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Editorial

The City and the Tree – Redesigning Sustainability

Kjell Skylstad⁺ Editor in Chief

Today as I write these words the Buddhist world starting with Sri Lanka has begun celebrating one of its major festivals VESAK. 2600 years ago the Would-be Buddha on the full moon day of the Visakha month walked toward the sacred Bodhi-tree where he became Buddha – the fully enlightened One spending seven days in one posture experiencing the bliss of freedom.

In all world religions the tree and the forest play a major role as unconscious projections of man's spiritual longing for wholeness and freedom. This innate longing is reflected in the nostalgia for Paradise- the Celestial garden, represented in the structure of carpets and musical forms. In Persian miniature art we find the image of the Tree of Life and the Sacred River of unpolluted Waters of Life combined with motifs of expansion, ascent and flight. Islamic literature following the traditions of the Quran, likewise abound in the description of this celestial garden with the Celestial Tree, the Tuba or Sidra.

But the representation of the tree in art also contains a message of warning. A 15th century Persian miniature shows the tree under which Alexander the Great has taken rest during his conquest along the Silk Road. The tree, filled with heads

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

of animals and birds talks to him, rebuking him for his ambition and prophesying his death in a country far from his native land. The boundless ambition of man, his insatiable craving for dominance has deafened him to the warnings of nature, that has been re-echoed again and again in the teachings of the great founders of religions, philosophers and poets. In a European miniature from the Middle Ages one finds mirrored the biblical vision of paradise with two trees – The *Tree of Life* and the *Tree of Knowledge*. The painting shows the *Good Tree* with branches growing from the stem of virtue (*Caritas*) and the *Bad Tree*, *Arbor Mala*, with twelve branches of vice growing from the stem of vice.



Figure 1. The Ta Prohm Temple in Cambodia.

In view of the looming ecological crises brought about by unhampered exploitation of the earth's natural resources the Tree of Life again assumes an important symbolic role in the ongoing fight for a more sustainable future. Some years ago I was able to witness the Tunggal Panaluan dance ritual among the Batak tribe in the city of Prapat on the shores of Lake Toba in Northern Sumatra. The Tunggal Panaluan is the mystic tree of life uniting the three worlds-upper, middle and lower, re-creating harmony between man and cosmos and creating a center for man, a point of contact between the outer and inner reality. Under the threat of irreversible destruction the planting of the tree of life during this ceremony outside of the former king's residence takes on the function of a forceful protest against the continued destruction of the natural habitat not only of Sumatra but the whole world.

Eco-disaster like the devastating flood hitting Thailand and its capital in 2011 calls for combined action by the central government and local administrators. The 10th Urban Culture Forum arranged by the Urban Research Plaza of the Faculty of Fine

and Applied Arts, Chulalongkorn University in cooperation with the Urban Cultural Research Center of Osaka City University showed the significant role that the art community and arts education can play both in implementing new ways for prevention and restoration.

From the Thai press on February 25, 2012 His Majesty King Bhumibol Adulyadej is reported to have stressed the need for the government to plant trees and to make harsh punitive steps against greedy civil servants who allowed illegal deforestation to occur. He blamed the flood disaster on deforestation and obstruction of water flow (The Nation, Feb. 25, 2012).

This grave message from the King who is recognized as an expert for water and flood management actualizes similar warnings by one of the greatest innovative architects and artists of our times, the late Friedensreich Hundertwasser of Austria. Twenty years ago he issued the following warning to urban planners and rural administrators alike:

“When man thinks he has to correct nature, it is an irreversible mistake every time. A community should not consider it an honor how much spontaneous vegetation it destroys; it should rather be a point of honor for every community to protect as much of its natural landscape as possible. The brook, the river, the swamp, the riverside wetlands as they are, the way God created them must be sacred and inviolable to us. Correcting a stream only has evil effects, which are expensive in the end: the lowering of water tables, the destruction of forests, the transformation of large areas into steppes, no regeneration of water which runs off too fast.” Bangkok now pays a heavy price from decades of unhindered urban “development.”

By many Hundertwasser is today seen as the initiator and prime mover of the Green City Movement. Reforestation should begin in the city, where 70% of greenhouse gases are produced. It should like Hundertwasser has demonstrated (Hundertwasserhouse in Vienna) begin in every urban housing development as well.

The Thai government has already said it will heed the King’s advice on reforestation. The plan will include reforesting seven million rai of land over five years. But according to the press there is fear that the key players in this will be the private sector which has the know-how in the form of commercial tree farms, not regeneration of natural forest cover to serve as a natural sponge to prevent flooding. The greening of the cities will depend upon the insight and courage of city administrators.

Already the World Movement of Green Building is influencing ecological thinking and readiness for implementation in Thai cities. A main outcome of this thinking is the Urban Farm project, bringing farms nearer the city or even into the city (vertical farming). Urban farms can reduce both transportation costs and shortages when disasters strike. As The Nation (Bangkok) reports, it will provide a much needed supply chain and check runaway industrialization.

Returning to our introduction: The teaching of Buddhadasa will be our guide to a more sustainable future: “If we understand all aspects of nature and conserve the law of nature within ourselves...the external, physical aspect of nature will be able to conserve itself automatically” Cited from “Thailand and the World Movement of Green Building” by Dr. Tampon Panthasen, Faculty of Architecture, Kasetsart University, Bangkok.

Recommended Reading:

”Buddhism and Nature Conservation” by Chatsumarn Kabilsingh et. al. 1998 Thai Tibet Center, Phra Nakorn ISBN 974-616-90377-5-0.

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Special Feature:

Innovative Management for Asian Futures

A Comparative Study of Cultural Industries in

Thailand and Korea (Part 1 – Korea)

Suppakorn Disatapundhu⁺ JUCR's Executive Director
and Linina Phuttitarn⁺⁺ (Thailand)

Abstract

In recent years, following the boom of the cultural policies at the international level, Thailand has turned to place its emphasis on the idea of “cultural and creative industries” at the academic and policy-making level especially in its art and design institutions. Academic disciplines in arts management, information and technology, communication arts, media studies, and economics are developing into the world where they can be blended together into multiple levels of knowledge management. The policy development, and implementation plans are assimilating these industries into its national platforms, integrating culture and economics together.

Therefore, this two-part article aims to make a comparative study of the cultural industries in Thailand and Korea at the level of their operational models and policies. It will demonstrate certain economic values and potential creative industries in Thailand as well as propose recommendations for their development and enhancement.

Keywords: Cultural Industries, Economic Development, Cultural Policy, Arts Management, Creative Economy, Thailand, Korea

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Introduction

The concept of “creative economy” and “cultural industries” has been receiving great attention at the national and international level in many parts of the world. Many governments and private entities are realizing their once underestimated power. The creative economy is now recognized as one of the most powerful drives for national, social, and economic development. As such, an immense number of research projects have been conducted to explore and understand the fundamentals of this practice. Policy makers, social developers, and economists hope to grab the core of these successful models for national implementation. Perhaps, one of the most popular countries focusing on the creative industry is Korea. It demonstrates how its cultural exports can bring about tremendous advantages and benefits to national economic expansion with a peripheral effect on its overall development.

In recent years, following the boom of its cultural policies at the international level, Thailand has turned to emphasize the concept of “cultural industries” at its academic and policy-making levels. Academic disciplines in arts management, information and technology, communication arts, media studies, and economics are delving in where they can be blended together into creative knowledge management. Thai policy development is assimilating these cultural industries in its national platforms by integrating culture and economics together.

Therefore, this paper aims to examine and compare the creative economies of Thailand and Korea on the levels of operational models and policies. It will demonstrate certain economic values and potential creative industries in Thailand as well as propose recommendations for their development and enhancement.

The Emergence of Cultural Industries and the Creative Economy

The Royal Institute of Thailand (1983:734) defines “culture” as “elements that make a group grow and a group’s way of life.” The Culture Act of 1942 refers to culture as the characteristics that reflect growth, order, the good moral standard of its people and the country’s harmonious progress. Academically, it means behaviors and items that people in the group have produced or created through learning from each other as well as things that people make common use of within their group.

The term “creative industries” is often used interchangeably with “cultural industries” and “creative economy.” Together these terms refer to a series of economic activities that “combine the creation, production and commercialization of creative contents which are intangible and cultural in nature” and can be either a product or a service (UNESCO).

The World Intellectual Property Organization or WIPO states that creative industries “include the cultural industries plus all cultural or artistic production, whether live or produced as an individual unit. [They] are those in which the product or service contains a substantial element of artistic or creative endeavor” (World Intellectual Property Organization, 2003).

According to UNESCO, cultural industries typically focus on: creating and exploiting intellectual property products such as music, books, film and games; or providing business-to-business creative services including advertising, public relations and direct marketing. Aesthetic live-performance experiences are also included as are activities focused on designing, making and selling objects or works of art such as jewelry, haute couture, books of poetry and other creative writing. Additionally, fine arts are often included in this sector, since their value is derived from a high degree of aesthetic originality. Sometimes aspects of tourism and sports are also included in this category. Products and services from the cultural industries possess artistic or creative value leading to financial returns which brings other benefits, such as social value, cultural value and pride.

The United Nations Conference on Trade and Development (UNCTAD) states that creative industries are “the cycles of creation, production and distribution of goods and services that use creativity and intellectual capital as primary inputs. [Creative industries] comprise tangible products and intangible intellectual or artistic services with creative content, economic value and market objectives. [They] are at the cross-road among the artisan, services and industrial sectors (UNCTAD, 2008).” In terms of historical origin, the term “creative industry” started in the nineteenth century when the world shifted from feudalism to capitalism, giving rise to the beginning of the commercialization of cultural production. Theodor Adorno and Max Horkheimer proposed the term “cultural industry” in the twentieth century to “draw critical attention to the commoditization of art” (Hesmondhalgh & Pratt, 2005).

It may be observed that the worldwide trend of economic development has evolved from being agricultural-based, to manufacturing, to service and now knowledge-based (Leopairote, 2010). The utilization of knowledge to create something new with potential economic value makes it hard for nations to ignore the significance of the creative economy and its substantial role in national development.

Prior to the Asian economic crisis in 2007, the growth of cultural industries rapidly accelerated due to “the increases in leisure time, rising levels of literacy, links between the new medium of television and the new discourse of consumerism, the increasing importance of ‘cultural hardware’ for the consumer goods industry” (Hesmondhalgh & Pratt, 2005). As a result, the policy makers around the world examined these industries with a new attitude. At the international level, UNESCO was one of the first to address the issue of unequal cultural resources. It attempts to assuage this disparity by developing a set of statistical methodologies to provide governments a set of tools to comprehensively examine their cultural industries. Furthermore it seeks to disseminate best practices for different countries based on the universal recognition that cultural industries are important tools for economic growth and job creation as well as supporting cultural diversity (UNESCO).

The United States has long utilized cultural industry products as one of the forces in its economic success. These products include films, cinemas, music, cultural tourism and theme parks.

The United Kingdom has also recognized the role of creative industries in its national development. The Department for Culture, Media and Sport produced the first cultural industries mapping documents in 1998 and 2001, defining and classifying the creative industries into thirteen domains: 1) advertising, 2) architecture, 3) art and antiques markets, 4) crafts, 5) design, 6) designer fashion, 7) film and video, 8) interactive leisure software, 9) music, 10) performing arts, 11) publishing, 12) software and computer services, and 13) television and radio (UNESCO) as summarized by the following figure.

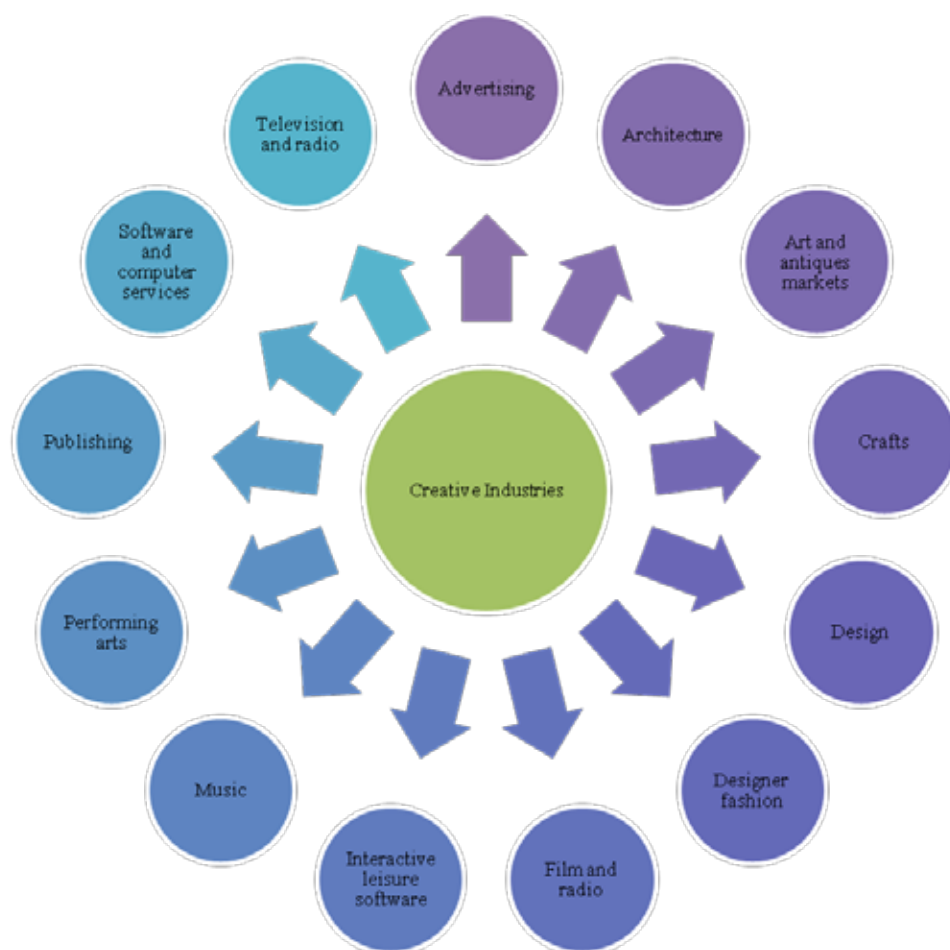


Figure 1. The thirteen Creative Industries by the Department of Culture, Media and Sport of the United Kingdom. Source: UNESCO.

There are similar models of creative economy classifications by different international organizations and/or countries as summarized in Figure 2. In the figure note that Thailand has added “traditional food” and “traditional medicine” to the

list (see 18 & 19), while there are three creative industries that Thailand has not recognized as a separate category, which are hardware, the group comprised of museums, libraries, and galleries as well as sports.

Industries	UK DCMS	Symbolic Texts	Concentric Circles	WIPO	UNCTAD	UNESCO	Thailand NESDB
1. Advertising	√	√	√	√	√	√	√
2. Architecture	√		√	√	√	√	√
3. Design	√		√	√	√	√	√
4. Fashion	√	√	√			√	√
5. Film and video	√	√	√	√	√	√	√
6. Hardware	√	√		√		√	
7. Tourism			√		√	√	√
8. Literature		√	√	√	√	√	√
9. Music	√	√	√	√	√	√	√
10. Museums, libraries, galleries			√	√		√	
11. Print media	√	√	√	√	√	√	√
12. Software	√	√		√	√		√
13. Sports		√					
14. Performing arts	√	√	√	√	√	√	√
15. Broadcasting		√	√	√	√	√	√
16. Video games	√	√	√	√	√	√	√
17. Visual arts, photography, handicrafts	√	√	√	√	√	√	√
18. Traditional food							√
19. Traditional medicine							√

Figure 2. A comparison of classifications in the creative economy. Source: NESDB.

UNCTAD has further divided its creative industries into four main sectors (heritage, arts, media, and functional creations) as depicted by figure 3.

The United Kingdom also set up “Creative Industries Production System” or “CIPS” to measure the activities in various creative industries. This system defines four segments as follows: content origination, production, distribution, and consumption. These two British systems have been studied and adopted as a model by many countries around the world (UNESCO) and includes Korea and Thailand.

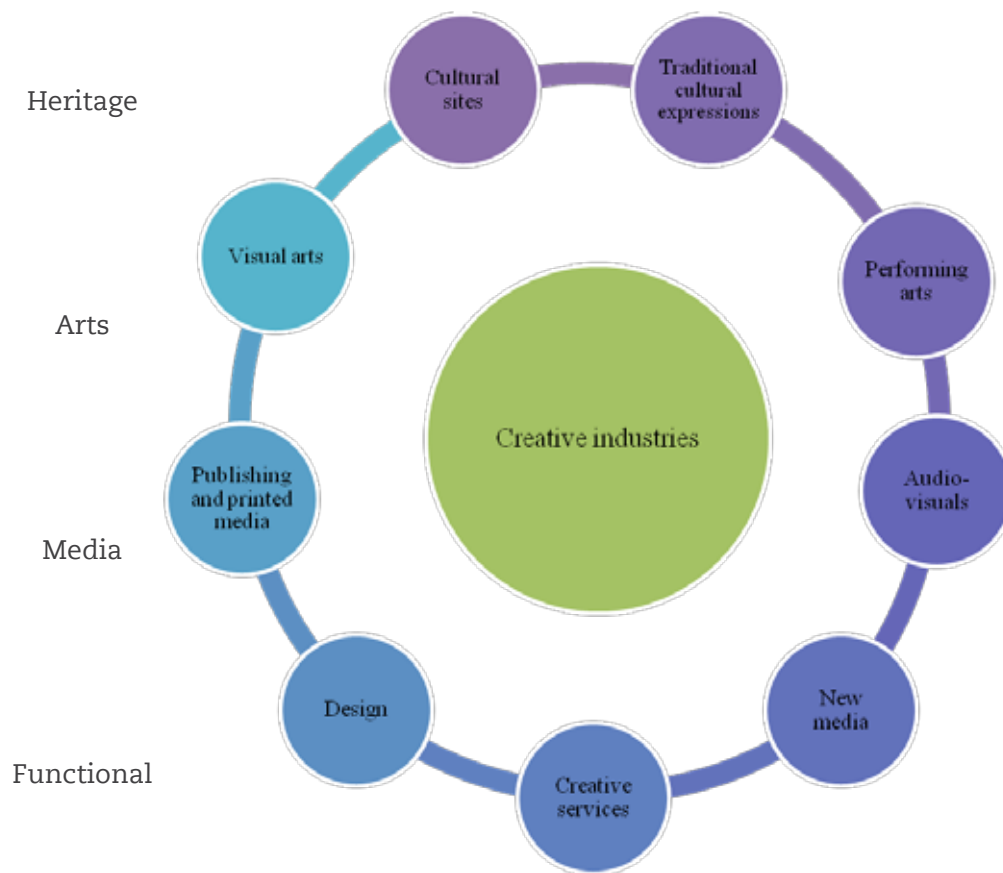


Figure 3. The four creative sectors. Source: UNCTAD Creative Economy Report 2008.

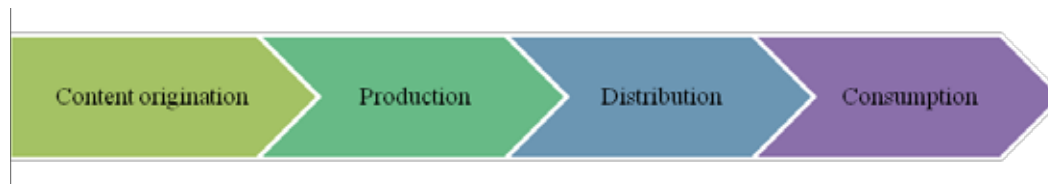


Figure 4. The four segments of the Creative Industries Production System (CIPS). Source: UNESCO.

The Creative Economy of South Korea

In terms of exports, South Korea is ranked as the world's seventh largest exporter and has achieved a trade surplus of over US\$40 billion (KOCIS, 1999). Throughout its course of history, Korea has survived many challenging situations. The nation was occupied by the Mongolians for more than a hundred years (1231-1392) and later it was colonized by the Japanese for more than 35 years (1910-1946). These past events not only devastated the nation's economy but also its sociocultural aspects too. Korea's royal institutions and traditional practices were especially quashed. Korea also was subjected to U.S. military administration from 1945 till 1948.

Then a few years later, Korea suffered again with the Korean War (1950-1953). This left Korea divided into two countries: North Korea and South Korea. North Koreans

call themselves “Joseon” and South Koreans “Daehan” (Contemporary Korea, 2011; and Setthaphan Krachangwong, 2011).

Throughout its historical timeline, Korean culture has been influenced by Buddhism, Confucian teachings and Chinese traditions. It has also absorbed the education system and lifestyle of the Americans, the modernity from the Japanese, and a philosophical orientation from the Europeans. Specifically, the American culture was introduced by their allied forces as well as the American media imports. Korea imported music from many countries: folk, rock and ballads from the United States, enka from Japan, chansons from France and Latin America, Cuban music from Italy (Contemporary Korea, 2011; and Kim, 2011).

Due to these unfortunate events of cultural dilution, Korea felt the need to restore its integrity through the employment of nationalism so that the people would be united towards its national goals of rejuvenation and fortification of its economic, political, cultural and social development. After the war and years of being colonized, Korea had to begin anew. The government’s strategies focused on cultural marketing through media and broadcasting (Setthaphan Krachangwong, 2011).

The Korean Culture Policy has always been established and supported by its federal government who began to develop and enhance its cultural structure and policies after 1948. Its cultural sector was formerly under the Ministry of Information. In 1961, the Ministry changed its name to the Ministry of Public Information.

Korea began producing films and TV dramas for broadcast in 1960. The government played the most important and pivotal role in supervising the content production, and distribution. It established the 1960 cinema law to monitor this media sector. Consequently, its stringent regulations caused most of the Korean film producers to drop out. Seventy companies was reduced to less than 20. This lack of facilities and infrastructure to produce films and TV dramas resulted in broadcasters filling in time slots by broadcasting American sports, films, and other foreign TV programs. In 1966, an audience rating survey revealed that the American TV dramas covered most of South Korea’s broadcasting time, by ranking in the top three. (Kim, 2011)

The term “culture” was first used by the Ministry of Culture and Information in 1968. With the government’s control, the film producers found it hard to freely express themselves and design their own contents due to these limitations. The movies produced in the 1970s were considered boring due to censorship. Before 1980, movie, television content importers were restricted unless they had obtained permission from the government. (Kim, 2011)

In 1984, the laws governing cinema were revised to relax the censorship standards and entry regulations. This in turn increased cinema attendance. The entry regulations that controlled the domestic film makers required them to receive governmental permission prior to releasing a movie to the public. Whereas the same

did not apply to foreign entities. This encouraged more foreign film companies to enter the Korean film market. Then in 1987, Hollywood companies started distributing directly to Korean movie theaters, driving up the growth rate of foreign films in the Korean marketplace. Consequently, this encroachment also led to the increase in foreign culture influences in Korea (Kim, 2011; Seththaphan Krachangwong, 2011).

Later in 1990, the government separated out the Ministry of Culture into an individual organization with the sole responsibility of focusing only on cultural affairs. At this same time, Korea started to export cultural products (film and TV dramas) to adjacent Asian countries. The government once again changed this organization's name to be the Ministry of Culture and Sports in 1997. Finally, in 1998, the organization is now referred to "the Ministry of Culture and Tourism," with the responsibility for cultural policy implementation and the promotion of culture and tourism. The Korean Culture and Arts Foundation is supported by the Ministry of Culture and Tourism of Korea to assist it in its focus on cultural affairs (Kim, 2011; Seththaphan Krachangwong, 2011).

In 1995, the government set up support for "Culture Welfare" by allocating in its budget funds to local administrations for the promotion and conservation of local cultural heritage. The Korean government calls this era the "New Century for Culture," with it aims to develop and restore the Korean culture in modern times. (Seththaphan Krachangwong, 2011).

South Korea implemented its cultural promotion plan in the 21st century by introducing the Korean Wave through focusing on its cultural exports to China. This five-year plan aimed at propagating this *New Korean Culture* to other countries. The government's main role under this plan is to act as a supportive facilitator of the cultural activities brought forth by the public sector.

The Ministry of Culture and Tourism set up guidelines for its cultural policy for the 21st century called the "Cultural Vision 2000" in 1997 during the time of the Asian economic crisis. The principles of the Cultural Vision 2000 are as follows (Seththaphan Krachangwong, 2011):

- Support education of the young generation who show creativity in culture
- Expand creative projects that support economic development
- Reverse cultural loss and restore culture and traditions
- Promote the culture industry
- Develop a national cultural identity to support national unification
- Increase the strength of cultural diplomacy

South Korea's Organization and Strategy to Promote Cultural Products

The Korean government foresaw the benefit of developing its culture as an export product to increase its income. As such, it set up the Korean Culture and Content Agency – KOCCA to focus on contents development and dissemination strategies. The idea for KOCCA began after the Asian economic crisis as the strength of this

strategy is that cultural products do not embody high production costs in comparison to other industries and yet yield a high return. Therefore, the government continues to emphasize the cultural industries for both the domestic and international markets (Setthaphan Krachangwong, 2011).

KOCCA was officially open in 2001 under the Ministry of Culture and Tourism. In a short period, KOCCA had successfully disseminated its cultural media products to other Asian countries and around the world. The Korean television series “Dae Jang Geum” is a successful example of the cooperation between the government and private sectors under the *Korean Content Strategy* (Setthaphan Krachangwong, 2011).

The main objective of KOCCA is to support and promote the Korean cultural contents through the entertainment media such as: films, games, arts, music and animations. KOCCA aims at developing these industries to become one of the country’s main revenue streams to support national development. It is involved in the contents of every genre of entertainment including: cartoons, games, and music. KOCCA also cooperates with other countries to exchange information about cultural industries through institutions such as the Korea Game Development and Game Institute (KDGI) and the Korean Animation Studio, etc. (Setthaphan Krachangwong, 2011).

The development of Korean cultural content is not only for cultural export, but to promote and displace other imported products such as cosmetics and other luxury goods. It also has the objective to sustain and fortify Korean society through its films and TV shows. As a result, the interest of Koreans in Korean films is up to 50% compared to other developing countries where only 10-20% of the citizens watch their own domestically produced films (Setthaphan Krachangwong, 2011).

Typically developed countries invest in film productions where the theme of its movies revolve around mysterious stories but Korean films focus on life stories and relationships, in which the characters have to face a certain dilemma(s) related to ethics, a concept that has been influenced by Confucian philosophy. Dramas and romances often intertwine in Korean movies as evident by *Full House*, *Ardor*, or *Autumn in my Heart*, etc. Some movies make sense in a constructive way such as The classic, *Taegukgi and Ditto* with its many war scenes, portraying the virtues of sacrifice and true love. Another strength of Korean movies lies in the admirable integration of beautiful natural scenery in the settings, such as *Winter Sonata*, *One Fine Spring Day*, and *Christmas in August*, etc. (Setthaphan Krachangwong, 2011).

Both the film industry and the Korean government have made many efforts to integrate and make Korean identity and culture such as clothes, foods, movies and traditional customs recognized abroad in many countries and represent a new choice of in the market place of cultural media products.

For example, the Samsung Economic Research Institute or “GO” has used the popular expansion of Korean entertainment as the main cannon to introduce the Korean culture or “Hallyu.” Hallyu has four stages of development as follows (Kim, 2011):

1. The popular culture expands through TV programs, films and K-Pop music.
2. Adjacent cultural industries such as cultural tourism and cultural products benefit from the expansion of digital contents into foreign countries. Movie and music fans buy more Korean products and may in turn visit Korea.
3. More adjacent Korean products are purchased which are not directly related to Korean popular culture such as electronics and cosmetics.
4. Strategies are developed to increase the awareness and positive regard towards Korea, specific Korean locations, its people, products and culture, that leads to a wider spread of Hallyu. This is especially true in the tourism and entertainment sectors.

This strategy will increase other countries welcoming of Korean culture and its cultural industries, allowing them deeper penetration into foreign markets. The important factors that led to the success in the Korean cultural expansion are due to the government’s policies and strategies that add value to their existing industries.

The Evolution of Korean Policies

Before the government of Korea established their plan for the 21st Century, there were many revisions to the existing policies and regulations. Due to the Korea’s history with difficult situations and wars, the Korean government tried to revive its culture by implementing strategies to control cultural contents before switching to focus on cultural media and broadcasting media development.

Broadcast Policies and Regulations

From 1962 – 92 under the Korean military controlled government, the state used television broadcasts to propagate and set up goals to govern the society. From the beginning it controlled its broadcasting industry by establishing policies, regulations, filtering contents, and enforcing distribution regulations. One of the major regulations passed in 1945 prohibited the importation of Japanese TV programs, films, music, animation and manga, which had the side effect of slowing down the quality and production of domestic TV programs (Kim, 2011).

In the 1980s, the regulations focused on the protection of the domestic industry through the restriction of foreign imports before readjusting to emphasize on improving the sector in the 1990s. This was partly due to the political democratization that took place in 1993. Figure 5 summarizes the government’s control on entry regulation in Korean film industry.

	Entry Regulation	Content Regulation	Quantitative Distribution Regulation	Japanese Cultural Goods
1960s	Foreign media company - entry forbidden	Deliberate censorship and temporary regulations	No records in the law	Forbidden
1970s	Foreign media company - entry forbidden	Deliberate censorship and temporary regulations	No records in the law	Forbidden
1980s	Foreign media company - entry forbidden	(1980-1986) Deliberation and temporary regulations (1987-) Korean Broadcast Commission established to regulate censorship.	No records in the law (percentage of foreign program on domestic networks limited to 15% or less)	Forbidden
1990s	Foreign media company - entry forbidden	Deliberation in the Korean Broadcast Commission	Quantitative distribution of foreign programs on domestic networks rose to 20% or less.	Forbidden
2000s	Foreign media companies - entry permitted	(-2007) Deliberation enforced by Korean Broadcast Communications standards commission.	Quantitative distribution of domestic program given by a genre	Permitted

Figure 5. Changes in the Korean broadcast industry due to government regulations. Source: Kim, 2011.

In general, the policies were implemented by the Bureau of Culture Industries under the government. In 1998, a final supportive policy called the “Broadcast Video Industry Promotion Plan” was announced by the Ministry of Culture. After this shift there were many governmentally funded policies brought in to support the distribution, production, infrastructure, marketing and the development of human resources. (Kim, 2011). Figure 6 depicts the contents of the main supportive policies.

Film Regulations and Policies

The Korean film industry was controlled and monitored by the government through entry regulation, contents regulation and quota allocation. In the 1970s,

the film industry was strictly monitored. This meant for a party to produce a film they would need the government's permission and the entire script had to receive approval of the government. While at the same time, the government tried to expand the domestic film market by stating that only foreign films produced in Korea could be imported into the country.

Head	Contents
Production support	<ol style="list-style-type: none"> 1. Direct support 2. Indirect support: Accommodation, organization of investment association
Distribution Support	<ol style="list-style-type: none"> 1. Domestic market: Offering broadcast times for outsourced production programs 2. International Market: Supporting participation of the trade fair, supporting reproduction for exportation, holding the Korean trade fair (Broadcasting World Wide - BCWW), supporting coproductions with foreign companies
Infrastructures Establishment and Management	<ol style="list-style-type: none"> 1. Construction of accumulation facility for program production, lending to production companies
Human Resources Development	<ol style="list-style-type: none"> 1. Training programs for broadcast professionals 2. Training programs for people who want to be broadcast professionals

Figure 6. Supportive policies for the Korean broadcast industry. Source: Kim, 2011.

In 1973, the government created the Korean Motion Picture Promotion Corporation (KMPPC) to utilize profit from foreign film imports to support the domestic film industry. These profits were also used to facilitate the expansion of domestic films into the international market.

In 1984, the government set up the Korean Academy of Film Arts (KAFA) under the KMPPC to focus on developing professional filmmakers. Then in 1987, foreign film companies gained access to the Korean marketplace.

Furthermore in 2000, the government reoriented its policy to support the film and broadcast industry through giving support rather than placing limiting regulations on the producers (Kim, 2011). Figure 7 summarizes the revision on the film entry regulations while Figure 8 details a timeline of supportive policies.

	Entry Regulation	Content Regulation	Quantitative Distribution Regulation	Japanese Cultural Goods
1960s	Foreign entry forbidden	(1962-1965) permission for showing (1966-) Censorship	(1967-) Screen quota: Foreign movies cannot exceed 1/3 of number of domestic movies	Forbidden
1970s	Foreign entry forbidden	Censorship	Screen quota: Film theaters have to show domestic films 146 days per year	Forbidden
1980s	(-1986) Foreign entry forbidden (1987-) Foreign entry permitted	(1980-1984) Censorship (1985-) Deliberate censorship	Screen quota: Film theaters have to show domestic films 146 days per year	Forbidden
1990s	Foreign entry permitted	(-1996) Deliberate censorship (1997-) Classification of film ratings	Screen quota: Film theaters have to show domestic films 146 days per year	Forbidden
2000s	Foreign entry permitted	Classification of film ratings	(-2006) Screen quota: Film theaters have to show domestic films 73 days per year	Permitted

Figure 7. Changes in the Korean film industry due to government regulations. Source: Kim, 2011.

Year	Type	Details
1979 – 1989	Production	Open call for participants of scenarios
	Infrastructure	Construction of studios, recording studios, editing equipment, preview rooms, support program of foreign visit for domestic film festival winner; foreign introduction course of producers; technical training program; selecting good movies and financial support
	Distribution	Hosting a domestic film festival; support program of the film exportation; intercession of the foreign film importation; support program of exhibition for international film festivals
1990 – 1999	Production	Open call for participants of scenarios; selection good movies and financial support; discovery of Korea material; open call of inventive ideas and scenarios
	Infrastructure	Construction of film studio; introduction of equipment; technical training in foreign country; investment fund financing and mortgage loans for screening facilities
	Distribution	Support program of participation in a film trade fair; support program for international films interchange event

Figure 8. Supportive policies in the Korean film industry. Note: In the 1980s, the KMPPC started to focus on infrastructures support. Source: Kim, 2011.

2000 – 2010	Production	Support program for art film production; support program for HD film production; support program for independent film production; support program for international coproduction film; low budget film production program; investment fund financing and mortgage loans for screening facilities
	Infrastructure	Independent & student film post-production support; support program for script market; support for film organization; support for regional media center; support program for north-south Korean film exchange preproduction development funding
	Distribution	DVD production & distribution support for independent film; marketing support for diversity; support program for subtitle translation and print production; Asia film industry network; business R&D campus; publication of books on Korean cinema; standardization of title and spellings; support program for independent Korean film distribution in Japan; support program for commercial Korean film distribution in Japan; support program for Korean filmmakers participation in international film festivals; support program for Korean filmmakers' participation at international producer's lab

Figure 8 Cont. Supportive policies in the Korean film industry. Source: Kim, 2011.

South Korea's Institutions and Organizations

The Ministry of Culture and Tourism is responsible for the support and promotion of culture, arts education, culture industry, religious affairs, student affairs, tourism, sports, language and international culture exchange. The supporting culture organizations are listed in the following (Kranjangwong, 2011):

1. Korean Culture and Arts Foundation

Set up under The Culture Promotion Act in 1973, the committee of the Korean Culture and Arts Foundation manages and funds cultural activities: The research and development of literature, art, photography, architecture, local music, performances, dance, movies, and other entertainment along with supportive printing. A fund of 50 million USD per year is set up to underwrite professional artists, movies producers, cultural productions, etc.

2. National Academy of Art

Supports creative art development by fostering the freedom of expression and promoting the status of artists. The organization also supports seminars and conventions related to culture.

3. Provincial Cultural Promotion Fund

Operates at the local level, the organization has the responsibility to set up funds that promote local cultural activities such as the establishment of local theaters and libraries as well as supporting local artists.

4. Korean Business Council for the Arts (KBCA)

Established in 1994, the KBCA is an important organization that promotes the exportation of cultural industries and products. Their budget is more than 100 million USD and is increases every year.

5. Cultural Industry Bureau

Was founded to promote cultural product production and distribution for both the domestic and international markets. The market share of Korea's cultural industry is 0.9% of GDP.

6. The Korea Motion Picture Promotion Corporation (KMPPC)

The KMPPC was set up in 1974 to rectify the cultural products deficit by promoting film production to the international market. The government provides continuous support of the KMPPC to promote film production in a range of formats for exports.

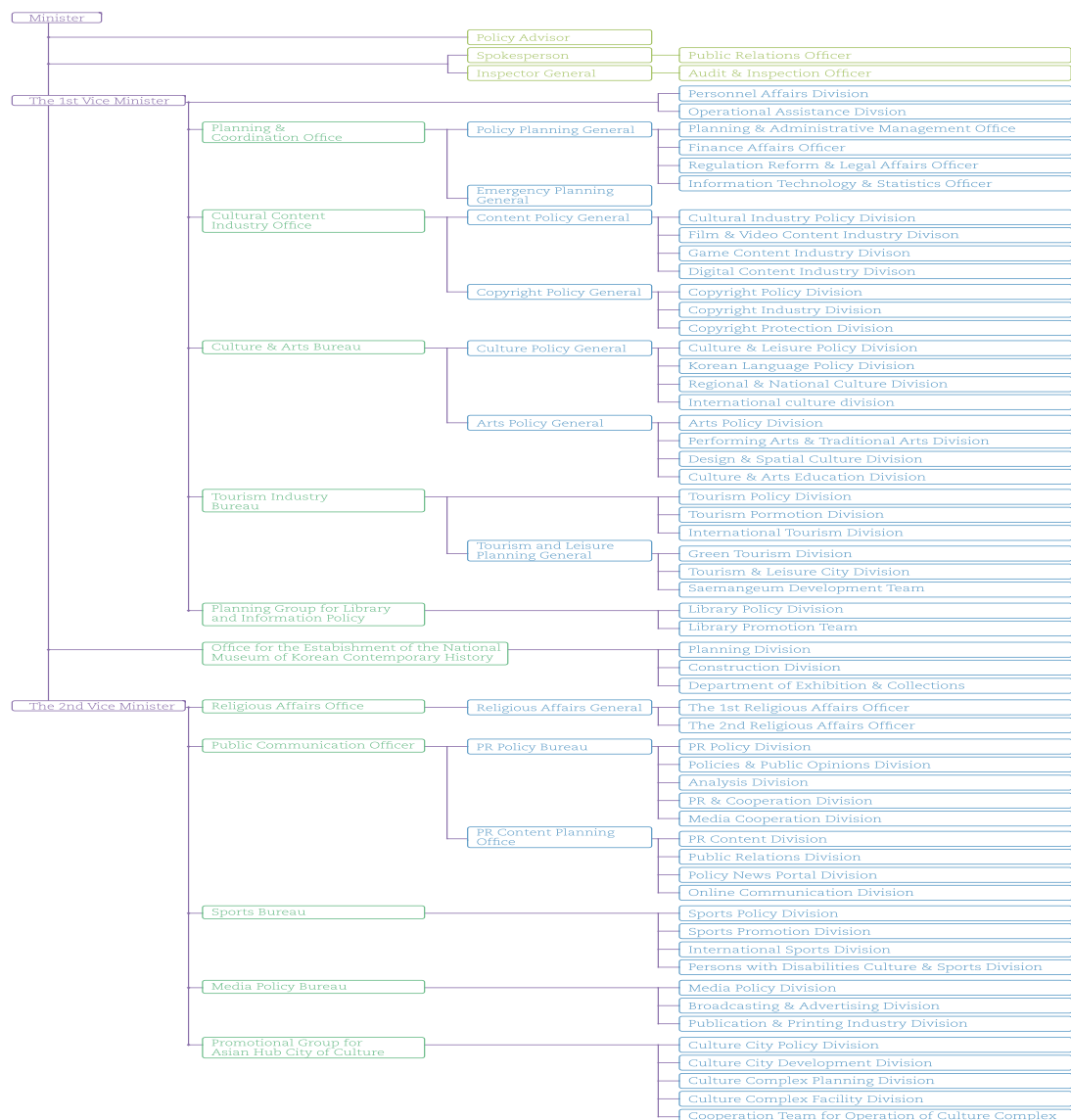


Figure 9. The organization chart of Ministry of Culture, Sports, and Tourism. Source: (MCST, 2005).

Illustration by Nawarat Sitthimongkolchai.

The Results of the Policies

The Economic Situation

The strategies of the Korean export media has been and is very successful. Figure 10 illustrates the increasing exports of Korean TV programs and how the Korean government has successfully controlled the number of imported television programs. Figure 11 illustrates the “Korean Wave” as seen through YouTube hits for Korean music videos and shows how Korean culture has spread to many countries.

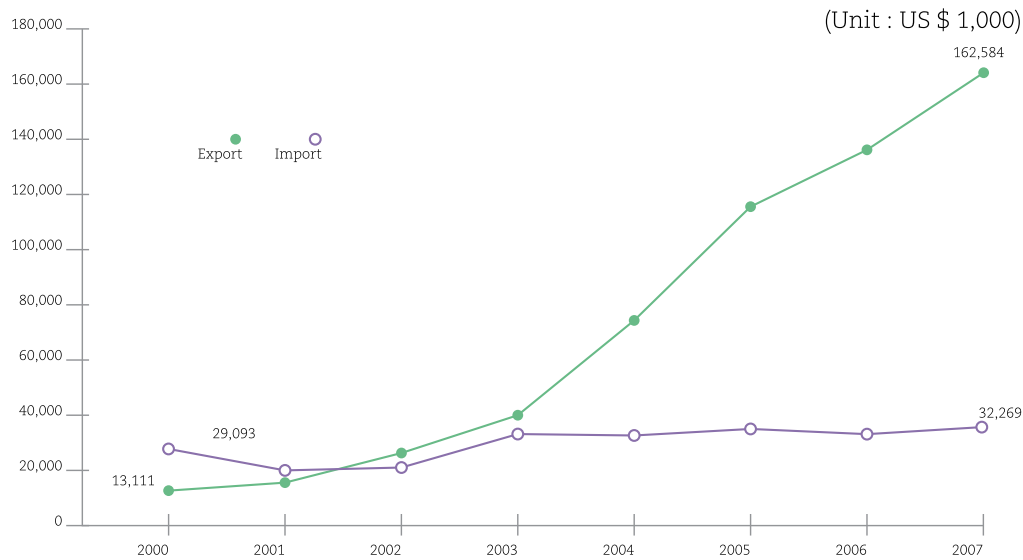


Figure 10. Exports and Imports of Korean TV Programs. Source: Korean Ministry of Culture and Tourism, 2009 (Contemporary Korea No.1, 2011). Illustration by Nawarat Sitthimongkolchai.

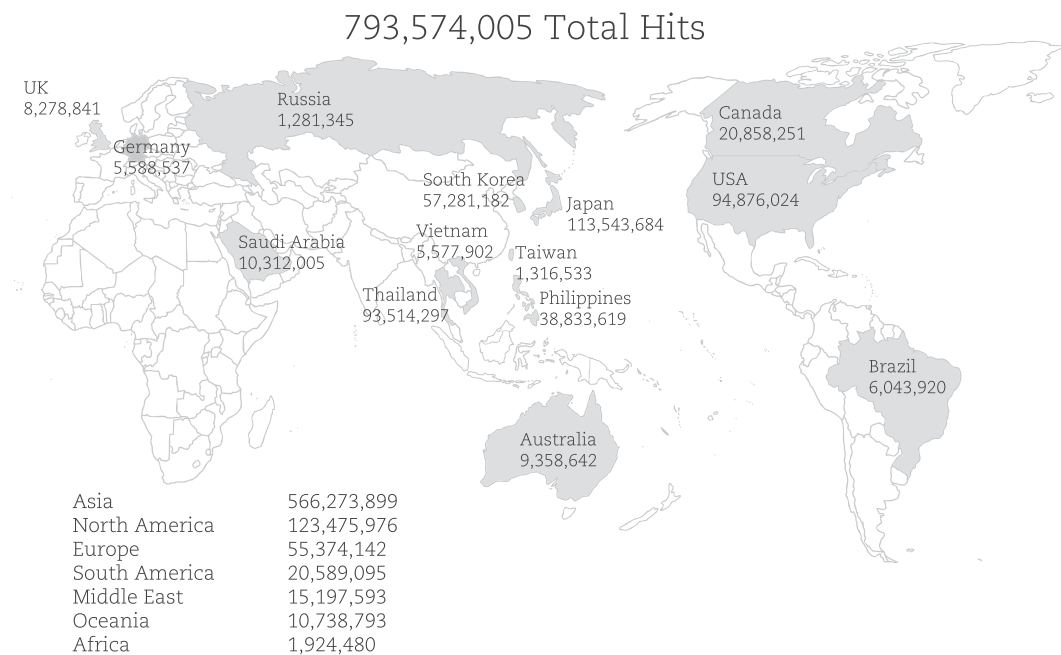


Figure 11. The Korean Wave as Seen Through YouTube Hits for Korean Music Videos. Source: YouTube from (Contemporary Korea No.1, 2011). Illustration by Nawarat Sitthimongkolchai.

Korea with the assistance of a strategy for cultural exports has become the world's seventh largest exporting nation with a greater than 40 billion USD trade surplus. The Korean economy posted its highest mark in eight years with a growth rate of 6.2 percent in 2010 and a per capital income of 20,000 USD. Its exports also keep rising due to overseas demand and has resulted in an increase of 323,000 jobs (KOCIS, 1999).

The future image of Korea is booming after it successfully hosted the G20 summit in 2010. The summit showed Korea's ability and leadership, placing it as a leader in the creation of a new international order. (KOCIS, 1999)

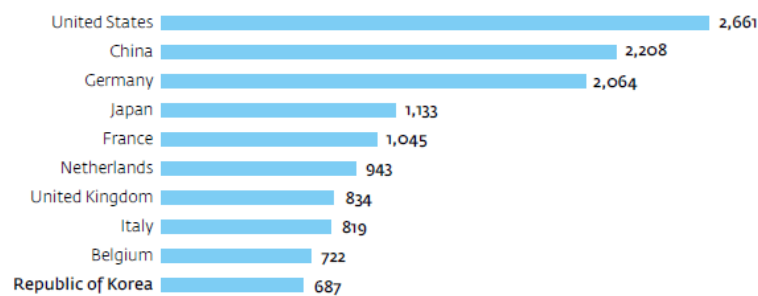


Figure 12. Leading Traders, 2009 (in USD) Source: World Trade Organization (KOCIS, 1999).

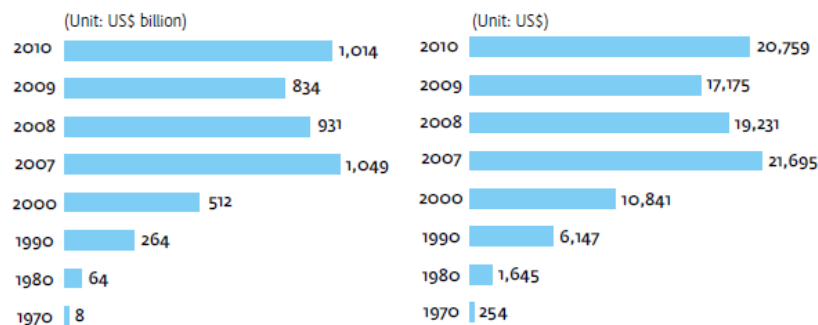


Figure 13. GDP Growth / Per Capita GNI. Source: The Bank of Korea from (KOCIS, 1999).

Conclusion

It can be concluded that the success of the Korean economy is due to the significant involvement of the Korean government as it served as a facilitator for its domestic cultural industries. The strategy of exporting cultural products is easily sustainable as it also leads to higher overall consumption of Korean products. The Korean cultural economy is an effective and efficient model for many countries in the world to study and consider, including Thailand.

This concludes part one of this article. The second part featuring Thailand will appear in the next issue of the Journal of Urban Culture Research.

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An Editorial on Social Photography

Alan Kinear⁺ International Editor

Defining Social Photography

Social photography is a more encompassing form of human rights photography where injustices, illicit activities and other abuses are spot lit for visibility to a larger audience making the continuation of them more difficult. It is a form of pictorial whistle-blowing that attempts to endear others who are in a stronger position to apply corrective leverage.

It is the visual fuel for the engine of altruism to ease the suffering of those less fortunate. It is a branch of photography that enlightens and persuades.

Additionally, it diverges from the journalistic ideal of objectivity. Instead *social photography* embodies a motivating message within its visual collage of images. It is a body of work with the intention to be persuasive and motivating through its portrayals.

History

The beginnings of *social photography* parallels the history of the photography itself. In the 1850s Henry Mayhew illustrated his sociological study titled **London Labour and the London Poor** with woodcuts derived from an early form of photography known as daguerreotypes. Then later in New York in the 1880s a police reporter named Jacob A. Riis depicted life in the slums and immigrant communities where he felt these circumstance lead to criminality. In 1890 Riis used the title **How the Other Half Lives: Studies Among the Tenements of New York** to motivate the well-to-do and policy makers to first see and then change the living conditions of their fellow humans. Later *social photography* was

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instrumental in bringing forth child labor laws through the portrayal children in textile mills in the US and other industries in the 1900s.

Motivation

Jeffrey Warner who has covered post-war Bosnia prior to issues in Southeast Asia writes:

I am a 'civic journalist,' a global citizen standing along the road holding up a mirror to passersby, who passionately believes that mass media should be used primarily for creating social capital – benefiting and empowering a global society by including all members in the communication process, primarily through humanitarian means.

It is a life philosophy and professional practice. And my task reaches beyond a mere profession serving as a means of earning a living. It is a way of life propelled by an underlying conviction to locate the heart of human experience.

Beyond bringing out the beauty of life and culture, I am committed to seeking out the destitute and giving a voice to those ensnared in the extremes of war, poverty, disease, displacement and social injustice – creating a window through which others can see into their worlds. This, is my purpose...

Jeffrey's motivation is compassionate and purposeful in providing a retinal spotlight of societal issues for the betterment of humanity.

Impact of Technology

While the advances in digital technology make the instantaneous capture and portrayal of social ills easy and readily available to the masses, it also creates a flooded sea of images where the visibility of one issue by the public remains as difficult as ever.



Figure 1. A refugee ekes out a living in a refuse dump in Southeast Asia. Image courtesy of Jeffrey Warner of jeffsjournalism.com. See links at the end of this article.

One pathway that bridges the old technology with the new is emerging for videos that have *gone viral* on youtube. Some videos gain notoriety when they amass a million of hits in a week by being featured as “palate cleanser” at the end of local and national TV news. However, the videos selected by these news directors are either uniquely odd, creative, or entertaining – quite the opposite side of the subject-matter world of *social photography* that focuses on a real concern in the stillness of a captured frame. But what about the audience of *social photography*? How will the concerns of *social photography* become visible?

Of course *social photography* websites continue to populate the internet, but it remains seriously problematic how one draws in and increases their audience. I am reminded of that age old metaphysical question – If a tree falls in the woods and there is no one around to hear it, does it make a sound?

In the old days the problem was gaining access to information, while today’s problem is how to wade through all the scattered sources and sheer volume of data. The gold mine of knowledge served up first by the printing press and later the public library has been replaced with the global internet. It is quite easy to get your concerns onto the internet, while it is quite a another matter to have enough viewers of consequence locate it so that the status quo is pushed off its pedestal of inertia.



Figure 2. ‘Living in Sin City’s Underground Tunnels’ is this image’s title by Austin Hargrave on www.environmentalgraffiti.com of people living in the drainage tunnels under the U.S. city of Las Vegas. The sidebar by Karl Fabriclus states: “*The irony is hard to overlook. There are few, if any, cities on earth where the show of wealth and consumption is so shamelessly on display, and yet hidden beneath the surface of Las Vegas, another world exists.*”

How to get a worthy topic noticed by enough of the right people so that an exchange and therefore a change can be made remains the real challenge. I reminded again of my past and a sentence from my lawyer. “It is not a question of being right, it is a question of how to be effective?” *Social photography* already knows what is right, its problem is how to be effective.

Today the internet may or may not be the right medium, but getting the internet to be a *truly compelling medium* for *social photography* instead of disffused and unfocused, remains the obstacle to be overcome. One can imagine a visual wikileaks, becoming a centralized clearing house or the “go to” forum for applying public pressure to improve the state of mankind and animalkind or maybe the likes of facebook will support a *social photography* wall.

Social photography is a thinking man’s photography – a caring man’s photography. How can it be seen in the forest?

Links

Campbell, David

Being Social: Photography and Engagement Today

www.david-campbell.org/2012/05/21/being-social-photography-and-engagement-today/

Collective Lens: Photography for Social Change

www.collectivelens.com

Hargrave, Austin and Karl Fabricius

www.environmentalgraffiti.com

Social Documentary.net

Create and Explore Social Documentary Photography

<http://socialdocumentary.net>

Warner, Jeffrey

Life Amidst the Rubbish: 12-Hour Essay

www.jeffsjournalism.com/rubbish-dump.php

Journal Policy

About JUCR

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

The Aims of JUCR

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

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

Review Process

1. JUCR promotes and encourages the exchange of knowledge in the field of fine and applied arts among scholars worldwide. Contributions may be research articles, reports of empirical studies, reviews of films, concerts, dances, and art exhibitions. Academic papers and book reviews are also acceptable. Articles are 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.

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

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

8. 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.
- All manuscripts submitted for consideration need to be accompanied by a completed and signed Manuscript Submission form found on our website.
- It is a condition of publication that the Journal assigns copyright or licenses the publication rights in their articles, including abstracts, to the authors.
- Authors should strive for maximum clarity of expression. This point cannot be overstated. Additionally, authors need to bear in mind that the purpose of publication is the disclosure and discussion of artistic knowledge and innovations that expands the realm of human creativity and experience.

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Sustainable Cities in the Age of Global Warming and Peak Oil

Pål Steigan⁺ (Norway)

Abstract

The megacities are a 20th century invention made possible by the car and cheap petrol. But cheap energy is no longer an option, and the city of the 21st century is challenged in a large number of ways. Peak oil and global warming makes it imperative for the principles of urban development to change profoundly. Zero net energy consumption, durability, recycling, and food production become the order of the day. The walkable city, the city of towns may become the new structure. The world is confronted with some of the most serious crises humanity has ever encountered, and the world cities are challenged too. A new paradigm must be developed – and rapidly. This article states the challenges and outlines some possible directions for that paradigm.

Keywords: City, Climate, Peak Oil, Energy Self-sufficiency

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Introduction

The rapid urbanization of the world's population over the twentieth century is described in the 2005 Revision of the UN World Urbanization Prospects report. The global proportion of urban population rose dramatically from 13% (220 million) in 1900, to 29% (732 million) in 1950, to 49% (3.2 billion) in 2005. The same report projected that the figure is likely to rise to 60% (4.9 billion) by 2030.¹ This urbanization has been possible because of easy access to cheap energy, particularly oil, but also coal and gas. But the carbon age is peaking and the global warming is threatening the life support systems of the modern cities. A new paradigm has to be developed. And there is no time to lose.

Urbanization, especially in Asia, Africa and Latin-America has created megacities out of small settlements in less than a century. The process has been, and is, chaotic and the results are as well. In earlier societies the city was a quite well defined entity. The city was often enclosed by a wall. The people inside the walls were the true citizens with their rights and their duties. Today a shanty town may spring up in weeks or months with thousands or even tens of thousands inhabitants and almost no formal structures. There is no certain definition of the city, and even lists of the most populous cities of the world are very ambiguous for that very reason. A city of fifteen million registered inhabitants may have twenty million during work hours because so many from surrounding areas commute into the city. These migrations vary so much that any census is uncertain.

The Megacities

The city sprawl has also made it hard to define the limits of the city; where does it end and where does the countryside take over? Is New York a city or is it just a part of a super megalopolis² of fifty million people stretching from Boston to Washington DC. Greater Mexico city is a huge conurbation of more than 40 municipalities in the Valle de México. Jakarta was once before colonialism a small trading port. When the Dutch took over they founded the European style town of Batavia in 1619. Today Greater Jakarta has swallowed the neighboring cities such as Bogor into a metropolitan area, called Jabotabek, of almost 30 million people. And then you have the enormous conurbation of Tokyo-Yokohama where you can travel for hours and still be inside the city area.³

In China the biggest migration in human history is taking place. Over the next few decades some 300 million people, that is approximately one USA, are moving into cities. Hundreds of new cities will be built to accommodate them.

The megacities are a 20th century invention made possible by the car and cheap petrol. But cheap energy is no longer an option, and the city of the 21st century is challenged in a large number of ways. Let's have a look at the greater picture.

Peak Oil

Eighty-five percent of the world's energy consumption are fossil fuels; 37% oil, 25% coal and 23% gas.⁴ Fossil fuels have been the energy pushing and pulling the industrial revolution and so also the energy behind urbanization. Now it seems

that oil has peaked. World oil production is not increasing any more, new oil fields are few and harder to exploit. In spite of a deep economic recession oil prices have been in the \$ 100-120 per barrel bracket (Brent Crude).⁵ With so high prices one would think that production would increase a lot, but instead it has leveled off. Lately prices have been falling, but that solves nothing, because it means that the marginal oil fields become even less attractive and that the push for alternatives to oil also becomes weaker.

Peak oil will have a profound and long lasting influence on world cities. Oil does not only go into commuting and transport. Electricity which is so crucial to the city is most places produced by burning oil, gas or coal. Concrete from which the cities are built is highly dependent on fossil fuels. The whole building industry is an oil-guzzling industry never to be satisfied without it. And of course to feed and give water to the citizens, oil is everywhere. Modern agriculture depends on oil in plowing, sowing, watering, reaping, producing, storing and distributing farm produce. The pesticides and chemical fertilizers that made the green revolution possible and by that the feeding of seven billion people, is based on fossil fuels. 17% on average of the world's oil consumption is linked to food production. Fertilizers alone consume 5%. Modern man is a walking SUV.⁶ In fifty years agricultural oil consumption has tripled. Taking oil out of agriculture is like taking the central pole out of a tent.

Running a car takes oil. And if you prefer an electric car, consider how your city's electricity is produced and how the car itself is produced. You will find oil and even coal behind the most environmental electric car. To produce one takes about 20 barrels of oil.

Heating and cooling of apartments and houses consume a lot of energy, and since most electricity is produced by burning fossil fuels, it is another carbon agenda.

What about the computers that run your city, or the one on your desk or lap top? No oil in them, to be sure. But to produce one they use at least ten times its weight in fossil fuels. To produce one 32MB microchip they use 1.7 liters of oil. And when you discard it, it turns into hazardous waste. China is the fastest growing economy in the world, but it is also the fastest growing landfill of hazardous garbage.

And what about our wonderful global internet? It helps us find information from the other side of the globe without moving from our desk or café table. Sure that must be eco-friendly? May be, but running the web consumes about 10% of all energy that is used in the US and close to 6% globally. For most of the people in the world that means oil and coal; and now and then nuclear power.⁷

Producing cement consumes oil in quantity, 1000 kilos equals 1.13 barrels of oil. China alone consumes 1.7 billion tons of cement – and counting. India is following suit. Paving of roads with asphalt takes a lot of oil, of course.

The suburbs were unthinkable without cheap energy, read oil. With the increase in Chinese growth alone, the world will not have enough energy long before 2030. Our entire city model is heading directly for a fundamental crisis.

- Synthetic fibers that are used in textile industries is nothing but oil. Plastics are oil. Toys, bottles, machine parts, sports' equipment, building materials: oil, oil, oil.
- 95% of global trade is based on oil. Globalization equals oil.
- With peak oil we enter into very uncertain terrain and continued urbanization becomes very dubious indeed.

But the trouble doesn't stop there.

Climate and Global Warming

The modern city is a CO₂-producing unit. Forests can be carbon sinks, but not cities. The atmosphere already has too much CO₂ for the future good of the Earth. Soon we will pass the 400 ppm limit, and that is at least 50 ppm too much as even if we could stop immediately, our CO₂ emissions will cause an increase in the global temperature by 2 degrees centigrade above our pre-industrial level. But at our current rate of emissions, 450 ppm is much more likely that will push the planet past the 4 degree level and lead humanity into a very unpleasant future.

Weather will be warmer, wetter and wilder. There will be more violent storms, more flooding of low-lying areas so typical for most big cities in the world and more deluvial rainfalls.

The modern city is contributing strongly to global warming and the climatic disasters, and it is also a local hot spot itself. City temperatures typically differ from their surroundings by being five degrees centigrade higher. The city is a thermal repository with its huge thermo-mass of concrete and pavement for storing solar heat and the activities in the city itself produces a lot of heat as well.

So it is to be expected that the cities are vulnerable to climate change, and particularly the megacities in Asia, Africa and Latin-America.

Food and Fertile Top Soil

The modern city is highly dependent of food production that typically takes place outside of the city itself. The city is a parasite. Without the fertile land outside of the city the inhabitants would die. But in spite of that the city destroys arable land as it grows. The level fields of the agricultural valleys of rich top soil is so much more convenient for building than the barren hills, and the market price for development real estate is so much higher than it is for farm land. The end result is that precious fertile soil that has taken numerous generations to create is destroyed under the push of urban growth. There is no romanticism from me in underlining this, it is a fact. The city destroys the land that it feeds upon. In the long run this is of course lethal.

Water and Sewage

Hanoi has seen its population swell to almost 7 million over the past few years, yet there is not a single sewage treatment plant in the entire city. Wastewater from toilets and showers ultimately ends up in the region's rivers, from where it makes its way, dirty as dirty can be, into the ground water.⁸

Residents in Mexico city get most of their drinking water from aquifers under the city. But because of waste and poor water treatment that water is contaminated with cadmium, chromium and other metals that are hazardous for humans. Over-exploitation of aquifers has contributed to the continued subsistence within the city (5-40cm per year), increasing the chance of catastrophic flooding.⁹

In the port city of Karachi in southern Pakistan, around 30 000 people die due from the effects of contaminated drinking water, while in Kolkata (formerly Calcutta), there are both traces of faeces in drinking water and high concentrations of arsenic in ground water.

In the rivers of Buenos Aires there are high levels of dumped toxins making the Argentine river Matanza-Riachuelo “one of the world's most polluted waterways.” And millions of people in the city lack safe access to drinking water and are not connected to sewer systems.

In Kenya, the capital city of Nairobi lacks capacity to manage the increasing demand for water. And 60 percent of the city's inhabitants live in informal settlements with inadequate access to quality water and are forced to buy their water at kiosks at a higher price.¹⁰

The Oceans

Most of the megacities lie on the estuaries of big rivers. Their sewage, their excessive nitrogen and phosphate overload goes into the nearby sea and add to the dead zones in the world's oceans. This in its turn destroy the feeding ground for fish and other sea organisms, and then of course threaten the food chain of the city dwellers.

Scientists have measured higher acidity in the oceans and a shocking level of plankton death over the last few decades. Most of it may be linked with CO₂ being dissolved in the ocean water creating carbonic acid which is highly detrimental to all life in the oceans.

In the mid Pacific there is a sludge of plastic particles creating the *Great Pacific Garbage Patch*.¹¹ As it disintegrates, the plastic ultimately becomes small enough to be ingested by aquatic organisms that reside near the ocean's surface. Thus, plastic waste enters the food chain. Estimates of the size of the Patch vary widely, but there is no doubt that it represents a huge problem.

Paradigm Shift

These ecological problems and the problem with getting sufficient energy are some of the biggest challenges to the future of the cities. The Henry Ford paradigm, that is the car and petrol city, is outdated. But that was the paradigm that fed the city growth, and so far there is no other paradigm in sight that can turn the table and make way for the sustainable city of the future.

But there is a lot of research going on in this field, and this is obviously the way to go to turn the city from a parasite and a problem into a contribution to a sustainable society.

There is no energy source in the pipeline of the foreseeable future that can match the versatility and energy richness of oil. The consumption and ultimate depletion of the oil resources is a once in a life time opportunity for a planet. Alternative energies like wind, tide and solar panels contribute but a tiny bit to world energy. And their production and maintenance takes a huge amount of oil. Nuclear doesn't seem such a bright option after Fukushima and fusion energy remains a mirage very far from the practical world.

So the big picture is that we have to use less energy, per person and in sum total.

The walkable city: Before cheap oil cities were built for slow and local transport. Commuting over long distances was not an option. We will soon be back there again. Cities must be built or restructured so that people can reach most of their daily activities, including work and play using their own muscles, that is by walking or biking. That means that work places and services must be within a short walk from home.

City cells: To be walkable, all basic needs must be within walking distance. That means that the city must become a multi-node, multi-cellular city. A city of towns. Some needs that are not daily necessities could be found farther away, like an over-laying grid.

Quality of life: The city nodes must have a sufficiently rich cultural life to satisfy a wide range of needs. Cultural consumption is normally less energy and material demanding and also gives life and attractiveness to the city environment. Here I think not only of culture for the people, but also of culture by the people. The city must give ample room for the creative activities of the citizens.

Self sufficiency: The city must become self sufficient and self sustaining to a very large degree. Buildings must produce as much energy as they consume. A certain amount of food production must take place in the city. Sewage must be treated so that phosphates and nitrogen is contained and circulated back to farming.

Durability: The modern tendency of use-and-throw away is creating waste mountains that threaten to strangle the big cities. Durability and reusability are the new modern. Energy, water and other material resources are stretched thin today. There is small room for growth. So economic use of resources will be crucial.

Urban qualities in the countryside: To contain a too great influx of new millions into the megacities, it is crucial to give the countryside some urban qualities. Those qualities that go for the city cells should also be developed in smaller rural centers, when it comes to jobs, housing, culture, recreation etc.

Start Now!

The economic and ecological crises in the world today mean that there is no time to wait for change. The problems are only getting bigger and more difficult to solve as we wait. There will not be any one-size-fits-all solution. What we will be looking for is a complex and multifaceted web of solutions, local, regional, national and global. A huge number of people all around the globe are thinking about and working for this. They need resources and sufficient leverage to make results. Also some governments have seen some of the drama in the present situation. China, which has some of the gravest environmental problems, not least in its ever expanding cities, has declared its new five year plan *The Green Leap Forward*.¹² The Chinese have also made plans to develop eco-cities. So far most of these plans remain on the drawing board and the real results are few. One of the problems is that so far these ideas have been top-down technocratic ideas. To succeed I believe such projects must belong to the people, to the grass-roots. People must be deeply involved and have a realistic feeling of ownership to the project. So empowerment, mobilization, real democracy are essential. That is not to say that planners, specialist and scientists do not belong. Their expertise is crucial, but it must be matched with a conscientious popular movement for ground-breaking change. From the Tahrir square to Madison Wisconsin, from the streets of London to Wall Street people demand power over their own future. The mismanagement of the earth by the rich elites have gone all too far.

Conclusion

Am I naive; is this an utopian vision? I don't think so. The most unrealistic plan of all plans today is business as usual. It is business as usual that drives us to destruction. That goes for countries and regions and it goes for the cities. Be bold, be realistic, change the world!

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Theatre for Development–

A Tanzanian Road Towards Citizenship and Cultural Renewal

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Abstract

During the 60s, Theatre for Development was introduced into several states in Africa. The focus at that time was to utilize theatre as a tool of communication in development projects. During the 80s Tanzania developed their own variant of this genre through the initiative of the University of Dar es Salaam's Department of Fine and Performing Arts offering lectures on Theatre for Development. They wanted to develop a supportive theatre and theatrical methods to improve the conditions in their communities. Self-determination and participation for the townspeople in the local conflict resolution process was the department's keywords. The basic idea was that Theatre for Development should be based on the local and popular theatre traditions. Through popular theatre, the whole population could be gathered whether they be young or old, women, men or disadvantaged. By means of storytelling, dance, drama, music, and songs people were encouraged to express themselves about problems in society. This included both mainstream and marginalized groups that did not usually take part in verbal discussions and express their opinions. The intention was to form a theatre genre that would gather the whole population to contribute to social change and improved living conditions.

This introductory paper will focus upon the different methods used in Tanzanian Theatre for Development and will discuss Theatre for Development's use as a vehicle for social change and increasing awareness about Tanzanian traditions and identity.

Keywords: *Theatre and Education, African Theatre, Theatre for Development, Tanzanian Culture*

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Introduction

After its introduction, Theatre for Development (TfD) migrated as a strategy for popular education in sub-Saharan Africa, the Indian subcontinent and Latin America in the 70s.¹ Since then it has spread throughout the world. From the 70s onward the acronym TfD has been used to describe a variety of theatre forms and theatre expressions that share education and development as a common purpose. Community theatre, popular theatre and most recently, applied theatre are labels often used for Theatre for Development projects.

Background and Inspirations

From the global society important inspirations came along with new pedagogical and educational ideas that were disseminated around the world. In his book *Pedagogy of the Oppressed*² the Brazilian adult educator and philosopher Paulo Freire underlined how education had to be based on one's own experiences in daily life and how communication between the teacher and student were essential. Their dialog becomes the focus for all educational processes. Illiterate people had to be given a voice and consciousness so that they were able and enabled to change their situation.



Figure 1. Musicians tuning and warming up before a performance.

Freire's experiments with innovative and participatory learning methods also inspired the Brazilian theatre director Augusto Boal to develop progressive theatre techniques that addressed how theatre could be used as a social intervention vehicle. In his book: *Theatre of the Oppressed*, Boal developed a number of strategies that could activate the audience to avoid oppression by participation.³

More local inspiration was found in the growth of the newly born nation states throughout Africa. In their own way, they emphasized the need for a national identity and a strong national culture. A common feature in these African states was that the cultural roots were underlined as a basis for their national culture. The first Tanzanian Prime Minister Julius Nyerere expressed the importance of a national culture in this way:

“I want to seek out the best of traditions and customs of all our tribes and make them a part of our national culture. A country which lacks its own culture is no more than a collection of people without the spirit that makes them a nation.”⁴

Theatre for Development: Early Projects in Tanzania

In Tanzania as for the rest of Africa, TfD projects were often initiated by huge worldwide organizations like WHO, UNICEF and UNESCO. By means of theatre, their aim was to spread information and knowledge among all people even the illiterate. These huge TfD – projects focused on health and living conditions by addressing issues like: health, employment opportunities, farming efficiency and educating people in the use of new technology.

These projects were increasingly criticized for being campaigns that were not seriously concerned about the local people and their living conditions. They were accused of being forced upon the local people by the external initiators. The projects were also criticized for their biased concerns about economic growth while sacrificing social and cultural factors. Additionally, they were accused for being top – down projects meaning that outsiders were forcing development upon people which had no voice of their own. This criticism was in accordance with new international tendencies where the new idea for development was the growth of *another development*.⁵

During the 80s *another development* was the criticism of the modernization processes that focused on economic growth and industrialization. Development meant ideally to consider the whole human being and its material, and non-material needs. Self-determination and participation in decision making processes were now considered important in all forms of development work.

Of great importance for today's Tfd- projects in Tanzania was the Jipomoyo Project. Jipomoyo was established as a bilateral cooperation between the Cultural Ministry in Tanzania and the Academy of Finland in 1975. The foundation of this Project was an understanding that indigenous culture and traditions were to be

the sources for innovation and development with the direct participation of the townspeople. One of the project leaders Swartz, describes the methodology as follows:

“To experiment methods of approach in development research which incorporates people from all levels in the process of research, and creates in them awareness of their own resources.”⁶

It was desired that most of the townspeople were to take part in this process and as a result distance between the researcher and the community was minimized. The core idea was to put in motion changes desired by the community itself with their own experience as the starting point. Then secondly, utilize the indigenous culture and traditions as vehicles to achieve social innovation.

The Laedza Batani-campaign in Botswana during the 80s also became important for the development of new TfD-projects in Tanzania. This campaign underlines the importance of two-way communication. The model for TfD-projects in the future was described in the manual of the campaign that stated:

“Popular theatre includes performances of drama, puppetry, singing, and dancing. These performances are called popular because they are aimed at the whole community, not just those who are educated. They are performed in local languages and deal with local problems so everyone can find them useful. This new type of theatre in Botswana builds on local ability and interest in story-telling, singing, poetry, and dancing.”⁷

University Theatre in Tanzania

The Department of Art, Music, and Theatre at the University of Dar es Salaam established contact with the community's grass-roots. In the Travelling Theatre movement during the 70s they toured theatre productions made on campus to remote areas, while in the 80s this was replaced with a new movement called Theatre with the People.

One of the first TfD- projects following this new model and methodology was the Malya Popular Theatre Workshops in 1982-83. Lihamba describes the project as follows:

“Participants in the project use their own theatre forms to pose developmental problems according to their own context. Through the creative process the problems are posed, discussed and solutions suggested”⁸

The background of this project was the lack of communication between the townspeople, politicians, and local authorities.

The follow-up work indicated that the project had succeeded in many ways. One of the projects leaders, Professor Penina Mlamba writes that as a result, meetings between District Council and townsfolk were held where among other things, job schedules for adults were created.⁹

Additionally, David Kerr remarked on the success of the Malya project:

“The catalyst group in Malya became so well accepted that they were able to influence the Malya Christian sect of the African Inland Church to stop its hostility towards drama performances. In general, the campaign led to a revitalization of cultural life, and paved the way for economic projects to alleviate problems such as unemployment and vagrancy.”¹⁰

The Malya project showed that TfD not only had relevance for local communities, but that it could contribute to social innovation and social change.

From the beginning of the Malya Project and up till now, a huge number of TfD-projects have been initiated in Tanzania. Rough estimates report that more than 200 communities have been involved. Both external institutions such as UNICEF, SIDA, AMREF, Red Cross, NORAD together with local organizations (Tanzania Gender Networking Program (TGNP) and Tanzania Media Women Association (TMWA)) has been involved in these projects. Moreover, the University of Dar es Salaam, the National Arts Council of Tanzania, and TaSUBa, (former Bagamoyo College of Arts), Tanzanian Theatre Centre have initiated special projects by sending theatre practitioners to work at the grass-root level to implement projects initiated by the townspeople or form them outside in the communities. Economic support is provided for theatre practitioners that have developed their own TfD projects.



Figure 2. An ensemble performing Maji Maji.

The New Generation of University Projects

Every year TaSUBA and University of Dar es Salaam's Department of Fine and Performing Arts conduct TfD-projects. The main objective at the Department of Fine and Performing Arts is to train and develop its students' skill in art both academically and professionally. This objective is reached by using community-based theatre and theatre as an educational tool in development support and communication. The department trains and uses students as facilitators in TfD projects. Both at TaSUBA and the Department of Fine and Performing Arts, TfD-projects and their development form an important part of the curriculum.

The University of Dar es Salaam's fundamental idea is that TfD- projects should be based upon the local community's needs. Instead of top-down projects, they want to develop bottom-up projects. Their precepts are:

1. TfD-projects should be based on the region's local and rural theatre traditions.
2. Townspeople should be centrally involved in the process in its entirety.

Among other things, this has resulted in that even today; most of the TfD projects in Tanzania take place in rural areas.

Today the Theatre for Development genre in Tanzania is realized through two main approaches, namely the performance approach and the workshop approach.¹¹

The performance approach: In this model, an external group of theatre workers (students) decides the theme, content, and the design of a performance. This might be the result of prior contact with the local communities, but it might also be the result of the artists own choice or a sponsor's wishes. The group of artists creates a performance and tours it to different villages.

The aim is to perform in such a manner that the audience is moved, motivated, or provoked. The artists wants to establish a dialogue between the performers and their audience, in order to discuss community problems. At the end of the performance the performer(s) initiates a discussion with the audience. This discussion might also take place during the performance when it may be stopped for input from the audience. Additionally there might be involvement by the audience taking up roles in the performance. At the end strategies are put forth for the implementation of the decisions reached.

The workshop approach: This model is to a larger extent, based on interaction with the local communities. The problems to be address are worked out by the facilitators (students) and the townspeople. During the preliminary work, the facilitators establish contact with the community and decide the theme(s) and contents for a performance. The facilitators move into the village in order to live among them for two or three weeks where together they create the performance. Both facilitators and the townspeople participate in the process that includes research and analysis of their specific development problems, performance creation

based on the analyzed problems, and the post-performance discussion. The facilitators and townspeople analyze the community's problems and translate them into a theatrical language using their indigenous forms of expressions. Concurrent with this process, strategies are set up for the implementation of the decisions that are reached.

Theatre for Development and Sustainability

For decades the Tanzania Theatre for Development has been recognized as one of the leading methodologies of continuous participatory research and an effective and appropriate medium of communication in community development.¹² The first reason is it is recognized for its potential to integrate the whole population, young and old, male and female, marginalized groups and people that usually don't talk in public, are enabled by the opportunity to express themselves through storytelling, dancing, and singing.

Secondly, it is recognized as an effective method that makes social change possible. The immediate response from the audience creates a room environment where people can analyze their situation and their problems. And as a collective activity based on the premises in the local community it creates a milieu for cooperation and participation.



Figure 3. Students from University of Dar es Salaam's Department of Fine and Performing Arts.

On the other hand, one of the major constraints of Theatre for Development in Tanzania is that it is not sustainable or purely grassroots-based. Although the methodology favors a bottom-up approach, the fact that it is initiated from the

outside makes TfD a top down project. The projects are always coordinated and facilitated by the elite who are mostly from cultural institutions or urban-based companies.

The studies about Theatre for Development concludes that even after participation in TfD projects the rural townsfolk do not manage to initiate TfD projects themselves. The two weeks of educational training does not enable townsfolk to actuate similar projects independently. In his book “Participating Popular Theatre, the Highest Strata of Cultural Underdevelopment,” David Kerr concludes as follows:

”The model tended to use the rural community as a sort of experimental laboratory. The shortness of theatre workers usual two week stay among peasant “guinea-pigs” fostered a “project syndrome” that resulted in a superficial understanding of a community problems and failure to become engaged with the organizations which might be empowered to change them.”¹³

In his master thesis from the University of Dar es Salaam 2002, Ghounche Materego comments:

“The irony (...) is that when a community leader needs to do any kind of sensitization program, he/she approaches the artists so as to disseminate his/her information through theatre. Theatre is thus used to achieve the goals of status quo and not the other way around.”¹⁴

Additionally, questions about the sustainability of Theatre for Development’s - projects has been raised among many scholars. Again David Kerr continues:

“Two weeks of education in TfD as like a drop in the ocean. The methodology is not internalized, as soon the projects are brought to an ending, the theatre workers are leaving the members of the communities with only golden memories of songs, play dances and the like.”¹⁵

Presently even though many of the TfD projects are directly tied to the HIV/AIDS issue and all are directly initiated and facilitated by organizations or institutions outside of the local community these projects in my opinion, provide great educational and community value. This value remains worthy despite the fact that the local community is in general, unable to initiate new projects on their own after the facilitators leave, and that the TfD-methodology remains a process which is only being utilized by skilled external facilitators. This is because they contribute to the enlightenment and conscious raising of important central issues, if even for only a short period of time. More importantly, it is my opinion, that by using local and traditional modes of cultural expressions these projects also contribute to the sustainability of local cultures for the present and future generations; which in turn may result in a consciousness and pride of the townsfolk in their own traditions and cultural identity.

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In Their Own Voices – Immigrant Musickers in a Changing City

Tiffany Pollock⁺ (Canada)

Abstract

The following paper is drawn from a larger research project undertaken during 2008-2009, in which I closely examined the immigrant music community in St. John's Newfoundland and Labrador, Canada. To this end, I interviewed over twenty-five people, most of them immigrant musicians, and in some cases viewed performances and rehearsals, created jam sessions, and participated in various music-making activities over an eight-month period. Here, I will present portraits of some of my consultants from that time, whose negotiations in their music-making activities demonstrate the diverse ways they see themselves in the Canadian multicultural milieu and the issues faced in relocation. I will highlight some of their experiences that provide insight into the social integration process and later, explore the limitations of certain culturally-integrative activities that the city of St. John's supports.

Keywords: *Immigrants, Music-making, Integration, Multiculturalism, Identity, Innovation*

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Introduction

St. John's, the capital city of the province of Newfoundland and Labrador, Canada, has experienced a dramatic increase in the number of immigrants and international students moving to the city since 2001 (Statistics Canada 2006), with roughly 500 new immigrants arriving annually (Goss Gilroy 2005, 4). Relatively small, compared to Toronto, Vancouver and other urban centres in Canada, St. John's has previously supported a relatively ethnoculturally homogenous population, or what is believed to be. This rather quick influx of immigrants is creating many points of cross-cultural contact that can offer insights into some of the challenges immigrants and long-settled Newfoundlanders are facing, an area of research which has largely been unexplored in St. John's; the Anglo-Celtic traditions that are conjured when one thinks of Newfoundland have attracted nearly all of the Newfoundland-based research.¹ As the province owes its existence not only to indigenous peoples, but to immigrants from England, Ireland, and France, great efforts have gone into documenting, analyzing, and promoting European settler traditions. Statistics Canada records on immigration, however, provide evidence that people from different countries, many outside of Europe, have flowed to and from the island, people whose stories and contributions have received little comment. What about these voiceless "others"? As more permanent ethnocultural communities form in St. John's, I believe it is essential not only to document a changing city and its varied issues, but to also provide opportunities for other voices to enter the discussions.

My focus in this paper is to give voice to some of these "others," in the case here, recently-settled immigrant musicians that I consulted with in 2009 as part of the final research project for my Master of Arts Degree. Their contributions to this discussion will demonstrate the diverse ways they see themselves and their roles in the newly-multicultural city of St. John's and the country at large. Their experiences will reveal some of the issues they face in their music-making activities, and the innovations they make as they go through the social integration process. Later, I will examine one of the frames that my consultants perform within and discuss its benefits and limitations for both immigrants and long-settled Newfoundland "locals." Lastly, I hope that this exploration and the voices of my consultants provide insight into some of the difficulties faced in relocation. This is especially important for Newfoundland and Labrador; the province is taking initiative to recruit more international newcomers to fill employment niches, yet has the lowest immigrant retention rates in Canada.²

Portraits of Immigrant Musickers in St. John's, Newfoundland and Labrador, Canada

I have pursued my research with an aim of exploring the "doing" or process of music-making, rather than the product, and find it helpful to think of my consultants, their activities, and my own, through the lens of "musicking." Christopher Small states, "To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practising, by providing material for performance (what is called composition), or by dancing" (Small 1998, 19).

Liz and Margarita

Upon arriving in Canada, Liz, an engineering student at Memorial University, and her younger sister Margarita, decided it was important to present their country of origin, Colombia, to the St. John's public and chose dance as a medium for this. Liz expresses that, "We had to come up with a dance that you know where it is from. With salsa, people know it's from different parts. We wanted a dance that represents our country and we found cumbia." Unfortunately, they found that, "guys here are too shy [to dance], and nobody wants to shake their hips" so the sisters began to choreograph performances with the two of them together, a difficult task, considering that cumbia is a courting dance between a male and female.

Distinct national heritage is only one part of their presentational choices. The form of cumbia the sisters chose to create is very "traditional" and in fact, they had relatives in Colombia make and send the traditional cumbia costumes to St. John's before they would perform. Upon meeting another Colombian dancer in the city, Carolina, Liz explains her and Margarita's reaction to Carolina's dances:

Carolina came here with her husband and also saw this need, [to present Colombia] so they created a dance, the cumbia. We saw them and told them the music they were using wasn't really cumbia. It sounds like it, but the cumbia doesn't have words, more like the sounds of special instruments, like flutes. Theirs, you can tell that it wasn't traditional. There were different instruments added. It's cumbia, but you have to show the roots, that is what we were looking for. She decided to join us."

Negotiations and new choreographies ensued, and in the end, Carolina brought some of her more modern music into the group. Now the dancers sometimes blend differing stylistic elements, modern and traditional, for instance by using music that combines traditional cumbia sounds, the "special instruments," and also features contemporary vocals.

Most interesting to me in getting to know the two sisters, is the great amount of information each wanted to share, not so much about Colombia, but about their specific region of origin, and for instance, stylistic distinctions in the cumbia and music of their home city of Barranquilla. Again, speaking of negotiations in the choreographies, Liz states that, "[in] our city we dance it with our hips and a specific posture. Carolina does not dance in that way. She moves her hips in a circle. These are simple things and you cannot see because there is a skirt." The three women also discussed this posture, and the Barranquilla style, in this instance, prevailed. Carolina, however, introduced a braid-like pattern of movement that incorporated all of the dancers, a movement more associated with the centre of Colombia. What is apparent from these differing ideas is not only regional and national identifications, but ways of using musicking to enact one's place in Canada. In this case it was a matter of demonstrating national distinctiveness to a wider public through the blending and sharing of regional and temporal traits (Liz and Margarita 2009).

Sancita

Sancita came to St. John's in 2001 from Bangladesh to study at Memorial University. Upon completing her studies, she began to work with the province's only federally-funded agency for promoting diversity and settling immigrants. As an employee, Sancita is invested in a notion of multiculturalism centred around inclusivity and cultural sharing. A well accomplished dancer who also studied tabla in both India and Bangladesh, she enjoys educating the public about multiculturalism through dance presentations. Using the name Bollywood Jig, a clear reference to both South Asian and Newfoundland traditions, Sancita's group creates and performs dance routines that incorporate and blend the movements and music of Bollywood, hip hop, bhangra, and to a lesser extent, kathak. This aggregation of styles is meant to showcase the multicultural possibilities of dance and music, and through performance, educate the public about diversity and cultural sharing.

Speaking about the music chosen for performances, Sancita claims, "Bollywood style is multicultural. There is no specific technique so it's multicultural, from hip hop to folk to classical. It has movements that anyone can learn. Even the music I choose to teach it is very multicultural." About Bollywood specifically she states, "If you look back 20 to 25 years ago, Indian cinema is what it used to be called, now it's Bollywood. Here you get a glimpse of what I am talking about. It used to be focused on their stories, and their music, which you do see now as well, but with globalization it all became a medley, a mix."

Bollywood Jig, all women at the time of research, encourages participation from people of all dance levels, genders, cultures, and age groups. Although the group is quite successful in the city, Sancita admits that finding men to dance in Bollywood Jig is quite difficult, and they have had only three men dance in the past five years, despite the male roles the Bollywood tradition supports. She choreographs accordingly, with less partner dancing, and more "feminine" hip movements: "In Bollywood dance we have so much use of the hip, but mainly for females. That hip move changes when I have a male dancer. I do unisex choreographies, but I would change a couple of hip movements for the male dancers...like in a less feminine way." Sancita also has to adapt her teaching style, at times, to suit Western norms. At one of the rehearsals I attended, she was challenged by one of the local students in the class when her teaching style became too critical, an obvious product of the South Asian guru system in which Sancita was tutored, one where the teacher is always shown the greatest respect. I witnessed Sancita struggle with this student and eventually back down, giving some compliments to the group, in essence changing her teaching style to accommodate cultural difference.

As she articulates, the music indeed often features a blend of cultural elements such as bhangra and hip hop, which she believes communicates Canada's multicultural ethos to audiences. But more specifically, the educational aspect of this group is to present people of different cultures dancing together to music that is also multicultural. At the rehearsals, I observed this ethos as Sancita places

more concentration on perfect group formation, rather than style and technique. Furthermore, she sees something in this music that is easily transmitted across cultural lines. For example, she believes that the verbal aspects of hip hop translate easily to forms she is familiar with, for instance in dancing spoken syllables in kathak, and as such, the form can be easily be understood cross-culturally (Chakraborty 2009).

Shahana

Shahana, a professional singer and songwriter from Bangladesh, moved to St. John's in the 1980s and later became an employee with the International Student Association at Memorial University. Shahana's understanding of multiculturalism formed during her time in Canada, in a similar way as Sancita's did, and her musical experiences in St. John's are filtered through this lens. Shahana's understanding, however, is subtly different from Sancita's. She explains,

After several years of multiculturalism, mainland Canada's society has evolved to integrate its various cultures into its main social fabric. As a result, numerous events and festivals take place that include several communities and encourage inter-cultural interactions, and this has become the way of the mainland Canadian mainstream. For instance, ten years ago, Canadians were not very interested in watching or playing Football (soccer). However, that interest is now growing. Newfoundland is very new to multiculturalism and is only beginning to get a taste of this type of surrounding. Because of its unicultural history, it is very gradually learning about multiculturalism and is slowly developing its own way to deal with a newer, culturally richer society. (Email communication, June 5, 2009)

She relates the barriers she faces in enacting her professionalism and "fitting" into the St. John's musical "social fabric:"

Until I came here I was related to the music community [in Bangladesh], the radio and television artists there. Here, one thing I found out after I came, was the way radio and television is organized and programmed is quite different. In Bangladesh, all stations have their own musicians and groups. All over the country, you go for an audition and pass, then there is gradation, which is how many times you will do the program, such as monthly. My regional program started just after grade ten. Until moving here I did my program every month in different stations.

She states further, "I liked that system. It was so convenient. When you are coming, you just show up with music because all the musicians are there, and everybody knows [the music]." In St. John's, she faces difficulties adapting to the different media systems, and has challenges finding musicians sufficiently competent in Bangladeshi music:

There was nothing here for how I used to spend time. I used to perform, and also did public performances. It was limited here, with no opportunities to

perform. Another inconvenience is there is no drum player. Some tried tabla and I performed with them, but they were not professional[s].

In the few performance opportunities Shahana has accepted, she admits that her song choices were often determined by the competency of the other musicians in the performance.

Shahana's idea of her role as a musician in Canadian society points toward weaving different and distinct cultural elements into the social fabric. Newcomers should simply continue engaging with life in a similar manner to their home countries, which eventually leads, perhaps, to influencing the larger Canadian community. Although Shahana faces difficulties in continuing her professional-level musicking, she adapts and has found a new way of expressing herself, which takes on many aspects of remembering. Shahana has become a songwriter while in St. John's, and focuses much of her writing on the environment in Bangladesh, writing about the different seasons, or the sounds of animals that she remembers (Shahana 2009).

Illir

Illir, a teenager recently arrived from Bosnia, and originally from Kosovo, is a singer, and has started to learn to play the keyboard he acquired from his uncle. He relates that in the refugee camps in Bosnia, he and his friends would often musick together "just for fun," something he insists is still the point of his musicking. I have been lucky enough to see Illir and his cousins in St. John's engage in this "fun." Many times I have watched as the young men find "rhythms," or beat loops, on the internet and sing and rap over top of them, laughing, teasing each other, and reciting commonly heard shout-outs well-known in hip hop culture. Unfortunately, Illir is often unsatisfied with his creations as the quality of the recordings is greatly reduced because of his older equipment. He explains that as soon as he finds a job and has some disposable income, he will purchase professional-level equipment which will allow him to actualize his creations properly, and in turn, share more of them.

Interestingly, Illir communicates with his old musicking friends in Bosnia via MSN messenger. He relays that his friends in Bosnia will send him a "rhythm" through instant messenger, which he then downloads onto a disk and uploads into his keyboard. Illir then practices singing, rapping, and creating melodies over top of this rhythm. Once satisfied with his creation, Illir records the new music, uploads it onto his computer, and sends it back to his friends in Bosnia. This musicking "fun" that Illir is beginning to explore in St. John's, is a way also a way for him to stay connected transnationally (Illir 2009).

Jesse (pseudonym)

Jesse, originally from Angola, and an Afro-pop musician for over thirty years, has toured much of Africa and Europe during his successful career, meeting many heads of state and garnering awards from various countries. After immigrating to St. John's from Kenya in 1999, Jesse immediately sought out musicians and taught

them the styles he was familiar with: St. John's first Afro-pop band was soon born. Jesse relayed many stories from his professional career during our interview, accentuating his accomplishments as a professional musician. I wondered initially if Jesse was remembering, or perhaps attempting to validate his experience to me, but I soon found out that he faces challenges to being recognized as a professional in the music community in St. John's. Like Shahana, Jesse wants to continue his musical career in the city, and encounters barriers to enacting his role as a professional musician. After numerous attempts to secure funding support from provincial arts organizations, Jesse has been unsuccessful and unable to realize the full vision of his music projects, despite the fact that the city "loves [this] music." Jesse understands himself to be very accomplished and relates his ideas about the lack of support from funding bodies:

Black artists come to me and ask what they can do. I send them to the organizations and they are denied. We black artists, we will never, ever achieve our goals in this province if we don't get funding from these organizations. People here love the music. I see the crowd, we sold 4000 CDs, but in the eyes of these associations, they see nothing.

Furthermore, he believes that many of the judges in the funding organizations simply choose music that is familiar to them, which sometimes doesn't support the tastes of the entire city. Jesse has decided to be a mentor for other African musicians who come to St. John's and may face similar difficulties. His new-found goal may indicate a different interpretation of his place within St. John's—an initiator of and leader for pan-African musical unity (Jesse 2009).

(Re) constructing

Through the above consultants we learn about the challenges they face, such as securing funds, enacting chosen identities, finding other musickers, negotiating new media and forms of musicking, and developing different teaching styles. What emerges from their struggles, however, are innovations which demonstrate the lengths individuals will go to in order to express themselves. Some of the immigrant musickers have to experiment with new modes of self-expression, such as Shahana's compositional turn. Others, like the Colombian dancers and Sancita create different musicking activities that allow them to present their individual conceptions of "home" and perceived societal roles in multicultural Canada; these notions, we learn, vary greatly between individuals.

These differing conceptions of "home" and roles in St. John's are connected to the (re)construction of identity, an aspect of the immigrant experience that has been well documented.³ These musickers have different understandings of how one should "fit in." Some view themselves as teachers or educators to the wider public, others as professional musicians, and some as leaders in their respective cultural communities. Interwoven in these conceptions are different ways of relating to one's "home" country and enacting these relations publicly. Shahana and Jesse seek to continue their musicking just as they had in their countries of origin. Each, however, faces challenges and adapts; Shahana now enjoys remembering Bangla-

desh through her writing, while Jesee, is relating more to pan-African unity in St. John's, and enacts this through his mentorship in the African music community. The Colombian dancers enjoy showcasing a more "traditional" national distinctiveness to audiences, although they favour speaking about their specific region of origin in Colombia. Sancita, on the other hand, blends cultural traditions and enjoys educating the public while Illir learns new ways of expressing himself to remain connected with his friends in Bosnia.

These diverse interpretations offer new perspectives when looking at the transnational identities of immigrants. Transnationalism is to maintain "dual identities that can be said to involve both the globalization and the localization of culture" (McMahon 2005, 354). What the consultants here demonstrate is that people often maintain these identities in very specific ways such as temporally or regionally, with great variation between individuals. For example, we learn from the Colombian dancers that group members have to negotiate differing transnational relations. Although Carolina was intent on presenting a more modern version of cumbia, with movements drawn from the central region of Colombia, many of her ideas did not make it into the performances of the traditional cumbia Liz and Margarita envisioned.

My consultants also offer different ways of thinking about the "global flow." Arjun Appadurai argues in *Modernity at Large: Cultural Dimensions of Globalization* (1996), that researchers should "think beyond the nation-state" (1996, 158) in this period of global dissemination, in which electronic mediation and mass migration, the "global flow" of images and information, create a world in which "neither images nor viewers fit into circuits or audiences which are easily bound within local, national, or regional spaces" (4). Some of the musickers presented here, however, are "bound" within their "home" countries, and very specifically. Others identify as being a part of a larger area, such as Africa. Yet still, some experiment with the "global flow" and maintain more of a "postnational" affiliation, but often do so to remain connected to "home," as in the cases of Illir and Sancita.

All of these diverse interpretations, associated issues and innovations have to be negotiated by the immigrant musickers I've described above in relative isolation and in reaction to more powerful forces and discursive frameworks. It is interesting to look at some of the challenges and adjustments through the lens of the Canadian social integration model which is "the process by which newcomers become a part of the social, cultural, and institutional fabric of the host community or society while at the same time retaining their own cultural identity" (Friederes 2008, 80). This process is "an endeavour distinctly defined as a 'two-way street' process, where both immigrants and current citizens are expected to adapt to each other, to ensure positive outcomes for everyone in the social, cultural, economic, and political spheres" (Biles, Burstein and Friederes 2008, 4). My broad look at immigrant musicking in St. John's has made me question whether the adaptations of the host society are comparable to those of the immigrant musickers. That being said, different organizations in the city are involving themselves in the process and are providing more opportunities for immigrant musicians to

perform, often with the intention of promoting cultural diversity within the city of St. John's. My consultants are thankful for these opportunities to perform their musick, as are long-settled Newfoundlanders for the entertainment the performances provide. I think it is important, however, to examine these events and the ways in which performers are framed.

"Sharing Our Cultures"

All of the immigrant musickers described above have been implicated in a variety of "multicultural/diversity" display events that are held in the city on an annual basis. Founded on the basis of teaching and sharing one's cultural or national heritage through musical performance, the organizers of cultural display events aim to educate the public about Newfoundland and Labrador's cultural diversity and as such aid social integration and immigrant retention rates in the province. Events such as "Sharing Our Cultures," held annually at a large museum, or Memorial University's annual international student's talent showcase, which in 2009 had a theme of traveling around the world to experience other cultures, are just two examples.

The performances at these events showcase nationality through musicking to an observant audience through distinct framing; the performers are introduced as "so and so, from such and such country" and by means of the event, each act of musicking is presentational in nature. The recent work of Thomas Turino is helpful in this discussion (2008). Although the concepts of presentational and participatory performance have a long history in the literature,⁴ Turino builds on them using Pierre Bourdieu's notion of social field (1984, 1985), suggesting that one must conceptualize music making "in relation to different realms or fields of artistic practice" (Turino 2008, 25). Each field is structured around "the types of activity, artistic roles, values, goals, and people involved in specific instances of music making and dance" (2008, 27). The presentational field "refers to situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing" (2008, 26). The participatory field, on the other hand, "is a special type of artistic practice in which there are no artist-audience distinctions, only participants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role" (2008, 26). The performances at the "multicultural/diversity" events fall clearly in the presentational realm and a certain level of professionalism is palpable as the performances are usually well-rehearsed.

With a goal of presenting culturally diverse music and faces, these events provide a crucial first step in social integration, displaying ethnic diversity, and as such are provided with government funding. Although useful and greatly appreciated by audiences and immigrant musicians, there are limitations to what is communicated in the performance frames present at the events. The story below will help demonstrate some of the constraints on both performers and audience interpretations.

Performing “Albania”: Illir’s Story

At a diversity event held in April 2009, Illir was described as presenting music from “Albania.” Illir’s music, in fact, relates much more to global hip hop culture than a home country. Dressed differently for the occasion, he wore baggy pants and a baseball cap turned slightly to the side, styles commonly associated with the hip hop artists Illir admires. The audience seemed confused by his nonchalant character and spirited conversations with friends in the audience, all of whom were yelling shout-outs well-known in hip hop culture. Not only was Illir enacting the more participatory audience-performer interaction well-established in his family’s musicking, he seemed to be performing as a DJ, not as an “Albanian.” Knowing Illir quite well, I understand that he is not interested in displaying his Albanian roots, but rather, in creating music to share with others, particularly when that music combines elements of hip hop. Unlike some of the other musickers presented here, Illir makes no comment about wanting to represent his country, or even himself. Although he is clearly interacting with his (second) home, Bosnia, often composing Albanian hip hop-influenced melodies and rhythms to do so, it is Illir’s engagement with global popular culture that defines his music more. By virtue of the performance frame, Illir becomes locked into an ethnic identity. He is not showcasing Albania through music in the way the Colombian dancers present their home country. This experimentation, as he states, is “just for fun.” Moreover, as Illir’s musicking clearly falls more in the participatory realm, using studio art and the Internet to musick with his friends in Bosnia, his performance in the presentational event, although enjoyable, did not relay the same “professionalism” as the other performances; some audience members responded poorly, laughing and whispering during his piece.

Within Frames

The multicultural discourse underlying events like this has been critiqued by sociologist P. Li, in that it “tends to view ethnic culture as essentially homogeneous and primordial in nature. Accordingly, members of an ethnic group develop an ethnic identity on the basis of a common cultural heritage” (1999, 164). Indeed, the goals of a many of my consultants’ musicking has little to do with wanting to present a national or an ethnic heritage. One of the limitations, then, is that the audience may not always understand the goals behind the musicking, as Illir’s performance exemplifies, and further, the diverse ways in which one may relate to one’s home(s), if choosing to enact this relation publicly.

Given the set of data, I would like to refine Turino’s conception of the presentational field, by elaborating new categories for diasporic performances, categories which can perhaps be incorporated into the framing at the “multicultural/diversity” events in St. John’s:

1) *Nationally/Regionally/Culturally Presentational*: This field of musicking has a goal of presenting one’s “home” country, region or cultural heritage to an audience through music or dance. For example, the Colombian dancers choreographed a traditional cumbia, Colombia’s national dance, to present to long-settled St. John’s residents.

2) *Musically Presentational*: Although threads of national presentation are often woven into this field, it is oriented toward creating music for the purpose of presenting it for public or private consumption, and in some cases, to maintain trans-national ties. Many in this realm were professional musicians in their countries of origin, such as Shahana (Bangladesh) and Jeseé (Angola). The goal within this realm is not always about producing music for public consumption at large. Some consultants engage in this musicking at small group gatherings. For example, Sancita and Shahana, both from Bangladesh, often musick together for Bangladeshi New Year's celebrations at friends' homes.

3) *Multiculturally Presentational*: The goal of this realm of musicking is to present one's conception of multiculturalism. Sancita's creation of Bollywood Jig, an inclusive group in terms of age and culture that encompasses notions of cultural sharing and blending, allows her to communicate her understanding of multiculturalism, one founded on blending and inclusivity.

Furthermore, although we are well aware that cultural traditions change, are fluid, and open to interpretation, the snapshots of cultures, or countries, at these events, do not provide the opportunity for audience members to experience musical traditions beyond the product. As the consultants here demonstrate, there are many negotiations involved in the process. Following Richardo D. Trimillos, that these culture bearers "look the native," a certain amount of credibility may be given to the knowledge and music they display (2004, 38). This credibility becomes problematic when one looks into the adaptations that often take place in creating and performing one's musick. For instance, Sancita insists on the importance of male dancing in the Bollywood tradition, but what is presented is a non-male performance. Moreover, although Sancita at one point had two male dancers, she admits that she changes the choreography now, with less partner dancing, and even feminizes some of the moves, such as those of the hips. Similarly, Shahana is unable to fully realize the Bangladeshi music she wishes to because a professional tabla player is not at her disposal.

Surely, nearly all presentational performances do not provide the opportunity for audiences to see the development and negotiations in a performer's musick. Christopher Small argues that revealing the process is an aspect of musicking that is essential for proper understanding:

Music is not a thing at all, but an activity, something people do. The apparent thing "music" is a figment, an abstraction of the action, whose reality vanishes as soon as we examine it at closely. This habit of thinking in abstractions, of taking from an action what appears to be its essence and of giving that essence a name, is probably as old as language; it is useful in the conceptualizing of our world but it has its dangers. It is very easy to come to think of the abstraction as more real than the reality it represents, to think, for example, of those abstractions we call love, hate, good and evil as having an existence apart from the acts of loving, hating, or performing good and

evil deeds and even to think of them as being in some way more real than the acts themselves, a kind of universal or ideal lying behind and suffusing the actions. This is the trap of reification, and it has become a fault of Western thinking ever since Plato, who was one of its earliest perpetrators. (Small 1998, 2)

The revelation of process is perhaps even more important in the case of immigrant musickers whose musicking is often emergent, “selected and reformulated as representative of a group’s identity, [which] serve as a means of identifying, affirming, and valuing uniqueness and personal history” (McMahon 2005, 353). In her research with Sudanese refugee dancers in New York, Felicia Faye McMahon presents many of the group’s negotiations in choosing repertoire and presenting it. She advises the reader:

It is not enough to say that the traditions of this small group are emergent... [Fieldwork] reveal[s] several forces acting on these traditions performed outside of their original context. It becomes apparent that diasporic authenticity can be defined when we recognize that, like all tradition, it involves a to-and-fro movement between culturally shared knowledge and group negotiation, ever affected by changing internal and external tensions. (2005, 354)

About adaptation, she states,

...it is important to remember that every consensus has a “history,” made from a collection of differing opinions that do not just disappear as one tradition is negotiated. Under new circumstances, when new variables act on tradition, tradition is set in motion. Each time there remains the need to identify new variables and conditions that play a central role in the production and reproduction of the collective identities of diasporic communities. (2005, 376)

The points the author makes are much in line with the information I have been given, in that my consultants “traditions” are incredibly dynamic, especially upon relocation. In line with Christopher Small, I think it is important that this somehow be communicated to audiences.

To be clear, I am fully accepting of the fact that many of my consultants are presentational musicians, and greatly enjoy the performance opportunities the diversity events provide. That being said, interacting with my consultants – speaking, learning, sharing, musicking – allows me to better understand them, their cultures, ideas, and the immigrant experience. I am provided the opportunity to see the dynamism of traditions, the variety of roles conceived and enacted, the transnational relations, and the negotiations. As a researcher, I have an advantage in that I can interview the presentational musickers, interact with them, and move past the display of performance. This opportunity also allows me to question the underlying factors and great diversity in all of the musicking and the in-

dividuals producing it. Observation, questioning, and negotiation are integral, not only to the process of social integration, but are also essential to understanding the full depth and potential of a multicultural society. How, then, can we offer this same advantage to the “everyday ethnomusicologists” who attend events, some for entertainment, but others who may want to learn about people, cultures, and countries via musick? Is this even possible?

My suggestion of different performance frames at diversity events may afford more information to audience members, but my wider suggestion is that we provide opportunities for immigrants and locals to musick together in more participatory activities, for instance at “jam sessions,” social dance activities and ensembles. A more participatory atmosphere that allows for interaction with the “other,” can often invite “embodied experiences” (Kisliuk and Gross 2004) and perhaps more thorough interpretations. An embodied experience can

facilitate an understanding, or at least an awareness, of both macro and micropolitics. In learning to dance and sing in new ways, one becomes vitally aware of issues of self and other, and of “here” and “there,” challenging the distancing that takes place in much disembodied scholarship. (Kisliuk and Gross 2004, 250)

This face-to-face interaction may foster a better environment for the “two-way street” model of social integration to manifest itself, as people learn with and about each other. As the Newfoundland and Labrador government moves forward in their attempts at social integration and increased immigrant retention, as do other cities, we might want to consider if the diversity display events are fully meeting the goals of teaching diversity and aiding with integration. We might also consider initiating and sponsoring more participatory events, alongside the presentational performances, where long-settled locals and immigrants can musick together, and perhaps negotiate, (re)construct and adapt to and with each other.

Conclusion

Similar to the “diversity/multiculturalism” events, I realize that I, too, have only provided snapshots of my consultants. I have, however, offered a glimpse into their musicking and their (re)constructions, both personal and musical. Indeed, there are limitations to this platform as well and I am unable to provide the reader with an opportunity to hear or view the “products” of these musickers; an important aspect has been left out. Of most importance here, is that their voices show us the struggles they face along with their innovation and perseverance. Interwoven are their diverse understandings of multiculturalism, themselves and their musicking. I hope their voices not only enter the discussion in the city of St. John’s, but that they also enter the wider conversations on relocation and immigrant musicking.

Endnotes

1. The majority of scholarly work and holdings in the Memorial University Folklore and Language Archive was, at the time of research, about Anglo-Celtic traditions. A few exceptions, mainly theses, have provided some diversity through enquiry into the Lebanese,

Portuguese, and Chinese communities, which have a longer history in the province. Since the time of this research, a new project, St. John's Many Voices, is exploring the history and present-day activities of a variety of ethnocultural communities in St. John's, NL.

2. See for instance the *Newfoundland and Labrador Immigration Strategy* (2007), and also Goss Gilroy *Retention and Integration of Immigrants in Newfoundland and Labrador: Are We Ready, Final Report* (2005).
3. See for instance Diehl 2002, Chambers 1994, Stokes 1994, Turino 1993, Reyes-Schramm 1986.
4. Turino acknowledges Keil 1987, 1995, Progler 1995, and Graves 2005.

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The New Role of Javanese Traditional Performing Arts:

A Case Study of Educational and Socially Transformative Gamelan Music Programs in Prisons

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Abstract

In this present study, I examine the benefits of a Javanese Gamelan program conducted over two months at a juvenile prison in Central Java. The participants were 40 teenage prisoners between 13 and 19. Many of them exhibited dramatic changes in behavior, sociability, and self confidence during the course of this gamelan program. I also compare this program with a similar one at a prison in England. Through this comparison, I explore the significance of using a traditional performing art, the Javanese Gamelan in a case where it is a local tradition and one where it is not. In present day Javanese society, due to the effects of globalization, the decline of traditional performing arts is a matter of concern. However, I demonstrate that it is possible for this type of program to add new value to traditional performing arts and re-invigorate this traditional art while simultaneously empowering local society.

Keywords: *Gamelan, Prison, Social Transformation, Music Education, New Value of Traditional Performing Arts*

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Introduction

A program featuring Javanese Gamelan at a juvenile prison in central Java was conducted from November 2nd 2010 to January 11th 2011 and achieved a reasonable degree of success. The aims of the program were:

1. To introduce art to children or youths who have limited access to art.
2. To help incarcerated children or youths gain social skills through the practice of a local traditional art, in this case, gamelan.
3. To explore a possible role for gamelan or local traditional arts currently in a state of decline in people's daily lives.

In this article, I will examine the meaning and the benefit of this program through observations of and interviews with participants, prison officers and a teacher. I will also explore the significance of using the local traditional art for such programs through the comparison with a program done in England.

In recent years, the role of art in society has been changing rapidly. Not only has art come to be valued for its own sake – distinct from any social function, but also art is used as a socially transformative tool. The gamelan program in the juvenile prison is one such example.

I am aware of few studies have been conducted on this subject. There are a few research projects that focus on using Javanese Gamelan for therapeutic or communal projects. In England, a registered charity organization called Good Vibrations, founded and directed by Cathy Eastburn, is conducting education programs using Javanese Gamelan in prisons and secured hospitals in England and Scotland regularly since 2003. I went to England to observe one of the programs by Good Vibrations in July 2011. I will discuss this program at length below. There are several academic articles about Good Vibrations' programs. Maria Mendonça, in her article,¹ argues that the way in which gamelan has been perceived and developed in its British context have contributed to the success of Good Vibrations as an educational tool to combat re-offending.² According to her, gamelan in England has developed with social-inclusive and egalitarian characteristics and can be used as a somewhat "neutralized" cultural medium as opposed to gamelan in Indonesia which is often performed in political contexts to express ethnic identity. While I agree that gamelan was once extensively functioned in that way by Javanese, and even now, for some Javanese people, Javanese Gamelan is a marker of ethnic identity, I know many Javanese Gamelan musicians who also see gamelan as social-inclusive and egalitarian music tradition now.³ From my own extensive performance study of gamelan in Java, I have come to believe that the structure of gamelan music and the arrangement of the orchestra itself are intrinsically social-inclusive and egalitarian. However, outside of Java, not only in England but also in Japan, where I am from, these qualities of gamelan tend to be more heavily emphasized. A Canadian ethnomusicologist, Rodrigo Caballero has examined Javanese Gamelan music programs at several prisons in England by Good Vibrations and the Downtown Eastside Community Gamelan Project in Vancouver, Canada, which Caballero himself coordinated.⁴ He defines "any purposeful at-

tempt to extend gamelan performance beyond its traditional or performance-centered contexts”⁵ such as educative, therapeutic and socially transformative attempts as “applied gamelan.” He concludes that gamelan has significant suitability in applied contexts in the west because it is an unfamiliar musical tradition to most in the industrialized world and it has always left room for the novice or initiate even though it is one of the most virtuosic ensemble traditions alive today. There are also some analyses of the effect of the gamelan music programs by Good Vibrations from the perspective of criminology.⁶ They find the gamelan music programs at prisons by Good Vibrations “significantly improve confidence, listening and communication skills, tolerance, levels of self-expression, and ability to cope with stress and prison life”⁷ and discuss the potential for arts-based programs in prison. In the United States, researchers lead by ethnomusicologist Alexander Khalil at University of California, San Diego’s Temporal Dynamics of Learning Center, are conducting research in the field of cognitive neuroscience on possible translational effects of refinements at temporal processing and perception through the practice of Balinese gamelan.⁸ Studies on “applied gamelan” by Indonesian researchers also exist. Toetiek Septriasih⁹ in her M.A. thesis suggests playing gamelan is significantly effective in the enhancement of social behavior among troubled teenagers. She arrives at this finding through analysis of the psychological results of a gamelan music program at a rehabilitation facility for children with behavior problems in Magelang, Central Java. Several studies exist that explore the therapeutic use of non-indigenous performing arts in Java,¹⁰ done in the Yogyakarta area with handicapped children aiming to establish an educational model for those children.

Amongst the studies described above, none were conducted in a prison environment in Java using Javanese Gamelan for educational and social transformative purposes. Also, no study explores the significance of using local traditional performing arts for such programs. Because of that, I believe this study will add new insight to Javanese performing arts studies and art education.

Traditional Performing Arts in Java Today

In central Java, many traditional performing arts such as gamelan music (*karawitan*), dance (*tari*), wayang (both shadow puppetry (*wayang kulit*) and dance drama (*wayang wong*), *ketoprak* (Javanese traditional theater), *tayub* (a kind of local social dance originated in villages), and many others have been developed and have flourished for a long time. These art forms played very important roles in many rituals, the education of royal family members, and as entertainment both in and out of the palaces until the independence of the Republic of Indonesia. Even after Indonesian independence, until mid-1970s, traditional arts were very popular among local people and met their ritual and social needs. They were used for weddings, *kitanan* (circumcision) ceremonies, *selapanan*¹¹ ceremonies for baby, *bersih desa*,¹² and some occasions in both government and private offices. Also, by mid-1980s, many local amateur gamelan groups had formed, developed, and gained extraordinary popularity in central Java. It would thus be safe to say that Javanese traditional arts flourished until the 1980s.

Further, across Indonesia, until mid-1970s, traditional performing arts peculiar to each region were very popular entertainment for each region's people and were often the only entertainment available to them. Simultaneous with the change of times and the increase of people's capacity to buy, starting from mid-1970s, many kinds of electronic devices for entertainment such as TV and radio began to be sold in Indonesia. Also, many new types of entertainment appeared in Java around 1975 such as *dang-ndut*¹³ music, Pop, Rock, Jazz, and facilitating access to such music, tape deck rental rapidly became popular. Through this access to such new types of entertainment, young people gradually began to leave their own traditional arts behind. Nowadays, most young people and children seem unfamiliar with any kind of traditional art. In Central Java and Yogyakarta, many children only experience traditional arts at elementary and junior high school during classes that focus on local cultures.

The appearance of new types of entertainment and access to them through tape deck rental also affected traditional performing arts in many ways. People started leave traditional performing arts out of important ceremonies, therefore, existence of traditional performing arts, such as gamelan music and traditional Javanese dance, declined significantly. Additionally, amateur gamelan groups have been on the decline, especially in urban areas, so that few such groups exist today. The decline of traditional performing arts and the phenomenon of children and younger people becoming less and less fond of traditional arts are now very big matters for concern in Central Java.

The Nature of Gamelan

A Javanese Gamelan is an instrumental orchestra consisting of many different types of instrument. Each instrument has its own characteristics in appearance, sound, technique of playing, and role in the ensemble. No traditional piece can be played on any one single instrument: multiple players and instruments are always necessary. Therefore, cooperation is very important. Although gamelan music can be very complex, delicate, and profound, it is also very accessible for the novice. There are some instruments which can be learned so quickly and easily as to be played on one's first day--even for those with no musical background. Also, all players are equally important in an ensemble, even though some instruments demand highly sophisticated techniques. There is no overall conductor, but tempi can freely be changed and songs or pieces can be changed or re-interpreted during performance. Therefore, in order to put a piece together, every player must pay close attention to what all other players are doing. Gamelan has a communal nature in which even traditional pieces have ample room for improvisation and pieces are constructed and re-interpreted in real time through musical communication amongst players. Many gamelan musicians see the gamelan as a very accessible, socially inclusive, and egalitarian tradition of music. It believed to reflect an ideal community or society.

The Gamelan Program at a Juvenile Prison in Kutoarjo

The juvenile prison in which the present study was conducted is called "LAPAS Anak Kutoarjo" in Central Java. LAPAS stands for "Lembaga Pemasyarakatan," which

literally means “institution for socialization.” It is located at Kutoarjo city which is about 60 km west of Yogyakarta city. Most of the male youths under 20 years who committed crimes and given sentences in Central Java or Yogyakarta Special Region are incarcerated there. At the time of my research about 85-90 youths were incarcerated there.

The program was held from November 2nd 2010 to January 11th 2011 and concluded with a gamelan performance by student inmates. It was taught by Mr. Sukamso, a teacher of *karawitan* (gamelan music) major in ISI Surakarta. He is an experienced gamelan teacher and also has experience teaching children with special needs.

Research investigating the effects of the gamelan program was conducted through interviews with participants, several prison officers, the gamelan teacher, and through direct observation of classes. Most of the participants were interviewed twice. During the initial interviews, most of the interviewees were very nervous and reticent to express themselves or share their problems or concerns. Therefore, I felt direct observation of the program was more effective. At the final interviews, which were conducted with groups of four to five interviewees, changes in sociability were already apparent as many participants would openly talk to me how they thought or felt with cheerful and friendly looks.

a. Participant Data

Many of the youths in this Juvenile prison were continuing regular school education¹⁴ on site. In order to not interrupt their regular curriculum, the prison management and the gamelan teacher divided participants into two groups (group A and group B) of 20 participants aged between 13 and 19. Participants were selected by prison management. Mainly, they chose ones who don't have other activities in the prison at the time of gamelan practices. Only 4-5 of the participants had already had experience playing gamelan either in their villages, elementary schools, or Junior high school.

<Group A>

A breakdown of age of the participants in group A is as follows:

One 13-year-old, one 14-year-old, three 15-year-old, three 16-year-old, six 17-year-old, four 18-year-old, and two 19-year-old. Four were attending regular school (3 in elementary school 2nd grade level, 1 in Junior high school level) when this program was started. The participants in this group were relatively new to the prison. Five of them entered there within one month before the gamelan program started. Ten were already in there three to eight months, 3 about one year and 2 about two and half years. A breakdown of their offences was as follows: sexual assault 9, homicide 7, theft 2 and drug abuse 2.

<Group B>

A breakdown of age of the participants in group B is as follows:

Three 14-years-old, four 15-year-old, seven 16-year-old, three 17-year-old, two 18-year-old, and one 19-year-old. Most of them were attending mainstream

schools (1 in elementary school – 6th grade level and 15 in junior high school). Five of them had been incarcerated in the prison more than two years, with 10 more than one year, and 5 for three to nine months before the gamelan program started. A breakdown of their offences is as follows: theft 9, sexual assault 8, and homicide 3.

According to one of the prison officers, more than half of the youths in this prison came from troubled home environments. Many of them had committed their crimes as part of gangs. Hence, one can speculate that a negative environment played a role in their criminal activity.

b. Timing and Method of Practices

Gamelan music practices were conducted twice weekly, meeting every Tuesday and Friday, over a period of 10 weeks. Group A practiced in the morning from 9 to 11 o'clock, and group B practiced in the afternoon from 12:30 to 2:30. There was almost always at least one prison officer present in the gamelan room during practices.

Participants were taught to play various traditional Javanese Gamelan instruments and sing traditional songs in the form of *lancaran*, *ketawang*, and *ladrang* by following musical notation written on a white board in front of them. They were asked to listen carefully to the other players to facilitate tight coordination. The teacher gave them a lot of room for improvisation in the traditional pieces and did not force them to play in a strictly traditional manner. For example, when playing *kendang* (double-sided drums) some participants created their own rhythmic patterns. Instead of forcing them to play traditional patterns, they were encouraged to explore their own patterns so long as it worked with the overall ensemble. Also, *kendang* players were encouraged to invent their own signals to change tempi, begin vocal sections, and end pieces. All players must listen carefully for cues from *kendang* and the *kendang* player must make these cues as clearly as possible. *kendang* players also must listen carefully to the other players so as to find comfortable tempi for the ensemble. Amongst other players, similar processes also took place. The participants in this program also spontaneously learned how to connect one piece to another. Because of the level of freedom built into the gamelan classes the two groups developed distinctly different music in spite of the fact that they were taught the same pieces. They formed the pieces themselves from communication each other under the guidance of the teacher. The teacher also adapted his teaching to the ability of group and individuals even within the context of a given piece. Here I felt that the tolerant, open-minded, and communal nature of gamelan playing was working well.

Deserving special mention was the teacher's attitude towards the participants. In spite of some unruly behavior, especially in the initial stages of the program, the teacher dealt with the participants respectfully. He admonished them calmly for poor behavior and dealt with them patiently. I consider this demeanor very important for a teacher who teaches in this kind of environment so that the participants can learn to act nicely towards others from their own will – not from being forced.

My position in this program was somewhat awkward. Initially, I wanted to be solely an observer, but after observing the difficulties the teacher faced in managing the group, I decided to assist as needed. It was good to be the assistant because I could be closer to the participants. This improved my rapport with them although I was somewhat concerned that my participation could affect my objectivity.

c. First Impressions

A large number of the participants in group A were unexpectedly approachable and unremarkable in the context of their group. However, they were very energetic and had difficulty regulating their behavior. Usually, they entered the gamelan room before the gamelan teacher and I and would be playing loudly and freely by the time of our arrival. Some of them even played disruptively while the teacher was talking. Such disruptions were common unless a prison officer of whom they were afraid was present. In these early sessions it seemed to me that fear was the only means of controlling the participants. Compared with group A, group B was surprisingly quiet and obedient from the beginning. They learned much more rapidly than participants in group A. However, there were some among them who appeared introverted and lethargic and were difficult to communicate with. In addition, I found that most of them (both group A and B) were uncomfortable talking with us or prison officers on a one on one basis. There were also some participants who seemed uninterested in participating and remained alone or inactive during the practices.

d. Change in the Participants' Attitudes

As a whole, group A changed more dramatically than group B. By the end of third week, they started to be quiet on their own when the teacher spoke, even when no prison officers they feared were present. In addition, some of them kindly began to help teach ones who were learning more slowly. By the beginning of sixth week, they had begun to practice spontaneously as a group even before we entered the gamelan room. It was a dramatic change for me because until that point they would not work as a group while we were not there, preferring to strike keys at random and play individually. Their enthusiasm was evidenced in their frequent communication with the teacher, which generally consisted in asking many questions about gamelan. By the end of this program, they were very well-coordinated as a group that they even made mistakes together.

For group B, I also observed some changes. Those who were initially reticent about playing or singing¹⁵ participated more frequently. Further, their ability to coordinate as a group indicated increased ability to pay attention to what others were doing.

e. The Participants' Final Concert and Comments

The concert was held inside of this prison with invited guests¹⁶: the head of the public prosecutors and judicial office of Central Java, the president of the court of Purworejo,¹⁷ the chief of police department of Purworejo, a representative from the department of education in Purworejo, representatives from regency office and district office of Kutoarjo, and representatives from ISI Surakarta. Of course,

most of the prison officers also attended the event, including the warden governor of the prison and the education manager.

Due to time restraints, they could not play all the pieces they had practiced in the concert. However, it was very impressive to see the pride with which they played or sang. During the intermission of the concert, as a representative of the participants of this program, one 18-year-old youth gave a speech about what the gamelan program meant to him and his friends. Standing before all of the guests, he spoke freely, confidently and fluently without referring to notes. His speech was brilliant and touching and I felt representing the others well. I copy an excerpt of his speech below.

“(...) For me, this activity is very beneficial. It has a positive influence on youths in this prison because we can imitate good models from gamelan. For example, when we play gamelan, we need to be gentle, patient, cooperative, united as a group, and respectful to each other. And these kinds of things (qualities) we try putting into practice ourselves to each other, making effort to respect each other, be patient and not using violence without right reasons. We hope we'll have this kind of activities again in the future because gamelan is an art and culture especially of us, Javanese people, and we have to keep everlasting and be proud of it. (...) When we were playing gamelan, our thought became fresh, lively, new, and bright again. (...) Maybe people consider us as worthless people. Maybe we are the criminals who are the rubbish of society for people in the community outside of this prison. However, we (will) make effort to prove to them that we still have the future which we will make better.”¹⁸

From his speech, I could see he was eager to move forward in a positive way for his future. I believe this program contributed to the opportunity for him and his friends to gain or regain self-confidence and think positively.

Below are the participants' comments toward this program excerpted from interviews conducted on the 4th and 10th of January:¹⁹

- I think of the practice of gamelan as comforting to my heart (amusement), the fast and slow tempo of the music can be a tool to control emotions.
- We practiced to work together and learned to be patience, tolerant and be in harmony.
- Practice gamelan is a tool to connect people.
- I was always looking forward to having next practices.
- I think practicing gamelan is very important (for us) because gamelan music contains some important teachings: (such as,) patience, cooperation, tolerance and be in harmony.
- I learned something new which I've never learned before.
- All the problems or bad feelings can be gone with the gamelan practice.
- Practicing gamelan is an effort to keep our culture going.
- We need to practice gamelan to love the traditional art of our own people just like children in old days did.

Also, the below is a part of the list of benefits of practicing gamelan which the participants themselves experienced:

- We started willing to change, wanting to be better, and became more enthusiastic.
- I feel I became more adult. Now I can respect and value others.
- Some of my friends smile a lot at rehearsal. One of my inmates also looks much happier than before, often makes jokes, and more patient.
- One of my inmates now started to communicate with others. He was very shy and had never talked to me before.
- Now I can understand more about my friends here. Relationship with friends became closer. I have more friends now.
- From practicing gamelan, I can understand more about feelings of others. I think many of us changed and my friends are braver to communicate
- I can work together with friends
- Behavior changed. We are more patient and look together
- I like the traditional music more than before.
- Feeling more peaceful, calm and pleasant.
- I've got a new way of thinking.
- I started thinking twice before doing anything.

From these interviews and my observations, I could see many of them were more open to others and had begun to communicate with others more. They also learned to respect the opinions of others, work together, pay attention, listen while others spoke, and be tolerant. Besides, more of them were willing to share their opinions and willing to express their feeling during the final interviews than during the initial interviews.

Prison officers including those in the role of guardian or supervisor of the prisoners²⁰ made the below remarks on the changes in attitude and behavioral characteristics of some of the gamelan program participants:

- Before joining the gamelan program, some of the participants were closed, seemed depressed and scared, and often fought with others, but after joining the gamelan practices, their behavior significantly changed. Many of them became more open, seemed to have enthusiasm to live, became easy to talk with, looked happier, seemed happy to help others, and could work together.
- They are braver to express themselves to me now.
- They became much calmer during the regular school classes after they started attending gamelan program including the one who used to be a restless and constantly walked around and not able to sit still for a second.
- They became to like getting together and chat.

The gamelan teacher made this comment:

- Now they can cooperate and be respectful to each other, and they want to know more about gamelan. They are also willing to experience more.

Through my observation and interviews, I was able to identify participants who changed dramatically. On the other hand, there were also ones who seemed not to benefit as much from this program. Maybe the gamelan program was not equally beneficial for all. However, almost all the participants enjoyed this program. Further, many of them noticed changes in the nature of relationships with their friends and character changes in their friends. It was difficult to measure exactly how much they changed particularly in prison.²¹ However, it is clear that some improvement in communication skills and sociability, along with new, positive relationships arose from this program. The new relationships arose in wider sphere, not only among the participants but also between participants and prison officials, and participants and the teacher. In addition, some of them mentioned that they started to become more aware of others and consider their feelings. This indicates that their social and communication ability had improved. Becoming more social will help them while they are in prison as well as after they are released to build better relationship with others and rebuild their lives. Consequently it will help community which they are going back to after release. Because of these facts, we can say this program ended with a reasonable success.

Also important is the fact that many of them felt this opportunity very valuable and were proud to get an opportunity to study their own traditional music as transmitted from generation to generation. I will return to this point later in this article.

Gamelan Program by Good Vibrations in an English Prison

In July 2011, I visited England and participated in one of the programs using Javanese Gamelan conducted by Good Vibrations from July 25th to 29th (Monday through Friday) at Her Majesty's Prison (HMP) Dovegate, in Uttoxeter, Staffordshire. This time, Good Vibrations worked with men in the "therapeutic community" in this prison during their "Rezarts" week.²² It was conducted from 9AM to 3:45PM with a 2-hour lunch break for the first four days and had a 'play-through' in the morning of fifth day in front of the audience. It was held inside the therapeutic community.

At first, I intended to act solely as an observer, but I decided to participate in the program and also give a small scale workshop on Javanese dance there. As when in Java, it felt better to be an insider than an outsider in prison situation. Participants were 15 men, 'residents'²³ of therapeutic community, 2 officers (a male and a female) and myself. What happened during the week was dependent on what participants wanted out of it. According to the facilitator for the program in this case, Nikki Kemp,²⁴ the ethos of Good Vibrations is not to be a 'musical expert' but rather encourage the group and members to come forward and to work things out for themselves – more facilitation of learning about teamwork rather than teaching. The programs are really about developing skill at teamwork through the use of instruments rather than a music program.²⁵

The facilitator led the program in a respectful and considerate manner toward participants. She asked for the opinions of the participants before making

decisions on almost everything. Strikingly different from the program in Java was that participants were all adults and most of them were relatively calm throughout the program. In the program, other than learning some traditional pieces in *lancaran* and *ketawang* forms and learning something about Javanese culture, improvisations and group composition using gamelan instruments were took place multiple times. After each improvisation or group composition, a discussion was held to improve the pieces themselves or the technique by which they were composed. One of the highlights of the Good Vibrations program was that they produced a professional quality CD from the recordings during each program and distribute it to all the participants. This seemed to motivate them to improve the pieces.

On the fifth day, they had a play-through in front of many prison officers, other residents of the therapeutic community, and the guest from outside who were invited by Good Vibrations, to show the results of the last four days. At the end of the play-through, the participants all received a certificate. Everyone looked proud and happy, brimming over with a great sense of achievement even though some of them had been very nervous before the play-through and thinking about avoiding it.

Below are participants' comments on this program.²⁶ Interestingly, they have much in common with the comments of the youths in Javanese juvenile prison.

<Question> *What did you like (about it)?*

- Made me feel more patient
- Getting to play different instruments
- Playing together
- Pulling together different sounds

<Question> *What do you think it will benefit you (in here/ outside etc)?*

- Learn about being part of a team. There are very few things you do in prison that give you the chance to work in a team and now we can
- Good to express yourself- escape.
- Good stress reliever; you can bang on these instrument rather than on someone else's jaw
- It's been about developing your social skills - interacting, accommodating people and their strengths and weaknesses
- I've learned not to give up at the first hurdle
- Made me more tolerant, able to see others' point of view

<Question> *What have you learned about working in a team?*

- Compromise
- Go with other people's ideas
- There's more than one opinion
- I can respect other's views even if I don't agree or understand them
- Explore other's view point, try to see it from where they are
- Help them out when they're struggling

Additionally, some commented that they liked learning about different culture:

- Culture - never even heard of the people before.
- Opened my eyes to a different culture/instruments. It's character developing, there's always new things you can learn.
- Several of them were also very interested in learning more about Javanese mythology, shadow puppets, and dance during the program.

Comparison of the Two Programs

Although the structure and execution of the two programs was different, the benefits of these programs to the participants featured multiple similarities. Participants in these programs both talked about patience, cooperation, respect for others, relief of stress, and learning something new. Therefore, I believe it is really the nature of gamelan itself, being social-inclusive and egalitarian, that contributes to the benefits experienced by the participants. Consequently, I don't necessarily agree with the idea of Mendonça and Caballero that suggest gamelan is fit for social transformative programs only in England or in the industrialized world. It really works locally also. It was really the power of gamelan which made the success of these programs possible.

At the same time, I also realized the importance of the teacher or facilitator's ability and skill. These two programs succeeded because the teacher or facilitator were both very conscious of the nature of gamelan and its potential for socially transformative contexts. Because they were conscious of these things, they could lead the participants to maximal results, promoting their social transformation. Further, I saw their patient, respectful, and considerate attitudes toward the participants built a relationship of trust between them and participants. Because of this, the participants could open their minds toward the teacher or facilitator. Both of these facts helped lead the participants to build the connections with others and contributed to the success of these programs.

Strikingly different between these two programs was that one was conducted in a local context and the other was conducted in global context. Gamelan was received with fascination as a unique foreign cultural product in the English prison. On the other hand, many of the youths in the Javanese prison, most of them Javanese, perceived gamelan as a cultural product that they own, handed down through the generations from their ancestors. They felt this opportunity was valuable and were proud to learn it even though many of them had never experienced playing gamelan before. This program might have given them a chance of building self-respect, establishing identity and take pride in themselves in this global era.

Here, I also want to reiterate what one participant in Java said which I quoted above: "I think practicing gamelan is very important (for us) because gamelan music contains some important teachings: (such as) patience, cooperation, tolerance and being in harmony." I believe these teachings are nothing but a demonstration of the important qualities of a Javanese as a member of Javanese

community. This is because art that arose from a certain culture is the reflection of the community which has that culture, and the gamelan program has possibility to show it to the participants. Consequently, considering the decline of the importance of the traditional arts in Javanese people's daily lives, here, I also see a faint but a clear possibility of traditional arts to be needed again in the local community, with a different meaning or new role – not only for entertainment or ritual sake. Therefore, it can be said that gamelan programs like this, conducted in the local contexts, solves two problems at once. It not only benefits the participants and the community as I describe above, but it also gives a chance for the revival of traditional arts through giving new value or new role to the traditional art itself in the local community. I demonstrate that this is the significance of having the gamelan programs at its point of origin.

Conclusion

From the research conducted in the prisons both in Java and England, I can conclude that gamelan can be a very effective tool in social transformative programs not only in foreign situation but also at its point of origin. The gamelan program can cause characters, attitudes, and behaviors of participants to become more social. Becoming more social will help them while they are incarcerated as well as upon their release to build better relationships with others. Consequently it can help communities to which they return. In this way, I also conclude this kind of program has a socially inclusive quality and possibility can contribute to making a more stable community. At the same time, it can add a new value or a new role to the traditional arts because the traditional arts can be used to make better community, not simply as entertainment, ritual, or art for art's sake. That is why, in the context of the decline of importance of traditional arts in Javanese people's daily lives, conducting this kind of program locally holds the potential to lead traditional arts revival. And if this kind of program applied more to the other people currently in difficult situations, it is possible to encourage and empower them which could lead to the empowering of local communities from the bottom up, rather than the top-down, in this global era.

On the other hand, I understand it is difficult for the community at large to appreciate the scope and breadth of programs such as these. Many people feel that criminals are not worth the effort or privilege of this type of experience. In fact, the program by Good Vibrations has been criticized by the tabloid newspapers such as the Sun and the Daily Mail in England.²⁷ Also, I personally encountered negative opinions toward this kind of program. I understand especially for victims or family of the victims of crime, it might be emotionally challenging to accept this kind of program. If I, myself, were to become a victim, I might not be able to accept emotionally this kind of work. However, we have to accept the fact as members of society that most offenders will return to the community sooner or later. Besides, I consider that a whole community must assume part of the responsibility for their crimes, because some crimes are caused by the difficult environments that shaped their perpetrators. And if this kind of program can provide an opportunity for even a few of the participants to return to the outside

community as a productive member of society, it will decrease a recidivism rate and it will constitute a significant contribution to society.

Also, I have not yet assessed the impact or downside of this kind of program may have upon the arts. I will explore it in near future.

Opening the heart to others, good communication skills, cooperation, patience, tolerance, and sympathy are very important qualities to communal life. Gamelan can be a very powerful tool for learning those qualities. This study is a good example also to prove that increasing accessibility of the arts can also open the accessibility to the community.

Endnotes

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- 2 Ibid., 385.
- 3 From personal communications.
- 4 Rodrigo Caballero, "Applied Gamelan: Approaching health-engaged research in ethnomusicology" (University of British Columbia, Vancouver, 2010).
- 5 Ibid., 2-3.
- 6 David Wilson and Matt Logan, "Breaking Down Walls – The Good Vibrations Project in Prison" (Birmingham: Centre for Criminal Justice Policy and Research, 2006)., David Wilson, Laura Caulfield and Susie Atherton, "Promoting positive change: Assessing the long term psychological emotional and behavioural effects on the good vibrations in prisons project" (Report for the Firebird Trust, Birmingham: Centre for Criminal Justice Policy and Research, 2008)., David Wilson and Laura Caulfield, "Good Vibrations: The long-term impact of a prison based music project," *The Prison Service Journal* 182 (2009): 27-32., Léon Digard, Anna Grafin von Sponeck, and Alison Liebling, "All Together Now: The therapeutic potential of a prison-based music programme," *The Prison Service Journal* 170 (2007): 3-14., Laura Caulfield, David Wilson, and Dean Wilkinson, "Continuing Positive Change in Prison and the Community: An analysis of the long-term and wider impact of the Good Vibrations Project," (Centre for Applied Criminology, Birmingham City University, 2010).
- 7 Caulfield, Wilson, and Wilkinson, "Continuing Positive Change in Prison and the Community," 5.
- 8 <http://tdlc.ucsd.edu/gamelan/index.html>.
- 9 Toetiek Septriasih, "Bermain Gamelan Untuk Meningkatkan Perilaku Prososial Pada Remaja Bermasalah (Playing Gamelan to Enhance Pro Social Behavior among Problematic Teenager)" (Master thesis, Gadjah Mada University, Yogyakarta, 2009).

- 10 Sari Rudiwati, Suparno, and Haryanto, "Pengembangan Model Pembelajaran Kecakapan Motorik Fisiologis Bagi Penyandang Cacat Tubuh Melalui Latihan Permainan Gerak Berirama (Developing Physio-Motor Learning Model for Physically Handicapped Persons through Rhythmic-Movement Game Training)" (Research report, Yogyakarta State University, 2006)., also see, Y. Sumandiyo Hadi, Sumaryono, Raja Alfrifindra, and Tri Fajar Irianti, "Studi Eksperimen Model Pembelajaran Gerak Olah Tubuh (Tari) Sebagai Terapi Bagi Anak-Anak Tunagrahita (Experiment Study of the Teaching-Learning Dance Model As a Therapy for a Mentally Retarded Children)" (Research report, Institut Seni Indonesia Yogyakarta, 2002).
- 11 A traditional ceremony for baby held on the 35th day after birth.
- 12 One of the traditional village ceremonies in Java.
- 13 A genre of Indonesian popular music.
- 14 Elementary school and 7th and 8th grades (junior high school) education was carrying out at the time when gamelan program started and senior high school education started by the end of the gamelan program. Children can get school education in accordance with their ability, not their age. They can also choose not to attend any school.
- 15 Some of them used to mouth the songs.
- 16 The guests were selected by the prison management.
- 17 Purworejo is a regency which Kutoarjo is in.
- 18 Translated from Indonesian to English by the author. The words in parenthesis and emphasis (underline) were added by the author.
- 19 All comments by the participants, the prison officers and the teacher were translated by the author.
- 20 The prisoners here are all underage, so there are several officers becoming "wali (guardians, deputy of parents)" of the prisoners. Each of "wali" had about 10 prisoners under his/her supervision at the time I was there.
- 21 In the beginning, I prepared the questions on their relations with others in the prison to investigate changes of sociability by comparing results of initial interviews and final interviews. However, as mentioned above, because most of them seemed very nervous during the initial interviews, I felt they were not really telling me the truth. Therefore I gave up on measuring sociability specifically. Instead, I gave more weight to the observation during the program and the comments they gave me during the final interviews.
- 22 This is a week when they have a break from therapy sessions and, instead, have a range of music/art programs and activities to choose from.

- 23 'Therapeutic community' is separated from the main prison and they are called residents rather than 'prisoners' and they stay in 'communities' rather than wings/ cells. They have more privileges than 'normal prisoners' and they are going through intensive therapy programs.
- 24 She is one of the first facilitators of Good Vibrations.
- 25 From the personal communication through email with Nikki.
- 26 This is from what they wrote on the evaluation form which Helen Carter, the course manager of Good Vibrations, prepared for this program. They filled in this form just after the play-through. I received this data later from Cathy Eastburn, the director of Good Vibrations.
- 27 From an interview with Cathy Eastburn (Aug 2011).

Preserving a Master: Edvard Munch & His Painted Sketches

Erika Gohde Sandbakken⁺ and Eva Storevik Tveit⁺⁺ (Norway)

Abstract

This paper will give an overview of challenges encountered by the paintings conservators at the Munch Museum in Oslo. The collection contains world-famous artworks. Munch's paintings are often requested for exhibition loans and many travel all round the world. A great deal of the work required of us is linked with such loans. However, the museum also owns approximately 150 canvas sketches, which are even more in need of conservation. Most of them were painted in the period 1909–16; the largest measures up to 5 x 11.5 metres. Munch painted and stored many of them outdoors for years; approximately 51 have been stored on rolls since Munch's day. His handling and painting techniques and storage have led to extreme deterioration of the sketches and from 2006–12 extensive conservation has been conducted. The main challenges were concentrated on the consolidation of considerable areas of unstable paint, but soiling, water damages, salt efflorescence etc. were also attended to.

Keywords: *Munch's Unprepared Cotton Canvases, Porous Paint, Outdoor Environment, Salt Efflorescence, Aerosol Generator*

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Introduction

Munch returned to Norway in 1909 after spending several years abroad, for the most part in Germany. He settled in Kragerø, a small coastal town south of Oslo. When Norway gained independence from Sweden in 1905, the country's national cultural identity bloomed and commissions for official decoration projects were prestigious. Many of Munch's sketches were preparations for a decorative project for the festival hall, the Aula, of the University of Oslo. The area to be decorated consisted of 220 square meters of wall space divided into eleven sections. Munch started painting sketches in 1909 and completed the project in 1916. Munch also painted sketches for other decorative projects which were never realised, among them decorations for Oslo's City Hall.

Munch's Working Methods and Storage of the Sketches

Several friends of Munch wrote about his years in Kragerø. Some of these writings give insights about Munch's handling of his paintings and sketches, some also about his painting techniques and materials. In Kragerø Munch rented a property named Skrubben that had outdoor grounds. He constructed large outdoor studios here and mounted the sketches directly onto the outdoor studio walls (Figure 1). There are indications that he also remounted them several times on the walls, and he never mounted most of them on stretchers or strainers.



Figure 1. Munch in one of his outdoor studios with snow on the ground, Kragerø, 1911.

However, Munch also painted and stored works indoors. In 1910 the Norwegian artist (and Munch's close relative) Ludvig Ravensberg wrote from one of his visits to Skrubben:

“...The large rooms are overflowing with prints... engravings, drawings, paintings, sketches, everything is filled from the large rooms to the upstairs, everything has its place says M. but in reality there is just as much chaos, and Munch[']s desper-

ate impracticality results in him having to remember everything in his head instead of organising things in another way, writing things down and creating order. But he cannot do this and will not, distracted as he is, yet at the same time he remembers the most incredible small details. How many [?] pictures and engravings has he lost along the way, occasionally whole exhibitions have been lost...”¹

Even if these works were sketches and one could get the impression that he didn't handle them with great care, they must have been significant to Munch. He signed some of them, exhibited 12 of them at the Autumn Exhibition in Berlin in 1913, and moved with them and kept more than 150 until his death in 1944. In 1915, when Munch moved from Kragerø, he rolled up several of the large canvases and stored them in the attic of a Kragerø neighbour's shed (Flaatten 2010: 129). He retrieved them in the 1920s and kept them at his property Ekely on the outskirts of Oslo, which he bought in 1916.

At Ekely the registration of all his works began shortly after his death. Works were found all over his property, both indoors and outdoors (Figure 2).



Figure 2. Munch's indoor atelier at Ekely that was turned into a conservation studio after his death—(frame from an old video).

Painting Techniques and Materials

Ravensberg wrote in his diaries that Munch wanted the paint to soak into the canvases in order to achieve a fresco-like appearance.² Observations and analyses reveal that for these sketches Munch experimented boldly with different materials and methods. Some of his contemporary painters knew and were to some extent skilled in the techniques of fresco painting, but all of Munch's decorations consist of large-format canvas paintings.

Canvases

Munch used different types of canvases for his sketches. They can vary between diverse qualities of linen and cotton canvases with the paint being applied directly to the fabric without prime layers and also some linen canvases with prime layers. The cotton canvases are for the most part thin and sheet-like and most likely not made to be painted on. The sketches on the latter canvases are visually recognised because of all their areas of exposed canvas, areas without paint.

Paint layers

Six different paint media or mixtures of these have so far been identified from the paint layers. These include stand oil, linseed oil, raw linseed oil, casein and animal glue, egg and casein, egg and animal glue and animal glue alone (Singer et al., 2010). In addition, lines of charcoal and unidentified coloured crayons are also present, sometimes alone, but usually next to brushstrokes of paint, principally oil paint.

Analyses have revealed that some of Munch's methods for achieving surfaces looking like fresco painting was not only to choose matte painting materials, in addition it involved thinning his paints heavily with turpentine. He also added chalk to some of his paints. This yielded matte and also porous paint layers. These are paint layers with low percentages of binding media, so-called high pigment volume concentration.

The visual appearance of most of the coloured layers does not indicate which binder is used, as the surfaces appear matte and dull regardless of the observation angle (Figure 3). An array of pigments has also been identified, such as synthetic ultramarine, Prussian blue, cobalt blue, zinc oxide, lead white, chrome yellow, yellow ochre, vermilion, Scheele or emerald green and green zinc chromate.



Figure 3. Matte porous green paint layer close-ups. Photo: Emilien Leonhardt, Hirox Europe.

Later Storage and Treatment

During the registration work at Ekely, a conservation studio was set up and some of the sketches underwent structural treatment there (See figure 2). From 1950 to 1960 around 100 of them were mounted on stretchers, and some were lined. The canvases, mainly the monumental sizes that were not mounted continued to be stored on rolls, up to seven canvases on each roll (Figure 4). The rolled sketches were unrolled in 1971 to be photographed, and then rolled up again, thus never underwent conservation treatment. Very few of the other sketches have been treated since the 1960s, until all the rolled sketches and approximately 50 of the mounted ones were treated in the period 2006–12.

Condition of the Sketches

Largely due to exposure to the outdoor elements and inappropriate storage and handling, many of the sketches have water stains, drain marks and large mold damages (Figure 5). Their surfaces were also marred with moss, wood chips, birch catkins, grass, bird feathers, insect residues and bird, mouse, and flies' droppings as well as other patches of unidentified residues. Some sketches had areas with clay and soil which indicate contact with muddy ground. Several of them also have severe amounts of salt efflorescence visible on their surfaces, as shown in figure 6.



Figure 4. Sketches on rolls, before and after treatment. Photos: Eva Storevik Tveit.



Figure 5. Left, Drain marks, water stains, deformations and folds. Photo: Eva Storevik Tveit and Figure 6. Right, White surface material/salt efflorescence. Photo: Erika Gohde Sandbakken.

Canvases

Several of Munch's cotton and linen canvases are grey in colour and some even brownish. These discolorations are partly due to mold spores, some of which were analysed (Figure 7). Six different mold types were identified.³ The fibres of the canvases are degraded, pH analyses of 24 canvases⁴ show values from 4 to 7. Studies of the correlation between mechanical degradation, pH, and mildew are under progress.

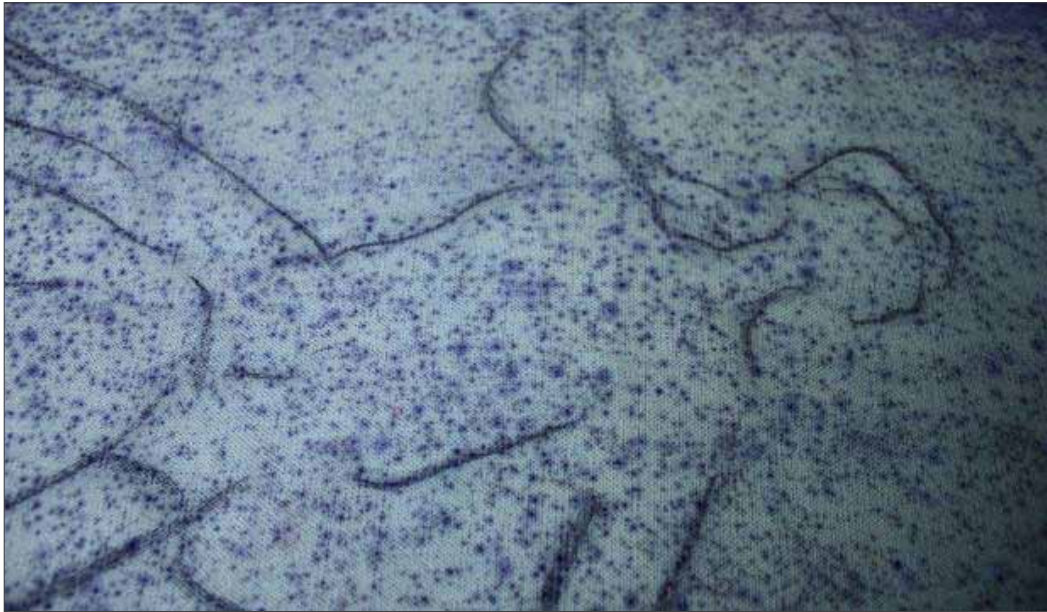


Figure 7. An UV-light capture of mold stains that covered the whole sketch. Photo: Terje Syversen.



Figure 8. Left, *Picture of the Sun* (1912–13), photographed with raking lighting to reveal the large deformations, mostly due to being stored rolled up. Photo: Jaro Hollan and Figure 9. Right, Tears, missing canvas pieces, and folds. Photo: Eva Storevik Tveit.

There were many folds and plastic and elastic deformations in the canvases (Figure 8). The monumental unmounted sketches also exhibit a large number of tears, holes and missing pieces of canvas (Figure 9). Some of these damages probably occurred when Munch repeatedly mounted the sketches, and from the ways the sketches were otherwise handled. The photographs of the sketches made in 1971

were compared with new observations from 2006–12. These studies indicate that the storing on rolls in the period 1971–2007/08 worsened the already existing deformations. This is due to the rolling-up methods, the small diameter of the tubes they were rolled on, and the exposure of some of the canvases to water while being rolled up.

Paint Layers

Permeability in porous paint is higher than in solid paint and deterioration most likely started rapidly in the outdoor environment. Porous paint has weak resistance against climatic influences, because oxygen and humidity easily penetrate the open structure (Echaus, Wolockand Harris 1953: 426; Hess 1979: 178). Porosity surveys and paint binder analyses reveal that almost all the paint layers have poor cohesive forces regardless of the type of binder. This is due both to the fact that when applied the binders got absorbed into the porous, unprimed canvases, and that Munch added chalk or thinners to his paint. In addition, the paint has simply degraded from age.

Porous paint is also less capable of withstanding stress than paint with higher binder content, and has a weaker adhesive strength to the canvas (Hansen and Lowinger 1990: 13; Weldon 2001: 19). The canvases that had never been mounted on stretcher bars have minimal resistance against movement caused by temperature and humidity changes; movements that cause shearing between the paint and canvases. Such shear forces are the main reason why paint loses its adhesion to the support (Keck 1969: 23; Young 2007: 5).

Efflorescence

White surface material on paintings has been widely studied, particularly in the last decades. Many of these studies have focused on findings of metal soaps and fatty acids that have protruded on the surfaces of oil paintings (Noble, van Loon & Boon 2005; Robinet and Cobeil 2003). The first mentioning of white surface material on some of Munch's mounted sketches was reported in the 1980s. In a condition survey from 2004, the efflorescence was noted with the comment: "treatment method unknown."

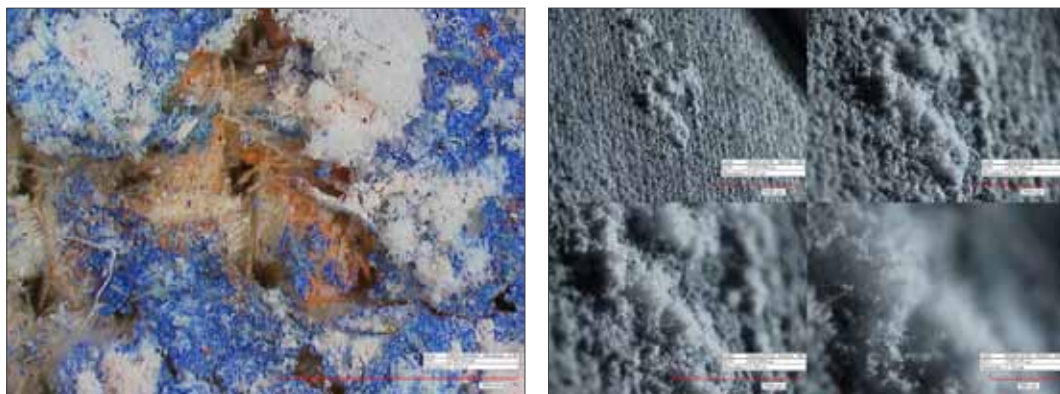


Figure 10. Left, Efflorescent salt crystals on a blue paint layer seen under the microscope. Photo: Emilien Leonhardt, Hiox Europe and Figure 11. Right, Surface crystals, four different magnifications. Photo: Emilien Leonhardt, Horox Europe.

Examinations and analyses were conducted to identify the efflorescence prior to making a decision on treatment or not. Several samples from eight affected sketches were analysed and the material was suggested to be hydrated zinc sulphates and more certain the presence of magnesium sulphates was proved. Both compounds are water soluble salts (Figure 10 and 11). The investigations concerning the nature of these salts are ongoing.

In earlier publications concerning findings of zinc sulphates on oil paintings, high humidity has been regarded as an important factor (Singer and Liddle 2005; Koyano 1987). Chemical reactions between zinc oxide and sulphur-containing pollutant gases as well as the possible sulphur content from a paper support have been launched as theories (Singer and Liddle 2005).

Both zinc sulphate and magnesium sulphate are highly chemically active salts as they are very hygroscopic. However, today, we still lack a clear picture on the chemistry and physics involved in the efflorescence seen on some of Munch's sketches, and this requires further study. One hypothesis is especially interesting – Munch might have applied something to some of his cotton canvases, e.g. a casein solution, which again could have triggered the reactions. Other agents could also have been added during the manufacture of the fabrics. Other material properties could albeit to a smaller extent, also have contributed to these chemical reactions. Suspects include the sulphur contents in some pigments such as cadmium yellow and ultramarine or the possibilities of the paint industry's use of zinc oxide and zinc sulphide as lightening agents for certain paints or Munch's possible extra use of zinc oxide for his paints. Zinc oxide is extremely sensitive to humidity and has other properties that often causes less durable paints. It is also necessary to emphasise external factors such as repeated exposure to extremely fluctuating humidity and temperatures, sulphur bearing pollutant gases in the environment as well as the sea air in the very early life of these sketches.

However, the white deposits on Munch's mounted sketches, now so extensively visible, have most likely developed after the 1950s. Prior to then most of the sketches were either rolled up or piled up in cardboard boxes. Then they were mounted and a few were also lined. It is difficult to believe that the sketches could be submitted to that type of stress and simultaneously leave the crystal compounds with the undisturbed appearance they have today.

Presently, the efflorescence on many of Munch's sketches is so extensive it disturbs Munch's original colour scheme. Should the efflorescence be seen as part of the sketches from Munch's lifetime? Tide lines and other disturbing spots, in general, are often retained on Munch's art, not removed or disguised, to respect artistic integrity. During examination it was, however, observed that on top of and in between the salt crystals there were pigment grains and the paint beneath was powdery (Figure 12). It was considered necessary to increase the stability of the layers, and possible treatment methods were discussed.

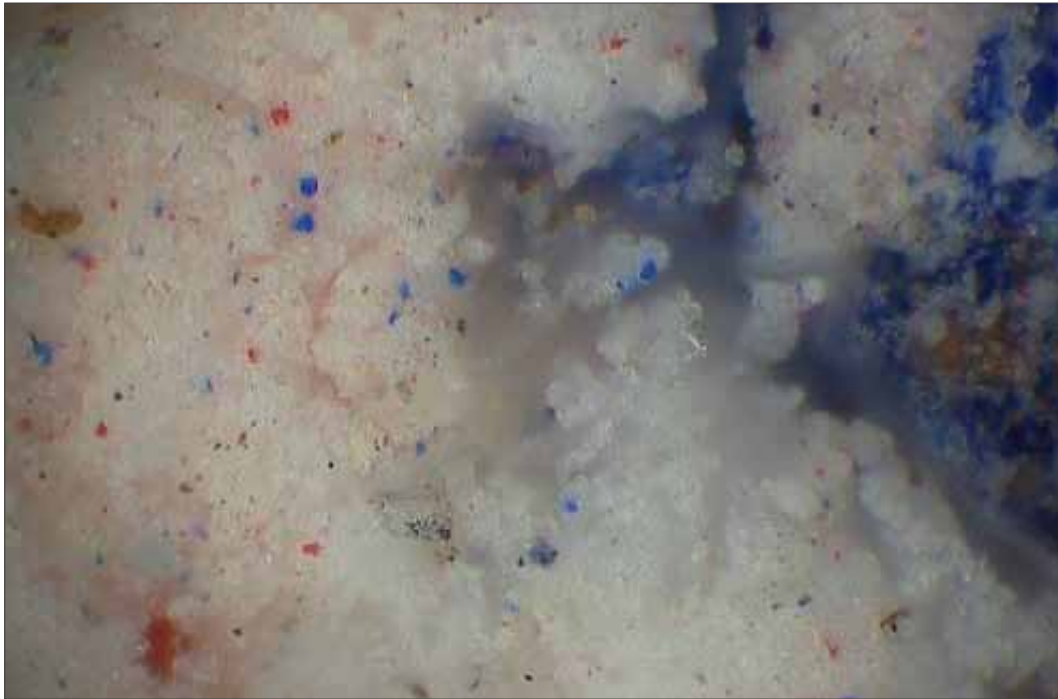


Figure 12. Microscopic photo of salt crystals with pigment grains on the surface of a blue paint layer. The crystallization processes and the protrusion through the paint layers have disrupted the paint. Photo: Emilien Leonhardt, Hirox Europe.

Aging and Climatic Conditions

In addition to Munch's choices of materials and storage conditions, the chemical and mechanical degradation of the canvases and paints have been caused by ultraviolet light, moisture, particularly above 80% relative humidity, and sub-zero temperatures, approaching the glass transition temperature (T_g) of some of the materials, such as the T_g of oil which is around -10° to 0°C (Mecklenburg 2011: 15, 51). However, the greatest mechanical changes are caused by the materials' disparate dimensional responses to temperature and moisture.

Other factors have probably also led to the degradation of the canvases: The starch and the soil in the canvases could have accelerated the mold growth because these are food sources for mildew (Hamlyn 1983: 73). The mold may further have degraded the cellulose in the canvas. Such degradation is aggravated by acid rain (sulphur dioxide + nitrogen oxides) (ICOM 1960: 141), and the levels of breakdown caused by cellulolysis increase if the climate is humid, particularly if the canvas contains soil and bacteria (Srivastaya 1979: 14). In addition, ultraviolet energy may break the molecular chains in fibres (Landi 1998: 18), a process that can be expansive and it is believed that cotton exposed for only four months to UV light loses half of its strength (Michalski 1987: 8). Moisture can accelerate chemical reactions initiated by UV-energy (Michalski 1987: 8; Landi 1998: 18).

The already porous paint was further decomposed due to common aging processes and the exposure to large climatic changes outdoors. In general the formation of volatile components can be regarded as the beginning of the decomposing of paints. Fourier Transform Infrared Spectroscopy (FTIR) analyses of the paints show changes in the binders' composition.⁵ These changes may indicate the oxidation of the oil paint. The oxidation process could have accelerated outdoors, because water and oxygen easily penetrated the structures. This implies that common aging also contributes to developing porous paint layers, since the initial concentration of binder content degrades. This process occurs faster in thinned paint than in oilier paint (Hess 1979: 44).

The effects of humidity on the paintings' components may be separated into two mechanisms (Kockott 1989: 199). The first involves mechanical stresses resulting from the fact that material physically swells and shrinks (Kockott 1989: 199). The other effect impacts in the form of chemical reactions between the water molecules and the binder. These reactions can be divided into hydrolysis, breakdown of the ester linkages in the oil, and photochemical reactions producing free radicals (Feller 1994: 20). These reactions will gradually decompose the binder (Bierwagen 1987: 181f; van den Berg, van den Berg and Boon 1999: 49).

Ethical and Conservation Guidelines

From a 2004 condition survey on all the Munch paintings in the museum's collection, the following guidelines were issued... "Only tide lines, spots, and holes which can be dated to after they came under the ownership of the City of Oslo, should be repaired or removed. Flaking areas (from Munch's days) should not be retouched..."⁶ However, we encourage keeping the discussion open concerning methods and what we should or should not treat in Munch's paintings, as well as to emphasize each painting's integrity. Therefore, in regards to treatment no painting should necessarily be viewed in the same way as another.

Before selecting various treatments we had to test and evaluate methods and some different materials described in literature. Each sketch exhibited variations in materials and in conditions which required repeated testing. Both the canvases and the paint layers were very sensitive to water and solvents, which limited the amount of possible treatments. The chosen methods were not supposed to change the surface texture, or structure, nor make it glossy or saturate the colours. It was also important to avoid creating tide lines or using high concentrations of adhesives which would make the treated areas stiffer than the surrounding ones. Pressure on the paint layers had to be avoided because of the soft and porous structures with low mechanical strength. The large dimensions of many of the sketches made it impossible for example to perform the consolidation work in saturated vapor atmospheres. It was also considered desirable to avoid the use of hazardous solvents, as many of the sketches would have to be treated with the conservators lying horizontally above them on bridges and the inhaling of these solvent gases was not desired (Figure 13).



Figure 13. Treatment of one of the unmounted sketches conducted from bridge.
Photo: Eva Storevik Tveit.

Treatment

The main challenge concerning the treatment of all the sketches was the large extent of porous unstable paint. As mentioned earlier in the text, many of the paint layers have high pigment volume concentration, most of them are water sensitive, no matter which binder is present. However, the porous paint in Munch's sketches has different characteristics which required slightly different consolidation methods and consolidants.

Consolidation

We used funori (up to 2%) to consolidate particles and aggregates. The funori made no surface changes, and provided sufficient adhesive and cohesive strength for the porous paint layers. To consolidate smaller particles, meaning powdery chalking surfaces, we used low concentrations of sturgeon glue applied by an Aerosol generator. The adhesion between the pigment particles improved, but the method did not give sufficient cohesive strength to the support. For thicker loose paint, we applied funori by brush while the sketch was placed on a pressure table. The results of the consolidation depended on the properties of the paint; level of porosity, thickness of paint, and canvas weave.

Flattening Deformations and Folds

The unmounted sketches had very many folds and deformations that needed to be flattened. All the deformations that were possible to treat from the edges were flattened by the same method: A slightly moistened blotting paper was put under the canvas deformation. A dry blotting paper was placed above the deformation; a plate that distributed the loads of the weights was placed on top of the plate (Figure 14). The weight pressure was left for up to 24 hours and repeated if necessary, in general we had to repeat the procedure two or three times. The folds and deformations further in from the edges could not be treated with a moistened

blotting paper, as it was difficult to get the paper underneath the canvas. Instead these areas were moistened with an aerosol generator and flattened with the help of a hot spatula. Between the spatula and the canvas a sheet of polyester plastic was placed to avoid surface changes on the canvas texture.



Figure 14. Flattening the folds with weights. In the background measurements with a hand-held x-ray fluorescence analyzer (XRF-instrument). Photo: Lina Flogstad.

Mending Tears and Holes

Tears, holes and areas lacking pieces of canvas, mainly along the edges of the sketches, were stabilized so that they would stay in place during the rolling up of the paintings, and also to avoid causing new damages and folds. It was emphasised that the applied methods should not change the paintings appearance and to minimise the number of added secondary materials. The aesthetic of the repairs became secondary.

In most cases the holes and tears got supported with Japanese paper glued on to the back of the canvas with Lascaux acrylic based glue.⁷ The paper was cut to fit the shape of the damage and the thickness of the chosen paper varied depending on the thickness of the canvas. In some cases it was also used polyester meshes instead of Japanese paper.

Since the aim of the treatment primarily was to stabilise the loose threads and pieces of canvas, we used a minimum number of attachment points. We had to mend threads of polyester to the original threads in the area where big pieces of canvas were missing. Some tears were treated with a method based on the Heiber method.⁸ In areas with sufficient original threads, these were mended with a mixture of (1:1) sturgeon glue (20%) and wheat starch (10%) or where the water-based glue mixture caused surface changes we used Lascaux Polyamid Textil schweisspulver.

Treatment of Soil, Mold, and Stains

The oversized canvases were particularly prone to have severely soiled surfaces and moldy areas. In many cases the whole canvas was mold infested. Loose soil was removed, or often because of the sensitive surfaces only reduced, with a soft brush and a museum vacuum cleaner. Most of the mold stains were impossible to remove, but some could be reduced in areas where there was no paint. In such unpainted areas we used polyurethane sponges and soft brushes and vacuum cleaners (Figure 15). Many of the spores were totally removed with a dry cleaning powder (DraftCleanPowder) on one sketch with a rather solidly grounded support, to which the mold spores adhered weakly.



Figure 15. Cleaning of mold and soil with a brush and a Museum vacuum cleaner. Photo: Lina Flogstad.

Most of the tide lines, water stains and drain marks were impossible to reduce because of the surfaces' sensitive properties. We tested both dry and wet cleaning methods without success. But we managed to reduce the tide lines in one sketch that was lined and mounted on a stretcher. A large and dark tide line resulted from water leakage in the museum in 1982, following a heavy rain in Oslo (Figure 16). The sketch is on permanent display in the museum's Festivity Hall.

Treatment methods described in literature included using a combination of water and a low-pressure table. This method can be effective, as the suction underneath the textiles relatively quickly extracts the humidity and the dissolved discolouring substances through the textile, thus preventing it from flowing into other areas. However, this method could not be used because of the size of Munch's sketches and the fact that it is lined to a relatively thick canvas as a ground layer.



Figure 16. Left, Detail of a tide line. Photo: Erika Gohde Sandbakken

Different thicknesses of blotting paper were tested and the thinnest ones seemed to work better on the canvas areas. Small pieces of slightly moistened blotting paper were then used to wet the tide line and pick up some of the dirt. This was repeated several times as very little moisture was applied at the time in order to prevent the water from flowing outside the tide line area. After each moist application the area was immediately dried with warm air. This was a very time consuming method and we had to avoid applying too much warm, dry air because the stain was adjacent to fragile paint and ground layers. After a few treatments, wear of the canvas could also be noticed under magnification.

In areas where the tide line was broader we could work with more moisture and for longer periods without widening the tide line. The idea about not widening the stain into other areas was after conversations with a textile conservator less strict. We continued adding moisture, but applied by brush, and we let the moisture work a few seconds before extracting some of the moisture with an ordinary tissue paper. We realised early in the process when working on this tide line that it would be too difficult to wholly remove it or render it totally invisible (Figure 17).

After treatment, parts of the tide line were reduced and in some places were more or less invisible at a distance. (The tide line is in the upper edge of the painting and from the floor it's more than five metres away). A prospective continuation of treatment, such as retouching the still visible parts of the tide line, was rejected, as a retouching would dye the canvas and be totally irreversible. Bleaching methods were considered as not suitable; one reason was that such treatment, in this case, would be difficult to control.



Figure 17. The whole tide line during treatment. Photo: Erika Gohde Sandbakken

Treatment of Efflorescence

Treatment descriptions for similar problems with efflorescence on paintings seem limited. Only a limited number could be tried because potential treatment methods were to be tested on the original material. Some mechanical removal tests proved unsuitable for both the exposed canvas areas and for the unstable powdery paint. Colbourne (2010) recommended, among other methods, using an aerosol generator and simply dissolving the efflorescence with deionised water. As the zinc sulphate and magnesium sulphates are water-soluble, this treatment method was deemed possibly to be a suitable method for Munch's sketches.



Figure 18. Treatment of efflorescence with an Aerosol Generator AGS 2000. Photo: Erika Gohde Sandbakken.

The test result from using the aerosol generator to dissolve the efflorescence worked out well and was used on the three sketches (Figure 18). Locally some of the efflorescence was more resistant –it was observed to be more crusty. In these areas it was necessary to apply more humidity. It was, however, important to avoid wetting the surface too much at one time, as this could create tide lines or darkening of the canvas or the paint layers. In the more resistant areas the application had to be repeated up to three times; the areas were left to dry between each application. The paint layers that were unstable were consolidated, after having dissolved the efflorescence, in the same way described earlier regarding consolidation with the aerosol generator.

The Most Ideal Storage Solutions

Due to insufficient storage space the largest sketches that previously had been rolled needed to be re-rolled after conservation. The results of the consolidation of the different paints were examined on eight sketches after three to four years, when the sketches were unrolled for exhibition. Even though the materials and rolling methods were improved and the diameter of the rolling tubes was enlarged, this is far from optimal storage for such fragile materials. Loose paint consolidated with funori was for the most part still adhered to the support. Areas with the most powdery paint, which had been consolidated with the aerosol generator, seemed to have lost cohesion and adhesion. The result is not surprising considering the initial strength of the paint was weak, the aerosol generator only added small amounts of glue and in low concentrations, and rolling subjects the canvas and paints to great tensile, compressive, and shear forces. However, it shows that the funori in a 2% solution has provided both good cohesion and adhesion for the majority of the areas with porous paints. Most likely the porous property of the paint and non-varnished surfaces has made it easier for efflorescence to migrate through the paint, and might partly explain the extreme extent of salt efflorescence seen on some of the mounted sketches. Efflorescence is also present on the rolled sketches, but not so extensively. This can indicate that the rolled surfaces have been partially protected from later exposure to extremely fluctuating humidity. The sketches that were treated for efflorescence will be monitored in the coming years as the long-term results of the treatment are unknown. Other possible treatment methods are searched and it is hoped that further findings and investigations can help us understand the chemical and physical processes that have taken place. However, we wonder if the controlled museum environment could act as a preventive factor curtailing efflorescence or not?

Endnotes

- 1 Ludvig Ravensberg's diaries: LR 536 (5.1.1910), the Munch Museum archives. (The text is reproduced more extensively in Frydenberg Flaatten, H.-M. (2009): *Soloppgangi Kragerø, Historien om Edvard Munchs liv på Skrubben 1909-1915*, the Municipality of Kragerø, Kragerø, p. 47.)
- 2 Ludvig Ravensberg's diaries: LR 536 (5.1.1910), the Munch Museum archives
- 3 The analyses were done with tape sampling: "Mycotape" distributed by Mycoteam, and analyzed by Mycoteam. With RH around 100% and a T of 26°C the mold may develop just in two days (Alten

2008: 3). RH 85–100%, and T 10–40°C, are considered optimal growing conditions for the (Alten 2008: 3). None of the identified mold types were cellulose cleavages but some of them could cause cellolyse (Srivastaya 1979: 14)

- 4 ISO standard 3071
- 5 For example suggested by the infrared spectrum for one sample that shows that the carbonyl band at 1738 cm⁻¹, is much smaller than the peak for the C-H-stretch, around 2919 cm⁻¹ (unconjugated double bond, fatty acid).
- 6 Stein, M.: *Konserveringsplan for Munch-maleriene in Oslo kommune Kunstsamlingene*. Sluttrapport April 15, Oslo: NIKU/Munch-museet (2005)
- 7 The holes and tears were supported with Tengu- Jo- papier (11g/ m2) and Lascaux 498HV/ Lascaux 360HV (2:1).
- 8 The Heiber method is described in Heiber, W.: "Die Rissverklebung," *Zeitschrift fur Kunsttechnologie und Konservierung*, 1 (1996) 117–146.

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Materials and Suppliers

Sturgeon glue: ArkivprodukterAS, post@arkivprodukter.no

Funori: Kremer Pigmente, info@kremer-pigmente.de

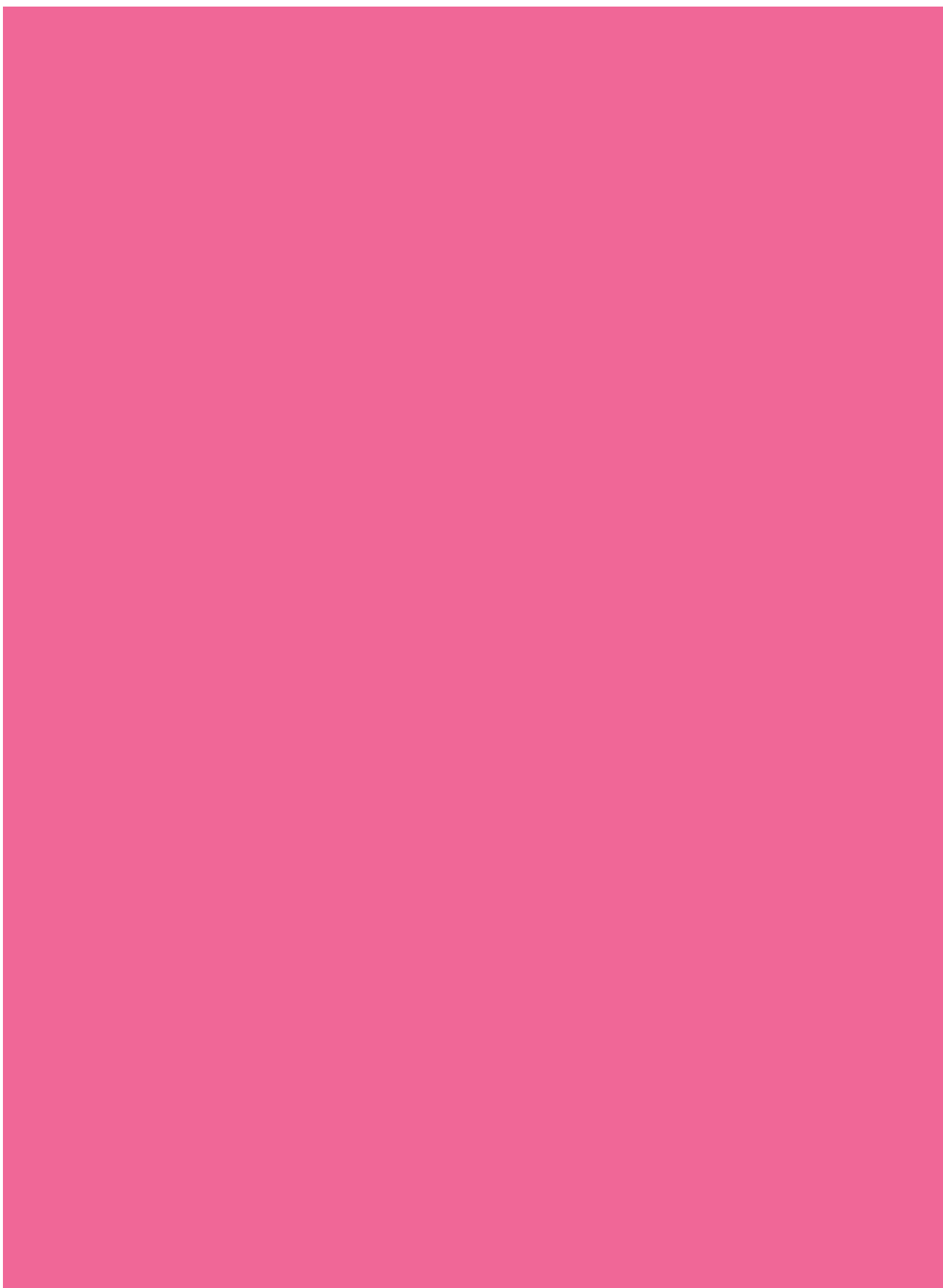
Aerosol Generating Systems, AGS 2000: ZFB GmbH. Mommsenstasse 7, D-04329 Leipzig, Germany

Belo Low Pressure Heating Table: Lascaux Colours, belogmbh@aol.com

SADT GT60N Glossmeter: Corrosion ControlAS, post@ccas.no

Lascaux PolyamidTextilschweisspulver, ArkivprodukterAS, post@arkivprodukter.no

Archival Aids: DraftCleanPowder, Ademco Limited



Conference Reports

- The 11th Cultural Diversity in Music Education (CDIME) Conference
Singapore January 2012

Kjell Skyllstad Editor in Chief

- Days of Discovery
San Diego June 2012

Kjell Skyllstad Editor in Chief

- World City Summit
Singapore July 2012

Kjell Skyllstad Editor in Chief

The 11th Cultural Diversity in Music Education Conference (CDIME)

Singapore January 2012

Kjell Skylstad* Editor in Chief

Diversity and Inclusivity – Practices and Pedagogies in Contemporary Music Education

What is the place of multicultural music education in the new Millennium? How can music open public arenas for dealing with plurality and change? How can music promote cultural literacy and bring more diversity into the classroom? What are the musician's perspective on improvisation and transcultural music making?

These were only some of the issues brought up for discussion during the 11th CDIME (Cultural Diversity in Music Education) conference hosted by CARE (UNESCO-NIE Centre for Arts Research in Education), Singapore. This Center was established at the National Institute of Education in April 2009 as part of a region wide network of so-called art education observatories. These centers were spearheaded by UNESCO Asia-Pacific to provide a systematic means of collecting and disseminating the growing body of arts education research in the region, with the aim of supporting advocacy efforts for mainstreaming the arts in education.

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It should be no secret that arts education in many countries of the region occupies a low place in the educational planning and practice. In Cambodia only one percent of all teachers are involved in music teaching. In Laos culture schools for children established to supplement the primary school curriculum by giving education and training in local crafts and art traditions are threatened by closure for lack of funding. And these are no isolated cases. Generations of accumulated local skills and artistic practices are being lost forever for lack of educational opportunities. This affects not only the rich diversity of tribal cultures in the region but the main treasures of what may be considered key national art resources.

It would be impossible in a short space to point to more than a few of the varied presentations and workshops. The tireless music activist Noel Cabangon from the Philippines in a 60 minutes Concert and conversation showed how he uses his music as a means to share his passion for environmental and human rights issues, providing empowerment to the underserved sectors of the community through his songs calling for social change. And Professor Terry Miller of Kent State University warned about the rising intolerance of tolerance in a climate of rising political conservatism and the fall of liberal multiculturalism.

The pioneer of multicultural music education in the US, and a teacher of whole generation of devoted music students from many parts of the world Dr. Patricia Shehan Campell from the University of Washington School of Music in Seattle, Washington in a highly engaging keynote lecture gave an insight into a model design for an intercultural music education course established 30 years ago as a required course within the University's undergraduate program. The passionate lecture concluded with an appeal to "diversify school music programs, to respond to the cultural diversity of our schools and society, and to navigate the tremendous political push-and-pull that bubbles beneath the efforts of everyday teachers to make a difference in a changing world."

Days of Discovery

San Diego June 2012

Kjell Skjellstad⁺ Editor in Chief

Giving Youth a Voice

“We believe that education for human service must have as its foundation a vision of enhancing human dignity and the quality of life. To do so, human services professionals must focus on moral perspectives in their professional and community services.” This vision formulated as a guide for the activities of the School of Leadership and Education Science at the University of San Diego could also be seen as providing the agenda for the June 22-23, Days of Discovery Conference that gathered school teachers from all over the US. The aim expressed by one of the sponsors, the Adobe Youth Voices, was to better equip educationists to empower youth from underserved communities to use technology to explore and express their perspectives on issues impacting them and their communities. The great challenge was formulated as reaching global audiences with local perspectives. Young learners from 52 countries are engaged in programs to develop thought provoking content on issues like domestic violence, environmental degradation and other social topics through using videos, animations, music etc. to inspire new solutions to long-standing problems.

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

Igniting a Passion for Learning

Another overreaching aim of the two day meeting was to inspire teachers to reignite a passion for learning. In our digital world youth feel that what they learn in school is removed from the day to day reality they meet in their lives and does not prepare them to meet the life challenges in a way that provides an outlet for the own creativity. This problem was addressed by representatives for another giant of today's media world – the Discovery Channel who pointed to the great challenge represented by the global creativity gap. The Discovery Educator Network is created to provide tools for school teachers on a global basis to effectively enhance and upgrade learning environments through teaching with digital media, sharing resources and networking.

See online at:

www.youthvoices.adobe.com

<http://community.discoveryeducation.com>

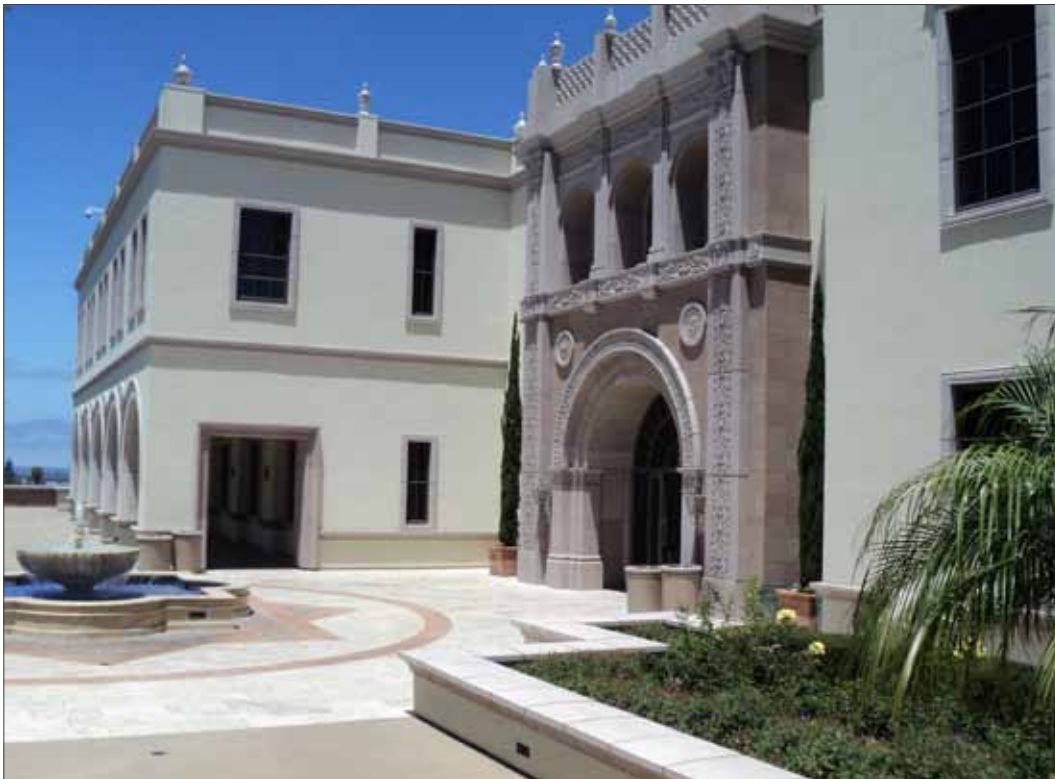


Figure 1. School of Leadership and Educational Science, University of San Diego.

World City Summit

Singapore July 2012

Kjell Skylstad* Editor in Chief

Integrated Solutions for Livable and Sustainable Cities – Is Urban Change Possible?

During the first week of July a record number of 15,000 community leaders, experts and delegates from around the world, among them 100 mayors and governors, ministers and government officials gathered in Singapore to attend three major global events addressing the pressing urban challenges of today- the World City Summit, the Singapore International Water Week and the CleanEnviro Summit Singapore.

The focus on finding integrated solutions stems from a rising recognition of the complexities of urban growth and the necessity of implementing new networking and collaboration platforms in the field of city planning, water management and environmental governance. Addressing more than 5000 public sector, trade and professional visitors Mr. Andrew Tan, Chief Executive Officer of the National Environment Agency introduced the challenges that prompted the creation of a CleanEnviro Summit annexed to the World City Summit: "With the increasing number of mega-cities in Asia coupled with growing population and affluence in these cities, waste volumes are expected to increase exponentially in the next ten years. According to a study done by the World Bank this volume is expected to double to 2.2 billion tons by 2015. This will put immense pressure on the existing waste management infrastructure and will pose serious public health and environmental consequences, and undermine the basic foundations of Asia's growth – safe, clean and livable cities."

The other adjoining conference – the International Water Week was opened against the continuing backdrop of another looming crisis – the increasing water scarcity worldwide. By 2030, water supply could face a 40% shortfall, with the world's food needs growing by as much as 50%. With the global industrial water

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sector ranking second in water consumption, consuming an estimated 25% of the global water demands, key industries in the oil and gas, mining, food and beverage and chemical sectors are being forced to seek innovative solutions to improve water sustainability across societies at large.

The 2012 Singapore World City Summit, based on the theme of ‘Livable and Sustainable Cities - Integrated Urban Solutions’, offered, according to the program, a platform for dialogue and learning through sharing of best practices. To promote and showcase model cities’ best practices and innovative urban solutions, the Lee Kuan Yew World City Prize was created in 2010 with the Spanish City of Bilbao awarded as the first Prize Laureate for its significant urban transformation over 25 year (see JUCR vol. 1).



Figure 1. The author in front of a disaster management display.

After careful review and selection from 62 submissions representing 27 countries the 2012 Prize was awarded to the City of New York through its Mayor, the Honorable Michael R. Bloomberg and the Departments of Transportation, City Planning and Parks and Recreation for defining “a bold vision” for the city’s future. “Building on the foundation of crime reduction and other urban initiatives of earlier administrations, the leadership of Mayor Bloomberg and his commissioners have altered the landscape and notably renewed confidence and optimism among New Yorkers for their city’s future.” The citation goes on to praise the comprehensive scheme of creating a green city contained in the project PlaNYC.

Six other cities were elected for special mention, among them Ahmedabad in the Indian state of Gujarat, acclaimed for its program of urban regeneration, including water treatment, water drainage, urban transport, pollution control and housing for the poor. An estimated 2 million people, or close to a third of the city population were living in slums. Ahmedabad’s strategy for the urban poor included an ambitious plan now being implemented to construct 100 000 two room houses on free land with all infrastructures.

Deeds to new occupants are given in the name of the wife to promote gender equality, with only 15 % of the construction cost to be paid back in the form of a long term loan. In addition a youth occupational training program has so far

resulted in 20 000 well paid jobs for slum youth.

Another urban regeneration program has been developed in the greater Cape Town area of South Africa short-listed for exceptional recognition through a process of intense consultation with the residents of Khayelitsa, a township or rather a sprawling suburban settlement of 700.000 inhabitants with endemic unemployment and with the highest murder rate in Western Cape Province. Murder, robbery and intra-family violence often went unreported. A project VPUU – Violence Prevention through Urban Upgrading(2006 – 2014) aimed at upgrading public areas, providing new facilities for recreation ,institutions of learning and sports facilities, all based on the cooperation of local residents has this far (2012) led to a 33 % reduction in the murder rate.

Half of the citizens now confirm they feel safer in their environment. Families benefit from the basic services that are provided and not least from the reduction of gender based violence. At the Singapore presentation the project chair Michael Krause asked the pertinent question: With a funding of only 60 million Euros, mainly through the German Development Bank would this remarkable process of urban upgrading be possible without broad community involvement?

Returning to the grave and steadily increasing problem of waste disposal discussed at the opening of the CleanEnviro Summit, a remarkable inclusive solution was presented by Ilmar Reepalu, the Mayor of Malmoe, a city in southern Sweden with about one million inhabitants. Whereas 97.6 % of city waste were disposed of in landfills during the 60s, landfills today only account for 2.4%, the rest being converted into electricity (10 % of city needs),providing biogas for all running city buses and central heating for 60 % of all city homes.



Figure 2. An indoor vertical agriculture unit.

A companion to World City Prize – the Lee Kuan Yew Water Prize 2012 was at a special ceremony awarded to Professor Mark van Loosdrecht for his development

of Anammox, an innovative biological process to remove pollutants from used water. The process uses bacteria to convert the pollutant ammonia into harmless nitrogen, a short-cut of the natural nitrogen cycle. This short-cut means that less energy is required to complete the cycle, offering water utilities a cost-effective, low-energy and sustainable means to treat waste water.

It is a sobering thought that by 2005 1,800 million people will be living in countries with absolute water scarcity, and that industry already is consuming twice as much water than is used by households. A major investor like the Norwegian sovereign wealth fund are now putting pressure on companies to quantify and reduce their water risks, while the public is expecting companies to use water in a sustainable way as a public commodity. It all boils down to implementing corporate social responsibility. As it was pointed out at the 3. July Keynote Plenary, time is rapidly running out. The proportion of people living in our cities is expected to grow to 75% by 2050. At the while water use has been growing at more than twice the rate of population increase in the last century. Accelerating urban population growth will put extreme pressure on our cities. While business, government and the public sector work along different timelines in finding solutions to urgent urban problems, time is in fact running out for concerted action to prevent our cities from becoming living nightmares.

Exploring and implementing integrated solutions will require radically greater corporate social responsibility, not least within developing nations. It is time to recognize that many of the recent achievements celebrated within the sector of urban development have been made possible only through the loss of social cohesion and cultural continuity. And on this arena the experiences gained through 10 years of our Urban Research Plaza points to alternative avenues toward successful urban sustainable development. Integrated solutions will have to be based on social responsibility and cultural sensibility.

We strongly believe that on the social arena city administrators and corporate managers will have to seek new and creative solutions, developing a global partnership toward fulfilling the UN Millennium development goals, first and foremost ensuring environmental sustainability, providing for the eradication of extreme poverty and hunger, achieving universal primary education and promoting gender equality.

On the cultural arena, awarding the first World City Prize to Bilbao at the World City Summit in 2010 indicated a readiness to accept the creative sector as a key player in promoting inclusive urban regeneration and city vibrancy. Many of the success stories of urban transformation displayed as models at this year's World City Summit were only possible through sustained cooperation with the arts community based on a shared vision of active citizenship unfolding within a creative urban space. On behalf of the JUCR Editorial Board I hereby invite our readers to submit similar stories from their own environment. Thank you.



Reviews

- Book Review
Green Urbanism –
The Making of an Ecological Capital
A Review of Cities in Transformation
Kjell Skylstad Editor in Chief

Book Review

Green Urbanism - The Making of an Ecological Capital

*A Review of: Cities in Transformation –
Lee Kuan Yew World City Prize*

Kjell Skylstad⁺ Editor in Chief

During the 60s the Brazilian City of Curitiba was plagued by seasonal flooding, urban sprawl and uncontrollable pollution caused by heavy inner city traffic. It was time for urgent action. And so the city architect and urban planner Dr. Jaime Lerner, who was later to become the City Mayor and Governor of the State of Parana, conceived of a master plan designed to focus on exactly those pressure points that required what he termed “urban acupuncture.”

This master plan for city transformation making Curitiba the “Ecological Capital of Brazil” was adopted in 1966 even before the term sustainability was even coined as a slogan and aim for urban development. Overcoming the initial opposition of merchants the city administrators embarked on an effective project of pedestrianisation, and creating an integrated bus rapid transport network. Another element in solving the city’s pollution problem was the implementation in the 80s of a city wide waste recycling program, raising the recycling rate to 85%, one of the highest in the world.

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Equally ground breaking was the ambitious plan for flood control involving the construction of an expansive network of viaducts and turning exposed areas into water parks easily accommodating rising water levels during the rainy season. Another element in the green urbanism campaign was the restoration and new construction of 27 city parks, a number of them dedicated to the city's immigration groups as recreation areas and social meeting places. Through this plan the area of green urban spaces rose from 0.5 sq. miles to 50 sq. miles. In addition a Rural Village plan was implemented to upgrade and provide new housing for low-income families.

The amazing story of the transformation of Curitiba is just one of many accounts of how cities worldwide have faced environmental and social challenges found in the new book "Cities in Transformation- Lee Kuan Yew World City Prize" published by the Urban Redevelopment Authority, Singapore at Edition Didier Millet, Singapore 2012, ISBN 978-981-4385-14-5.

This fact filled volume telling the stories of the Prize Laureate cities of New York and Bilbao together with the "special mention" cities of Ahmedabad, Brisbane, Copenhagen, Malmoe, Vancouver, Melbourne, Khayelitsha, Curitiba and Delhi should find its way into the bookshelves and even better desks of every city planner as a source of constant inspiration and emulation.