear. OK Center - Kjell Skjellstad. The Scream - Public domain.

“The extent and duration of flooding is aggravated by the present state of the drainage system which has not kept pace with rapid urbanization. The once extensive system of canals (klongs) draining towards the Chao Phraya River has been filled in to make way for roads. Sewers and the remaining klongs cannot cope with the run off over an ever increasing impervious surface area.”



Figure 1. Surface road in Bangkok becomes a new 'Klong' during the flood.

The warnings were not heeded and in the fall of 2011 the disaster struck. Chulalongkorn University under the leadership of its President Professor Pirom Kamolratanakul at once pooled its academic resources to help flood victims by setting up a Friends in Need Center for Flood Relief and Donation Distribution. The Indoor Stadium became a life saving center for distributing survival kits and flood supplies.



Figure 2. Homemade raft's replaced walking, buses, motorbikes, and cars.



Figure 3. Chulalongkorn University Professor Dr. Bussakorn Binson conducts an art therapy session at a flood relief center. Attendees draw facial expressions from flood experiences & share in group pantomime.

The staff and students of the Faculty of Fine and Applied Arts true to their tradition of promoting social outreach likewise went into action to do their part in the relief work. And on November 16, 2011 the University welcomed the United Nations Secretary General Ban Ki-Moon as an official visitor who came to show the recognition of the world body.

The Urban Research Plaza of the Osaka City University, true to its implementation of urban social outreach programs during the 10th years of its existence, had already initiated similar programs after the devastating earthquake and tsunami of March 2011. In this work the Arts Faculties and the Urban Research Plaza are following a long tradition. Societies in ecological balance have attached the greatest importance to the role of artistic creativity in maintaining their ecosystems. The threats of ecological disaster in many areas of the world I see connected to the neglect and suppression of the role that artistic activities have played in nurturing environmental awareness and promoting adaptive interplay with nature. Throughout the long history of human existence it is through these activities of artistic and symbolic interaction that ecological attitudes have been formed in an innovative process.

As a result, in the artistic manifestations of different societies we find forms that have been modeled in this process thus containing important stimuli for ecological and social reconstruction, for the re-finding of roots and values in times of crisis.

Fifty years ago the eco-movement was (re)launched by Rachel Carson in her book “The Silent Spring” and twenty-five years ago the Norwegian Prime Minister Gro Harlem Brundtland published her ecological manifesto “Our Common Future,” the United Nation’s report on the necessity of sustainable development. And here we are in 2012, reminding us that the collapse of the Mayan civilization was not caused by outer enemies but by an inner crisis of unsustainability.

We welcome our readers to share with us in this 4th volume of our Journal of Urban Culture Research some models of the unique contribution of the arts community towards urban restoration and renewal, showing the way forward for arts education in the remaining three years of the United Nation’s Decade of Education for Sustainable Development.



Figures 4. From the OK Center for Contemporary Art, Linz, Austria. The exposition communicates the experiences of flooding disasters as told by individuals from cities affected.

The Scream is the popular title of a series of works by Edvard Munch known as the

The Scream of Nature

“I was walking along the road with two friends. The sun was setting. I felt a breath of melancholy - Suddenly the sky turned blood-red. I stopped, and leaned against the railing, deathly tired - looking out across the flaming clouds that hung like blood and a sword over the blue-black fjord and town. My friends walked on – I remained behind – I stood there, trembling with fear. **And I sensed a great, infinite scream pass through nature.**”

Edvard Munch, from his journal in 1892



Guest Author: Escaping the Bulldozers – Land-grabbing in Phnom Penh⁺⁺

Anya Palm⁺ (Denmark)

Danish actor Karl Bille is going to Cambodia to make a documentary film. Three years ago the actor witnessed a violent eviction in Cambodia's capital Phnom Penh and the experience has affected him deeply. Today he is back to make a documentary about the country's struggles with "land grabbing."

Human Rights Cambodia Land Grabbing Community Artists

First time, Danish actor and musician Karl Bille came to Cambodia he heard people whispering. "They are going to tear down our houses!" was what he heard. Back then, in 2005, he did not understand why or who "they" were. But he quickly learned that one of the main problems in Cambodia today is "land grabbing" – when authorities force citizens away from an area of land without compensating them. He became involved with a couple of Danish activists who showed him an area called Dey Krohom, a poor neighborhood but located precisely in the middle of the capital Phnom Penh. The habitants here, well aware of their lucrative location and lack of means to keep it, were the people whispering about losing their homes.

"Dey Krohom is where the Cambodian musicians live – many of the most famous Cambodian artists live here, and they make instruments here. I was very welcomed by them, when I first came, and I made a lot of really good friends in Dey Krohom," says Karl Bille, who quickly made a habit of visiting the neighborhood every day, while he was visiting the country. It was with an uncanny feeling, he left for Denmark – he knew that the future for his friends in the district was very uncertain.

Three years later – in January 2008 – he came back to a changed neighborhood: "There were daily standoffs with authorities. There were threats and intimidation, and we frequently got insane phone calls from scared people, who wanted us to come down to Dey Krohom," he says, with a voice suddenly a tone deeper. He explains that the presence of a Westerner might help reduce how violent a stand-off would be. It did not help in this case, however. One morning, he woke up to witness Dey Krohom being demolished.

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⁺⁺ This article was first published in ScandAsia Magazine - Thailand (March 2012). www.Scandasia.com
It is reprinted here with the kind permission of the author.

“I lived nearby and could see smoke coming from the rooftops in the early morning. I ran down there and the area had been surrounded by police and bodyguards from the company 7G, who had bought the land from the Cambodian government,” he says. He managed to get in behind the barricades.

“People were screaming and crying, and the bulldozers were driving over people’s houses. The men with black helmets giving orders were very aggressive, and I saw my friends trying to save their things, but they were beaten and pushed away,” he recalls.

During his time in Cambodia, he has gotten particularly close with one family, and in the chaos he saw one of them, in front of a bulldozer.

“I called her my “mother,” because she was taking so good care of me and everyone else. I saw her fall down, and then I saw her being run over by a bulldozer. I thought she was dead,” he says. Later, he realized, she had fallen down to the other side of the bulldozer, and was in fact unharmed, but because of the chaotic situation, none of it really registered with the actor.

“I was completely in shock, and deeply devastated. I didn’t know what to do,” he says.

He then did something unexpected, even by himself. He started filming himself while singing.

“I felt deeply torn about walking around singing, while the world is coming to an end around me. But I felt I did something,” he explains. He later released the song “Off the Agenda” from the album *Love & Eviction*, which he wrote during the tumultuous times in Cambodia. In the music video he uses the material, he recorded that day.

Bille was not the only one with a camera at Dey Krohom that day. Documentarist Kir Viedt, one of the Danish activists that initially showed Bille the neighborhood, documented the eviction as well.

“It was a matter of finding out what we could do, both in the situation and after,” she explains. In the aftermath, hundreds of families sought refuge with friends, neighbors and NGOs, and both Kir Viedt and Karl Bille got deeply involved in the immediate problems the eviction constituted for the now homeless villagers.

“We interviewed them, and followed them in their legal struggle to get back their land. We have so much of this on tape,” she says.

All this material now sitting in Kir Viedt’s camera, and Bille’s mobile phone is the main reason the pair is now back in South East Asia: To make a documentary that focuses on land grabbing in Cambodia.

“Today, I am feeling very ambivalent about this and it is quite nerve wrecking,” Bille says. He is sitting in Bangkok, en route to Cambodia, in his shorts and t-shirt, and he is nervous. The words come out of his mouth disorderly, as he constantly remembers more and more bits and pieces from what happened to him in Cambodia. He is mainly looking forward to reuniting with his friends from Dey Krohom, and to hear how their situation is now.

“I am deeply emotionally affected by this. And what I am most scared of is whether we can make a documentary that does these people justice. That we can get the message about how serious a problem land grabbing is through. This has become very personal for me, so I am going to Cambodia now to have closure by documenting what I saw, and the consequences of it today,” he says.

Kir Viedt agrees with him. “We are going down there to finish what we came for in 2008: To tell the world about what’s really going on in Cambodia,” she says.

The yet unnamed documentary is due to come out in 2013.

Captions for facing page from top left to lower right.

1: Kir Viedt is filming while Karl Bille negotiates a good price.

2: Karl Bille and Kir Viedt getting round Phnom Penh by tuk tuk .

3: From the left: Turis (former resident of Dey Krohom), Vichet (the star of the documentary), Panha (Vichet’s youngest son), Dtieun (wife of Vichet), Bro Van (Vichet’s oldest son), Karl Bille, Borey (NGO-worker), Kir Viedt, Jayk (Vichet’s middle son).

4: Vichet and Bro Van his oldest son.

5: Karl Bille is making funny faces while entertaining some of the children of Dey Krohom.



Journal Policy

About JUCR

The Journal of Urban Culture Research is an international, online, peer-reviewed journal published biannually 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 typically 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). Occasionally, noteworthy articles worthy of a broader audience that JUCR provides, will be reprinted. Main 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.

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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. In general, material, which has been previously copyrighted, published, or accepted for publication elsewhere will not be considered for publication in the main section of JUCR.

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

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

Submission Requirements

- It is desired that submissions address one relevant theme announced prior to each issue, but worthy contributions in the general arena are welcome from researchers and practitioners at all stages in their careers.

- Manuscripts should generally not exceed 7,000 words including the abstract and references. Tables, figures, and illustrative material are accepted only when necessary for support.
- Manuscripts need to use our template for submission. Please download from our website's submission guideline page. Details are described in the top half of the first page with sample text following. Documents not using the template will be returned for reformatting.
- Manuscripts should include all figures and tables numbered consecutively. Submissions need to conform to The Chicago Manual of Style. (www.chicagomanualofstyle.org). We recommend the use of a free online formatter for your references. See www.citefast.com.
- Each author should send with their manuscript an abstract of 150 words or less together with a submission form providing their biographical data along with a maximum of six keywords.
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- Authors should strive for maximum clarity of expression. This point cannot be overstated. Additionally, authors need to bear in mind that the purpose of publication is the disclosure and discussion of artistic knowledge and innovations that expands the realm of human creativity and experience.

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Articles

- Empowerment of the Socially Vulnerable Through Theater Workshops – Social Inclusion through Arts Management: A Case Study in an Urban Slum in Bangkok
Hiroyuki Nobuto (Japan)
- Occupy Wall Street, Urban Play and the Affirmation of Crisis
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- The Destruction of Heritage: Rock Art in the Burrup Peninsula
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Empowerment of the Socially Vulnerable –

*Social Inclusion Through Theater Workshops
and Arts Management:
A Case Study in an Urban Slum of Bangkok*

Hiroyuki Nobuto⁺ (Japan)

Abstract

The purpose of this paper is to focus on the social vulnerability of slum residents in times of disaster and to consider the possibilities of self-empowerment by the cultivation of “actual abilities” through theater workshops. The author has focused on the Nang Loeng Community, occupying an urban slum in Bangkok, and with the cooperation of a Japanese theater company, has carried out a four-day theater workshop for elementary school students in the name of an “evacuation drill.” Interviews and questionnaires were conducted to the residents and participants to examine the possibilities of adopting this method in the community. It was found that, in order to utilize theater workshops for self-empowerment, there is a need to investigate concrete means of improving the living environment and solving family discord, as well as a necessity to consider the possibilities of social participation through bottom-up discussions.

Keywords: *Social Inclusion, Arts Management, Theater Workshop, Urban Slum, Self-Empowerment, Nang Loeng Community*

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Introduction

In the investigation of social inclusion through arts management, the purpose of this paper is to focus on current conditions wherein residents of urban slums are likely to find themselves vulnerable in times of disaster¹ and to consider the possibilities of self-empowerment through the cultivation of “actual abilities”² from the practice of theater workshops.

The large-scale flood that hit Thailand in 2011 left 815 dead and 3 missing, and impacted the daily lives of approximately 14 million people.³ Especially in the urban areas of Bangkok, the confusion of media information triggered a shortage of food and drinking water. At the same time the deterioration of sanitary conditions and psychological anxiety laid a great amount of stress on the people, putting the government’s support system and crisis management skills into question.⁴ Large-scale disasters that urban areas of Bangkok are likely to encounter in the future are not limited to natural disasters like floods or fire; political strife may be given as an example of one such disaster in close proximity to daily life. However, many citizens are still not able to receive education on the prevention of such disasters.⁵ At the same time, disaster vulnerable populations are described as “those that bear some handicap in the chain of activities in the event of a disaster”⁶ and refer to those who fall under at least one of the following definitions:⁷

1. Those who do not have the ability to sense danger when it approaches them, or find it difficult to do so.
2. Those who cannot ask for help when danger approaches them, or find it difficult to do so, even if they are able to sense it.
3. Those who are unable to receive information notifying them of danger, or find it difficult to do so.
4. Those who, even if information notifying danger is given to them, cannot act in response to it, or find it difficult to do so.

The field of research for this paper is the Nang Loeng community in Bangkok (hereafter referred to as Nang Loeng), where, due to the advance of community restructuring through art, it was thought easier to provide research results relative to other urban slums that meet the definitions above. The author focused on disasters liable to be suffered by Nang Loeng slum residents in daily life and conducted an evacuation drill using a theater workshop. This was done in order to examine, through practice, the possibilities of the participants self-empowering themselves while acquiring actual abilities.

Nang Loeng is a place where, about a century ago, the first land market in Bangkok was born when the water markets moved onto the land. Afterwards, a movie theater was built and, through its growth into a major entertainment area with commercial theaters and brothels, Nang Loeng’s economy flourished. However, because land routes were greatly developed, after World War II, modern markets and commercial facilities were built one after the other in undeveloped lands, trans-

ferring out Nang Loeng's position as an economic and entertainment center in Bangkok and gradually pushing Nang Loeng into decline. At the same time, as the poor class entered the community, slums emerged and Nang Loeng became the target of social exclusion. In 2006, the Thai artist Preeyachanok Katsuwon became involved in the community and developed an interest in the realities of slums in Nang Loeng. She continued to implement art projects centered on the slum's children in collaboration with community leaders and this act came to draw in many residents as well as strangers. Furthermore, in 2010 she succeeded in holding a large-scale art event using cultural resources, which not only contributed to the heightening of the residents' sense of regional identity, but led to a re-recognition of the social value of cultural resources in Nang Loeng by the nation's citizens. This community art activity has created a widespread social acknowledgement of Nang Loeng as a community working towards regeneration through a social inclusion method using culture/art and its activities are continued even today.⁹

Through action research conducted by the author with the community leader since 2010, it has become clear that community art in Nang Loeng plays the role of a "link" with outside society, in addition to heightening the residents' sense of regional identity,¹⁰ however, it has not led to the cultivation of "actual abilities"¹¹ that directly relate to the residents.

In other words, while community art activities may provide the strength of unity in the event of a disaster, it has not directly linked to the cultivation of actual abilities necessary to act appropriately at such times. Furthermore, due to the exceptionally high density characteristic of slums, there is an extremely high risk of fire, with two large fires having broken out over the past fifty years. Even now, there is still a high probability of disaster due to accidental fires.¹² From this as well as interview surveys, it has become clear that residents of the Nang Loeng slums have a strong sense of anxiety towards fire,¹³ but even so, there is currently no preventive education in place and it is apparent that they do not know the strategies for reacting to it in the event it occurs.¹⁴ At the same time, while they did not actually suffer damage from the large-scale flood, slum residents exhibited unfounded optimism such as "I'm not afraid because I have nothing to lose," or "we're close to the Grand Palace, so the government will surely take care of it," or "the flood will never come here."¹⁵ The low level of crisis management skills in the people can also be observed from such statements.

In this paper, those who are (with the help of outside society) in the position to implement empowerment of the slums will be referred to as "residents" and slum residents on the receiving end will be referred to as "slum residents." The "disaster vulnerable population" of Nang Loeng point to the slum residents; the children who participated in the WS consisted of such slum residents. Below is an image of empowerment in Nang Loeng.

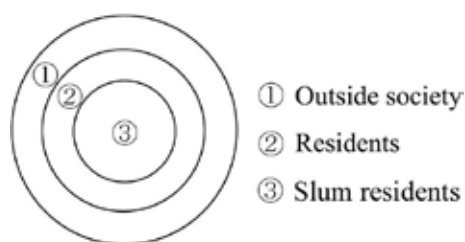


Figure 1. Image of Empowerment in Nang Loeng. Empowering (3) slum residents through the cooperation of (1) outside society and (2) residents.

Precedent Research and Its Relationship to This Research

The effectiveness of communication education using theater has been widely acknowledged and the introduction of it into personnel training and schools is rapidly progressing.¹⁶ In *Engeki WS o Koa to Sita Tiiki Bouhan Nettowaaku Koutiku Purozye-kuto* [Regional Crime Prevention Network Building Project Centered on Theater Workshops] led by Oriza Hirata, the children created an educational play on crime prevention themselves and, in the process of presenting it, an educational program on crime prevention using communication education methods was developed.¹⁷ At the same time, the project's joint researcher Rengyo also published *Training Program Based on Drama Method vs Human Interface Society* (2011), which, in addition to proposing a development method for workshops and their effects, investigated the means of measuring these effects. The above are the precedents for this research.

In the research project above, “a method of using the educational power of ‘theater’ (expression, understanding other cultures, communication, group work, etc.) and not only gaining an understanding of it in the brain but sharing the knowledge as a group along with the bodily senses and emotion” was used as the workshop's principle.¹⁸ “By gaining the experience of having been able (or unable) to act appropriately through the proper linking of correct knowledge to the simulated experience, [they are able to] acquire the ability to act appropriately in time of need.”¹⁹

Using the above research precedents and by invoking the power of “awareness”²⁰ present in theater, this paper investigates, through practice, the possibility of self-empowering the Nang Loeng slum residents who are likely to become the disaster vulnerable population. In other words, it is the practice of social inclusion through art, not only by protecting those who have been socially excluded but by promoting their independence and establishing a mutual relationship between them and others.²¹ It aims to solve social problems in an entirely different context from traditional art such as concerts or exhibits, which depend on the autonomous quality of art.²² By making use of the creative influence of art, the focus is placed on everybody being included as a member of society and being able to live with a purpose. What this means is, by raising children who possess actual abilities in the face of disaster, surrounding residents (adults) become involved as well,²³ the

environment of the urban slum that gives rise to the disaster vulnerable is improved, and this can all be said to lead to empowerment.

In adopting a method of cultivating “actual abilities” as proposed by Hirata’s workshop, the next section will state the contents of a workshop implemented with the cooperation of a theater company from Japan in order to discuss the validity of self-empowering those in the Nang Loeng slum liable to find themselves vulnerable to disaster. In the discussion section, these results will be analyzed through examining the results of the questionnaires and interviews. The final section will give an overall evaluation and conclusion.

The Theater Workshop in Practice

The theater workshop (hereafter referred to as WS) was conducted by the author with the cooperation of FAIFAI, a theater company in Japan. It was targeted towards elementary school students residing in the slum of Nang Loeng and conducted for four days from the 19th to the 22nd of April, 2012. Structured with a focus on bringing the three factors of “playing, creating, and learning” to the forefront and, in order to create the opportunity for thinking about strategies in the face of disaster, it strove to “have fun experiencing the simulation of things/ ideas/ actions useful in the event of a disaster.”

3-1: Contents of the Theater Workshop

Day 1: April 19, 2012 14:00 – 19:00	Explain the content and precedent research to the community leader and interpreter
	Draw out the “Worst Imaginable Day” and present orally
	Instruction on the Japanese-style evacuation drill and slogans
Day 2: April 20, 2012 17:00 – 19:00	Create “Cute Waterproof Necklace” to have in the event of an evacuation
	Create evacuation site
Day 3: April 21, 2012 17:00 – 19:00	Discuss the disasters that could happen in Nang Loeng and create Thai-style evacuation drill story and slogans
	Practice evacuation exercise
Day 4: April 22, 2012 17:00 – 19:00	Practice Thai-style evacuation drill

Figure 2. FAIFAI’s Evacuation drill workshop schedule.

Between 14:00 and 16:00 on the first day, an explanation of the WS content and precedent research was provided to the interpreter and community leader (the community leader is the person who takes the initiative of caring for the children of the slum). Then in the three hours from 16:00 to 19:00, the WS was held mainly at the community library in the precincts of the temple owned by Nang Loeng (Figure 2). First, a survey was conducted with the participating children (hereafter referred to as participants) regarding flood damage. Afterwards, as a means of creating an image of disaster, the “Worst Imaginable Days” (Figure 2) were discussed

with the participants based on the Great East Japan Earthquake experienced by the theater company members. Next, the children were asked to draw the “Worst Imaginable Day” and, after presenting this as a story, each child was given five minutes to discuss this with theater company members. Through this work, the personalities and character of each participant came to be understood and a shared image of disaster emerged.



Figure 3. Theater company member showing how to draw an image of disaster. ©Hiroyuki Nobuto 2012.

1. A flood occurs, and fish swim into my house's field.
2. I can't go to school because of a flood.
3. My house begins to float because of a flood.
4. We all pile sandbags so that the water from the flood does not come in.
5. There is a flood and we carry the TV up to the roof.
6. An alligator comes into my house because of the flood.
7. Somebody's soccer ball comes flying and I get hurt.
8. I fall and get hurt while playing soccer.
9. The trees in the forest are cut down and the people and animals living in the forest don't know what to do.
10. The sun is shining but it's extremely hot and rainy.
11. Lightning strikes my house.
12. My brother drives a motorcycle taxi, so if he crashes it's dangerous.
13. My foot falls into my bike tire.

14. I step in poo.
15. The snake in the zoo escapes and comes into my home.
16. A robber escapes after stealing something, then falls off a building.
17. After I eat a banana at school, I step on the peel.
18. I get lice in my hair and shave my head.
19. A fire, volcanic eruption, flood, and rains come at the same time.
20. An earthquake hits, a siren sounds throughout the city, a volcano erupts, there's a flood, and the buses and trains stop.

Figure 4. List of “Worst Imaginable Days”

Next, in order for the participants to understand what an evacuation drill is, evacuation drills carried out in Japan were explained as “Japanese-style evacuation drills.” Because evacuation drills have not taken root socially in Thailand, the goal was to share this image with the participants. First the four slogans of “*Osa-nai, KAkenai, SHaberanai, MOdorana* (OKASHMO) [Don’t Push, Don’t Run, Don’t Talk, Don’t Return]” were acted out by the theater company.²⁴ Then, mats were laid out on the floor and four participants were stationed atop each one. Four theater company members shook each of the mats to simulate an earthquake.



Figure 5. Members of the theater company shaking the matt to simulate an earthquake.

© Hiroyuki Nobuto 2012.

In order to escape, the participants had to put on coconut shells prepared by the theater company members as safety hats and head to the designated evacuation site following the four slogans (Figure 6).



Figure 6. Route for Japanese-style evacuation drill.

The theater company members acted out two hypothetical disasters during the evacuation drill, the goal being for the participants to gain an image of evacuation drills through the process of overcoming dangers while heading to the evacuation site along the designated route.

- | |
|---|
| 1. Tourists that still think it is the Songkran season spray water on the participants with a water pistol. ²⁵ |
| 2. Two female Japanese tourists take many photos of the participants with a digital camera while commenting “how cute.” ²⁶ |

Figure 7. Two hypothetical disasters acted out by the theater company.



Figure 8. Heading to the designated evacuation site wearing a safety cap. © Hiroyuki Nobuto 2012.

On the second day, the participants were asked to bring a photo of somebody important to them and a “cute waterproof necklace” was made by waterproofing the photo and decorating it. An evacuation site was also created using cardboard. “In Japan, after the earthquake there was a general mood that pleasures should be reserved, especially in the Kanto area. Women did not even wear fancy high heels and people had to tolerate being without many things. Because we experienced this, I want to let the children have something that they think is cute. If you forget this feeling, it will be even harder when you have to evacuate.” (Rino Daidoji, theater company member). It was based on this kind of emotion felt by the theater company members that this project of creating a decorated cute (cool) necklace of a loved one was realized.



Figure 9 Participants with handmade waterproof necklaces in hand. © Kazuya Kato 2012.

At the same time, this activity was also based on theater company members’ opinions such as: “when a disaster so removed from my daily life occurred, I felt that the world suddenly turned into something different. It would be great if we could feel the same kind of happiness we usually feel in daily life, during times of disaster as well,” (Koji Yamazaki, theater company member) and “I wanted to make something that would give you power in times of hardship” (Chiharu Shinoda, theater company member). Later, an evacuation site was created with the theater company members. The participants also constructed tools for the “evacuation story” to be acted out on the last day, while coming to understand that pain during times of disaster is an awareness shared by all; the process of creation was a time for thinking through the meaning of this.

On the third day, the participants developed a Thai-style evacuation drill, invoking the Japanese-style evacuation drill conducted on the second day. An evacuation exercise was also practiced as a dance with simple steps. The goal of an evacua-

tion exercise is to refresh the mind and body of those at an evacuation site,²⁷ but this time, it also had an added purpose of providing “a break for the children to concentrate on the evacuation drill without getting tired of it” (Chiharu Shinoda).



Figure 10. Practicing the evacuation exercise. © Kazuya Kato 2012.

At the same time, a Nang Loeng version of the four slogans to follow in the event of a disaster was developed (Figure 11). The focus was placed on “disasters” with a high probability of occurring in Nang Loeng and the goal was to cultivate the power to take action against them.

1. Mai mai pen rai (Don't think it's okay)
2. Respect life.
3. Don't get close to broken power lines.
4. Don't stray away from everybody else.

Figure 11. Nang Loeng version four points.

The phrase Mai mai pen rai²⁸ in (1) was developed “focusing on the word mai pen rai, which is used in Thai daily life to mean not worrying about minute details and then adding mai (negative) to it so they gain an intuitive understanding ‘not to think it’s okay’” (Koji Yamazaki) and contains what the theater company members perceived as the Thai character. The slogans after (2) were brainstormed by the participants themselves. (2) comes from the fact that, because the slum is not a safe area, there is a need to protect yourself against drugs and alcohol or homicide. (3) is based off the fact that 10% of the victims of the flood suffered electrocution, and fatalities due to electrocution is coming to be perceived as a

social problem.²⁹ In terms of (4), it is extremely dangerous for a child to act alone in Nang Loeng and this slogan was devised as a means of protecting yourself by taking action in a group.

For the evacuation drill carried out on the fourth day, the focus was placed on floods (the social problem in focus at the time) and “eight disasters” (Figure 12) were included in the creation of an evacuation route. These were also developed based on the list of the “Worst Imaginable Days” created on the first day, centering on disasters liable to happen in daily life in Nang Loeng.

First, a review of evacuation drills by the theater company members
1. Reproduction of flood
2. Caution of banana peels
3. Caution of cars
4. Caution of dog poop
5. Caution of the temptation of drugs
6. Caution of murderers
7. Caution of lice
8. Caution of alligators floating towards you in a flood

Figure 12. “Eight disasters” used for the evacuation drill.



Figure 13. Developing the slogans and eight disasters with the participants. © Hiroyuki Nobuto 2012.



Figure 14. The “eight disasters” and evacuation drill route.

On the fourth day, there was first a review of evacuation drills. Then, three theater company members led the children along the route in Figure 14 while the other members acted out the “eight disasters.” The flood was acted out first and the children were prompted to quickly put on their rain coats and safety caps.



Figure 15. Participants wearing rain coats and safety caps, preparing to head towards the evacuation site. © Hiroyuki Nobuto 2012.

Next, the goal was to arrive at the evacuation site of the temple precincts, led by the theater company members. “Disasters” (2) to (8) awaited them en route to the evacuation site, and a Thai-style evacuation drill was taken place keeping in mind the Nang Loeng version slogans.



Figure 16. Participants overcoming the “eight disasters” and heading towards the evacuation site.
© Kazuya Kato 2012.

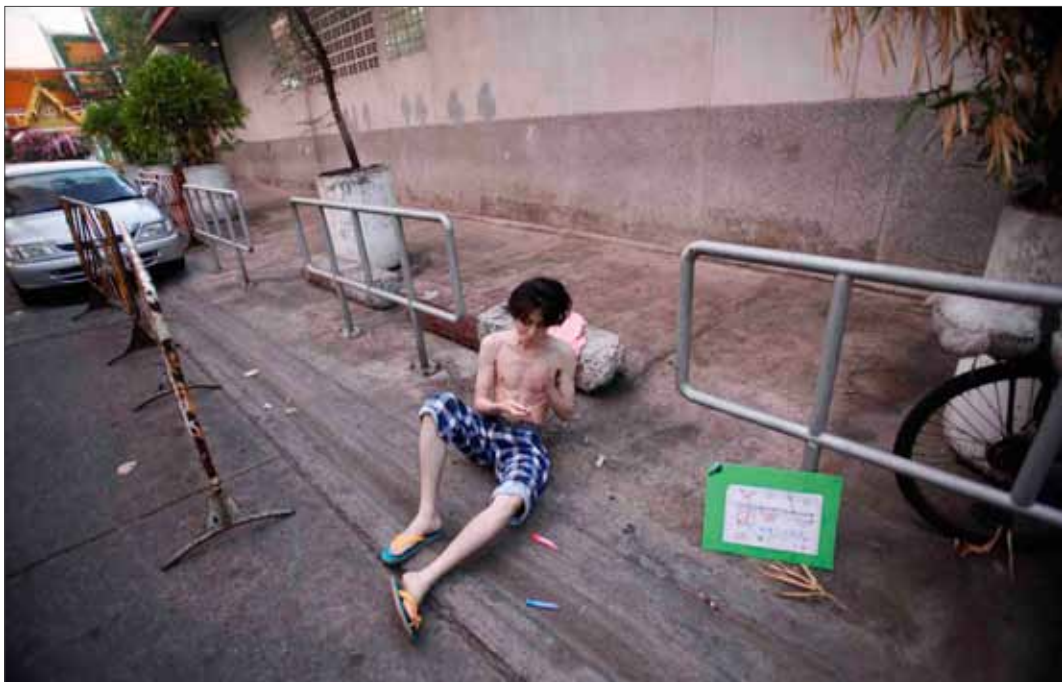


Figure 17. A theater company member playing the role of a drug addict. © Hiroyuki Nobuto 2012.

The goal of the drill was to “act out a story imagining that the disasters conceived by the children themselves actually occurred, while following the four slogans” (Chiharu Shinoda). When the group arrived at the evacuation site, emergency food was distributed to the children, and after eating it, the evacuation exercise was practiced marking an end to the evacuation drill.



Figure 18. Evacuation exercise. © Kazuya Kato 2012.

Opinion Poll and Discussion on the Theater Workshop

After the WS ended, an interview and questionnaire were given to the residents and children. The following are the results and discussion concerning it:

4-1. Survey Given to the Residents (Adults)

A discussion-style interview was conducted with the four residents (the community leader, the community leader's daughter, a local artist, and the manager of the community library) who took part in running the WS. The following five points were set as the questions around which a discussion took place. The following is a summary of the discussion:

(1) What is your perception of this WS?

It's a new kind of activity that we'd never even thought of before and it provided a great stimulus for our community. The children reacted extremely happily. They thoroughly enjoyed and were captivated by the stories established by the theater company. We got the impression that the children would never forget this experience. Furthermore, in the situation where they are likely to run off on their own in encountering a disaster, we believe they were able to understand how to properly help one another as well as the meaning of doing so.

(2) What kind of effect do you think it will have on the disaster vulnerable residents of the urban slum?

Learning about the types of disasters and ways of dealing with them through the novel means of theater would lead to managing ability in the event of a disaster.

Also, because there is no instruction on preventive measures against disaster at schools and, on top of that, children as well as their parents have no knowledge of disaster, I believe this practice enabled them to develop an image of guidelines for action in the event of a flood. We think it created a good opportunity for many residents to change their awareness of disaster.

(3) Do you believe this WS will have any effect or make any changes in the children's thought processes?

Because a lot of communication was required, the children were able to develop a close relationship with one another, but because it was only a "drill," they would not know what to do when a true disaster occurs. We believe it should be continually implemented.

(4) What kind of actual changes occurred because of the WS?

We believe the children were able to understand and enjoy art more than usual. At the same time, through the WS, not only were the children given time to think, we adults were also given the opportunity to understand what children are thinking about and this has led to thinking about how this activity should be carried out in the future.

(5) What is necessary for Nang Loeng in the event of a disaster?

The creation of a support network involving support groups that understand Nang Loeng's activities is necessary. At the same time, the continued implementation of the evacuation drill and a manual are also indispensable. By doing so, it will be possible to unify all of our activities and we will be able to expect further progress in the community. At the same time, the residents believe that human love is important for Nang Loeng and we can say that is the most important thing.

4-2. Summary

This WS made a different impression on the Nang Loeng residents, as compared to activities conducted heretofore. In addition to the lack of disaster prevention education and evacuation drills at school, because children and parents have no knowledge of disasters, this WS was an opportunity to think about disaster. While the continued implementation of the WS would be necessary for the children to acquire actual abilities, from the fact that the residents were aware of the possibility of acquiring actual abilities through the WS, we can say that the goal of providing an opportunity to think about the importance of evacuation drills in the event of a disaster was fulfilled. Furthermore, because it can be said that through the children's process of thinking about things, the adults were able to understand the children's awareness of problems, the activities conducted in Nang Loeng heretofore must not have provided a process for the children to think. However, it was also stated that support from outside the community would be necessary in times of disaster, thus, the WS was not able to fully establish an understanding of self-empowerment (of the disaster vulnerable) from within. But, from the fact that human love in the community is revered, we can say that the WS led to keeping the possibility of self-empowerment alive.

4-3. Survey Given to the Children

A simple questionnaire was carried out to hear the opinions of the twenty children who participated in the WS. Some time for freely discussing these questions was also provided to dig deeper into their answers. The participating children were between the ages of 7 and 12 (Four 7-year olds, five 8 year-olds, six 9-year olds, four 11-year olds, and one 12-year old), and were in elementary school. The ratio of boys to girls was 1 to 3 (5 boys, 15 girls).

(1) Was the workshop fun?

20 replied "it was fun."

(2) Can you evacuate in the event of a disaster using your experience from this WS?

17 replied "I can"

(3) Have you talked about the workshop with your parents?

7 replied, "I have talked about it."

4-4 Summary

In response to the question of whether the WS was fun, all participants answered "it was fun." Thus, it can be said that the initial goal was fulfilled. At the same time, there were also six children who were able to provide concrete images of evacuation methods in the event of a disaster, such as: "If a flood comes, I will evacuate with my brothers towards the hill," "If I meet a drug addict, I will try not to lock eyes and run away," and "I will take some food with me and evacuate." However, the other fourteen children stated that it would be impossible to run away from a disaster and, while the goal of creating an opportunity to think about disaster through the WS was met, it cannot be said that it has directly led to the cultivation of actual abilities. At the same time, there were many children who could not take the time to talk about the WS with their parents. Furthermore, while there were children who said they talked about the WS with their parents, because there were some who said they "forgot to tell them," it can be said that the community art activities themselves, led by the community leader, may only be passively received by the children. The greatest reason for this may be that the activities themselves have come to be thought of as a daily ordeal. Meanwhile, there were also children who stated that "my parents take no notice of me," "they'll only ignore me," or "I don't want to tell them." Furthermore, when children who said they talked about the WS with their parents were asked about their parents' reactions, they stated that they were told, "we'll soon die anyway," or "there's no point," and there were even two who replied "they ignored me." From this, a large gap can be observed in the awareness between residents who believe in the influence of this activity and the slum residents who do not understand its meaning. At the same time, the number of children who do not seem to have a good family relationship does rose to nine, more than half of the group. In other words, if the lives of the slum residents or their opinions themselves are not improved, it would be extremely difficult to spread this activity, including the WS, to the adults living in the slum. What this means is that there is a need, not only for a continued implementation of the activity, but for renewing the awareness of slum residents as well as solving discord in the family.

Conclusion

Through the interviews conducted after the WS, it was found that the continued implementation of the activity would be necessary to link the theater WS to self-empowerment. This point is also clear from the fact that precedent research has also been conducted as long-term projects. At the same time, all precedent research has been implemented only in Japan, and considering that it will not be easy to refer to it while simultaneously developing an understanding of practice in the context of slum residents in Nang Loeng, it is necessary to investigate implementation possibilities specific to Nang Loeng and to construct a methodology for it. And in order to realize this, the first priority is to discuss a means to lead the Nang Loeng slum community itself to a system of social participation. It is especially indispensable to solve family discord and to close the gap in awareness between the residents practicing community art and the slum residents receiving it.

Furthermore, through the investigation, it became apparent that the children are only passively receiving this community art activity. Thus, there is a need to investigate means of cultivating actual abilities through the implementation of activities that involve a thinking process and that stimulate awareness in the children. The key is to actually use the new knowledge brought about through the WS in the currently implemented activities. On the other hand, the evacuation drill based on the supposition that slum residents will become the disaster vulnerable provided new knowledge for people such as the community leader who carries out the community art activities. This is also apparent from the fact that, through the power of “awareness” present in theater and the provision of a process wherein children had to think for themselves, those on the implementation side were able to realize the importance of giving children the time to think. From this, in future activities, it may be said the construction of an interactive relationship between residents on the implementation side and children on the participants’ side is needed. In other words, there is a need to escape the one-sided structure of leading the slum residents to social participation, and only when this can be accomplished will empowerment from within be possible. However, no concrete means of solving discord in the family could be discovered, and there are still some issues to be solved in investigating the possibilities of empowerment through the involvement of children and their parents.

Here, however, we would like to propose one such means of solving this issue. In the slum district of Nang Loeng is a deserted house that the community leader is able to use freely. While it remains untouched at the moment due to the lack of funds, by using this place as an interactive material, self-empowerment from within can be realized involving both residents as well as slum residents; we believe there is a possibility of creating a base from which residents and slum residents can approach one another. By actively using this as a shared space for both residents and slum residents and by establishing bottom-up cooperation led by the community leader, social participation starting in their own living area would be possible.

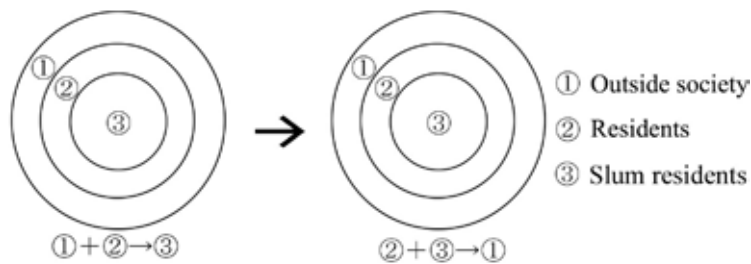


Figure 18. Image of the empowerment ideal for Nang Loeng

In other words, instead of the current structure wherein “(3) slum residents are empowered through the cooperation of (1) outside society and (2) the residents,” a system for “creating an environment for promoting self-empowerment through the bottom-up cooperation of (2) residents and (3) slum residents and presenting this to (1) the outside society,” is ideal.

Currently, one of the links to outside society includes support groups within Thailand. They have a strong interest in Nang Loeng, with its goal of restructuring its community through art culture, and invest much of the activity funds in businesses supporting social participation in the form of events. In other words, this may be seen as the community residents being drawn into measures centered on events proposed by outside society. However, what will be important in the future is the creation of a system where the residents draw in people from outside.

The Japanese theater company *FAIFAI*, who collaborated on this project, stands in a neutral position, neither on the side of outside support groups nor on that of the residents. They are currently searching for possibilities of realizing further activities in Nang Loeng and are aiming to receive subsidies from foundations such as the Japan Foundation. If any such activities are realized in the future, the optimistic outlook would be that not only would the residents actively assimilate the effects and methodology of theater and continue to practice it voluntarily, but through the theater company’s presence in Nang Loeng, a new kind of dialogue would be born. Not only are slum residents vulnerable to disaster, but they are, even before that, a socially vulnerable population in need of social inclusion. Thus, in order to aim towards self-empowerment, we need not only cling to the practice of community art, but must investigate a means of flexible restructuring through diverse perspectives, such as with the cooperation of neutrally positioned international NGOs leading slum development.

Endnotes

- 1 A survey was conducted with four residents, including the community leader, on the possibilities of Nang Loeng slum residents becoming the vulnerable population in times of disaster, based on the definition of a disaster vulnerable population from the *White Papers on Disaster Management* (1987) by the National Land Agency.
- 2 In: Rengyo et al., "Training Program Based on Drama Method vs Human Interface Society," *Communication-Design*, 4 (2010): 32, "actual abilities" is defined as "the power to properly link correct knowledge (at least at the time) with experience (simulated experience) and, by acquiring the experience of having been able (or unable) to act appropriately, be able to act appropriately when needed."
- 3 "Flooding Concerns Arouse Bangkokians to Hoard Supplies," *Mthai News*, October 9, 2011, <http://news.mthai.com/general-news/134131.html> (accessed July 4, 2012).
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- 10 Ibid. 9), 36.
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- 13 Interview with community leader, Nawarat Wlployngarm, by author, June 11, 2012.
- 14 Interview with Suwan Welployngarm, by author, June 11, 2012.
- 15 Interview with Tarinee Tatanasathien, a contemporary artist implementing community art activities with Nawarat, by author, June 22, 2012.

- 16 *Engeki WS o Koa to Sita Tiiki Bouhan Nettowaaku Koutiku Purozyekuto [Regional Crime Prevention Network Building Project Centered on Theater Workshops]* centered on the Research Institute of Science and Technology for Society's research program "Protecting Children from Crime," with research led by Oriza Hirata (professor at the Center for the Study of Communication-Design, Osaka University).
- 17 Research Institute of Science and Technology for Society. "Protecting Children from Crime" (research program). *Engeki WS o Koa to Sita Tiiki Bouhan Nettowaaku Koutiku Purozyekuto [Regional Crime Prevention Network Building Project Centered on Theater Workshops]* (research project). *Shakai Gijutu Kaihatu Jigyuu Heisei 21-Nendo Kenkyuu Kaihatu Houkokusyo [Research Institute of Science and Technology 2009 Annual Research and Development Report]*, 4 (2009).
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- 19 *Ibid* 11), 32.
- 20 Research Institute of Science and Technology for Society. 14th interview with project instigators for *Engeki WS o Koa to Sita Tiiki Bouhan Nettowaaku Koutiku Purozyekuto [Regional Crime Prevention Network Building Project Centered on Theater Workshops]*, 1 (2011).
- 21 Shin Nakagawa. "Dai 10 Syou Syakai Housetu ni Mukiau Aato Manejimento [Chapter 10 Arts Management Espousing Social Inclusion]," in *Souzou Tosi to Syakai Housetu – Bunka Tayousei/ Simin-chi/ Matizukuri [The Creative City and Social Inclusion – Cultural Diversity/ Citizen Knowledge/ Town Planning]*, ed. Masayuki Sasaki and Toshio Mizuuchi, (Suiyosha, 2005): 213-236.
- 22 Taro Miyamoto. "Dai 3 Syou "Dai3 no Miti" Igo no Hukusi Seiji – Syakai Housetu o Meguru 3tu no Tairitujiku [Chapter 3 Welfare Politics After "the Third Way" – 3 Opposing Axes Relating to Social Inclusion]," in *Simin Syakai Minsyu Syugi he no Tyousen – Posuto "Dai3 no Miti" no Yooroppa Seiji [A Challenge Towards Civil Social Democracy – Post "the Third Way" European Politics]*, ed. Jiro Yamaguchi, Taro Miyamoto, and Yumi Ogawa, (Nihon Keizai Hyouronsha Ltd., 2005): 81-107.
- 23 *Ibid* 11), 34.
- 24 Reo Kimura et al., "Development of Education Programs and Materials for Disaster Mitigation and Preparedness using Victims' Experiences of Local Historical Disaster," *Institute of Social Safety Science Journal*, 11 (2009): 219.
- 25 Songkran is the traditional New Year in Thailand, held between April 13th and 15th, with dates fixed by the government. In recent years a trend has developed, especially among the young, to throw water on one another in the city, it is commonly called the "Water Throwing Festival" in Japan. The first day of the workshop was on April 19, 2011 with the mood of the Songkran still in the air, although nobody was taking part in any water throwing.
- 26 Through the image of the theater company members where female Japanese tourists typically take many pictures at tourist attractions and react exaggeratedly towards things that are cute, calling out the word "kawaii (how cute)" repeatedly, this was incorporated as a danger (disaster) towards the cute children.

- 27 Miwa Nakashima et al., "Higasi Nihon Daisinsai ni okeru Hinanzyo de no Borantia no Taisou Sidou – Ibaraki-ken de no 'Sirubaa Rihabiri Taisou Sidousi' no Katudou [Exercise Instruction by Volunteers in Evacuation Sites of the Great East Japan Earthquake – Activities of the 'Senior Rehabilitation Exercise Instructors' in Ibaraki Prefecture]," *Kaigo Joho*, 12(2) (2011): 8-10.
- 28 Masako Hamada et al., "Influences from 'Mai pen rai' on Thai Learners of Japanese in the Context of Declination of Offer – as a Representation of Positive Politeness," *Japanese Language Teaching Association in Honor of Professor Fumiko Koide Journal*, 15 (2007): 39-41.
- 29 Boonyisa, "Death Toll Reveals Death from Electric Shock During Flooding Rose Six-fold in a Month," *Voice TV*, October 31, 2011, <http://news.voicetv.co.th/thailand/22074.html> (accessed July 22, 2012).

Occupy Wall Street, Urban Play and the Affirmation of Crisis

Fred Landers⁺ (USA)

Abstract

Since Occupy Wall Street's beginnings in September, 2011 on the streets of downtown New York City, play has been key to the success of this protest against corporate destructiveness and irresponsibility. In the initial weeks, Occupiers used play on the occasion of crisis to imagine a future beyond the exploitation of the 99% by the 1%. Having fun while taking responsibility attracted new Occupiers in large numbers and rapidly expanded the Occupy movement to more than 800 cities in the U.S. and worldwide. The author and groups of his friends, using a playful form of activism called Urban Play, improvised movements and roles in their interactions with other Occupiers. Toward the end of 2011, Occupiers became less able to access far from equilibrium states in play, instead turning their attention to how they were perceived in the media. Urban Players continued to imaginatively expand possibility by incorporating what initially threatened their capacity to play. From his experiences of Urban Play at Occupy Wall Street events, the author develops a theory of play as a form of activism. The author suggests that education, psychotherapy, politics, and other soft sciences would benefit from a greater emphasis on the affirmation, rather than the management, of crisis.

Keywords: *Occupy Wall Street, Urban Play, Crisis, Playability, Unplayable, Activism*

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Introduction

Beginning in the mid-20th Century, the hard sciences have come to respect crisis, or extreme disequilibrium, as the source of transformation in the universe, while the soft sciences, including psychology, education, and politics, have instead promised to manage crisis, and by so doing, to protect subjects from the threat that transformation poses to identity. In this paper, I will suggest that the affirmation of crisis, an occupation of the unplayable by the playable, expands the cloud of possible actions we have access to, while the management of crisis, including the identification of a perpetrator, diminishes our possible actions by preventing us from engaging responsibly and creatively with the unplayable actions we are unable to occupy.

I will develop the concept of the playable (Johnson 2009), and of the imaginative suspension that nourishes and sustains playability, through a discussion of play in the initial weeks of the Occupy Wall Street protest in New York City at the end of 2011. Early in the Occupation, an experimental alternation between occupation with counting and occupation without counting (Deleuze 1998) transformed identity when Occupiers incorporated attacks by the mayor, the police, and the media into what the media referred to as a “carnival” (Bellafante 2011, 1).

When the playful experimentation became compromised, and the imaginative suspension it supported went flat, such as when Occupiers caved in to the demand that they make demands, or began to devote time to planning an appealing storyline they would feed to the media for each protest, a suspension was still produced in the imaginative encounters between bodies that small groups of my friends and I improvised during Occupy Wall Street events. Incorporating movements, sounds, pretend objects, and roles in scenes, our practice of Urban Play (Landers 2011) served as a fixed element (Deleuze 1998) that allowed for experimentation with possibilities in the very areas in which the Occupation had become preoccupied with crisis management.

From our experiences with Urban Play, and drawing on process philosophy (Whitehead 1929/1978), poststructuralism (Deleuze 1998, Guattari 1995), and Zhuangzian Taoism (Lusthaus 2003, Watson 1968), I will propose what I believe will be a more ethical relation to method in the soft sciences. If subjective experience is created in an event involving varying degrees of imaginative suspension, and the subjectivity emerging in the event generates crisis as a gamble for high intensity at concretization, then whether an unplayable action becomes perpetration may depend on whether the resulting crisis is managed or affirmed. A method in the soft sciences is currently conceived as valuable to the extent it can generate an energetic process while controlling outcomes through the performance of a procedure. The affirmation of crisis I’m proposing requires a rearrangement of method, crisis, and process such that method is chosen by process as a bid for intensity in the creation of a crisis. By playing with a method that threatens playability, while only occasionally resorting to crisis management, we may not only increase the range of crises we are capable of affirming, but increase our ability to increase our playability.

Occupy Wall Street: The Unbearable Lightness of Playing

If it was national and global crises brought to us by banks, corporations, and the corporate state in 2008-2009 that triggered the beginning of the playful protest at Wall Street on September 17th, 2011, and inspired the thousands who in the following weeks joined the protest in New York and in over 800 cities, it was not the mere crises that brought people out into the streets to play. If it had been, the Occupation would have started two years earlier. Rather, it was management of the crises by the state such that the crises were separated from the conditions of playability, blame was assigned with no one taking responsibility, and there was no imagining of how the future could go any differently. Occupy Wall Street was a response to the lack of an imaginative suspension. We were successful in exposing the repressive violence of the state and recruiting new activists to the extent we fostered and chose our actions from an imaginative cloud of possibilities, took responsibility for engaging with the crisis, and imagined a world to come.

Perhaps it may be seen as a sign of success in generating an imaginative suspension that the Occupiers of Wall Street were criticized from the start for playing too much. In some of the earliest coverage by the corporate media, the criticism was that our tendency to play compromised our chances of being respected and understood. Said Joanna Weiss of the Boston Globe, "It's hard to take a protest fully seriously when it looks like a circus..." (2011, 2). Ginia Bellafante in the New York Times expressed skepticism about the effectiveness of "air[ing] societal grievances as carnival," when the magnitude of problems under capitalism are "not easily extinguishable by street theater" (2011,1). Established activists, both inside and outside of the movement, offered their criticism of our playfulness in the form of advice, urging us to stop playing around and make some demands (Brookings Institution 2011, Hoffman 2011, Moore 2011).

Billionaire New York City Mayor Bloomberg, a high profile representative of both the 1% that controls the state and the state that is controlled by the 1%, has justified his violence against the Occupation by implying that the goal of play, enjoyment in particular and affective intensity in general, is not relevant to achieving social change. "It's fun and it's cathartic — it's, I don't know, it's entertaining to go and to blame people..." (Taylor 2011, 1)

Occupy Wall Street gave Americans and other westerners a way to express the outrage that many of us were feeling, but had no large-scale way to express. Occupy Wall Street made it possible for us to play with the horrible reality of the corporate ransacking of our country and of the earth. Said a sign in the first few weeks of the Occupation, "Capitalism is socialism for the rich." Said another, "I'll believe corporations are people when Texas executes one." Occupy Wall Street expanded the playable because it provided an imaginative suspension, a generation of possibilities for how our country and the earth are being destroyed by the 1% and what to do about it. The outpouring of possibilities was sometimes extreme, sometimes silly, but often joyful in spite of the suffering it brought into sharper relief. With the imaginative suspension the Occupation provided, our playability

increased. As the playable expanded, we became clearer about what we were and were not capable of playing with.

The Unplayable

The unplayable is generated from low or nonexistent imaginative suspension. A fantasy that does not develop and is thus increasingly distant from reality is eventually enacted in order to eliminate, even if only temporarily, the tension of the growing gap between it and reality.

Men who commit a series of rapes, for example, lack the ability to imaginatively suspend possibilities. Once a sexual fantasy has entered their minds, tension grows from the increasing gap between the fantasized act and their real experiences. Lacking a means of releasing the tension between fantasy and reality through a form of imaginative expression that would allow a fantasy to remain suspended as a possibility, the serial rapist understands that concretizing a fantasy in real action is the only way of releasing the tension (Gee et al. 2004). The greater the tension, the more the rapist soothes himself by entertaining the fantasy, and the more the fantasy becomes divorced from reality. The rapist may believe, if he is able to reflect on his actions this deeply, that concretizing the fantasy in real action is the responsible thing to do, since the passing of time will only make the fantasy more harmful to when it is eventually enacted. In other words, the rapist may believe he or she is preventing greater violence by releasing the fantasy in an enactment. The rape temporarily relieves the serial rapist of the tension, but does nothing to open the fantasy to multiple possibilities. Eventually, the fantasy grows again, along with the tension that eventually results in its next enactment.

In the weeks preceding their brutal and coordinated 1am attack on the Occupy Wall Street encampment at Zuccotti Park on November 15th, the mayor, police, and media repeated the fantasy that the Occupiers were dirty, dangerous, and disorderly, the same images fantasized by the Freikorps and Nazis as precipitants to their torture and slaughter of the minority groups about whom they had these fantasies (Theweleit 1987). The projection of the fantasy by New York City officials and media may have contributed to creating the conditions described, such as when the police allegedly sent drug-using homeless people to the Occupiers' encampment, telling them "take it to Zuccotti" and indicating they would be fed and given a place to sleep there (Siegel October 30, 2011). It appears that the negligence the city's homeless represent became attached to the Occupy Wall Street encampment as a problem with the sanitation, food, accommodation, and system of self-governance that its volunteers were improvising on the stones of a city plaza.

The protesters' enactment of the corporate state's fantasy of dirt, danger, and disorder was the first layer of the unplayable, followed by the violent physical attack on November 15th. In keeping with the story that preceded the raid, Occupiers were treated like bugs to be exterminated, and most of their property was de-

stroyed. The fantasy did not pick up any imaginative suspension from the enactment, the media telling the story that since the protesters were creating a danger by their presence, it was for the good of the public that public officials removed the protesters and cleaned up the park they had been occupying.

When an imaginative suspension is lacking, the fantasy that is enacted has not been subject to a process of generating multiple possibilities, so only with great difficulty can it be incorporated into the playable. The military-style clearing of the encampment and sanitizing of the Zuccotti Park exposed the violence by which the corporate state maintains compliance. The Occupiers responded by staging people's microphone assemblies, in which one person's expressions of outrage and solidarity with others were repeated by everyone within earshot, in public spaces in all five boroughs and on the subways. The incorporation of the corporate state's violence into the Occupiers' playability caused a surge in numbers of people participating in the enormous protest rally two days later. The Occupiers' playability expanded by occupying the previously unplayable aggression of the state (Siegel November 16, 2011).

Urban Play

However, as Wall Street Occupiers were beaten, pepper sprayed, and arrested by police, and criticized by activists and the media for playing around too much when they should have been making demands, they began to lose their imaginative suspension, began to play less with crises, and instead devoted an increasing amount of time in meetings to marketing a "story," a representation of a problem and its solution. The multiplicity of play was flattened into a storyline as Occupiers increasingly chose to manage the crisis they had previously played with.

Urban Play (Landers 2011), which my friends and I practiced weekly at Occupy Wall Street events, picked up imaginative suspension in the very ways it was being dropped by the Occupation. In Urban Play, we track the affective intensity of our play together, repeating movements that present a high level of intensity and transforming them when a new movement captures our interest and shows intensity. Tracking intensity as we play, we ensure that the movements of our bodies are expressive of our impulses rather than obligated by practical considerations. Moving in relationship to the physical setting, each other, and the people around us, we define an imaginary context through pretend rather than accomplishing something in the world. Our movements have consequences in our play, but not in reality. In this sense, movement by players is always suspended from reality. Because it is based in the tracking of intensity, Urban Play is pure imaginative suspension.

My friends and I, three or four of us at any one time, played at the edges, and sometimes in the middle, of crowds of Occupiers. Moving to a new location in a crowd, we began by playing in our own group in order to raise energy among us that we hoped would attract passersby to join us. Some bystanders played with us for a moment, others for an hour at a time. Our Urban Play began to find crises, intensity, and multiplicity in the very places the imaginative bubble of the Occupy

Wall Street movement was flattening. By following the intensity in our play, we added buoyancy where there was sag.

Imaginative Suspension in Urban Play

Imaginative suspension is the individuation and distribution in space and time of singularities, or potential changes (Deleuze 1998). That the alternation that produces imaginative suspension was closed down in one direction within the Occupation was evidenced by the unpremeditated tendency in our Urban Play sequences to emphasize the opposite pole of alternation. Far from righting a balance, creating equilibrium, and managing crises, Urban Play's restoration of alternation raised the tension between different processes, highlighted the volatile relations between them, and generated far from equilibrium states, or crises.



Figure 1. Urban Play - A joyful form of social activism that is rocking Occupy Wall Street. In Urban Play, a small group of friends improvise movements and roles together in a public place while inviting the people encountered to either join them in play or smile and watch. Playing freely and outside of social norms participants access an enormous amount of joy, inspiring many to take part. Urban Play creates a sense of community and helps people access an expanded sense of what is possible.

Occupation With Counting

Occupation with counting is what Deleuze (1998), perhaps presciently, called the generation of individuations that define singularities. *Occupation with counting* involves creating a series of actions whose duration is rationally determined. Usually produced through repetition, the actions in the series present variations that are common to the repeated elements and without which they could

not be repeated. Variations that emerge from *occupation with counting* identify individuations, without contributing to the stabilization of an identity.

The following three examples of *occupation with counting* occurred one after another on October 23rd, 2011, and were captured on video by a bystander, who posted his footage as the first two minutes of a longer video on the Occupy Wall Street encampment at Zuccotti Park (MrWatsonius 2011). Four of us playing in the video footage, the three women and I, were Urban Players, while the other two men were Occupiers who saw us begin to play and joined us, one for 45 minutes, the other for an hour.

In the first of the three examples, the steps we took, as we used our feet, knees, and hands to cross a length of sidewalk along a perimeter of Zuccotti Park, generated a series in which the many variations in our movements were accentuated.

One of us sinks to the cement from an overambitious stride and reaches out for help, while another balances first on his hands, with legs hovering above the ground, before surging ahead and leaning a hand on the back of the lead mover. One moves like a lizard, partially crawling along the wall to the left. Another, bent over in the lead, stumbling, takes someone else's hand, while yet another slowly gropes forward along the top of a police barricade on the right. A boy momentarily detaches from his family and joins the adults who are moving oddly along the sidewalk, then stops and turns to family members, apparently unsure whether to join or remain a bystander.

The task of stepping, whether with feet or hands, along the sidewalk determined a countable measure that pointed up the uniqueness of each performance of the task. Thus potential differences in movement common to all the steps were identified.

In the second example, each person swiped a finger in the pink chalk heart that the group had discovered on the sidewalk, and then on the face of him or herself or the face of someone else. This swiping of the finger and registering of an emotion in face and body became the new countable action that the group performed together. The variations in delight and embarrassment, the common element in the repetitions, were highlighted by the count's framing of the series of presentations of emotion.

As we make dustings of pink chalk on each other, our faces and bodies dramatically display surprise, eagerness, amusement, and a sense of becoming beautiful. A final series of variations registers first in the faces of Karen and Beth, who see Fred standing at a distance, consider approaching him with chalk dust, and then pull back with apparent trepidation, and then in the face of Milena, who goes ahead and swipes the dust on Fred's cheeks. Fred's face and mannerisms show embarrassment only partially covered over by an exaggerated gesture of delight.

The common element of variation between delight and embarrassment were apparent from the singular forms this variation took in each of our faces and bodies.

In the third example, the count was a movement of hands to a gentle pulse, the variations indicating a variety of individual responses to the feelings of embarrassment and performances of delight in the previous excerpt.

Although the pulse is subtle, there is a rolling tempo to the gestures of open hands, the gestures varying from self-soothing rubbing, to shows of receiving, to attempts to produce clarity and order. The extreme variation, effectively stretching the identifiable motif of hand gestures produced within a cyclical pulse, generates a strong sense that the group's collective movement is highly volatile and could take off in any of a large number of possible directions.

Occupation Without Counting

The singularities that are generated in *occupation with counting* are distributed in *occupation without counting*, in which durations that are not rationally determined define qualitative distances and proximities that cannot be broken down into smaller units, and that express the density or rarefaction of the singularities that they place in relation to one another. *Occupation without counting* maps when and where the potential action defined by a singularity may occur.

The moment on October 23rd when the two men joined the four of us Urban Players shortly after we had begun playing that day, appears to be an example of *occupation with counting*. After all, we repeated the word, "sorry," and generated variations of it. However, our play did not so much produce individuations as define various tolerances and limitations to the proximities we were entertaining. There was a high level of affective intensity in the scene, as we lingered on the verge of numerous boundaries representing the limitations of our ability to tolerate our excitement at being in sudden proximity with like-minded strangers, and the limitations of a noise-regulating committee's toleration of our noise.

Four of us Urban Players danced among people and objects in the encampment that was becoming filled up and difficult to move inside of anymore. In a narrow space between objects, a bearded man joined us, and a minute later an acrobatic man. The six of us began to say "sorry" loudly as we moved quickly in the small space, barely able to avoid each other's movements. "I am terribly, terribly sorry," someone said. "Sor-REE, sor-REE!" said another. We were very loud. Nearby, about six Occupiers were meeting. A participant in that meeting very politely expressed respect for the fun we were having, but asked that we either use less volume or move elsewhere. We tried repeatedly to quiet down, but our excitement was great and no one of us in charge, so our volume increased again, and there was another request that we move away or quiet down, and another. During the third and final request, we were told, "We're actually trying to see to it that the sort of thing you're doing can continue to happen here." Much later, we learned that a committee of Occupiers was formulating rules of self-governance that they were proposing the encampment follow because

there were complaints, trumpeted in the media and possibly instigated for political reasons, from the neighbors about the noise made by the drummers at the western edge of the park. So the meeting that our loud repetition of “Sorry” interrupted was apparently of the very committee that was attempting to provide the encampment with guidelines for self censorship.

Our play appeared to be occupation with counting, the production of individuated variations on the word “sorry” as countable unit. However, our play did not define individuations so much as distribute already-present individuations in relation to one another. In a small physical space, our energetic movement and repetition of a word facetiously expressing regret at the effects our movements were having on each other, at the moment when the two Occupiers’ energetic entrances into our play had affirmed our very purpose in playing at the Occupation, expressed that we were together at an exciting edge of our ability to tolerate the excitement that our proximity was producing in us. Our play expressed the joyful tension we felt together at a moment of crisis and defined the moment as holding great potential for transformation.

Alternation Between the Two Occupations Creates a Diagram of Possibilities

It is through experimentation in play that *occupation with counting* and *occupation without counting* alternate, many series of actions presenting individuations which irregular experiences of proximity and distance in relationships distribute. Action both presents this map and, by concretizing possibilities, alters the singularities. Map and action thus mutually affect one another, and what is presented is a diagram, an index of possible actions that transforms as the possibilities it indicates lose their potential and become concretized in action (Guattari 1995). The diagram maintains a cloud of possibilities, only some of the possibilities making it to action. For further discussion of the diagram in Urban Play, see Landers 2011.

The fact that our Urban Play tended to demonstrate *occupation without counting* much more than *occupation with counting* may indicate that the Occupation’s imaginative suspension was collapsing in the direction of *occupation with counting*, as the counting, of numbers of participants, of coverage by the media, of other details, over-defined the specialness of Occupy Wall Street at the expense of the Occupation’s ability to transform as the situation it was a response to shifted. There were many instances when the boundaries of the encampment, policed both by police and by Occupiers, became the sites of Urban Play that tended to exhibit *occupation without counting*, as if to restore buoyancy to the imaginative suspension in a place where it had shut down on a violent self-regulation

In the following example from November 6th, when approximately half of the people in the Zuccotti Park encampment may have been there for the free food and place to sleep, rather than out of commitment to the Occupation, the alternation in our play between individuating variations and the distribution of these individuations as potential changes seemed to be at odds with the current tensions and flattening of imaginative suspension in the encampment.

As the three of us Urban Players danced along a narrow aisle between tents, we were greeted by several young men who appeared to be high, one of whom asked us, "Who are you guys?" As we always did when asked this question, we responded in as playful a way as possible, making the continuation of the play our first priority and avoiding allowing the play to be shut down in verbal explanation. I asked the three guys who were now standing around us, smelling of old sweat and dirt, to back up and, with the three in our group, make a circle, saying I would show them who I was. Then I went into the center of the circle, said "I'm this," and danced a clumsy dance in which I almost fell to the ground repeatedly, but caught myself each time. The three Urban Players applauded the performance and the young men joined in clapping. Karen then said, "I'm this," and did a dance in the center, also followed by applause. Now one of the men said the words, "I'm this" and did a clumsy dance. Applause. I noticed that at a table publicizing the oppression of Native Americans, manned by two men who appeared to be Native American, one of the men was talking to the other about the group of us. I asked him what he thought and he said the young men now dancing were spiritually immature and needed guidance. Returning to the circle, I announced that I needed guidance, and danced another clumsy dance.

We individuated clumsy movements that showed who we were while taking countable turns occupying the center of the circle. We distributed these individuations in a narrow physical space allowed us by the highly populated encampment, and in a narrow social space where homeless drug users tolerated a play process instead of a verbal explanation and Native American Occupiers tolerated spiritually uncommitted homeless drug users. Possibilities for free movement and toleration were diagrammed and transformed for a few moments, in spite of the narrowness of the space in which the diagram of possibilities was created.

Reaching the Edge of the Playable

There must be a certain amount of imaginative suspension as a precondition for expanding it through play. The Occupation's suspension was tending to collapse toward *occupation with counting*, counting and measuring too much, accounting for too much, becoming preoccupied with accounts, with narratives, the explanation of what was being experienced. Processes were not allowed to run their own course, to change when internally necessary, but needed to be explained and narrated before, during, and after, to make sure all was understood. *Occupation without counting* was being sacrificed, nothing allowed to happen that didn't have a reason, so that everything Occupiers did would count.

If Urban Play was able to counter this tendency somewhat, with a tendency to play more at *occupation without counting*, as if to restore the Occupation's alternation, there were also limits to Urban Play's ability to do this. At times our avoidance of being trapped in the Occupiers' preoccupation nonetheless trapped us in a too-rigid avoidance that limited our capacity for alternation. At these times, the preoccupation with counting became unplayable for us. The following is an example of an alternation *between occupation with counting and occupation*

without counting in which I responded to instances of counting that I found unplayable by managing crisis and thus stopped the imaginative suspension as I withdrew from a situation in which I could not play.

At 6th Ave and Canal Street, a thousand Occupiers gather on a cold morning on December 17th to occupy a new site, a vacant lot owned by a wealthy church. At one side of the crowd, three of us Urban Players begin to leap around, crisscrossing an empty area in the crowd that expands in size in response to our movements. Three young men dressed in black, who appear to be high, say we are doing a satanic ritual and continue a running commentary on our movements as devil worship. As the three of us warm up, we take off our outer layers of sweaters, jackets, and scarves, throwing them in a pile on the gravel. We begin to take turns leaping over the pile in various strange ways that make us laugh. The three young men speak in more of a rush, and I cannot hear much of what they are saying. In our movement, we begin to swing our heads sideways, the rest of our bodies following. A man runs out of the crowd and joins us, dropping his scarf in our pile. The four of us begin to walk toward each other in pairs until our heads are touching, before moving apart and touching heads with someone else. We come together so all of our heads are touching and we are bent over the clothing pile with our heads together. We are still moving, but in a mass, a blob of us bobbing up and down and sideways. The narration by the three young men continues. Suddenly, a dozen photographers who are here for the Occupation event surround us and snap pictures of us from all sides. One even thrusts his camera under the group of us and shoots a picture of our faces from below.

I realize I am feeling that our play is violently being pulled into something other than play, a performance, a representation of the current state of the Occupation. I imagine that the frenzy of photography at the moment we have our heads together in a huddle has been triggered by the photographers' recognition of an image they want to use with a headline such as: "Occupiers get their heads together" or "Occupiers plan their next occupation." Between the imaging and narrating, I feel that our play has been stolen from us, and we are only performing for the justification of other people's fixed perspectives.

I get out of the huddle and tell the players I want to enter the crowd and find another place to play. Julia argues with me, saying we should trust that if we're following our own impulses, no one can stop our play. I say it is my impulse to move somewhere else. I move into the crowd and Karen and Julia join me.

Individuations in the countable tasks of leaping over a pile of clothes, moving our heads, bringing our heads together, and bouncing in a huddle were distributed in the enlargement of the space our activity occupied at the edge of the crowd, the man's joining of our group, the photographers' sudden intense interest in photographing us when we got in a huddle with our heads touching, and the boundary of my tolerance of the narration and photographing of our play. A crisis was created, for me at least, when a situation that I found unplayable arose from conditions that felt way out of balance to me. At a certain point, I became unable

to continue incorporating the unplayable into the playable. Instead, I began to manage what was for me a crisis. I left the play and brought the other players with me into the crowd.

Incorporating the unplayable into the playable until it is no longer possible to do so, then withdrawing from the interaction is the method of Zhuangzi in his originating text of Taoism (Lusthaus 2003). When there is a certain level of disagreement in public discourse, Zhuangzi, as a character in his text and as the writer of his text, playfully takes extreme positions in the argument to the point of crisis, making aporias, impossibilities, of the extremes in order to encourage critical thinking and suggest a rational way to navigate the dispute. By playfully showing the unplayability of the extremes, Zhuangzi incorporates the impossible extremes into the playable. However, when there is real division, and individuals are only defending their points of view without any openness to other perspectives, he and his namesake in the text pull back, maintaining their own wisdom but not engaging with the divisiveness. Zhuangzi's method is to use crisis to encourage an imaginative suspension of varying points of view in discussion when imaginative suspension is possible, but to refuse to participate in the defending of closed positions when imaginative suspension is not possible. In other words, the playable may occupy the unplayable until crisis management intervenes, separating the unplayable from the conditions of playability.

Expanding Playability

Everything that happens in the universe may be the product of a creative gamble, a gamble that is catalyzed by and produces possibilities of unequal individuation. The gamble is to assemble a subjective experience from contrasting concretizations of previous experiences in such a way as to maximize the intensity of the resulting subjectivity without assembling more intensity than the resulting subjectivity can hold (Whitehead 1929-1978). If each of the choices that together concretize a moment of subjective experience has the potential to add to the intensity of feeling at the moment of concretization, each choice has this intensifying power, and the process may be a creative adventure, because it is a risk, and may fail.

The gamble of selecting and assembling the products of previous concretizations can fail in either of two ways. If the emerging subjectivity assembles elements with too little contrast, there is little intensity of feeling at the moment of concretization. If the emerging subjectivity assembles elements with more contrast than it can contain, an experience fails to concretize. Since subjective experience resulting from this process immediately becomes available as a possible ingredient in the assembling of new subjectivities, failures of intensity or concretization result in an uneven distribution of differentially individuated possibilities. Objects that lack intensity will not be taken up in subsequent assemblings, and objects that fail to materialize because the emerging subjectivity overshot its capacity will also not be available for incorporation in future creative gambles.

This process, which is the imaginative suspension, therefore generates a cloud of possibilities that has a certain shape, a shape that is continuously changing. This shape is not only the outcome of imaginative suspension, but acts as a catalyst, presenting certain possibilities and not others. Thus it is a diagram, not only determined by events, but catalyzing events to come (Guattari 1995). The imaginative suspension, if conceived as a cloud of possibilities in continual transformation, is not all encompassing, but rough, with holes and protuberances.

In play, this catalyzing cloud of possibilities is playability, which is always specific to the relationships it involves, and beyond which lies the unplayable, also specific to the relationships between players and conditions in which they play. If playability is bounded by anything, it is the overreachings and underintensifications of gambles that did not pay off in intensity for the subjectivity they were in the process of concretizing.

Playability is therefore inevitably exceeded. The exceeding of the playable occurs from a gap in the imaginative suspension, a place where there is only a collapsed fantasy, one not refreshed by new assemblings, but carried forward with relatively little updating by new events. Action from outside of playability, from a collapsed fantasy, is not yet perpetration. If playability incorporates, or, more accurately, occupies the unplayable action, playability expands to include the unplayable action. In this case, there is a creative engagement with the crisis the unplayable has caused, a responsibility for and to the crisis, and an imagining of how the future may come out differently. When playability is unable to occupy the unplayable, but must instead withdraw, there is disengagement from the crisis, a disavowal of responsibility for the crisis, and often a blaming or identification of a perpetrator. In this case, playability does not expand, and may even diminish, since avoiding responsibility limits the imagining of new possibilities.

What Occupy Wall Street did well in its initial weeks, and Urban Play was able to do much better, was to take up the national and global crisis and make it our own, while at the same time imaginatively keeping the crisis suspended, via the unbearable lightness of play, as a source of possibility, our own possibility. When Occupy Wall Street flagged in its ability to own the crisis as a means of accessing a possible future, it was because Occupiers began to treat the crisis as a fantasy to be enacted and managed, rather than imaginatively suspended. Urban Play not only continued to expand playability when Occupy Wall Street could not, but in its play highlighted the very ways Occupy Wall Street's management of crisis needed to lighten up. Urban Play naturally owns the conditions in which it finds itself, and submits all experience to imaginative suspension, because to do otherwise, to believe in and enact crisis as collapsed fantasy, would make the play come to an end by removing all intensity. While Occupy Wall Street and Urban Play both utilize play as a means of protest, Urban Play goes much further as a form of activism because it never stops owning crisis and addressing perpetration in an urban context by submitting collapsed fantasies to imaginative suspension, making them sources of possibility. Urban Play has much to teach us about the

affirmation of crisis. At this time in history, expanding playability, and expanding our ability to expand playability, may be the only ethical thing we can do, and the one task we need to be engaged in.

Conclusion

In the soft sciences, methods of crisis management produce impasses. Affirming crisis, and thus making the most of these impasses, will require changing the relationship between method, process, and crisis that currently dominates fields such as education, healing, management, and social activism. In these fields, we tend to conceive of method, wielded by a subject, as facilitating participation in a process, the degree of participation depending on how strongly participants are motivated by a crisis. We value a method in which a procedure controls outcomes in order to generate an energized process, one that verges on crisis for the participants, such as a teaching method that engages students in an exciting learning process within a well-controlled classroom by challenging them to the limits of their abilities.

In order to affirm crisis, we will need to relate method, process, and crisis in a different way: I am suggesting that process chooses method, rather than the reverse, and that this choice is made in order to maximize crisis, increase affective intensity, and guarantee an ongoing multiplicity of possibilities. By process, I mean everything that happens (Whitehead 1929/1978). By method, I mean the way someone does something (Watson 1968). By crisis, I mean the challenge posed to identity when contrasts are assembled within a single entity (Whitehead 1929/1978). With these as my definitions, I am suggesting that process chooses method as a bid for intensity by way of the crisis that the choice implies.

By playing with a method, a way of doing something, that threatens playability by occupying the unplayable, and resorting to crisis management as little as possible while playing with this playability-threatening method, we may increase not only the range of crises we are capable of affirming, but our ability to expand this range. When we do Urban Play at Occupy Wall Street events, Occupiers take the distance they need from us according to how unplayable our playful method of interaction is for them. Many simply watch us play amongst ourselves, perhaps smiling or laughing to see us behaving so freely. Some repeat a movement that we have initiated while they walk past the place where we're playing, taking in our method a little further. Others join us in improvising movements and roles, sometimes for a few minutes, sometimes for much longer. In all of these cases, Occupiers not only occupy unplayable actions and thus expand their playability, but also occupy unplayable methods and thus expand their ability to expand their playability.

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Arts Education and Relief Activism After the 2011 Japanese Tsunami

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Abstract

Tenrikyo, one of the New Japanese Religions, has a charitable tradition of practical voluntary help called *hinokishin*. The teaching of this tradition translates as self-less actions performed in gratitude for life's blessings that are usually taken for granted. *Hinokishin* has been ingrained in Tenrikyo's philosophy since its inception, as a natural reflection of Buddhist and Christian norms circulating in Japan at the beginning of the 19th century. In modern Japanese history, Tenrikyo *hinokishin* provided relief after the earthquakes of Kobe and Sanriku–Minami, and other natural disasters. When the bewildering news was broadcasted on 22 March 2011 that the powerful Tohoku earthquake was followed by a tsunami hitting the coast of Japan, Tenrikyo established a disaster response centre at its headquarters in Tenri and members from all over Japan instantly joined the *Disaster Relief Hinokishin Corps*.

Keywords: Japan, Earthquake, Tohoku, Tsunami, Tenrikyo, Hinokishin, Arts

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Introduction

Japanese volunteers were still working in New Zealand, helping to clear the affected city of Christchurch, hit by the latest powerful earthquake on 22 February last year, when the bewildering news came that a powerful earthquake followed by tsunami had hit the northeast coast of Japan. Many Japanese volunteers were faced with the difficult choice of returning to their country.

With the shock of a disaster, the large majority, 70% of the affected people, were stunned and bewildered, while only 12% were able to effectively respond and assist in the coordination of support for other victims. The occurrence of a natural disaster is still very hard to predict, it presents a novel situation for the affected areas and leaves people no time to think. The key to a quick and effective response is: preparation.

One of the sources of volunteers in the emergency response was the Tenrikyo organization based in the city of Tenri in the Nara prefecture. Tenrikyo shares a common characteristic with other Japanese New Religions, that of having lay organizations and networks prepared for major national and international emergencies. The *Tenrikyo Disaster Relief Hinokishin Corps* is equipped to work with local governmental agencies and provide assistance in emergencies. When the news of the tsunami came Tenrikyo established a disaster response centre at its Headquarters and Tenrikyo members from all over Japan immediately joined the *Disaster Relief Hinokishin Corps*.

Tenrikyo has a tradition of charitable aid. This tradition of practical voluntary help is called *hinokishin* whose teaching translates as selfless actions performed in gratitude for daily blessings, such as health, food and love that are usually taken for granted. *Hinokishin* has been ingrained in Tenrikyo's philosophy since its inception, as a natural reflection of Buddhist and Christian norms circulating at the start of the 19th century. The *hinokishin* response arose from the tough times experienced by Tenrikyo farmers during the last Tokugawa Shogunate in the 19th century, during the imperial Meiji, Taisho and Showa eras when *hinokishin* actions resulted in sending soldiers to fight for Japan in the Russian, Korean and Pacific wars of the last century. And *hinokishin* meant providing relief for the Kobe, Sanriku–Minami and other natural disasters in modern Japanese history.

Dr. Barbara Amos, Associate Professor in the Department of Religious Studies at the University of North Carolina gives background information about the involvement of several Japanese New Religions in quickly responding to the cataclysm. In a Special Edition for CNN, from March 26, 2011, she praises the fast and effective disaster aid provided by well organized groups such as Soka Gakkay, Rissho Kosei-kai or Shinnyo-en. Dr. Amos points out that Tenrikyo's efforts were 'largely neglected by the news media,' including the Japanese media. She notes that Tenrikyo, the second oldest of the Japanese new religious organization, founded in 1838, has a remarkable tradition. Dr. Amos means the *hinokishin* tradition—of routinely assisting other people in dire situations—through relief, encouragement and voluntary work. From my observations, there is however a difference that sets Tenrikyo

apart from the other prominent new religions such as Shinnyo-en and Soka Gakky. This difference manifests itself in the ways help is offered and is truly given as 'an offering.' However, as the giving is motivated by a sincere urge to help and spurred by a religious ethic of social engagement, most new religions donate a lot of money and time, but also use this opportunity to improve public relations and even promote a favorable public image. Tenrikyo has a tradition of human outreach that is almost two hundred years old and performed today as it was done in the early nineteenth century.

In the months following the destruction that occurred in March 2011, Tenrikyo aid continued to support affected citizens. According to information collected by Japan's National Police Agency as of March 22, 2011 more than 260,000 evacuees were living in shelters, including 44,000 in Iwate Prefecture, 108,000 in Miyagi Prefecture and 83,000 in Fukushima Prefecture. Shelters had also been set up in thirteen other prefectures to accommodate the growing number of displaced persons from the hardest-hit prefectures of Miyagi and Fukushima. Given the severity of the situation, Tenrikyo Disaster Relief Headquarters set up an office to make arrangements for free shelter provision for evacuees from the Iwate and Miyagi prefecture. Three thousand inhabitants affected by the tsunami were sheltered in guest houses and followers' dormitories in Tenri City for the following six months. The children of the accommodated families joined one of the six schools and the kindergarten founded by Tenrikyo. These children participated not only in the daily program prescribed by the Japanese curriculum, but also partook in the unique weekly extracurricular programs that Tenrikyo is well-known for. These activities include dancing the traditional Teodori hand-dances, playing traditional musical instruments, participating in brass bands and taiko drumming groups.

All these activities that are customary for Tenri children and students were shared with the new-comers from the Iwate and Miyagi prefectures. Tenrikyo children also follow the tradition of *hinokishin* help from an early age. This can vary from helping an elderly person to cross the street, visiting the sick in hospitals and weeding the parks, as well as more recently singing or giving concerts for the benefit of those in the tsunami affected areas. The young guests had the opportunity to participate in the yearly 'Children's Pilgrimage Festival', held in August in the city of Tenri. With this occasion almost two thousand children from all over the world come to meet and engage in sporting competitions and various musical activities, including vocal, small instrumental and orchestral performances. There is a lot of singing during the festival; international songs brought by the guests and songs from Tenrikyo children's repertoire. This repertoire covers a variety of musical styles—from traditional Japanese through disco.

I selected two tokens of love and friendship uttered by the youth of Tenrikyo that through their humble appearance speak for themselves. The first one were the concerts given in the affected earthquake areas by Tenrikyo school children and university students, concerts that took place over the following year. School bands from Aomachi offered concerts in the autumn months of 2011. *Gagaku* concerts were performed in October, and January, with the next that took place at the end

of March 2012. The Australian non-profit community *taiko* group *Kizuna* ('Bond') offered all concert revenues to the Tsunami Fund. *Kizuna* achieved the incredible task of having daily concerts over the entire months of May and June 2011!

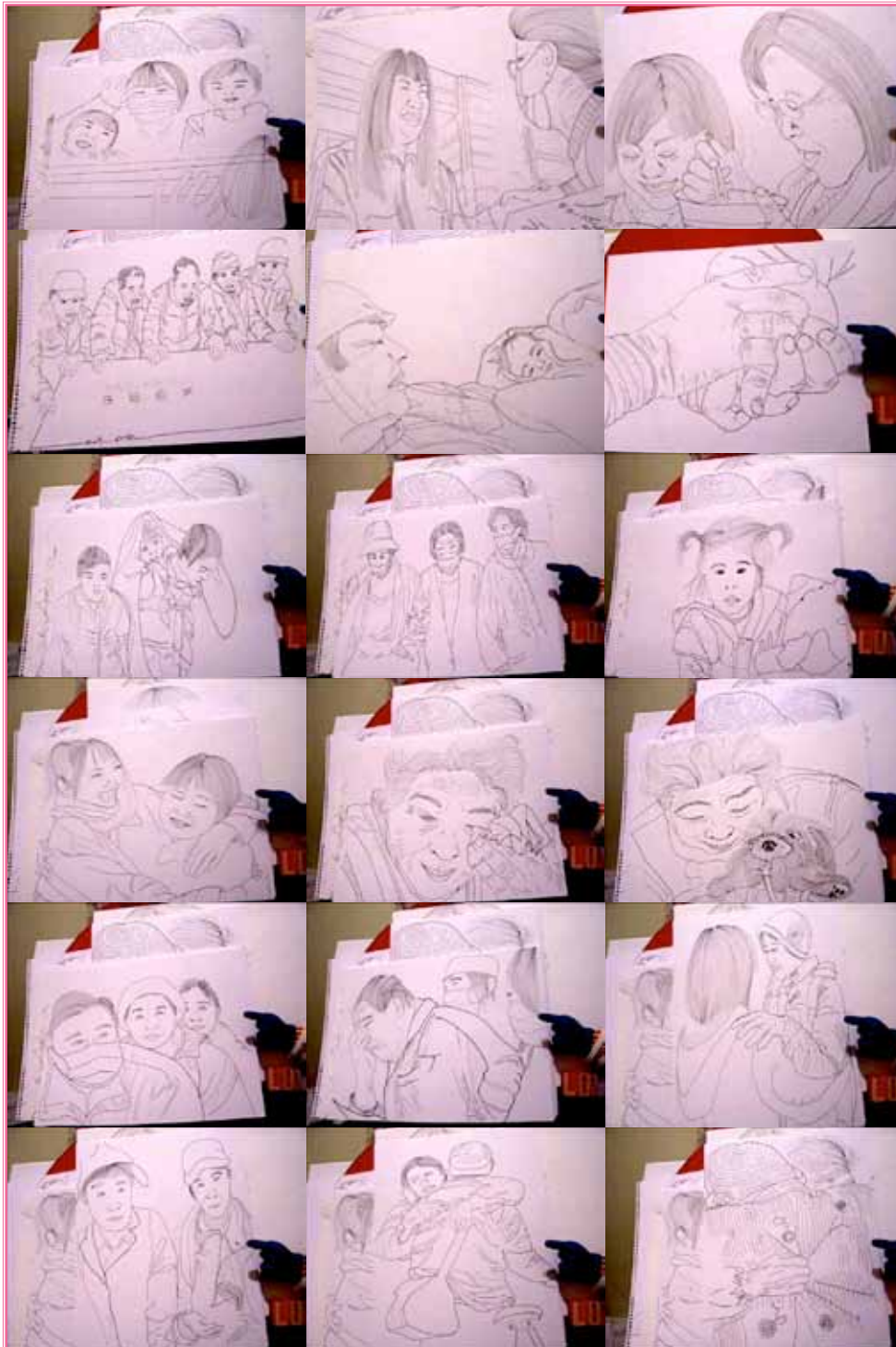


Figure 1. Drawings by a Tenrikyo hinokishin volunteer who prefers anonymity.

The second *hinokishin* offer came from a Tenrikyo *hinokishin* volunteer living in Toronto, Canada. The volunteer arrived in Japan shortly after the Tohoku earthquake, to help affected survivors. Perhaps as a form of therapeutic expression, during the voluntary activities the artist made a set of drawings that captured in a few lines the feelings of the survivors. The drawings express what words cannot define, the great compassion felt by the artist. They capture people's drawn, tired faces, moments of sorrow and grief, but also the hope and intense joy that wells up when a relative is found. 'This project is dedicated to the survivors I met at Koriyama or on the JR Shinkansen. There are no sketches of buildings destruction or victims,' writes the artist, who does not mention his or her name. Tenrikyo members habitually choose anonymity as an expression of modesty and prefer to remain anonymous, to be congruent with the Japanese cultural values related to modesty and with the moral values of *hinokishin*. Unlike the national and international press, Tenrikyo volunteers did not take pictures of the affected area where they worked and no sensationalistic photographs were circulated in Tenrikyo publications. The anonymous drawings when completed, were uploaded to YouTube so they could be shared. See URLs in References.

The drawings, the singing and dancing are daily activities of the *hinokishin* youth, who in an effort to create a sense of normality in the aftermath of the disaster, were exercising ancestral components of life itself: *dance – music – drawing*.

So many testimonies could be recalled about human tragedy and countless humanitarian tokens of *hinokishin*. I will convey to you just two testimonies, quoted from the victims of the tsunami:

Testimonies about Tenrikyo Disaster Relief-Corps members playing games with children and singing songs came from Higashimatsushima: the testimonies tell about three members of the disaster relief corps from Shiga Diocese who hit upon the idea of holding a 'game fest' for children of evacuees living at Akai Community Gymnasium, an evacuation centre housing about 200 people in the Miyagi Prefecture. One of the three members, Kazuki Tani, who is a committee member of the Tenrikyo children's association, the Boys and Girls Association, said:

We wanted to do something for the evacuees even after our daytime tasks had ended, so we hit upon the idea of trying to cheer up the children living at the centre by playing simple games with them.

Visiting the evacuation centre, he explained the proposal to the supervisor, who readily agreed. After introducing themselves as members of Tenrikyo's Disaster Relief Corps and expressing their condolences to the evacuees, the three members set about playing games and singing songs with the children, who ranged in age from four to 12. Parents watching this activity expressed their gratitude to the members for taking the initiative to cheer up their children. At the back of gymnasium, the members spotted an elderly woman who was joining in the singing. When they spoke to her she told them: 'I love singing! Having no house anymore was beginning to get me down, but thanks to your songs and games, I feel so much happier!'

An official from Higashimatsushima City's Disaster Response Task Force said: 'Miyagi Prefecture has been battered by a number of earthquakes and tsunami in recent years. On each of those occasions, Tenrikyo Disaster Relief Hinokishin Corps came to our rescue. As they did following the Sanriku-Minami Earthquake of 2003, for instance, when the members of Miyagi Diocese's corps, as well as other dioceses' corps, won the admiration of our community members for their assistance in helping to dismantle destroyed homes and remove wreckage. Because of that relationship with Tenrikyo's corps, we immediately became hopeful and resolute to reconstruct our life.'

One resident said: 'I can't thank them enough for removing the sludge. I was amazed at how these Tenrikyo followers seem to find their reason for living in helping others. I will remember their blue helmets as long as I live.'

'Reason for living in helping others' while singing a song and playing games with the children...



Figure 2. Tenrikyo Disaster Relief Hinokishin Corps providing medical and other services.

Conclusion

During visits in March and April, the head of the Tenrikyo organization, in one of his speeches, compared the emotional state of 'happiness' with 'bliss.' He said that 'happiness' is an ephemeral feeling achieved after attaining a certain goal, whereas 'bliss' can be and should be a permanent state of contentment that mankind achieves through unconditionally contributing to humanitarian well-being. This is hinokishin, an old Tenrikyo tradition. And the testimonies from Japanese survivors of last year's trying times prove the contents of these words right.

Below are the lyrics of the background song that accompanied the 'Tenrikyotoronto' 1 and 2 YouTube films titled "Japan earthquake sketches"

The power in you

I can't believe how slowly time goes
I think, hope and pray for you, who are far away
the sense of value we had-our daily life
that have vanished in an instant
I keep asking 'why?'
But the answer never comes

Refrain:

Even if fear, grief and pain are coming,
we must overcome them,
now, the power is inside of us...
the power is inside of you.

I can't bare even this small distance
I'm thinking of your smile
and I am scared of facing the reality
that appeared so suddenly
and only hope supports me to fight
to fight with this darkness.

Refrain: even if fear, grief and pain are coming, etc...

The text below is that at the end of the YouTube film *Japan Earthquake Sketch Part II* (www.youtube.com/watch?v=mJyFCmTNhYc&feature=related)

'This is an original, non-for-profit song written, sang, and recorded in Toronto, Canada, on March 2011 – to all our family, friends and loved ones who are fighting to stay strong in Japan.'

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The Destruction of Heritage – Rock Art in the Burrup Peninsula⁺⁺

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Abstract

The destruction of rock art in the Burrup Peninsula, performed by several mammoth industries strategically located in the Peninsula since the 1960s, allows me to analyze the concept of heritage and find meaning in the difficult task of interpreting rock art. The Burrup Peninsula not only hosts the largest rock art site in the world, but also one of the largest deposits of natural gas, iron ore and salt. As a consequence, the land (sacred to the Indigenous people), becomes extremely important in order to sustain the booming economy of Australia. In this difficult negotiation between heritage and progress the rock art is embedded with new meanings and the heritage becomes ephemeral. Failing to include the site in the World Heritage Site list (UNESCO), the roles of identity and memory are contested. As a result, the concept of heritage can be defined on several levels: local, regional, national and international.

Keywords: *Destruction, Heritage, Colonialism, Identity, Land*

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Introduction

In 1699, William Dampier, English explorer, seaman, adventurer and writer, arrived to what is known today as the Dampier Archipelago (hence the name), located in the northwestern coast of the Pilbara district, Western Australia; approximately 1650 km north of Perth. Although Dampier did not notice the petroglyphs (Dampier 1729) that constitute one of the most impressive features of the area, he did discover the archipelago that other explorers would visit in later years, such as Nicholas Baudin in 1801 or Phillip Parker King in 1818. The XIX century was decisive for the archipelago to establish industries which, for their voluminous capacity, had to be located in big open spaces, such as whaling and pearling. Not only had the landscape begun to change, but also the habits and customs of the original inhabitants of the islands, the Yaburarra (or Jaburarra). The first time the petroglyphs were noticed by a European explorer was on 19 June 1865, when Jefferson Pickman Stow set foot on Nickol Bay and met a group of natives. One of them showed him and his men the “drawings” on the rocks. “There were sketches of fishes, turtles, lizards, and different kinds of birds, including emus,” he wrote (Stow 1981, 66).

Long-term human occupation in the Pilbara dates back to 26,000 years ago (JM-CHM 2005, 10). Not too much is known about the Yaburarra people, except for the details that some explorers wrote down as they were surveying and exploring the area. In addition, their language is now extinct and except for some descendants of the last man recognized as the last Yaburarra, Nickolas Cosmos, in turn, son of Iniarba, considered the last full-blood Yaburarra, there is a scarcity regarding this socio-economic group. Aboriginals were pushed inland due to several events. The most likely to have been decisive was the Flying Foam Massacre in 1868, when a number of Yaburarra men, women and children were killed by the police force. The number of victims is not known but it is safe to assume that the event had a strong impact in the decrease of this millenarian tribe. Likewise, mistreatment, indentured labor in the whaling and pearling industries, small-pox outbreaks in 1865 and 1866 and the impact of colonialism, heavily influenced a decrease in the number of Aboriginals in the area. The survivors sought refuge in nearby stations, where they adapted themselves to the pastoralist industry, established after the favorable reports Francis Thomas Gregory wrote in 1861, when he explored the area. Gregory did not notice the petroglyphs as well (Gregory and Gregory, 1884). According to Gara, the traditional Yaburarra way of life disappeared after 1870 (Gara 1984, 17-18). Their closest ethnic group is the Ngarluma.

The importance and values of the petroglyphs were first recognized one hundred years later when two foreigners engineers, Enzo Virili and Robert Bednarik, working for the new companies established in the area (salt and iron ore mainly), started to explore the peninsula and pointed out their significance in archaeological terms, as well as the impact that was affecting the area (Virili 1974, 1977; Bednarik 1977). As a result of Virili’s efforts, he was able to ask the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) to hire French rock art expert, Michel Lorblanchet, to undertake fieldwork in the archipelago. Lorblanchet

found the site incomparable to any other site in Australia and considered it one of the most impressive rock art sites in the world (Lorblanchet 1992; Vinnicombe 2002).¹

The XX century brought more industries causing removal and destruction of petroglyphs. The landscape kept changing, as the life in the region. Two towns were founded: Dampier in 1965 and Karratha in 1968, to accommodate the growing population, as a result of the industrial expansion the government of Australia prompted, when it lifted the ban to export iron ore in 1961, and the peninsula was chosen to host the future industrial facilities. A causeway was built in order to connect the biggest island to the mainland in 1965. The island became a peninsula. At first it was known as Dampier Island but in 1979 the name was changed to Burrup Peninsula, as it is known today.

After large natural resources deposits were discovered in the 1960s, Woodside Offshore Petroleum began to apply for permits in order to expand its facilities. An Aboriginal Heritage Act was passed in 1972 as a legal tool to protect Aboriginal Heritage, and the first official survey took place in 1980 (Vinnicombe 1987).² The aim of the project was to identify and survey the area which was going to host Woodside's future facilities. In the end, it did not prevent the removal of several boulders that were relocated in a compound fence, where they still are (see figures 4a, 4b and 4c). This poor archaeological advice and mismanagement provoked the expansion of the company and the destruction of art, without the approval or permission from the Aboriginal community.

The first efforts to locate and identify Aboriginal informants who could talk about the site were made by Kingsley Palmer, and specially Bruce Wright, one of the first researchers who took a serious interest in preserving the Aboriginal heritage (Palmer 1975, 1977; DAS 1979a). Wright and other researchers produced several reports under the auspices of the now abolished Department of Aboriginal Studies (DAS) that stressed out the significance and importance of the area in terms of cultural heritage (DAS 1974, 1979a, 1979b, 1979c, 1980a, 1980b, 1980c, 1981). Since then, the area has been appropriated by several companies whilst the Aboriginal community was granted Native Title rights for the area, but excluding the peninsula, not until 2005.

The Destruction of Art

Western Australia has been called “a land of linguistic devastation.” (Blevins 2001, ix). Not only languages, but also Aboriginal heritage has disappeared. Regarding the petroglyphs, it has been calculated that around one million petroglyphs motifs are hosted in the Dampier Archipelago (Vinnicombe 2002), making it arguably the *largest rock art site in the world*. Between a 5% and a 25% have been already destroyed or removed due to industrial expansion and poor archaeological advice (Bednarik 2002a, 30; 2006, 26; Donaldson 2009, 512). In this case, removal is the same as destruction, as Jean Clottes reminds us: rock art should always remain *in situ* in order to convey its meaning. The environment is an essential part of its meaning (Clottes 2008, 2-4). McDonald and Veth consider that up to 2004, less

than 14% of land on the Burrup Peninsula has been impacted by industrial land (JMCHM 2006, 34). The government of Western Australia, through its legislative council Hansard, motioned by the Honourable John Ford, titled "Burrup Peninsula, Rock Art," held in the parliament of Western Australia August 16th 2005 (p3917c-3918) acknowledges that between 1972 and 2005, 7.2% petroglyphs and 4% sites have been destroyed, whilst 1682 petroglyphs and 119 sites have been relocated. Up to 2008, more than 3000 Aboriginal sites have been registered at DIA. As of January 20, 2011, the Department of Indigenous Affairs defines, on its website, Aboriginal sites as:

...places of importance and significance to Aboriginal people and to the cultural heritage of Western Australia. Aboriginal sites are significant because they link Aboriginal cultural tradition to place, land and people over time. Aboriginal sites are as important today as they were many thousands of years ago and will continue to be an integral part of the lives of Aboriginal people and the heritage of Western Australia.

Sites can be a diverse range of places. They can be put into two basic but overlapping categories:

- Archaeological sites – places where material remains associate with past Aboriginal land use.
- Anthropological sites – places of spiritual importance and significance to Aboriginal people.
- All sites have both archaeological and anthropological aspects." (DIA 2011)

Destruction is an action that gives new meanings to the object upon which the attack is infringed. As Howard Caygill claims, there are phases that need to be considered for each work of art: creation, conservation and destruction (Caygill 2008). Each phase is linked to a duty of care that involves values; so forth the aesthetic value will be found in the first phase, whilst the art market is likely to assign an economic value to the art object during the conservation phase. The last phase is quiet difficult to assess since art is supposed to be preserved; not destroyed. However, Caygill argues that the duty of care is "intangible. Where it becomes visible is in those cases where the destruction (...) is traumatically accelerated (...). At such moments, the care that was sustaining the work in existence - otherwise taken-for-granted, intangible and invisible - comes into view." (Caygill 2008, 164). In this sense, the destruction of rock art in the Burrup Peninsula does not give precise new meanings, but makes its meanings visible. It was the destruction of petroglyphs during the 1960s and 1970s that prompted anthropologists and archaeologists to look for the meaning and function of the petroglyphs that were being destroyed. In Caygill's terms, it was precisely the destruction that revealed the duty of care. This duty of care will be analyzed through three different statuses that have been attached to the site: a sacred site for the Aboriginals before first contact; an industrial site for the thousands of people who live and work in the area, and as a heritage site for the local Aboriginal descendants and the Australian archaeologists who are researching the area.

Sacred Site

The history of meanings in the Dampier Archipelago stretches back to the times when three Aboriginal tribes occupied the archipelago, the island (now peninsula) and the mainland. It is thought that the Yaburarra occupied the peninsula, whilst the Ngarluma lived to the east, and the Martuthunira to the west (von Brandenstein 1967, 1970; Hall 1971; Tindale 1974; Bednarik 2006) (see figure 1a). On one hand, there is the claim that each tribe was autonomous and no relation between tribes was established (Radcliffe-Brown 1913). On the other hand, more recent researchers accept the fact that economic interdependence and kinship liaisons were common as territorial boundaries were not strictly respected (Tindale 1974; Veth et al. 1993). This changed when the first settlers and the whaling and pearling industries arrived in the 1840s-1860s.

According to Aboriginal descendants, rock art was a very important feature of their life. Not only served a ritual function, but it also bears the marks of the spirits who created the earth, the Margas. According to researchers who talked to informants, the Margas created the images in order to represent the Law as a reminder to the people, when the spirits would leave the earth (Wright 1965, 106; 1968, 52; Palmer 1975, 155; 1977, 45; Vinnicombe 1987, 6; Vinnicombe 2002, 12). Some images are auto-portraits of the spirits, featuring elongated penises and decorated head-dresses (see figures 2a and 2b). The former belonged to the Margas and used them to rape women who were sitting on the ground, until a man threatened them to halve their penises with a cutting stone (Palmer 1975, 155), called “tjimari” (Wright 1968, 54). This is the myth of the origin of circumcision. The latter were used as ornaments for ritual dance ceremonies (Palmer 1975, 156). For this reason, rock art in the peninsula is thought to be the work of a non-human hand, restricted to women and children and cannot be looked at, unless one is already initiated.

Likewise, some petroglyphs were considered thalu sites, where ritual ceremonies were performed and the perpetuation of certain animals were sought as part of the economic dynamic of the tribe. There are thalus for each animal or phenomenon (Daniel 1990).³ One particular thalu site located in Patterson Valley, in the Burrup Peninsula, depicts what it seems to be a thylacine (Tasmanian tiger), thought to have disappeared from Western Australia 3,000 years ago (see figures 3a, 3b and 3c). Mulvaney believes this image communicates “mythological narratives and behavioural traits.” (Mulvaney 2009, 40) In the case of the Burrup Peninsula, the depicted thylacine reflects “the antiquity of a subject and its function.” Its particular depiction sets it apart from other petroglyphs in the area and even the peninsula. Mulvaney, supported by the thalu sites evidence, argues that the repeated pounding onto the rock and the lines are nothing else than a desperate attempt to ensure the existence of the thylacine, when Aboriginals realized it was becoming scarce; in other words, a maintenance ritual. Furthermore, he conceives “the radiating” lines as a “metaphysical link between the thylacine and surrounding prey, the ‘fat-tailed macropod’ in particular.” (Mulvaney 2009, 46) This interpre-

tation is one of the few attempts to find meaning within rock art in the peninsula, according to Aboriginal mythology.

During this period of exclusion from the Western world (gaze), rock art was endowed with sacred-supernatural meanings, some of which may have survived throughout all this time. Unfortunately, we cannot know if what the Aboriginal community is claiming today can be applied to the petroglyphs of thousands of years ago, when they were created.

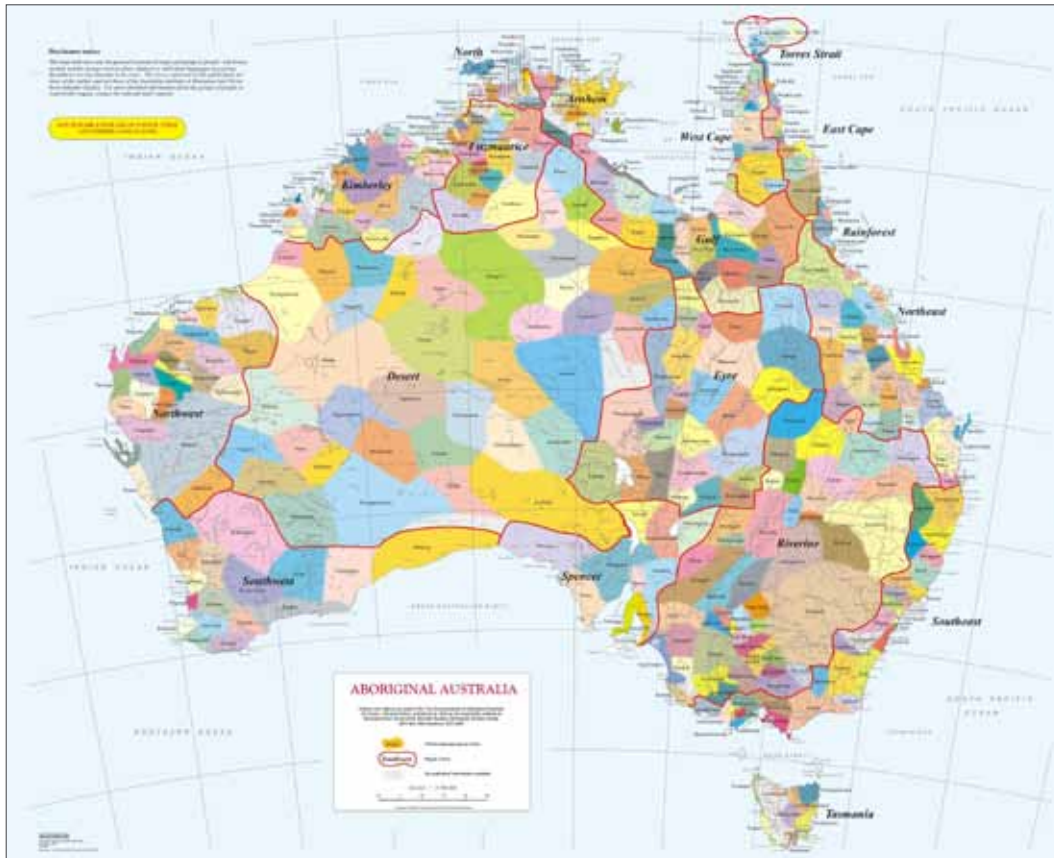


Figure 1a. Aboriginal Australia. David Horton. 1996. Map provided by AIATSIS.⁴

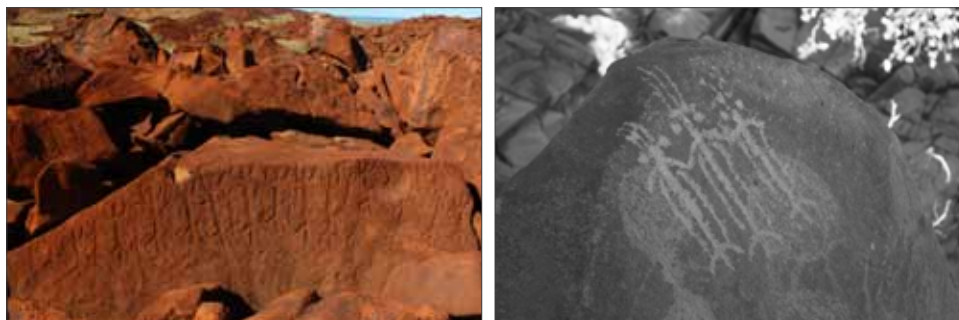


Figure 2a and 2b. Figures with elongated penises on the left, and three figures with head decorations on the right. Burrup Peninsula. 2010. © Antonio González.



Figures 3a, 3b, 3c. A *thalu* site in Patterson Valley depicting a thylacine. Note how the lines are three dimensionally drawn in adjacent boulders. Burrup Peninsula. 2010. © Antonio González.



Figures 4a & 4b. Boulders “guarded” by a compound fence. Burrup Peninsula. 2010. © Antonio González.

Industrial Site

Although there are several industries located in the peninsula, I will analyze the establishment of one of the more recent. Burrup Fertilisers Pty Ltd represents the first industrial investment in Australia from India, strongly supported by the Western Australian government. It was formed in 2000 and started production six years later. As of January 20, 2011, according to its website (<http://www.bfpl.com.au>),

this company is owned by the Oswal Group, property of tycoon Pankaj Oswal. Burrup Nitrates Pty Ltd (BNPL), a company jointly managed by Yara International ASA of Norway and Burrup Holdings Ltd of Australia (the latter own by Oswal Group) commenced environmental approvals in 2008, in order to establish a 79 Ha plant in the peninsula, adjacent to Burrup Fertilisers: the Technical Ammonium Nitrate Production Facility (TANPF), which will produce 350,000 tonnes of TAN (Technical Ammonium Nitrate) per annum. It is expected that the operations of the plant will begin in 2013 (see <http://burrupnitrates.com>). In February 2010, a Public Environmental Review (PER) was made public through its website (<http://burrupnitrates.com/updates.html>) in accordance to the Environment Protection Act 1986. It was available for public comment from February 2010 until April 2010.

The PER acknowledges the risk of impacting the rock art, such as inadvertent disturbance at any stage of development; disturbance as a result of increased human traffic, such as: increased risk of vandalism or graffiti; and impact on rock art as a result of air emissions. Both impacts are deemed moderate in terms of significance. Management measures are also offered and discussed (BNPL 2010a, 88). In addition, a “Preliminary Aboriginal Heritage Management Plan” was produced. In it, a reasonable amount of measures are taken in order to prevent the disturbance of Aboriginal heritage. Although it is difficult to oversee if they all are applied, it acknowledges the sites as important for the Aboriginal community and the necessity to “identify, record and assess the significance of all Aboriginal heritage sites within the Site.” (BNPL 2010a, 4-7)

In August 2010, a PER supplement was released containing the response of BNPL to public submissions. Many issues were raised of course, but concerning the safety and protection of Aboriginal heritage two concerns were discussed: “impacts on Aboriginal and National heritage, including rock art; and the air quality, in particular the impact of air emissions on rock art.” (BNPL, 2010b, 6) Regarding the latter, public submissions stated that “TANPF will significantly add to acidic emissions destroying Burrup Peninsula rock art.” The BNPL response was based on the results of experiments conducted by the Commonwealth Scientific and Industrial Research Organization (CSIRO), which claim no threat to the rock art. (CSIRO 2007, 2008. BNPL 2010b, 9) According to the Public response, not only emissions would impact the Aboriginal heritage, but other factors such as location, the high risk of an explosion, being a national heritage and a possible world heritage site, were consider likely to impact on Aboriginal sites. Of course, the fact that neither the peninsula nor the archipelago are considered World Heritage sites, plays an important role in the decision of establishing new plants, and a negative role in achieving the nomination.

The Ngarluma Aboriginal Corporation (NAC)⁵ proposed close consultation with a management board that would include Ngarluma representatives, as well as the creation of a Cultural Heritage and Environmental Management Plan (CHEMP), in order to review and supervise the construction and closure of the project, after BNPL failed to engage NAC at the start of the project (“NAC notes that it is one of the stakeholders listed in the proponents PER document as being consulted. NAC

has not been consulted.”) BNPL claimed the response was not true and that liaisons with other Aboriginal groups have been made. It also claimed that all Aboriginal groups need to be consulted (BNPL 2010b, 35). In addition, the National Trust raised concerns on the fact that the site is a National Heritage and the project could be potentially damaging (BNPL 2010b, 36). DIA asked for stronger measures against any employee that could damage the rock art and more involvement in the air emissions monitoring program, as well as compliance with the Aboriginal Heritage Act (BNPL 2010b, 32-24). The Commonwealth Department of the Environment, Water, Heritage and the Arts (DEWHA) expressed similar concerns.

Sacred beliefs and industrial progress cannot share (although they are) the same space: a contested space, where an Indian company in foreign soil finds meaning in an otherwise Aboriginal original country, and the duty of care takes another meaning. In this case, progress, economic boom, exploration of natural resources, and employment. As a sacred site for the local Aboriginal community, and as an industrial site for the thousands of workers, the peninsula finds meaning within a *local perspective*.

Heritage Site

Stripped from the label of sacred and industrial site, the site is also considered as heritage. “[I]n the absence of any land rights legislation in Western Australia, it is only through heritage legislation that the Ngaluma people can voice” their concerns (Veth *et al.* 1993, 173). *Heritage* is a powerful concept, a symbolic tool that comprises cross-cultural attitudes towards the same object, including aesthetic, historical, antiquity and archaeological values. The status of heritage endows rock art with some of these values, but sometimes they overlap and it is difficult to have a clear view.

For example, endowing rock art with *archaeological significance* is a very important step towards considering it secular art, in the first place, and afterwards, heritage. The significance of being an archaeological site derives from the fact that the site is not used in any sense, except for research purposes and archaeological analysis. It is meant to be looked at rather than being particularly useful for the local population. However, considering the Burrup Peninsula as an archaeological site can be problematic since archaeological sites underline the fact that the people who inhabited it have disappeared. Thus, the local Aboriginal descendants might feel uncomfortable with the label. On the other hand, the site and the petroglyphs elicited certain responses for their makers that we may never know. Perhaps they were aesthetic, perhaps supernatural. In any case, what we know today about those responses is that they existed before Australia was discovered by Abel Tasman, William Dampier or James Cook. As a result, McDonald and Veth ask to view these associations, which have persisted through difficult periods (as we have seen), “as being actively reasserted in the present day.” (JMCHM, 2005, 157)

But this is also problematic because it cannot be done. Images die (literally and metaphorically) when the ideas behind them disappear. For a long time, the petroglyphs in the Dampier Archipelago were nothing but meaningless symbols,

after their makers and the Aboriginal tribe who made and saw them and knew their values, disappeared. At a certain point in the history of the site, the images were considered simple images. As a result, since the 1960s, it has been the task of many scholars to trace the ideas behind them, having succeeded in some cases, but no prove can be offered.

On the other hand, dispossessing the images of their *sacred reference* is a step towards considering it a universal (inclusive) heritage, rather than a regional or national (exclusive) heritage: “Places on the World Heritage list must have special universal values above and beyond the values they hold for a particular nation.” (McDonald and Veth 2005, 1) By being the exclusive site where Aboriginals would perform ritual ceremonies, the site can be easily seen as a pagan site, whilst its international status as a masterpiece of human genius, shared by many cross-cultural audiences, transforms it into a World Heritage Site, and can be easily seen as a secular site charged a religious past. That is why Veth et al. considered important to protect the site, in the absence of land rights, through heritage legislation, because heritage is a more inclusive concept in comparison to “secular art,” “sacred art,” and even “art.”

Moreover, sacred images are more difficult to interpret and assimilate in a secular environment. For if there is no knowledge regarding the images it is easier not to assess them in a sacred context. Contrary to art-historians, archaeologists prefer not to integrate narratives to the images, unless Aboriginal informants do so. Archaeologists would only accept a truth if this was confirmed by the local community, and if the community does not provide any meaning, the act of interpretation would be considered futile. Some European explorers in the XIX century did venture to suggest that some of the Aboriginal images they found in Australia could be linked to outer narratives (Mathew 1893; Grey, 1841, 215)⁶, but in the XX century this was not the case anymore. As Terry Smith claims: “(...) is not the work of scarcity, of taking something to be sacral and behaving in a sacred/secular way towards it, precisely a passaging from something evidently negative into a positive state?” (Smith 2002, 35)

In 2007, the Australian Heritage Council included the Dampier Archipelago and the Burrup Peninsula in the National Heritage List. The aim is obvious: national heritage is important and Australia recognizes Aboriginal sites as heritage, not only as Aboriginal heritage. By abolishing the Aboriginal aspect in the Aboriginal heritage equation, the Australian Heritage Council is making it more inclusive and welcomes the site within the multiculturalism that Australia, as a country, has been boasting for the last years; Terry Smith calling it the “official ideology in Australia” (Smith 2002, 2). Let us remember the definition of Aboriginal site: they are important places for the Aboriginal community today as they were in the past. However, the inclusion on the national list did not impinge the establishment of Burrup Fertilizers, something that the inclusion on the World Heritage List would have. It seems then that national protection allows foreign companies to be established as long as it keeps the economy growing.

Conclusion

Latest developments in the negotiations between all parties have produced the Murujuga⁷ (DAS 1979a, npa; Bednarik, 2006) National Park. In 2003, as part of the Burrup and Maitland Industrial Estates Agreement Implementation Deed (the Burrup Agreement or BMIEA), freehold title was “transferred to an Approved Body Corporate,” composed by the three registered Aboriginal groups who claim Native Title rights over the peninsula: Ngarluma/Yindjibarndi, Yaburarra/Martuthunira and Wong-goo-tt-oo.⁸ This enabled the State Government to compulsorily acquire native title rights so industrial development could grow “across southern parts” of the peninsula, whilst also providing “development of a conservation estate” and ensuring “the protection of Aboriginal heritage.” The agreement also “includes a range of economic and community benefits” for the Aboriginal groups, “including education and training and a stake in future land developments.” (CALM 2003) This meant that 60% of the land in the peninsula (the non-industrial land) “will be leased back to the State of Western Australia to be jointly managed as a Conservation Reserve by the Approved Body Corporate and the Department of Conservation and Land Management [since 2006, the Department of Environment and Conservation].” By pointing out the land as non-industrial, it created “an identifiable land-mass that could be nominated to the National Estate and meaningfully managed for its conservation values.” (JMCHM, 2005, 166)

The reaction of the National Trust Heritage Trust was: “to say that we can now hand 40 per cent of the rock art precinct over to industry is not management (...) it would be inappropriate to hand over 40 per cent of Stonehenge to industry” (NTN 2006, 29). In contrast, Frances Flanagan claims the agreement “is (...) the most comprehensive agreement ever made by any government with an Aboriginal group over land in Australia. Its value as a precedent for other native title groups negotiating with government cannot be underestimated.” (Flanagan 2003, 21)

In April 2006 the Murujuga Aboriginal Corporation (MAC) was created to act as the Approved Body Corporate and “manage the benefits that flow from the Agreement on behalf” of the Aboriginal claimants groups (CALM 2003). The future lies bleak, since the project want to convert the site into a national park, with barbecues included (DEC 2006, 57).

Since 1979, several key players have tried to nominate the Burrup Peninsula and the Dampier Archipelago for the UNESCO World Heritage List (just to name the most important: Bruce Wright, Robert Bednarik: <http://mc2.vicnet.net.au/home/dampier/web/garrett.html>), and Robin Chapple: <http://robinchapple.org.au/>). In a report for DAS, Wright concluded the area is likely to be considered “for entry on a U.N.E.S.C.O. World Heritage Register in the future.” (DAS 1979a, 11) UNESCO Convention was only seven years old. The perspective was different and what yesterday was considered heritage today might be not. Accordingly, the site would be protected and the industries will have to leave the area eventually (Bednarik 2011; Mulvaney 2011). Perhaps that is the case, but until they do, there is a task that must be made beforehand: the site needs to be defined. Are the Burrup Peninsula and the Dampier Archipelago sacred sites, archaeological sites, natural or industri-

al parks? What kind of heritage is it? Is it a cultural or a natural heritage, or both? Contrary to Uluru, the Burrup Peninsula still bears the name given by the Australian Minister for Lands (Mulvaney 2011, 18), and not its Aboriginal local name. Memory is linked to the Flying Foam Massacre in a small homage (see figure 5), but memories of the place are unstable, therefore, even as a memorial (and to a degree, a monument) the site cannot be defined. Another problem is the fact that Australia has nominated other Aboriginal cultural significant sites as World Heritage, such as Kakadu National Park, Uluru National Park, Tasmanian Wilderness and Willandra Lakes Region.



Figure 5. Plaque Erected by Yaburarra and Ngarluma Descendants and the Department of Aboriginal Sites, Commemorating the Flying Foam Massacre. The Inscription States that “as Many as 60 Yapurarra” were Killed. Burrup Peninsula. 2010. © Antonio González.

Bearing in mind that the peninsula may host up to one million motifs, it is deplorable that this site cannot be up-graded to a higher-level of heritage. Then how do we interpret the site? How do we define it? It is my conclusion that through a cross-cultural point of view we will be able to understand this site. The use of a powerful symbolic tool such as heritage is enlightening; however, the concept itself should be redefined in order to group all cross-cultural attitudes towards the site. Otherwise, it would be considered just an Aboriginal heritage site, as opposed to a national or world heritage site. If a serious, realistic and protective Management Plan that includes all interested parties (industry, Aboriginal groups, rock art associations, Australian Heritage Council and the Western Australia Government) is not implanted, the Burrup Peninsula and the Dampier Archipelago will be subjected to the whims of a few and converted in an industry backyard.

Following the claim that the destruction of an image conversely creates another image or a counter-image (Smith 2002, 34; Mitchell 2008, 186), the destruction of

petroglyphs in Western Australia perpetuates the image of a nation that is still struggling with its Aboriginal past, neo-colonialism and an increasing flow of immigrants that is keeping the economy bursting, whilst still negotiating an identity (as many other countries). The Burrup Peninsula is, to an extent, a microcosm of what is happening in the rest of the country. The economic boom, no doubt influenced by the progress of the Australian mining industry, is evidence that industrial development will not stop at this point, nor it will stop feeding the dragon either.⁹

Contrary to other much publicized acts of destruction (e. g. Buddhas of Bamiyan, World Trade Center Towers), in the Burrup Peninsula there was no camera, nor journalist, nor media channel that could reproduce images of the destruction, hence the little attention to this site. The only image we have is the million petroglyphs' motifs left. How do we get an image from the site?

Endnotes

- 1 It is worth noting that Lorblanchet had been working in the Lascaux cave before arriving in Australia, and considered by many experts the most impressive expression of prehistoric art.
- 2 Although several surveys have been undertaken, especially since the 1990s, to date there is no complete survey that tells how many petroglyphs are in the area; therefore, the amount of petroglyphs destroyed are calculated on the basis of the available surveys and reports.
- 3 Daniel recorded with the help and guidance of Aboriginal elders several thalu sites in the West Pilbara and their function.
- 4 This map is just one representation of many other map sources that are available for Aboriginal Australia. Using published resources available between 1988–1994, this map attempts to represent all the language or tribal or nation groups of the Indigenous people of Australia. It indicates only the general location of larger groupings of people which may include smaller groups such as clans, dialects or individual languages in a group. Boundaries are not intended to be exact. This map is NOT SUITABLE FOR USE IN NATIVE TITLE AND OTHER LAND CLAIMS. David R Horton, creator, © Aboriginal Studies Press, AIATSIS and Auslig/Sinclair, Knight, Merz, 1996.
- 5 The Ngarluma Aboriginal Corporation is the Prescribed Body Corporate charged with the management and preservation of Aboriginal heritage in the Ngarluma determination area, after the High Court in May 2005 granted the Ngarluma descendants Native Title rights over the determination area. However, native title rights over the Burrup Peninsula were excluded, leaving the peninsula as an industrial lease.
- 6 Grey linked one cave painting in the Kimberley to Ezekiel, the prophet, whilst Mathew tried to connect some to the Hindu universe.
- 7 Murujuga is the name of the site in Aboriginal language. It means “hip bone stick out.”
- 8 Only the Ngarluma/Yindjubarnid have been successful in pursuing Native Title rights. As we have seen, the Ngarluma are the owners of the area, excluding the peninsula, according to the decision by the Australian High Court.

- 9 GHD, "Sino Iron Ore Project." <http://www.ghd.com/global/projects/sino-iron-ore-project> (accessed February 5, 2011).

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Environmental Aesthetics and Urban Soundscapes –

*Lucid Dreams of Mr. William Heerlein
Lindley*¹

Zuzana Jurková⁺ (Czech Republic)

Editor's note: This article is inspired by the trailblazing work of a leading composer of our times John Cage (1912–1992) celebrating the centenary of his birth.

Abstract

This article describes the site-specific performance *Lucid Dreams of Mr. William Heerlein Lindley* in an acoustically unusual old sewage treatment plant in Prague. During this event, different kinds of sounds are combined: recordings from various places in Prague, those which are electronically generated, and actual concrete sounds produced by the participants. A part of the event was also a live EBU satellite broadcast Ecotechnical Museum in Bubeneč, 10/10/2009, 6 pm.

The performance is presented as an example of conceptual music on one hand and as realization of ideas of the Canadian sound-ecological school by Raymond Murray Schafer (emphasizing acoustical characteristics of concrete localities) on the other hand. In connection with such an approach, John Cage and his basic ideas about the nature of sounds, silence and indeterminacy are mentioned. Here, Cage is seen as a pillar and mover of contemporary music.

Keywords: Sound Ecology, John Cage, Prague Soundscape

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In the Saturday newspaper *Lidové noviny* I read Pavel Klusák's article "Only the Rich Will Know Silence" It is about the project "The most beautiful sounds of Prague" and also about a concert in the Bubeneč sewage treatment plant, which is supposed to be the culmination of this two-year project.

"The most beautiful sounds of Prague" deals basically with creating an archive of sounds that Praguers like. There have already been similar projects in London (where actually today's "master of ceremonies" Peter Cusak began with this concept), Chicago and Beijing. The resultant sound archive was and is open to anyone, whether a listener or a contributor.

Thousands of sound reflections of the Czech metropolis were gathered on Internet page <http://panto-graph.net/favouritesounds>. It is possible to "leaf through" the archive according to categories (transportation, interiors, people, the outskirts, nature...), according to the locality or topicality. On a page of the archive is the logo Creative Commons, which tells that the recordings are not protected by author's rights but, on the contrary, they are available for further digital copying and/or use, whether in musical compositions or, e.g., in acoustic research.

Like most of the articles of Mr. Klusák, this one also evokes the impression that not participating in a concert means making one's life unforgivably and irreparably poorer. My brother-in-law is a volunteer in the sewage treatment plant (which the whole family considers quite tolerable, but still with only one aberration: who, in his free time and without pay, wades... hmm... in dirty water?)

Since no concert is advertised in the cultural magazine and I am incapable of finding out where to get tickets, I call my brother-in-law to make sure that, in case of emergency, he can ask the usher to provide me with a chair somewhere in the hall. He thinks it won't be necessary. ("Nobody comes to these performances.")

From the next-to-the-last subway station there are two bus stops to the sewage treatment plant. We ride through gardens with luxurious pre-war villas until we stop in front of the small Bubeneč train station. After the underpass under the tracks the background changes dramatically into a street between old and new industrial buildings as if no pedestrians were expected. Besides, none are there. In predominantly anonymous architectonic expediency one building complex attracts attention: on the sides, two tall slim red-brick chimneys, between which an odd conglomerate of constructions, of which two-story central buildings with light plaster and a little tower have the more or less usual appearance of houses of the beginning of the 20th century, while the two brick wings are definitely unusual. High wire windows refer back to some (at least originally) industrial purpose, but an arched gable strangely situated on the side and white brickwork around the windows add a sort of severe charm to the building.

I arrive at six, the announced beginning time. The main entrance to the building is open; nobody is taking tickets. In the entrance right behind the door there is a little table with CDs (free; I take three different ones) with yellow newspapers

of non-standard format in German. The CDs were given out by Czech Radio. They are called *RadioAcustica*. Their subtitle is *Acoustic Projects of “Premeditation” of a Radio Atelier*. (I would be curious to know what “premeditation” is.) There are four compositions on each CD. Among the composers are included two of today’s participants, Michal Rataj (*African Beauty in Berlin*) and Miloš Vojtechovský (*Stalker*).



Figure 1. Former sewage treatment plant in Bubeneč, Prague. Photograph by the author.

Moving around the large and mainly high Central Hall are some fifteen people, mostly of younger middle age. The majority are men. Most are wearing sweaters and jackets. Some have caps on. I’m not surprised because it’s cool in here. (In the course of the evening the number of spectators/participants just about doubles.) Six spotlights shine and during the evening in the semi-dark hall they sharply silhouette people or objects. Later six large amplifiers resound. One of the “living” acoustic objects is a large bowl of water in which are swimming various smaller metal bowls that tinkle when they bump into each other. At the entrance there is a table on which stands a sign: Hot ginger with honey – free. Meanwhile, though, the table is empty. In addition to this, placed around the room are three counters: one mixer and two tables with microphones. A man is sitting at each of them. The man with the ski cap is Peter Cusack.

After a while steam begins to drift out of some kind of source and it impedes the view a little. Around 6:20 the men at the counters begin to read the names of streets, here and there with a number, sometimes with data about the quarter or

some other text that I find incomprehensible. Various recorded sounds are added to this – somewhere concrete, possibly the jingling of a tram or people’s voices, somewhere artificially generated. There does not seem to be a close connection between the location information and the loud noises. This “overture” ends after a quarter of an hour and is followed by some sort of formal entrée. The main speaker is Bohemian-looking Miloš Vojtechovský, who, along with Cusak, is one of the two listed authors of today’s event. Michal Rataj speaks for Czech Radio and, after that, a few foreigners speak; English alternates with Czech. They all comment on and clarify the organization of the event, thanks to which a satellite broadcast is possible. I wait in vain for an explanation of what it is actually about. Probably everyone knows.

Then it is time for that hot ginger with honey. I meet a graphic artist colleague whose son works with Miloš Vojtechovský. We sit on a bench against the wall of the majestic dark hall and quietly chat. After a while we are aware that the amplifiers are emitting sounds, the sources of which are probably in the areas behind us. There are a couple of entrances to the basement and everyone wanders at his/her own tempo in his/her own direction.

We walk down a narrow winding staircase to the Cathedral of Interceptor Sand -- an almost majestic underground space with a brick vault.



Figure 2. Cathedral of Inceptor Sand. Photograph by Jiri Muller.

We walk along the walkways on the edge and on the bridges between them. Under our feet water flows very slowly and noiselessly. No sounds come from any of the unknown old instruments which are spread around here (even though I'm not sure of this in this complicated space with cathedral reverberations). There is a clear connection between a pole that someone is splashing in the flowing water and those sounds that are gushing out here and resounding somewhere above in the roof vents or in the back in the shafts, to which originally sewage flowed from all of Prague. To this, women's shoes clatter as they descend the stairs and a white laptop lying here on the ground attached by a cable to the upper room seems to be another source. As I move around this strange space something is heard from all around: I am not sure when it was I, when someone else, when a natural sound, when an amplified sound, when a sound tinned and transmitted from elsewhere, perhaps childish babble in a sand box in the Franciscan garden, or the sounds of a martin – and when merely an echo. We all sound together in this huge brick resonator: today's sound producers with those who recorded their sounds earlier and transmitted them further and farther, present listeners together with those listening on satellite. An astonishing and confusing experience.

Why?

Evening in the old sewage treatment plant was certainly very different from the usual concert of classical music. The organizers, besides, did not label the event a "concert"; nevertheless, they did use the English word "performance," that is a show, and the fact that the dominant element was sounds justifies our understanding of this as a certain kind of concert.

The make-up of the participants of the evening showed that the event was for a **specialized public**; here the specialization lies, among other things, in the fact that the participants are willing, from time to time, to take part in the action without excessive hesitation, which is hardly imaginable at a concert of a string quartet or at an opera. In this sense, the evening in the Bubenec sewage treatment plant is close to folk entertainment. Despite the lack of technical demands on the players, such events do not become part of folk culture (or entertainment, which would be rather easy).

This separateness from the main stream of existing classical music is characteristic of all so-called New Music² because of the basic ideas which – although many decades old – always seem unacceptable to listeners of classical music. The first main idea which applied during the Bubenec concert, is a **change of understanding of music** from "opus factum," that is, a completed work, a product which was petrified in musical compositions of the Western tradition in the last centuries preceding that of the 20th, **to music as a process or concept**. The second is a certain **defocusing of the borders** both among various kinds of art and also, for example, between art and science.

Conceptual music is most easily characterized by the expression "idea/concept of music is music itself" or "the idea is in itself the execution."³ To go from this slightly vague clarification is, however, much more arduous. The designer Milan

Knížák, who dealt in the '70s with conceptual music, writes:

We can think about anything as if it were music. In the same sense, we could, however, think about anything as if it were painting, literature, clothing, an idea, a house, etc.) As notation it would be possible to use an old shoe, a picture, a thought, a rainbow, the movement of a hand, the shimmering of stars, etc. This is nothing new or revolutionary. What is interesting about it is only that this understanding of reality discovers some new possibilities that would be difficult to find in the usual way. It is possible to create a variant at random or to find new approaches. Everyone can try to do it and consider himself a co-creator in this case. He is welcome. (Knížák 1978)

I am not sure, however, if Knížák's words help us to understand the principle of conceptual musical creation.

A composer in whose work it is possible to track a continual development of thinking about music to crystalline conceptual art is **John Cage**: from the first steps (inspired by his teacher, Arnold Schönberg) leading from conventional tonality over fractal structuring of the metro-rhythmic aspect of composition, he came to the rigorous application of extra-musical principles, e.g., the principle of equality of all sounds as a musical realization of the principle of the equality of all living beings – principles which form musical performance the course of which the composer cannot influence later.

This was also the case in the Bubeneč sewage treatment plant. The authors write about the intention/concept: Sound composition is conceived as an imaginary stethoscope laid on the material of an industrial construction which leads through a spacious labyrinth into an underground second city below Prague... Sounds reminiscent of inner voices resonate in the mind of the architect William Heerlein Lindley, napping in the room of the U modré hvězdy Hotel.⁴ They fill this concept of a stethoscope with collected, ready-made "Prague sounds," which are mixed with unprepared sounds caused by visitors at unexpected moments.

The expression "site specific" in the title of the program means "created for a concrete site" and refers to the second influence. It is easy to trace the connection to the Canadian School of Sound Ecology, which first used the term "soundscape" in its title: **World Soundscape Project (WSP)**. It was founded in 1970 by the composer, musician and scholar Raymond Murray Schafer at Simon Fraser University in Vancouver. He was inspired by the German Bauhaus movement, which connected the concept of visual arts and crafts in a new way from which arose industrial design combining aesthetic qualities – beauty – with practicality. Schafer was led by a similar vision of the combination of scientific and art disciplines concerned with sound when he newly formulated his approach to the sounds that surround us.

Schafer's key ideas were, first, accepting a positive attitude toward sounds (they are no longer "dirt" polluting our auditory organs, but stimuli to which we react according to our relations to them). The second key idea was fieldwork: laboratory

research cannot find anything substantial about how sound really functions in a human environment.⁵

So far, sound ecology looks like one of the scientific disciplines combining aspects of natural sciences with humanities and social sciences. Not coincidentally, Schafer was, however, also a musician and composer; this is why he saw – and especially heard – in a sound environment not only the subject of scientific interest, but also a source of beauty: “...the soundscape is no accidental by-product of society; rather it is a deliberate construction by its creators, a composition which may be as much distinguished for its beauty as for its ugliness.”⁶

The expression “site specific” refers to one more feature of contemporary culture, a feature related to WSP: while its members blurred, by their approach, the borders between science and art (Is it science – is it a description of which sounds exist and where and how damaging they are for man – or is it art – a beautiful sound construction?) in the Bubenec sewage treatment plant we register the emphasis on the combinations of different kinds of art (or different kinds of sensual perception). The truth is that, in the whole history of opera, we can repeatedly hear voices calling for a return to the antique ideal of art which affects not only through a musical component, but also through the visual and textual ones calling for Gesamtkunstwerk, complex artistic creation which affects all the senses. But in other genres, in the last centuries, it would be difficult to imagine that, for example, Beethoven would determine the place where his symphonies should be played or Janáček where to play his string quartets. “Objectified” music, music as a product, is not bound to a certain place.

And here in this sewage treatment plant it is possible to trace the influence of John Cage. He – succeeding the French Dadaist painter Marcel Duchamps (1887 – 1968) – speculates about the penetration of the dimensions of time and space; music does not resound just in time, but different sounds also come from different directions, meet and create a “musical sculpture.”⁷

In the second half of the 20th century, then, the term “intermediality” appears on the scene; at first it denotes happenings in the environment of the New York Fluxus group.⁸ In it there was not only a combination of various media, that is, kinds of art, but mainly of traversing borders: borders between media and borders between art and life. This new concept of art/life returns us not only to conceptual art (and again, possibly, to Cage, who used the Chinese I-Ching both to search for the answers to personal questions and also as his *modus operandi* in his compositions), but also to the whole Bubenec experience of a resonating Prague basement.

What was played out in the old Bubenec sewage treatment plant, along with probes into thoughts and approaches in the background, almost perfectly corresponds to the picture of culture in today’s world as is often imagined by the above-mentioned Arjun Appadurai (1996). Imagination as a usual way that not only individuals, but whole groups, are used to grasping the world made

possible the creation through the most varied technical means – by picking up and recording sound from its generation to the creation of space-sonic formations – of a new world, a world of “lucid dreams” of a more or less imaginary person (shielded by the name of the designer of the sewage treatment plant, whose historical context was more than suitable for such an imagination). And not only that, technology also enabled the sharing of the “world according to (one’s own) ideas”⁹ with its “inhabitants” who are geographically distant from each other. It is difficult to imagine a more eloquent hallmark of this world than direct satellite broadcasting: despite everything that occurs in the surroundings, everybody can be wherever he is, can be its citizen at that moment.

John Cage, pillar (and mover) of music of the 20th century

An interview one year before his death with the American composer John Cage (1912 - 92)

When I hear that what we call music, it seems to me that someone is talking and talking about his feelings or about his ideas of relationships, but when I hear traffic, the sound of traffic here on Sixth Avenue, I don’t have the feeling that anyone is talking. I have the feeling that sound is acting, and I love the activity of sound. What it does is it gets louder and quieter and it gets higher and lower and it gets longer and shorter. It does all those things, and I’m completely satisfied with that. I don’t need sound to talk to me. We don’t see much difference between time and space. We don’t know where one begins and the other stops, so that most of the arts we think of as being in time and most of the arts we think of as being in space. Marcel Duchamps, for instance, began thinking of time, I mean thinking of music, as being not a time art but a space art and he made it a piece called “Sculpture musicale,” which means different sounds coming from different places and lasting, producing a sculpture which is sonorous and which remains. People expect listening to be more than listening and so sometimes they speak of “inner-listening” or the meaning of sound. When I talk about music, it finally comes to people’s minds that I’m talking about sound that doesn’t mean anything, that is not inner, but is just outer. And they say, these people who finally understand, they finally say, “You mean it’s just sound?” thinking that for something to just be a sound is to be useless... whereas I love sounds, just as they are and I have no need for them to be anything more than what they are. I don’t want them to be psychological. I don’t want a sound to pretend that it’s a bucket... or that it’s a president... or that it’s in love with another sound (he laughs). I just want it to be a sound. And I’m not so stupid either. There was a German philosopher who’s very well known, Immanuel Kant, and he said there are two things that don’t have to mean anything. One is music and the other is laughter (he laughs). Don’t have to mean anything, that is, in order to give us deep pleasure. (to his cat) “You know that, don’t you?”

The sound experience which I prefer to all others is the experience of silence. And the silence almost everywhere in the world now is traffic. If you listen to Beethoven or to Mozart, you see that they’re always the same.¹⁰

In this short interview that lasted only a few minutes Cage captured a great deal of the earthquake that “art” music has gone through in the twentieth century. Even at the beginning of the ’90s when Cage, this mover of avant-guard music, summarized his thoughts about the independent activity of sounds, his ideas

seemed rather bizarre to most people. We are too used to the concept of music as closed, prepared “things” – compositions. But Cage only repeated what he had already expressed forty years earlier in his homage to the composer Morton Feldman (1926 – 1987): “...changed the responsibility of the composer from making to accepting...”¹¹

What kind of accepting – and of what, actually? Who else besides a composer should be considered as a creator par excellence!

The way John Cage contemplated music and the world in general, but also how he composed, created graphic works and wrote was considerably conditioned by his relation to Eastern philosophy, and mainly Zen Buddhism. When, at the end of his 30s, he came to it, it gradually became for him what for most Americans would be psychoanalysis.¹²

I was disturbed both in my private life and in my public life as a composer. I could not accept the academic idea that the purpose of music was communication because I noticed that when I conscientiously wrote something sad, people and critics were often apt to laugh. I determined to give up the composition unless I could find a better reason for doing it than communication. I found this answer with Gira Sarabhai, an Indian singer and tabla player. The purpose of music is to sober and quiet the mind, thus making it susceptible to divine influences. I also find in the writings of Ananda K. Coomaraswamy that the responsibility of the artist is to imitate nature in her manner of operation. I became less disturbed and went back to work.¹³

After Cage realizes the meaning of music, he creates (determined by Zen Buddhism) a concept of its ethos. The taste of Zen for me comes from the admixture of humor, intransigence, and detachment.¹⁴ Despite the fact that he is well oriented in many non-Western musical traditions,¹⁵ he makes no effort to imitate the sound component of Japanese or other exotic music. Gradually he creates/discovered compositional methods that resonate with his ideas. The first of them has to do with a rhythmic arrangement. Cage called it micro-macrocosmic rhythmic structure. In it he discovers two very new elements – one sound, the other organizational.

*This rhythmic structure could be expressed with any sounds, including noises, or it could be expressed not as sound and silence but as stillness and movement in dance.*¹⁶

Most listeners know the name John Cage (if they have heard of him at all) as a name of an eccentric who enjoys bizarre sounds with damaged strings of the prepared piano, recordings of sirens and automobiles and the thrashing of a carp.¹⁷ What could perhaps be seen as an attention-getting gesture of an intellectual was, for Cage, the exact opposite: a return to ordinary sounds. On the contrary, he considered tonality over-intellectualized: You know what you have to hear, but what if you don't hear it?¹⁸

The introduction of non-musical sounds, including noises into musical language

was not, by far, only an aesthetic matter: at the moment when sound loses its exact pitch, it completely changes both melody and the possibility of accords (including tonality), thus harmony, the development of which was, in the past four centuries, a substantial element of music of the West. It is also necessary to change the way of listening.

It is difficult to compare, but at least as important as the equalization of all sounds in musical language is the new principle by which sounds are arranged. Similarly to the way the known Buddhist image enables one to see the whole world in a dewdrop, Cage creates a rhythmic page of composition on the principle of a fractal: large parts of a composition (movements) are ruled by the same rhythmic relations as their smaller units (phrases). Much more important than the number of measures or the fact of exponentiality of rhythmic units is, however, the basis of this compositional principle: the composer – after he has chosen his *modus operandi* – no longer has a rhythmic development of the composition under his control. Back to the homage to Feldman: the composer gives up creation and accepts only the result.

When, in his late interview, Cage talks about the experience of deep joy (and calls for his cat's agreement) he refers to the world outside of human culture (as it is understood by anthropology, which means mainly as a net of interpersonal relationships and meanings). Regarding music, it sounds foolish indeed: what else is more essential to culture than music? And still. Not only classical Chinese musical aesthetic, however, like his can seem for music like the maximum foolishness: what else is more essential to culture than music? And after all. Not only classical Chinese musical esthetic, however, (like Greek Pythagorean harmonics) considered music to be a reflection of the cosmic order... Besides, the Czech composer Petr Eben (1929 - 2007) sometimes spoke about his feeling that music already existed somewhere and he just wrote it down. And even not only composers as, to a certain extent, intuitive artists, but also more exactly oriented people, can perceive the world similarly. The famous French cultural anthropologist Claude Lévi-Strauss (1908 – 2009) said in a radio interview: *I don't have the feeling that I wrote my books myself, but rather that books write themselves through me, and, when they have gone through me, I feel empty and nothing is left inside of me. I have never had, and still don't have, a clear feeling of my personal identity. It occurs to me that I am a place where something is happening, but where there is no "I." Everybody is a sort of crossroad through which something passes, and the crossroad is completely passive. Something is happening there and something else, not less important, is happening somewhere else.*¹⁹

Still, there remains the question of what pleasure one can derive from music whose source is non-human. Insofar as it is possible to attempt to capture the effect of music – at least approximately – in words (which many people doubt -- in the first place, Zen masters) and if the feelings of those experiencing pleasure from the de-emotionalized music are similar, then perhaps Milan Kundera can speak for them: *... as if the weeping of the soul could be comforted by the unemotionality of nature... because in unemotionality there is comfort. The world of unemotionality is the*

world beyond human life; it is the sea setting beyond the sun (Rimbaud). I remember sad years that I spent in the Czech lands at the beginning of the Russian occupation. At that time I fell in love with the compositions of Varese and Xenakis: the pictures of sound worlds -- objective but non-existent -- spoke to me about being liberated from aggressive and depressing human subjectivity; they spoke to me about the tender inhuman beauty of the earth in the time before or after people crossed it.²⁰ Perhaps it is just such a world that Cage is seeking in his music: a world which comes up in deep sleep when the ego doesn't complicate the action.²¹

This basic thought about the source of music²² remains the same in Cage's work, although the methods of composition (that is, of "acceptance," referring to Feldman's way of composing) change. In *Music of Changes*, 1951, he uses techniques of chance, including in the Chinese canonic *Book of Changes* (I Ching). A few years later, in the second half of the '50s, his idea of music shifts from "objectness" (a composition until then is still an "object" – sound structure that has a beginning, a middle and an end) to the idea of process.²³ In an "object" defined in advance (by any means), there is not enough space for Zen nothingness – and a composition is to be a bridge from one nothingness to another – a bridge over which anyone can pass.²⁴ It is therefore necessary, on one hand, to provide space for any action, to anyone who wants to cross the bridge but, at the same time, makes it impossible for the ego (composer and interpreter) to prevent the nothingness.²⁵

However his techniques²⁶ in later individual Cage compositions change, some guiding ideas remain. First, it is obstinate insistence on equality: people, ideas and sounds. Therefore he refuses to let a conductor function in his usual way, when the players are subordinate to his "arbitrariness."

The second "ostinato figure" of Cage's works is uniqueness: the uniqueness of every person, phenomenon – and performance of music. No further repetition is the same; a recording is nothing more than only a picture postcard from vacation.²⁷

When on November 5, 2010, the *Ostravská banda*, an ensemble specializing in interpretation of contemporary music, played in Prague Cage's *Concerto for Piano and Orchestra* much of still unusual principles was obvious at first glance. For example, the founder and conductor of the ensemble Peter Kotík, himself a distinguished avant-garde composer who, besides, through disagreeing with Cage's concept of a conductor,²⁸ accepted the role here of mere living watches: by movement first of the left, then of the right, arm he imitated the course of the second hand. According to its position, they began to play individual instruments; the course of the parts is, however, in the absolute jurisdiction of the players.

Both the pianist and the other musicians (who numbered 13 in Prague, but there could have been another number) produce the ordinary tones, but also very extraordinary tones; only on the trumpet mouthpiece, on a tuba muted in an unusual way; the pianist plays not only with his whole forearms and he not only

prepares the strings of the instrument with slips of paper, but he also rattles a grager (rattle). His part, besides this, is written on 64 independent pages whose order is not determined.

The players were scattered not only in a strange, asymmetric manner on the stage, but also on the sides of the auditorium. The resulting sound impression was uniquely tridimensional – the shape was determined by this concrete, specific and understandably unique space with its combinations of sounds and tones. Nobody had ever before heard the piano concert in that shape – and nobody ever will.

It seems understandable, even banal, that silence is a sound realization of nothingness. Cage, however, often repeats that his favorite silence is not, first of all, the absence of sound; it is a change of mind, a basic reversal.²⁹ A kind of condensation of his ideas about music is composition 4'33" for any instrument: a composition in three parts (their length is precisely determined) is filled with the silence of the musician and random sounds produced by the audience or the surroundings. Nothingness always different.

Endnotes

- 1 Research of Prague soundscapes is supported by the Faculty of Humanities, Charles University, Prague, grant DPV 50-2012.
- 2 Here, in the broader sense, for music of the 20th century, even though some composers still use more or less traditional approaches and concepts.
- 3 <http://www.nonalignmentpact.com/2008/04/week-75-conceptual-music.html> (accessed March 3, 2010).
- 4 From the concert program, <http://pantograph.net/favouritesounds/page.php?page=18> (accessed August 8, 2010).
- 5 These thoughts are obviously in a discipline which in its name points to ecology, that is a science about the relations between living organisms and their environment; thus sound ecology is interested in the acoustic relations of living organisms and their environment.
- 6 Schafer 1994: 7, quoted by Griger 2007.
- 7 French: *sculpture musicale*. From an interview, part of which is quoted in the box about John Cage.
- 8 The term intermediality is taken from "Intermedia," an essay by Dick Higgins from 1966. Higgins himself was a member of the Fluxus group.
- 9 Appadurai uses the expression "imagined world" in contrast to "imaginary," thus not-existing in reality, this "imagined" world is formed with images of its inhabitant.
- 10 <http://www.youtube.com/watch?v=pcHnL7aS64Y> (accessed August 8, 2010).

- 11 Lecture on Something, In *Silence*, (1961): 128.
- 12 An autobiographical statement.
- 13 *ibid.*
- 14 *Ibid.*
- 15 Meanwhile it is clear that he has an accepting view of many cultures: in his famous Lecture on Nothing he enumerates that he enjoys listening to: ceremonial singing of the Navajos, the Japanese Buddhist flute, the shakuhachi, Chinese bronzes.
- 16 An autobiographical statement.
- 17 When, in 1992, the National Slovak Gallery in Bratislava organized a John Cage 80 exhibition, its catalogue quoted Cage's Credo (formulated in 1937), whose main theme is - besides the use of electronic instruments - the very introduction of non-musical sounds to music. In Adamciak 1992.
- 18 "Lecture on Nothing," In *Silence*, (1961): 116.
- 19 Wiseman, B. – Groves, J. (2009): 175.
- 20 Kundera, "Improvisation in Homage to Stravinsky," (2006).
- 21 Composition as Process, In *Silence*, (1961): 37.
- 22 Anyone to whom it seems Cage's understanding of music is the direct opposite of what contemporary mainstream ethnomusicology is right. For the majority of ethnomusicologists, music is not understandable outside of human culture; outside of it even has no meaning. But they also cannot deny Cage his right to a voice.
- 23 An autobiographical statement: "I was to move from structure to process, from music as an object having parts, to music without beginning, middle, or end, music as weather."
- 24 "Lecture on Nothing," In *Silence*, (1961).
- 25 Cage deals with this in the second part of his cycle "Composition as Process," in the part "Indeterminacy." In *Silence*, (1961): 35-40.
- 26 In Cage's terminology, "methods" of choice of different parameters of composition.
- 27 "Indeterminacy," In *Silence*, (1961): 37.
- 28 In an interview for *Lidové noviny*, June 5, 2010, e.g., Kotík says: *Cage was simply wrong in his attitude toward the orchestra. He didn't understand at all how to work with them. An orchestra has to obey. Otherwise there will be a slaughter.*
- 29 Cage: An autobiographical statement.

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Conference Reports

- Arts Education for Empowerment –
A Report from the 5th International
Conference on Educational Reform (ICER)
Pattaya March 2012
Kjell Skyllstad Editor in Chief
- The 10th Annual Urban Research Plaza's Forum
and Music Freedom Day
Bangkok March 2012
Pornprapit Phoasavadi Managing Editor
- Keynote Address: Urban Research Plaza's 10th
Forum – Principles of Preservation and Crisis
Management of World Heritage and
Archaeological Sites in Ayutthaya
Anek Sihamat (Thailand)
- Restoring Urban Historical Past
for Future Generations –
An International Workshop
Munich April 2012
Kjell Skyllstad Editor in Chief

Arts Education for Empowerment

*A Report from the 5th International
Conference on Educational Reform (ICER)
Pattaya March 2012*

Kjell Skyllstad* Editor in Chief

One Vision, One Identity, One Community. This is the motto and the aim for the most important event and process in the contemporary history of South East Asia. In 2015 all South East Asian Countries will become members of the ASEAN Community aiming at close cooperation and coordination of policies and practices in the fields of politics, economy, security and not least culture. Against this backdrop the 5th international conference on educational reforms, arranged by Maharakham University, Thailand in cooperation with the National University of Laos, The College of Education of Hue University, Vietnam and the Consortium of 16 Education Deans assembled educators and students from the whole South East Asian region together with international colleagues under the slogan Empower Education, Empower People, Empower the World. This was the first of three yearly conferences aiming at preparing the educational community to lead out in realizing the cultural and social goals of the coming union, the second and third conference to be held in Siam Reap, Cambodia and Hue, Vietnam respectively. Introducing the conference agenda of Equity in Education Professor David M. Fetterman of Stanford University, USA called for the creation of communities of learners where students and teachers alike would have a voice, including a collaborative evaluation of the learning process.

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

A number of invited international guest speakers set the discussions in motion: Dr. AJ Thomas of the Benghazi University in Libya in his talk on Peace Education and Multiculturalism warned about the increasing power of the entertainment industry over young minds, reinforcing tendencies to aggressive behavior and off-setting parental and school influence.

Dr. Wajuppa Tossa of Mahasarakham University engagingly informed the participants of the joint program of cultural mapping and community outreach, aiming at the preservation and revitalization of the rich Isaan storytelling traditions.

Dr. Tran Vui of the College of Education, Hue University, Vietnam defined the purpose of the recent reform curriculum in Vietnam as a program to activate the learning of students and develop creative and critical thinking. Teachers encourage their students to invent their own strategies to implement more effective lessons with the aim to:

Promote active, initiative and self-conscious learning. Develop the ability of self-study. Cultivate the characteristics of flexible, independent and creative thinking. Develop and practice logical thinking. Applying problem solving approaches. Applying school knowledge to real life situations.

Preparing for the ASEAN Union of 2015 the Japan Society for the Promotion of Science has given support to a 4 year research project “Comparative Study on Education for ASEANness and Citizenship Education in Ten ASEAN countries” The project led by Professor Toshifumi Hirata of Oita University involves 18 core members of educational experts and 13 overseas membership members in ASEAN countries. The first report on “Education for ASEANness in Cambodia” by Saori Hagai of Ritsumeikan University, Kyoto gives promise of a project that could have lasting effect on educational policy in a united SEA.

Responding to the 1st theme of Educational Administration and Development on Life Long Learning Suchada Bubpha and Prawit Erewan addressed key issues in transforming education in Thailand from a mainstreaming to an inclusive model providing education for children with special needs to learn in an inclusive setting.

Responding to the 2nd theme of Innovation and Information Technology for Education Natawut Puimipuntu, Pachoek Kiodrakarn and Somchock Chetarkarn discussed a development model of web based collaborative training for enhancing human performance on ICT.

The 3rd theme of Curriculum and Learning Innovation called for papers on improving reading skills and English language education, while participants responding to the 4th theme of Teacher Training Programs stressed the need for self learning and self development program for the improvement of teaching skills.

Faculty members and students from the hosting Mahasarakham University, responding to the 5th theme of Peace Education and Multiculturalism. demonstrated how teacher training and research programs aiming at revitalizing local cultural traditions of rituals, dance and story telling can play a vital role in the ever more important task of promoting cultural continuity and diversity.

Dang Van Chuong and Tran Dinh Hung from Hue University School of Education pleaded for a renewed effort to build on the four pillars of learning set forth by UNESCO: “Learning to know, learning to do, learning to live together and learning to be” pointing to the need to promote the traditional social and religious values of South East Asian Societies such as altruism, compassion, charity and equality. It should be noted that dhamma-vinaya, another name for Buddhism, refers to a system of co-existence in society, the teaching of inter-dependence or inter-being, signifying the need to respect other lives, developing humility and loving-kindness toward everyone.

Lastly in the final theme section on Creativity, Diversity and Gender issues the present author, drawing on the lessons and experiences presented at the recent 10th Forum of the Urban Research Plaza (see report), reminded the community of educators of the need to reclaim for the arts a position in education that would allow the overreaching aim of empowerment to become fully realized. Education needs to overcome and heal the split between learning and life. And building life competence needs a creative component. Empowerment for living means opening up and re-activating our hidden repositories of human basic skills - the ability to play, create, share, dare, explore and grow.

In a special way music opens the road to collaborative learning, training our faculties for positive interdependence, individual accountability, equal participation and simultaneous interaction, all vital elements in citizenship education. Music making builds empathic competence and strengthens our capacity for recognizing solutions, seeing implications, imagining alternative possibilities and develops our imaginative powers, our curiosity and flexibility.

[Kjell Skyllstad: “Promoting Diversity and Inclusion through Music. Roads toward Creating Empathy and Empowerment in the Multicultural School and Community” in the Proceedings of the 5th International Conference on Educational Reform 2012, pp. 444 – 453. Copyright 2012 Mahasarakham University, Mahasarakham, Thailand.]

The 10th Annual Urban Research Plaza's Forum

*and Music Freedom Day
Bangkok March 2012*

Pornprapit Phoasavadi Managing Editor

Chula Global –

An International Conference on Arts Education and Crisis Management

In celebration of the 29th anniversary of the establishment of the Faculty of Fine and Applied Arts

Professor Pirom Kamolrattanakul, M.D., President of Chulalongkorn University, presided over the opening of the 10th Annual Forum of the Urban Research Plaza international conference on the subject of “Arts Education and Crisis Management” on Thursday March 1st, 2012 in room 105 Maha Chulalongkorn Building. Associate Professor Dr. Suppakorn Disatapundhu, Dean of the Faculty of Fine and Applied Arts, presented a report with Assistant Professor Dr. Pornprapitra Phaosawat, Associate Dean for Administration of the Faculty of Fine and Applied Arts, and Professor Kjell Skyllstad a visiting professor from Norway to Chulalongkorn University, facilitating the discussion.

This academic conference serves as one of the activities held in commemoration of the 29th anniversary of the establishment of the Faculty of Fine and Applied Arts on March 2nd, 2012 and also commemorates one decade since the signing of the contract on academic cooperation between the Urban Research Plaza, Osaka University, Japan and the Urban Culture, Faculty of Fine and Applied Arts, Chulalongkorn University which was established through the efforts of Associate Professor Dr. Bussakorn Binson, Director of the Urban Culture Research Center, Faculty of Fine and Applied Arts and Professor Dr. Shin Nakagawa CEO of Osaka State University's Global Program.

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The Arts Education and Crisis Management academic conference was honoured by the presence of Mr. Anek Sihamart, Deputy Director of the Department of Fine Arts, who delivered the keynote speech on the management of the Ayutthaya World Heritage site in the aftermath of the massive floods. He detailed the Department of Fine Arts' short term plans, defense plans and long term plans in disaster preparedness and risk reduction for Phra Nakhon Sri Ayutthaya province. Professor Dr. Hiroyuki Hashimoto from Morioka, the keynote speaker from Japan, a specialist in the restoration of places of cultural significance in Tsunami affected areas, described the loss in terms of cultural resources which include personal data, musical instruments, dance gestures, sites where rituals were performed and music dedicated to the ancestral and deity worship of the Tohoku fishing village all of which faced total devastation and destruction.



Figure 1. Presenters and URP Co-directors Shin Nakagawa and Bussakorn Binson - Seated front Left.

Important research results were presented at this event including “African Theatre for Development: A Creative Road towards Citizenship and Cultural Renewal” by Associate Professor Dr. Hilde Kvam, University of Trondheim, Norway; “Singing for Survival: A Youth Project for Cultural Renewal and Social Reconnection” by Ljoba Jence, a Slovenian artist whose research was funded by UNESCO; and from Thailand “Keeping Urban Culture Alive: Mapping of the Living Local Culture of Bangkok” supported by the Office of Culture, Sports and Tourism of the Bangkok Metropolitan Administration. The panel discussion was led by Associate Professor Dr. Bussakorn Binson and presented new perspectives on what is being done to keep local culture alive in the fifty districts of the Bangkok Metropolitan Administration where over 250 cultural spots have been discovered. The project has turned Bangkok into a city of culture that has benefited in terms of sustainable education for the young and for the benefit of cultural tourism. The event also featured a special screening of the film “Nang Lerng 22” produced by Associate Professor Kamol Phaosavasdi from the Department of Visual Arts, Faculty of Fine and Applied Arts. Support for the film came from the Film

Research and Creation Fund, Office of Contemporary Art, Ministry of Culture, a reflection of the collaborative effort between the community, academics and artists who are working together to solve a social crisis using art as their medium.



Figure 2. Thailand's Deputy Director of the Fine Arts Department Mr. Anek Sihamart.

The conference was a success both in academic terms and also in extending networks at the international level. It was attended by 200 participants and included presentations from lecturers both within Thailand as well as from countries such as Japan, Norway, Slovenia, Singapore, Australia and Indonesia. In conclusion, it showed that problems in urban society can be solved through the dissemination of knowledge and education in a creative manner especially through the fine and applied art knowledge base. This can play a vital role in the development of urban society since all forms of art provide members of all levels of society access to ways of dealing with problems in a crisis stricken society in an efficient manner.

At this event, doctoral students from the Faculty of Fine and Applied Arts presented the Design for Survival concept (D4S) featuring designs for public relations media providing the public with information on preparations for flood situations. Their designs also included the adaptation of household appliances and utensils for use when faced with flooding. Apart from benefiting from the experience of presenting their works in an international forum the students were also enriched by the learning process and the chance for interchange with artists, curators and art academics from various countries who brought with them various art works that were the result of their cooperation in addressing a critical problem of society in an interesting and creative manner.

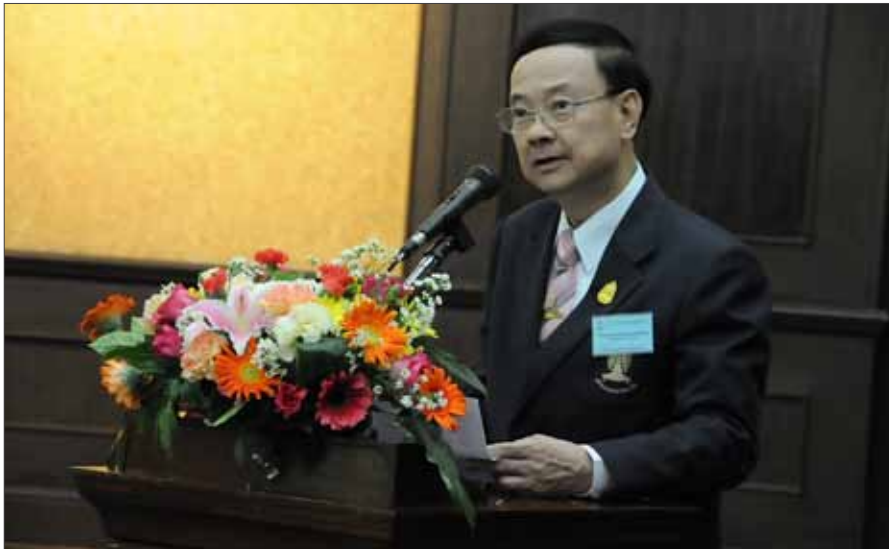


Figure 3. Chulalongkorn University's President Professor Pirom Kamolrattanakul, M.D.



The 10th Annual Urban Research Plaza Forum

“Arts Education and Crisis Management”

By the Faculty of Fine and Applied Arts, Chulalongkorn University

**And the Urban Research Plaza/ Urban Culture Research Center, Osaka City
University**

February 29 - March 3, 2012 8:00 AM - 5:00 PM

Chulalongkorn University - See each day's listing for venue location

February 29, 2012 Pre-Forum Workshops

Baromarajakumaree Building, Room 707

- | | |
|----------|--|
| 10:30 AM | Music Connecting People - International Angklung Workshop
<i>Paphutsorn Wongratanapitak, Director of Absolutely Thai Institute, Singapore</i> |
| 11:30 AM | Singing for Reconnecting with Self and the Universe
<i>Ljoba Jence, Folk music researcher and singer, Slovenia</i> |
| 12:30 PM | Lunch |
| 1:30 PM | Arts Education for Cultural Survival and Social Healing
<i>Kjell Skjellstad, Chair Intermusic Center, Norway</i> |
| 2:30 PM | Archiving Traditional Music Resources in Cyberspace
<i>Saemund Fiskvik, Copyright Coach, NORCODE, Collective Management Organization for Copyright Protection, Norway</i> |
| 3:30 PM | Living Museum (Nang-Lerng Community in Bangkok): Field, Film, and Feel
<i>Kamol Phaosavasdi, Associate Professor, Chulalongkorn University, Thailand</i> |
| 4:30 PM | Intercultural Music Making and Jazz Fusion: Improvisation in Contemporary Thai Fusion Music
<i>John Garzoli, Visiting Research Fellow Chulalongkorn University, Monash University, Australia</i> |



Figure 4. Forum's audience.

March 1, 2012

Maha Chulalongkorn Building, Room 205

8:30 AM Registration and a Musical Welcome

Morning session - (Moderator - Professor Dr. Kjell Skyllstad, Visiting Professor, Chulalongkorn University, Thailand)

9:00 AM Welcome

Associate Professor Dr. Suppakorn Disatapundhu

Dean, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

9:05 AM Commemorating the Tenth Anniversary of Urban Culture Research Center Forum

Professor Shin Nakagawa, Osaka City University

Associate Professor Dr. Bussakorn Bison, Chulalongkorn University

9:15 AM Opening Speech

Professor Pirom Kamolratanakul MD., President, Chulalongkorn University Thailand

9:45 AM Keynote Speaker 1:

Principles of Preservations and Crisis Management for World Heritage and Archiological Sites in Ayudhya

Mr. Anek Sihamat,

Deputy Director-General, Department of Fine Arts, Ministry of Culture, Thailand

10:15 AM Keynote Speaker 2:

Dancing Against Disaster: Kagura Performers in the Great Tohoku Earthquake

Professor Dr. Hiroyki Hashimoto, Morioka University, Japan

10:45 AM Coffee Break

11:00 AM Student Performances

11:30 AM Hazard and Imagination

Asst. Professor Chikahiro Hanamura, Osaka Prefectural University, Japan

12:00 PM Lunch

At the Chula Narumitra House - on campus and a shuttle bus for speakers will be provided

Afternoon Sessions (Moderator - Dr. Prapon Kumjim, Lecturer, Chulalongkorn University, Thailand)

1:20 PM Panel

Keeping Urban Culture Alive – Mapping of the Living Local Culture of Bangkok

Assoc. Professor Dr. Bussakorn Binson, Chulalongkorn University, Thailand

Assoc. Professor Dr. Kumkom Pornprasit, Chulalongkorn University, Thailand

Assoc. Professor Dr. Pornprapit Phoasavadi, Chulalongkorn University, Thailand

Pattara Komkam, Lecturer, Chulalongkorn University, Thailand

2:00 PM The Role of Cultural Institutions after Urban Disasters: A Case Study of Sendai Mediatheque

Tomoko Hayashi, Asst. Professor, Osaka City University, Japan

2:30 PM "Arts Education and Relief Activism during the 2010 Japanese Tsunami"

Cornelia Dragusin, Ph.D. student, School of Music, The Australian National University, Canberra

3:00 PM Student Performances

3:30 PM Coffee Break

Maha Chulalongkorn Building

3:15 PM Panel Discussion (Moderator - Professor Dr. Shin Nakagawa, Osaka City University, Japan)

Art and Restoration – International Perspectives on Art Education for Crisis Management

4:00 PM Session Concludes

March 2, 2012

Maha Chulalongkorn Building, Room 105

8:30 AM **Registration**

Morning Session (Moderator - Assistant Professor Dr. Pornprapit Phoasavadi, Chulalongkorn University)

9:00 AM **Music Connecting People. International Angklung Wake up session**

Paphutsorn Wongratanapitak, Director of Absolutely Thai Institute, Singapore

9:30 AM **African Theater for Development. A creative road towards citizenship and cultural renewal**

Assoc. Professor Hilde Kvam, Department of Arts and Media, University of Trondheim, Norway

10:00 AM **The Colorful City-Artists Re-Inventing Urban Sustainability**

Professor Kjell Skjellstad, Chulalongkorn University

10:30 AM Coffee Break

Maha Chulalongkorn Building, Room 108

10:45 AM **Singing for Survival. A Youth Project for Cultural Renewal and Social Re-connection**

Ljoba Jence, Folk Music Researcher and Singer, Slovenia

11:15 AM **Creative Copyrighting for the Cyberworld**

Saemund Fiskvik, Copyright Coach, NORCODE, Collective Management Organization for Copyright Protection

12:00 AM Lunch

Maha Chulalongkorn Building, Room 108, Chulalongkorn University

Afternoon Young Researcher Sessions (Moderator - Professor Dr. Shin Nakagwa, Osaka City University, Japan)

1:20 PM **Designing Thai Fabric Fashion for Exporting to Japan**

Dujhatai Vonggapan, Lecturer, Chulalongkorn University, Thailand

1:50 PM **The Emergence of Chiang Mai as an Urban Hub of Musical Innovation**

John Garzoli, Visiting Research Fellow Chulalongkorn University, Monash University, Australia

2:10 PM **Art Film Elucidates Social Inclusion for Children with Special Needs**

Tuenrudee Rugmai, DFA Candidate, Chulalongkorn University, Thailand

2:40 PM Coffee Break

Maha Chulalongkorn Building, Room 108

3:00 PM **Reconsidering the Role of Art in the Local Community: A Case Study of Osaka**

Nobu Amenomori, Lecturer - Curator, Osaka City University, Japan

3:30 PM **Student Performances**

4:00 PM **Summation**

Professor Dr. Shin Nakagwa, Osaka City University, Japan

4:15 PM **Closing Ceremony**

Associate Professor Dr. Suppakorn Disatapundhu

Dean, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand

Figure 5. Thai students in the International Angklung Workshop - Indonesian Angklungs.





Figure 6. Presenters Dr. Shin Nakagawa, Dr. Pornprapit Phoasavadi, and Dr. Kjell Skjellstad.

World Music Freedom Day

March 3, 2012

Barom Rajakumaree Building, 7th flr - Room 707

Press Release sheet

INTERMUSIC CENTER and INTERMUSIC ACADEMY Presents ART and ACCESS

**World Music Freedom Day, March 3, 2012, Barom Rajakumaree Building, 7th flr - Room 707
Chulalongkorn University, Bangkok, Thailand**

9:00 – 9:30 Connecting People: Angklung Wake Up Workshop, *Paphutsorn Wongratanapitak, Thailand*

1st Theme: Music and Censorship

9:30 – 10:00 Keynote Address: Art and Access. Prof. Shin Nakagawa, (Japan)

10:00 – 10:30 Our common challenge: Music, racism and censorship in European history kjell Skjellstad
(Norway/Thailand)

10:30 – 11:00 Coffee Break

2nd Theme: Music and Human Rights

11:00 – 12:00 Music and Access in Inaccessible Places – *Paphutsorn Wongratanapitak, Thailand, Roswita Melinda, Indonesia, Alicia Joyce de Silva, Singapore, Erlina Binte Ramli, Singapore*

12:00 – 1:00 Singing Reconnecting Youth – *Ljuba Jence, Slovenia*

1:00 – 2:00 Lunch

Documentation and Dialogues

2:00 - 3:00 Art and Access in Thailand: On the art of Musical Misrepresentation: The King and I revisited
(Bussakorn Binson (Thailand))

3:00 – 5:00 Films on Art and Access introduced by Kjell Skjellstad

1. Two Cries of Freedom. Giving prisoners a voice
2. Endangered heritage - The arts of Luang Prabang

6:00 – 8:00 **Freedom dinner and performance**

Keynote Address

Urban Research Plaza's 10th Forum⁺⁺

Principles of Preservation and Crisis Management

*of World Heritage and Archaeological
Sites in Ayutthaya*

Anek Sihamat⁺ (Thailand)

Thailand is a rich country in the evidence of its past prosperity. Ancient monuments, archaeological sites and ancient art objects have been found in every provinces of the country. These evidences indicate the long history of Thailand since the prehistoric period as well as the wealth of cultural heritages in this country. The surrounding environment of these cultural heritages which is sometimes called its cultural landscape, also needs to be conserved sustainably. There are various perspectives on how to conserve the authenticity and integrity of the culture heritages and their surrounding environment.

⁺ Mr. Anek Sihamat, Deputy Director General, The Fine Arts Department, Naphrathard Road, Phra Nakorn District, Bangkok, Thailand 10200. voice: +662 222-3831. website: www.finearts.go.th/en.

⁺⁺ The 10th Annual Urban Research Plaza's Forum (URP) is hosted annually by the Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand & the Urban Research Plaza, Osaka City University, Japan. website: www.urp.faa.chula.ac.th/urp/Welcome.html.

The cultural heritage in Thailand is recently under threat from population growth, the development of infrastructure, the expansion of its agricultural areas, the new construction of residential and industrial buildings as well as the illicit excavation of its archaeological sites. These are major man-made problems which the Fine Arts Department is facing.

The natural disasters such as earthquake, tsunami, landslide, riverbank erosion and flood are also the natural factors which have an enormous impact on the stability of ancient monuments and their surrounding environment.

The 2011 severe flood in Thailand has been regarded as a major catastrophic damage to Thai people's lives, their properties and their products. The flood also affected the archaeological sites in several provinces, especially, Sukhothai Historical Park, Si Satchanalai Historical Park and Ayutthaya Historical Park which have been listed as World Heritage sites.

As an ancient capital city situated on the central lowland plain or flood plain of Thailand with 4 major rivers flowing through this province, Ayutthaya has been flooded every year. During the 2011 flood crisis, Ayutthaya was attacked by a large amount of water with high velocity and high pressure. The city and its ancient monuments were completely submerged at least 2 meters underwater.

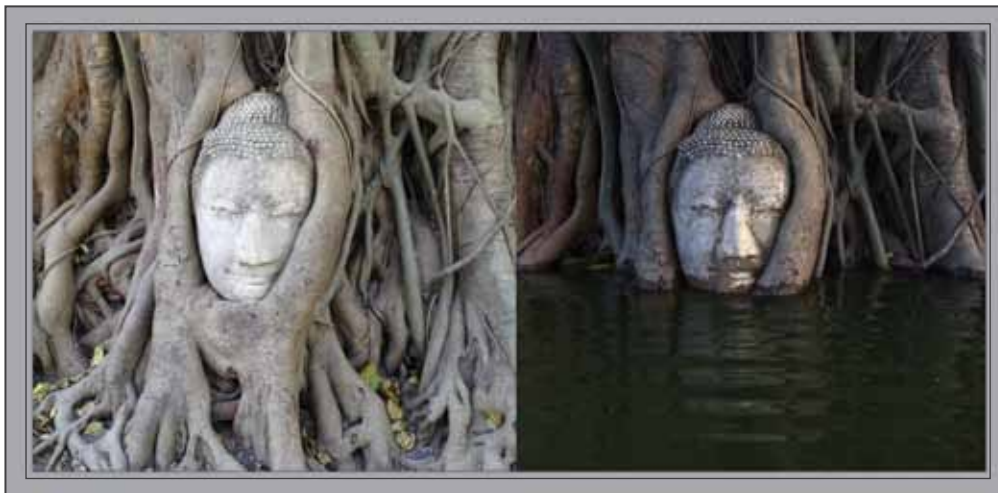


Figure 1. Flood waters at Mahadhatu Temple, Ayutthaya.

Compared to the other World Heritage Sites in Thailand, Ayutthaya Historical Park was the most affected by the flood. Hundreds of ancient monuments have been flooded for more than 2 months. The damage of these monuments was caused by the erosion, the flood and the immersion of the trapped underground water.

The ancient monuments located inside and outside the historical park have been damaged. The flood not only affected the stability of ancient monument, but also the local and national economy. The tourist income on visiting Ayutthaya Historical Park also decreased dramatically. The flood created the mental impact on the

people who were concerned about archaeological sites and their sacred religious places which were submerged under polluted water for a long time.

The Fine Arts Department is a government agency. Our task focuses on national heritage of arts and culture. We are responsible for the prevention of cultural heritage affected by the severely huge flood. The department prepared the management framework to solve the impact of the flood and to prevent the same problem from arising again in the future. The framework can be briefly speaking as follows:

Firstly, it is the cleaning process to revive the historical park back to normal. The sites and their surrounding areas especially the important sites such as Wat Phra Sisanpet (วัดพระศรีสรรเพชญ์), Wat Mahathat (วัดมหาธาตุ), Wat Phra Ram (วัดพระราม) and Phra Mongkolborphit Shrine (วิหารพระมงคลบพิตร) will be cleaned. The other public and private sectors can participate in this procedure.

Secondly, it is the restoration process including the survey of the damages of ancient monuments. This has to be done in order to plan for the consolidation and restoration of the monuments.

Thirdly, it is beneficial to have a long term plan to protect the ancient monuments from future floods. The preparation for the next flood needs the precise prediction of the calamity. Fine Art Department needs to be prepared for the potential disaster, set up the guidelines for the disaster or risk management system by integrating with the local agencies and the voluntary alliances to be prepared for long-term prevention in the future.

During the crisis, building up the defensive lines including dykes, earth walls iron sheets were effective. This process is to enhance the defensive lines that also include raising the water pump station, establishing the drainage system, and consolidating the ancient monuments. While U-Thong Road will be the defensive line of the inner city, Wat Chai Wattanaram (วัดไชยวัฒนาราม), Wat Thammaram (วัดธรรมาราม), The Portuguese Village (หมู่บ้านโปรตุเกส) will be the defensive line of outer city. There will be the survey of ancient temple walls which will be used for the prevention of flooding after their consolidation.

The dredging on ancient canals, such as Klong Chakrai Yai (คลองฉะไกรใหญ่), Klong Chakrai Noi (คลองฉะไกรน้อย), Klong Makham Reang (คลองมะขามเรียง), Klong Mahachai (คลองมหาชัย) etc., ancient reservoirs such as Bueng Phra Ram, and ancient moats will be re-excavated in order to drain water in the flooding season, and to reserve water in the drought season. The survey of ancient water system will be done and planned for dredging and draining to the Chao Phraya River by the Department of Public Works and Town and Country Planning, Ministry of Interior.

The restoration of ancient monument in Ayutthaya province receive some partial support from several public and private sectors in Thailand such as The Engineering Institute of Thailand, the Department of Public works and Town and Country

Planning, Asian Institute of Technology etc., as well as the oversea supports from Japan, Italy, the Netherlands, Germany, the United States of America and UNESCO for which the Fine Arts Department appreciates their assistance.

With the crisis management and the assistance mentioned earlier, I hope the ancient monuments and their surrounding environment in Ayutthaya and all over Thailand will be sustainably conserved. We welcome donation, support, and participation from everyone. The most important thing in managing the plan for preventing and resolving the disaster is the participation and awareness of Thai people especially Ayutthaya people who are actually the owners of this cultural heritage.



Figure 2. Flooded temple grounds in Ayutthaya.

Restoring Urban Historical Past for Future Generations

*An International Workshop
Munich April 2012*

Kjell Skylstad⁺ Editor in Chief

Is it possible to bring back to life urban landscapes destroyed by natural disasters, wars or decay? And what role can university art faculties play in introducing innovative technologies towards the virtual reconstruction of lost urban cultures and art treasures? These were the main themes introduced by leading art historians, architects, archeologists and programmers gathered at the Institute for Art History at the Ludwig-Maximilian University of Munich, Germany. The international and inter-disciplinary conference was organized by the European Science Foundation Research Networking Program PALATIUM and co-organized by the Institute of Archeology, Cultural Heritage and Art History of the Otto-Friedrich University of Bamberg.

Today virtual reconstructions play a decisive role in the exploration of city pasts in many corners of the world. It implies rediscovering the urban “DNA,” using all available documents such as drawings, plans, paintings, images, films and written records to create digital models for the reconstruction of historical sites, clarifying the disposition of urban spaces, and tracing and restoring networks. Digital techniques, combining and integrating different digital platforms, databases, and

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

maps are increasingly being used for testing hypothetical models of city environments ,for representational purposes and not least to educate the public, connecting citizens to their historic past.

One example: In 1755 the city of Lisboa (Portugal) was destroyed by a devastating earthquake, It was rebuilt without consideration for preserving what could be considered the “soul” of the city with its original street patterns and architectural treasures .Recently researchers from the Centre for History of Art and Artistic Research (CHAIA) of the University of Evora forming the “Connecting Cities” network asked themselves: Is it possible to give back to its citizens the city as it was before the earthquake? And they came up with a project of virtual archeology ”City and Spectacle: A Vision of Pre-Earthquake Lisbon” (www.lisbon-pre-1755-eartquake.org and www.vimeo.com/17044721).



Figure 1. Virtual reconstruction, archeology, and an interactive educational simulation.

The main task was choosing a digital technology that could also be used as an educational tool. And they found Second Life (Linden Lab 2003) that had already been included as digital platform in 2000 academic research projects. As an open multimedia simulation platform Second Life allows visitors to become immersed in virtual urban environments and participate in interactive historical events with others across the globe, simultaneously and in real time It allows for the re-birth of pre-earthquake or pre-tsunami cities to become universal sites for cultural tourism, inviting the whole world to become their new citizens.

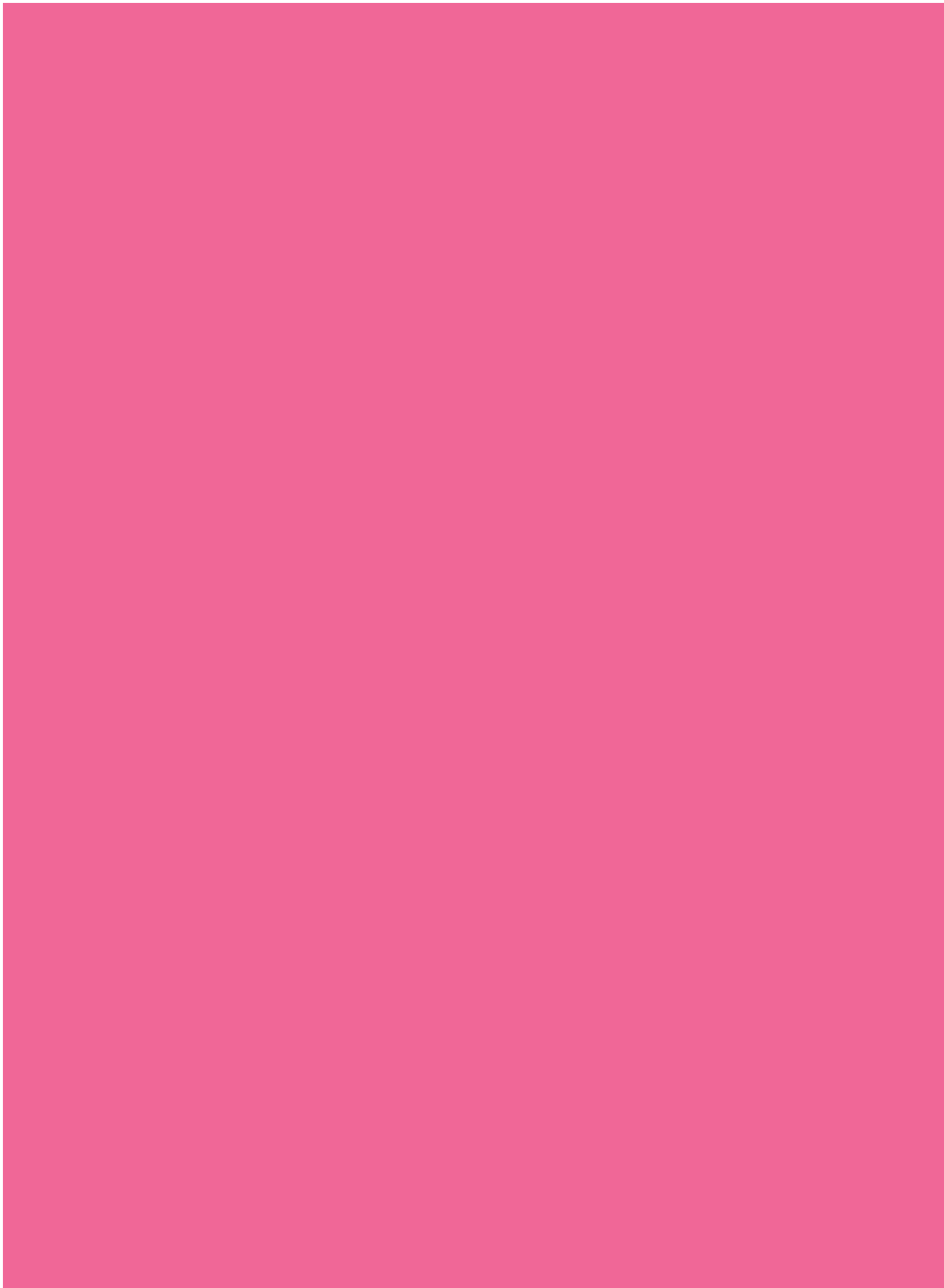
Many more technologies and platforms for virtual reconstruction of urban habitats were presented at the conference ,among them the GML Generative Modeling Language (Programming language for shape) Among the most prominent proj-

ects presented were “Historical research into city planning – the urban grid” of the Central European University in Budapest, Hungary and “Back to the Future” a virtual reconstruction of the historic Zwinger Palace of Dresden, Germany, taking the physical reconstruction after the World War II bombing a step further. A third project of recreating an urban reality that has disappeared involved a digital recreation of the daily and ceremonial life of Angkor Wat, turning what today has been termed a religious skeleton into a living medieval metropolis (Thomas Chandler of Monash University, Melbourne, Australia).

What about opening up similar studies and research projects in South East Asia. For Thailand it could mean taking the reproduction of life in Auyythaya as represented at the murals of Wat Phra Kheo a step further.



Figure 2. Inside the virtual reconstruction of the Ribeira Royal Palace.



Reviews

- **CD Review**
Nordic Woman
Deeyah
- **Book Review**
The State of Asian Cities 2010/11
Kjell Skyllstad Editor in Chief

CD Review

Nordic Woman

Deeyah⁺ (Norway) Reprinted with Permission

In my mouth the words are melting, from my lips the tones are gliding, from my tongue they wish to hasten; When my willing teeth are parted, when my ready mouth is opened, songs of ancient wit and wisdom, hasten from me not unwilling.



Introduction

So begins the ancient Finnish text, the *Kalevala*, depicting not just the ancient wisdom of folksong, but the physical pleasure of singing, the overwhelming urge to express oneself. From ancient times, women of the Nordic countries have expressed their thoughts, desires and emotions, and told their histories through song.

⁺ Deeyah (Deepika Thathaal) is a Norwegian human rights activist and supporter of women's rights, freedom of expression and peace. She is a singer, music producer, composer, and a film maker. website: <http://deeyah.com>

Having been born and raised in Oslo, Norway, it is a source of deep personal pleasure that the first release on my new label *Fuuse Mousiqi* should be Nordic Woman. This album is the first step in my Woman music series; a union of a global journey through traditional music forms as expressed through women's voices, and an exploration of women's experiences and circumstances in our world today – and the barriers and challenges they continue to face.

My own values have been formed around the commitment to progressive social justice which underpins the unique identity of Nordic states; my firm support for universal human rights has been informed through living in a society rooted in these principles. Growing up surrounded by these values has instilled a profound and sustaining belief in the prospect of a better world for women, whose voices may be unheard or silenced, and who continue to experience discrimination on a global scale.

Like most daughters of immigrant families, my personal identity springs from a dual heritage, with intense feelings of love, respect and connectedness towards both cultures, and gratitude for the perspectives this fusion has given me. The face of the 'Nordic woman' is becoming increasingly diverse, and will continue to do so, as women from various backgrounds introduce rich new facets into our collective identity. It is my profound hope that the extension of the principles of inclusion and individual human rights will remain at the heart of the full expression of progressive Nordic values - in order that women of all racial, cultural or ethnic identities can fulfill their yearning for self-expression, equality of opportunity, protection and human dignity and rights.

This anthology forms a tribute to the region of my birth, and an expression of my profound appreciation for Nordic societies, and to those women who have played such strong role in shaping their unique form. My life, as both artist and activist, has been inspired by Nordic women's successes in gaining an unparalleled status in society and culture within some of the most equitable societies in the contemporary world.

The inspiration and purpose behind *Fuuse Mousiqi* is to explore the intersections of self-expression and activism, realizing that every act of self-expression has a political and universal dimension; that whether raised in speech or song, our voices are the source of our power.

Folksong has a profound power to embody and transmit hidden histories, including women's histories, rooted in the soil; vocalizing the experiences and the identities of people often distant from the sources of political and economic power. Tradition may be restrictive, operating as a means for confining the aspirations of the disadvantaged, but traditions also contain shadow histories of resistance and subversion against established power. Moving into our shared future, while we must by necessity break with some traditions, the powerful voices

of our foremothers cannot be forgotten. Their experiences and their struggles are part of our history, their hopes and dreams make our present possible, and their strength, wisdom and sacrifices will resonate into our future.

Traditional music speaks to the deepest levels of cultural belonging, reaching to the very heart and soul of the identity and experience of a people. Women, often considered the carriers of culture, have long transmitted their ancestral wisdoms through folksong and folklore, by the fire, in the fields or in the village square, while sheltering from the bitter winters, working on the land, cradling their infants with tender lullabies, or participating in the collective festivities of rural life. Women continue to carry that culture into the modern era, continuing to sing new life into folk traditions and ancient melodies; infusing them with contemporary styles and realities, rooted in common identities in the soil and unique history of the Nordic peoples.

The strength, passion, clarity and power of women's voices raised in traditional forms of song is as relevant today as it was a thousand years ago, in bringing women's histories and experiences forward, in celebrating their creativity, their pleasure and their overwhelming urge to express their experiences, identities and aspirations. Nordic folk traditions are rich and varied, from the raw beauty of the human voice and the rhythms of language, to the rich resonances of the dulcimer and the glorious flow of the violin, creating music by turns haunting, joyous and truthful. It is with pride, humility and a deep sense of gratitude and admiration, that I introduce the voices and music of contemporary Nordic women.

~ Deeyah

Foundation

Nordic legends feature women of extraordinary strength, wisdom and valour. The Nordic mythos features several female deities characterized by their power, such as the *völva*, shamanic oracles consulted by kings and explorers and even the chief patriarch of the Norse pantheon, Odin. *Frøya*, a major deity, is the goddess of sexuality, fertility and beauty. The three Norns or Weird Sisters weave the destinies of every human being; and the influence of such primordial female archetypes is woven into the fabric of Nordic identity.

Women were represented in the martial period of Nordic history, from the shieldmaidens, as ferocious a warrior as any man; or the heroic Blenda, leading an army entirely composed of women from Värend, to rout the oncoming Danish army from Småland. Yet the history of Nordic women is not merely one of warfare, but also of the delicate art of peace. From Queen Margaret, who initially united the Scandinavian countries, to female politicians in the current age such as Marianne Heiberg, working towards reconciliation in the Middle East, women have not only fought on the battlefields but operated at the highest political levels in the quest for a peaceful world. Nordic women were among the first to be included in the suffrage and have commanded secular power as politicians at the highest levels, such as Gro Harlem Brundtland, Tarja Halonen and Vigdís Finnbogadóttir, the world's first elected female president, and as party leaders, such as Berit Ås,

with increasing political participation by women of minority backgrounds. Nordic societies benefit from the presence of women's voices in all fields of human endeavor: as scientists, politicians, artists, musicians, actors and writers. Nordic lands have also been hospitable to dispossessed women: Nelly Sachs (1891-1970), a Jewish refugee from the Holocaust, and Nobel-winning poet, reclaimed her voice within the acceptance of the Swedish literary community; initially rendered physically mute through the trauma of Nazi persecution, she was able to create stunning, and painful poetry in which the metaphors of song and voice are prominent. For many contemporary women fleeing persecution on the basis of their identity within Nordic countries, the liberties and values of Nordic society provide a fecund space for self-expression. Women, regardless of their origins, are adding new and brilliant threads into the ancestral tapestry of Nordic history, and combining their voices in a diverse and beautiful interfusion.

Nordic countries are inclusive and egalitarian, with a great respect for human rights and dignity, having the highest Gender Indices of equality, being the most supportive societies for mothers and children, the lowest income inequality and the highest quality of life. It is perhaps no coincidence that these countries with the highest levels of female social involvement, allowing women greater ability to fulfill their potential, are among the most prosperous in the world.

While the region may be viewed, with some justification, as the pinnacle of achievement in women's status, there remain challenges to a complete expression of equality. Although efforts to restructure the traditional family, through shifting the paradigm of the distant, breadwinning father and nurturing, caregiving mother to a dual parenting/dual income model, this ideal remains unrealized. The employment sector remains divided by gender, with women overwhelmingly working in the public sector, while men command higher wages in the private sector. Males continue to predominate in positions of power in the Church, military and business, and to some degree within academia and cultural life. The issue of violence against women, including sexual violence, has not been thoroughly addressed in Nordic states, and in some respects its European neighbors are in advance of Nordic countries in instituting developed and integrated systems to deal with violence against women and their children. Additionally, immigrant women are disproportionately dependent upon social welfare and less likely to be in employment, despite high educational achievement within this group; violence against women may not be addressed through systems which still fail to recognize the divergent experiences of women from different cultures.

Women's voices, and women's experiences, remain crucial to the continued progression towards full equality. The creative potential of all women, their speech and their song, their dreams and their desires, will be key to enabling the Nordic countries to fulfill the shining promise of a more equal and harmonious society.

Book Review

The State of Asian Cities 2010/11

Urban Management for an Urbanized Asia

Kjell Skyllstad⁺ Editor in Chief

Asian cities are seen growing at an unprecedented pace, with their total population expected to increase by more than 700 million in the span of the next 15 years. Many of the region's cities have today become leading centers of international trade and hubs for regional and international connections besides developing as vibrant centers of education, culture and innovation. And the trend will continue. Already Asian urban areas account for more than 80 % of the region's GDP.

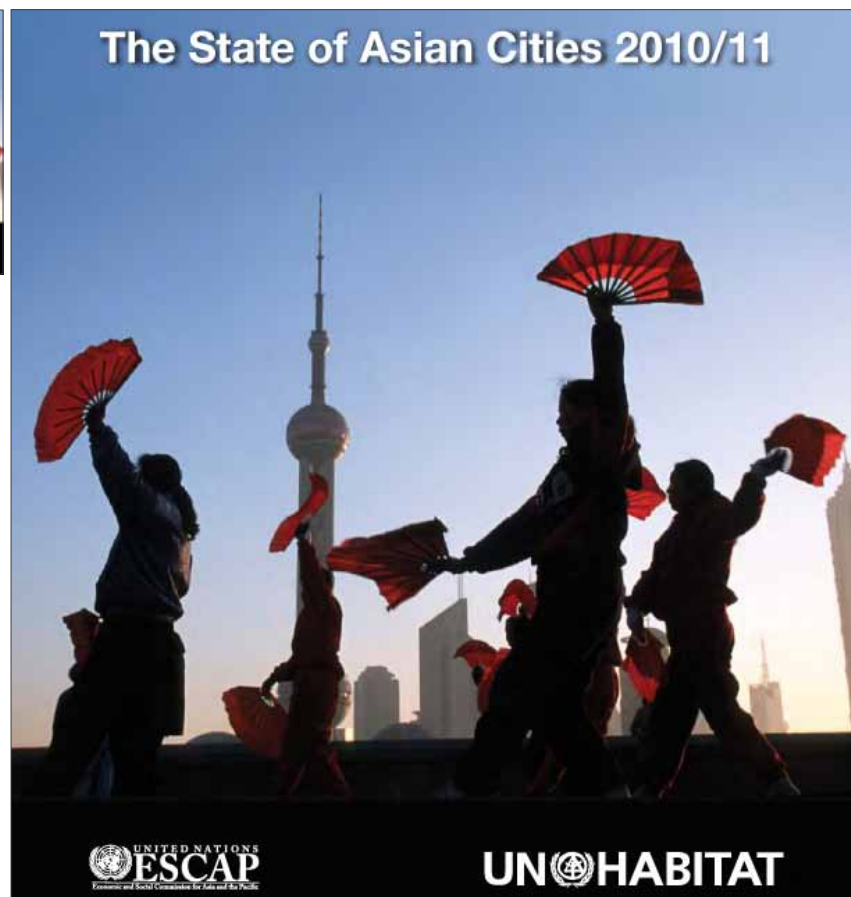
Reflecting on this rapid development Noeleen Heyzer, Under-Secretary of the United Nations and Executive Secretary of ESCAP (The United Nations Commission for Asia and the Pacific) in her preface to the first state of Asian cities report, however, warns city administrators against complacency or euphoria. Pointing at the immediate challenges posed by the global increase of population disparities accompanying city growth, and the even graver dangers of environmental disasters caused by global warming, she exhorts all sectors of urban society to rise to the task. 50 % of Asia Pacific urban populations live in low lying coastal zones or plains exposed to flooding that can wipe out years of development and poverty eradication in a matter of days.

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

Complementing this warning Joan Clos I Matheu, the Under- Secretary- General and Executive Director of the United Nations Human Settlements Program (UN HABITAT) in his introduction points to the fact that one half of the world's urban populations live in Asia, but so do the majority of the world's slum dwellers, in spite of the fact that the region has managed to improve the lives of an estimated 172 million slum dwellers between the years 2000 and 2010.

Within the span of 270 pages this report on Asian urban development, the first of its kind, is no less than a treasure chest of information, statistics, good practices and recommendation, aiming at reclaiming our cities as sustainable and inclusive livable cities for all. As an example one chapter deals with preventive measures recommended for the Bangkok area to avoid flooding: "Climate Change Adaptation. A "fluid" alternative for Bangkok." The fact that this recommendation was published before the disaster that struck Thailand and its capital in 2011 should give food for reflection and action. "What is needed is a restoration of the canal network and hydrological matrix based on scientific monitoring and networked technologies...The "fluid" alternative calls for bottom-up approach for the sake of participatory, sustainable development."

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Journal of Urban Culture Research

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

JUCR is intended to address topics that, while focusing on research and knowledge of fine and applied arts, also offer readers relevant theoretical discussions and act as a catalyst for expanding the knowledge-base in specific areas of fine and applied arts to Southeast Asia's urban culture.

This volume of the Journal of Urban Culture Research aims at bringing together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant communities.

Journal of Urban Culture Research (JUCR)
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