# Journal
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# Journal of Urban Culture Research

## Volume 13 Jul - Dec 2016

# Journal of Urban Culture Research

Cover image of people within the old city walls of Dubrovnik, Croatia was provided by Alan Kinear.

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# *Editorial*
# *Screams and Visions: The Arts Embracing Urban Change*

Kjell Skyllstad+ Editor in Chief

Have you ever visited Oslo, the capital of Norway and one of its most visited museums – the Munch museum? In a central position and behind protective glass you will find one of the most famous and controversial icons of expressionist art– the Scream.

The painting was intimately connected to a personal experience on the road toward the city, recorded by the painter at the time of creation:

> *The sky suddenly turned blood red-*
> *I stopped, leaned against the fence, deadly tired –*
> *looked out over the flaming clouds, like blood and swords*
> *Above the bluish-black fjord and the city-*
> *My friends walked on – I stood there quaking with angst –*
> *And I felt as though a vast endless scream rang out through nature*
> Edvard Munch, January 22, 1892

It seems significant that a picture of a city at risk should be the very work that may be seen as inaugurating the expressionist period in European art, with the Scream as a central emotional symbol. In music it was later to be followed up by works where the expression of Angst (the scream in Gustav Mahlers *10th Symphony or Arnold Schönberg's Erwartung*) were connected to the development of a new contemporary musical language in the years leading up to the 1st World War.

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

In light of the urban crises we are experiencing today Munch appears as a warning prophet, connecting the vision of an ecological disaster with a premonition of conflict (blood and swords) and social collapse (the suffering foreground figure pictured against the utterly undisturbed background society). The road to Oslo becomes the road to Aleppo today.

The contribution of the arts in documenting urban risks and catastrophes is well documented, be it through music, the visual arts or photography. It is enough to mention the polish composer Penderecky and his *Threnos* dedicated to the victims of the Hiroshima bomb, the Spanish painter Picasso and his *Guernica,* documenting the horrors of the Spanish civil war, or the photograph of the screaming victim of napalm bombing, recently rejected (and after protests reinstated) by Facebook.

Figure 1. The Scream, Munch.

On all the different sectors of urban threats artists world wide have reacted not only calling attention to risks, but not least presenting visions and constructive ideas for a new urban agenda. It has been the privilege of the Urban Research Plaza of Bangkok and Osaka since its start to open its doors to welcome artists, activists and other actors on the urban arena to contribute to our Journal of Urban Culture Research and come together at our annual Forum conferences on city culture. Our concern, however, is that the contribution of artists, activists and researchers do not reach the fora where the future course of urbanism worldwide is being discussed and guidelines are being adopted.

This is the year when people all over the world have come together to seek ways to invigorate a new global commitment to the sustainable development of towns, cities and human settlements. Researchers, artists and activists working together to forge a holistic approach to finding a way forward for our urban future, facing the threats, finding solutions.

And just the UN Habitat III world conference in Quito, Ecuador where on October 17, 2016 presidents, ministers and other representatives from 170 countries met to discuss and adopt the New Urban Agenda, a global strategy on sustainable urbanism, would have needed the guiding vision of the urgency for real change so often presented and advocated by the art communities and inspiring and motivating research projects worldwide.

In spite of the presence of 200 mayors and delegations from 500 cities, taking center stage at the global table to develop a tool kit and strategy for 21st century urbanism, the final adoption on October 20, however, still leaves many questions unanswered, not least how cities will be able to fully implement the provisions of the recently concluded Paris agreement on the environment and carry the costs involved. Because a sustainable urban development will at the base of it all not be possible without the global adoption of a new economical agenda so vigorously advocated by our late King Bhumibol through his testimony and advocacy of a Sufficiency Economy as a blueprint for mankind

Another concern voiced was the failing will and readiness by the world leaders to address the urban-rural divide that took central stage in last years discussions at our last years Urban Research Plaza Forum in Bangkok. It is interesting to note that already Thomas More in his visionary work *Utopia* 500 years ago (1516) included practical advise on how to address this dichotomy.

A similar disappointment for many over the outcome of Habitat III was the watering down that happened during the closed discussions of the draft of concepts like the *rights to the city,* with national governments unwilling to stand up against the increasing malpractice of grabbing and transforming public space to serve commercial interests.

The central question would be how a non-binding resolution without a definite plan for implementation and financial budgeting would be able to hold up against the plans for urban growth molded in the protected offices of corporate directors, working out and implementing concepts like the *smart city,* destined to digitally supervise and control large urban populations .

Against the backdrop of a neo-liberal stance dominating the conference, a *People´s Social Forum Resistance to Habitat III* came into being, presenting an alternative manifesto – *the New Inhabitants Agenda.* It could be argued that the political hardliners had been provoked by the removal of the planned *Multi-Stakeholders Panel on Sustainable Development* and that in fact the inability to come to terms with the global anti-poverty framework of the Sustainable Development Goals (SDG).

With this removal and the failing to find an academic alternative through the cooperation with the research communities worldwide the conference sadly shut itself out from the creativity and innovation that has formed the very basis for the agenda of our Urban Research Plaza and the Journal of Urban Culture Research since its foundation.

Because research is desperately needed. It paved the way for the passage of the Paris Climate Change agreement. This is why the UN Habitat called for a partnership with universities worldwide and more than 100 universities joined. The Oslo Statement on the New Urban Agenda emphasized. "It will be of particular future importance to supply the development of new knowledge on what takes place in cities. This relates in particular to how market forces and power politics change the living conditions and security of inhabitants." Cities are where the issues of sustainable development will be won or lost. Scientists and artists will need to play a key role – together.

Despite the disappointments with the document approved in Quito the work will go on. Let us believe that it will be a stimulus for many city governments to re-consider their plans and aims, but in the final round it will be the needs of the people itself locally that must decide the future course. It is all about the right to the city and it cannot be watered down.

The URP has felt the need to point to the risks threatening our growing urban populations world wide, but also to explore solutions locally and regionally and responded through opening a new Forum venue at the Inter-University Center in Dubrovnik, Croatia. Our readers will remember the report on the 2015 conference with the theme Urban Culture at the Crossroads published in Vol. 11 to be followed by an extensive analysis by Dr. Evelin Lindner, the president of the *World Dignity University Initiative* of the issues connected to this years challenging theme of *Cities at Risk – From Humiliation to Dignity.*

It turned out in Dubrovnik that what could have become a forum for mainly discussing urban loss in a city that a quarter of a century ago became the victim of a savage destructive attack, in fact became a unique opportunity for a meeting of minds and souls to share their visions for a brighter urban future.

Taking first place among these is the imagining of a future city for all, giving priority to help people create and sustain public spaces that build stronger and sharing communities.

So along with sending the best greetings from our Editorial team we have the privilege and pleasure of inviting all our readers to attend the 15th annual Urban Research Plaza Forum with the theme:
*Creating Vibrant Social Spaces.*
*New Avenues to Urban Renewal*    see www.urp.faa.chula.ac.th/urp/Welcome.html

Another urban future is possible.

# *Guest Author*

# *ASEAN Economic Integration and Sustainable Urbanization*[+]

Bharat Dahiya[++] (Thailand)

## Introduction

Southeast Asian cities will play a critical role in the unfolding of the ASEAN Economic Community, which is to be launched at the end of 2015. This article is a discussion of the inter-linkages among economic growth, urbanization, consumption, and the environment.

In November 2007, the Association of Southeast Asian Nations (ASEAN) made an historic decision that is likely to change the face of this socio-culturally diverse and economically vibrant region forever. More than four decades after ASEAN's formation in August 1967, the leaders of 10 member countries signed a "Declaration on the ASEAN Economic Community Blueprint". Consequently, for the past eight years, ASEAN member countries have been taking a number of steps to implement the ASEAN Economic Community by the end of 2015. According to this Blueprint, the key characteristics and elements of the ASEAN Economic Community will include:

- a single market and production base
- a highly competitive region
- a region of equitable economic development, and
- a region fully integrated into the global economy[1]

To a keen observer, the overall strategy, direction, and focus of the ASEAN Economic Community are apparently informed by six interrelated factors. First is the enduring recognition of the historical importance of external trade to the Southeast Asia region. Second is the continuing need for bolstering ASEAN's competitiveness as an economic trading block. The third factor is the neo-liberal market-driven economy – the overarching organizing principle based on the current global economic system in place.[2]

The current need of the ASEAN member countries, as a regional collective, to remain outward-looking in an increasingly globalizing world is the next consideration. Fifth, and following from the preceding four, is the need for a larger single market and an integrated production base as an economic organizing principle. The final factor is the regional imperative to address the "development divide" between the lesser- and more-developed countries of the ASEAN region – a legacy of their diverse politico-economic experiences in the past.

With the above contextual background, this article examines the interface between the processes of ASEAN economic integration and sustainable urbanization, and the related spatio-economic, social, and environmental implications. In doing so, it looks into the economic role of cities in ASEAN; the inter-linkages among economic growth, urbanization, consumption, and the environment; the problems of urban poverty, inequality, and informality; and ASEAN economic integration, governance, and sustainable urbanization.

## The Economic Role of Cities in ASEAN

That ASEAN represents an economically dynamic region is a well-known fact. Between 1970 and 2013, ASEAN's gross domestic product (GDP) grew over tenfold: from 129 billion US dollar to 1.39 trillion US dollar.[3] Opening their economies to external trade and foreign (direct) investment, the founding countries of ASEAN – Indonesia, Malaysia, Philippines, Singapore, and Thailand – rapidly grew during the 1970s and 1980s. In recent years, economic growth has picked up in the other ASEAN member countries, including Cambodia, Laos, Myanmar, and Vietnam.

What is perhaps lesser known is the economic role of cities in ASEAN. "Cities have played a transformative role in Southeast Asia's economic growth story,"[4] this author has noted elsewhere. According to UN-Habitat estimates, 47 percent of the region's population living in cities and towns produce 80 percent of Southeast Asian GDP.[5] This underscores the higher economic productivity of city-based secondary and tertiary activities. It is for this reason that cities are increasingly touted as "engines of economic growth."

Southeast Asian cities have been able to play such a "transformative role" by building on ASEAN's outward-looking strategy and ongoing economic globalization. Cities in ASEAN have capitalized on the opportunities provided by growing domestic demand, foreign direct investment, and export-led growth; by improving business practices and connectivity to domestic and international markets; and through improved urban infrastructure and services as well as competition among urban centers.[6]

Southeast Asian cities are bound to perform an expanding role in the future of the regional economy if the ASEAN Economic Community integration plan is successfully implemented. A recent report by the McKinsey Global Institute analysed the current trends and the ways in which the Southeast Asia region could address its productivity challenges and find new catalysts for economic growth in the future.[7] Looking towards ASEAN's economic prospects, this study proposed "three paths to prosperity" that could contribute 19 to 42 percent of the region's GDP in 2030:

1.  capturing a greater share of global flows (5–12 percent)
2.  riding the urbanization wave (10–18 percent), and
3.  deploying disruption technologies (4–12 percent)

For ASEAN, "capturing a greater share of global flows" entails making efforts on two fronts: (a) increasing exports within and outside the regional trading block that will be facilitated by the establishment of the ASEAN Economic Community, and (b) expanding the region's manufacturing base, especially as multinational companies look for new production sites in the wake of rise of labour costs, for instance in China. Whether it is the provision of logistical support, reliable transport and high-quality services for the facilitation of international trade; or efficient urban infrastructure, cutting-edge technology, and skilled labour for the expansion of manufacturing, cities, and towns, spatio-economic nodes will be at the centre of ASEAN's future economic landscape.

## Economic Growth, Urbanization, Consumption, and the Environment

Since the middle of the 20th century, when the United Nations started data-keeping, Southeast Asia has witnessed phenomenal levels of urbanization. From 1950 to 2014, urban populations in Southeast Asia grew from 26 to 294 million,[8] a tremendous increase of more than 1,000 percent. That the urbanization process in the region has paralleled that of (sustained) economic growth reconfirms the positive relationship between these two phenomena. The expansion of city-based economic activities draws human and natural resources from the countryside and/or other (smaller) urban centres. In turn, the urban population grows, with increases in household incomes and purchasing power, resulting in higher levels of consumption and, consequently, expanding demand for more human and natural resources. Thus, the urbanization process in the ASEAN region is inextricably linked to economic growth through (rapidly) rising consumption.

The ASEAN region already has a "consuming class" of approximately 81 million households, according to the McKinsey report. With incomes that exceed the level at which households "can begin to make significant discretionary purchases," this "consuming class" is likely to double in size to 163 million households by the year 2030.[9] This striking rise in – what this author would like to call – the "urban power of consumption" will have impacts at multiple levels.

First, it will raise the city-based demand for consumable goods and services. Second, it will enhance the demand for developed land for residential, commercial, institutional, and other public uses (e.g. transport), along with a plethora of urban

infrastructure and basic services. Third, the demand for city expansion at the urban periphery will cause an irreversible change in land-use – from agriculture and forests to urban built-up areas – with consequential concerns related to food insecurity. Finally, it is quite likely that such a staggering expansion of a "consuming class" will spur demand for private vehicles (car and other automobiles) and, in turn, create an enormous increase in greenhouse gas emissions, with the potential of further exacerbating climate change and its worldwide impacts.

A survey by Nielsen found that although car ownership levels in a majority of Southeast Asian countries are some of the lowest, "consumers throughout the region are displaying strong intention to purchase a new car and will drive much of the world's automotive demand in the coming two years."[10] Much thought has to go into understanding the complex relationship between urbanization, economic growth, consumption, and their environmental consequences at the local and global levels, and into finding economically feasible and politically acceptable solutions.

### Urban Poverty, Inequality, and Informality

Although urbanization in Southeast Asia is positively correlated with economic growth, not everyone living in cities has benefited from this phenomenon. In contrast to the "consuming class," cities in the AESAN region also house a significant proportion of people whose incomes are below the poverty line. The latest available statistics show that the urban poverty headcount ratio[11] in the various ASEAN countries stood at 10.0 percent in Laos, 9.0 percent in Thailand, 8.3 percent in Indonesia, 6.4 percent in Cambodia, 5.4 percent in Vietnam, and 1.0 percent in Malaysia.[12]

Moreover, as in Northeast Asia and South Asia, urban income inequality is on the rise in Southeast Asia. In Indonesia, for instance, where urban income inequality is regularly measured, the Gini index increased from 35 to 38 percent from 1990 to 2010.[13] Poverty and rising inequality in urban Southeast Asian areas indicate a lack of policies focussed on confronting these challenges.

Urban poverty and inequality give rise to urban informality, which manifests itself time and again in the form of vulnerable (or informal) employment and informal settlements (i.e. slums). In recent years, the urban informal employment level was recorded at 42 percent in Thailand, 68 percent in Vietnam, and 72 percent in Indonesia.[14] Informal employment is characterized by the "lack of protection in the event of non-payment of wages, compulsory overtime or extra shifts, lay-offs without notice or compensation, unsafe working conditions and the absence of social benefits such as pensions, sick pay and health insurance."[15] Due to these features, urban informal workers have little savings, if any, and are often unable to pay for basic necessities. Urban land markets leave little choice for such urban poor to live in anything but informal settlements. Between 1990 and 2012, the urban slum population in Southeast Asia increased from 69 to 80 million, or 31 percent of total urban population (2012).[16]

These statistics expose the soft underbelly of the rapid urbanization and related challenges of urban poverty, inequality, and informality in the AESAN region. Tackling these real challenges will require urban policy-makers to put in place mechanisms and resources to provide secure land tenure, low-income housing, and access to basic services such as safe drinking water, sanitation, solid waste collection, education, health, energy, and transport. For example, Thailand's *Baan Mankong* ("Secure Housing") programme has been providing low-interest housing loans, community infrastructure grants, and long-term collective land leases to urban poor communities throughout the country for more than a decade. More-over, national and urban local governments in the ASEAN region will need to find and/or develop policy instruments to redistribute national income to those who have not benefitted from the economic growth of cities. Until this is done, urban poverty, inequality, and informality will pose formidable challenges to ASEAN policy-makers.

### ASEAN Economic Integration, Governance, and Sustainable Urbanization

The creation of "a single market and production base" under the ASEAN Economic Community has the potential to alter forever the spatio-economic landscape of urbanization and other human settlements in Southeast Asia. The functioning of the ASEAN single market and production base will rely on five core elements:

1. free flow of goods,
2. free flow of services,
3. free flow of investment,
4. freer flow of capital, and
5. free flow of skilled labor[17]

Let us discuss two of these core elements, which directly relate to governance and sustainable urbanization.

The *free flow of goods* will affect the processes of local economic development in cities and towns on two levels, particularly in ASEAN's middle-income and low-income countries. First, the movement of goods across borders without tariffs is likely to flood the domestic markets across the region with products that are manufactured elsewhere at lower costs and, in turn, displace local manufactur-ing bases generally located in urban centres. Second, local innovation and en-trepreneurship, which is often based in cities and towns, will have to compete in the future with larger product developers and manufacturers (i.e. multinational corporations) at the regional and global levels with (highly) reduced chances of success. How the national and local governments will protect the local entrepre-neurs, enterprises, and businesses is currently unclear, and leaving it to the mercy of market forces has potentially negative implications for sustainable urbaniza-tion and urban development.

With regard to the *free flow of services,* the ASEAN Economic Community packages include construction, waste management, and water supply, which are of direct relevance to urban centres. Although the construction industry is mostly private

in Southeast Asia, opening the region to ASEAN and global companies is likely to crowd and alter the urban construction and real estate sector. Waste management and water supply are largely public-sector-operated services in the region, although it is changing in many places with drives for privatization.

If the processes of private-sector-led construction, waste management, and water supply systems are not managed and governed properly – especially by the urban local governments that often feature poor administrative, technical, and financial capacities – these may result in serious social and environmental consequences at the local (i.e. city and regional) levels. Related to this is the subject of investments in real estate and urban infrastructure. The McKinsey report estimates that by 2030, ASEAN will need cumulative investments in urban infrastructure and real estate to the tune of 7 trillion US dollar, which is an enormous amount that is roughly double the current GDP of Germany.[18] It remains to be seen how these enormous investment needs for urban infrastructure and real estate will be met, and by which institutions.

## Conclusion

In view of the above, it can be argued that the paths towards future ASEAN economic integration and sustainable urbanization are closely intertwined. Southeast Asian cities will play a critical role in the spatio-economic unfolding of the ASEAN Economic Community, which is to be launched at the end of 2015. In turn, how ASEAN member countries govern and manage the process of sustainable urbanization within their national territories as well as in the region will be central to the functioning of the ASEAN Economic Community in the future.

## Endnotes

1   ASEAN, ASEAN Economic Community Blueprint (Jakarta: ASEAN Secretariat, 2008).

2   See, for instance, Bonn Juego, The ASEAN Economic Community Project: Accumulating Capital, Dispossessing the Commons, *Perspectives Asia: Political Analyses and Commentary,* Heinrich Böll Foundation, Issue 2 (January 2014): 12–19.

3   Data in constant prices (figures in millions; 2005 US dollars) obtained from ESCAP Statistical Database.

4   Bharat Dahiya, Southeast Asia and Sustainable Urbanization, Strategic Review: *The Indonesian Journal of Leadership, Policy and World Affairs* 4:4 (2014): 125–134 (quote from page 128).

5   UN-Habitat, The State of Asian Cities 2010/11 (Fukuoka: UN-Habitat, 2010).

6   Bharat Dahiya, Southeast Asia (as above).

7   McKinsey Global Institute, Southeast Asia at Crossroads: Three Paths to Prosperity (McKinsey Global Institute, 2014).

8   United Nations, Department of Economic and Social Affairs, Population Division, World Urbanization Prospects: The 2014 Revision, CD-ROM edition (New York: United Nations, 2014).

9   A "consuming class" household has more than $7,500 in annual income (2005 purchasing power parity). McKinsey Global Institute, Southeast Asia.

10  "Rising Middle Class Will Drive Global Automotive Demand in the Coming Two Years," 16 April 2014. Insights in this article are based on "The Nielsen Global Survey of Automotive Demand."

11  Proportion of urban poor population to the total urban population expressed as percentage.

12  Data sourced from the World Bank Poverty and Equity Database.

13  Data sourced from the World Bank PovcalNet.

14  J. Vanek, M.A. Chen, F. Carre, J. Heintz, and R. Hussmanns, *Statistics on the Informal Economy: Definitions, Regional Estimates & Challenges,* WIEGO Working Paper (Statistics) no. 2, (Cambridge, MA: Women in Informal Employment: Globalizing and Organizing, 2014).

15  See ilo.org.

16  UN-Habitat, State of the World's Cities 2012/2013: Prosperity of Cities (UN-Habitat and Earthscan, Nairobi and New York, 2013).

17  ASEAN, ASEAN Economic Community.

18  McKinsey Global Institute, Southeast Asia.
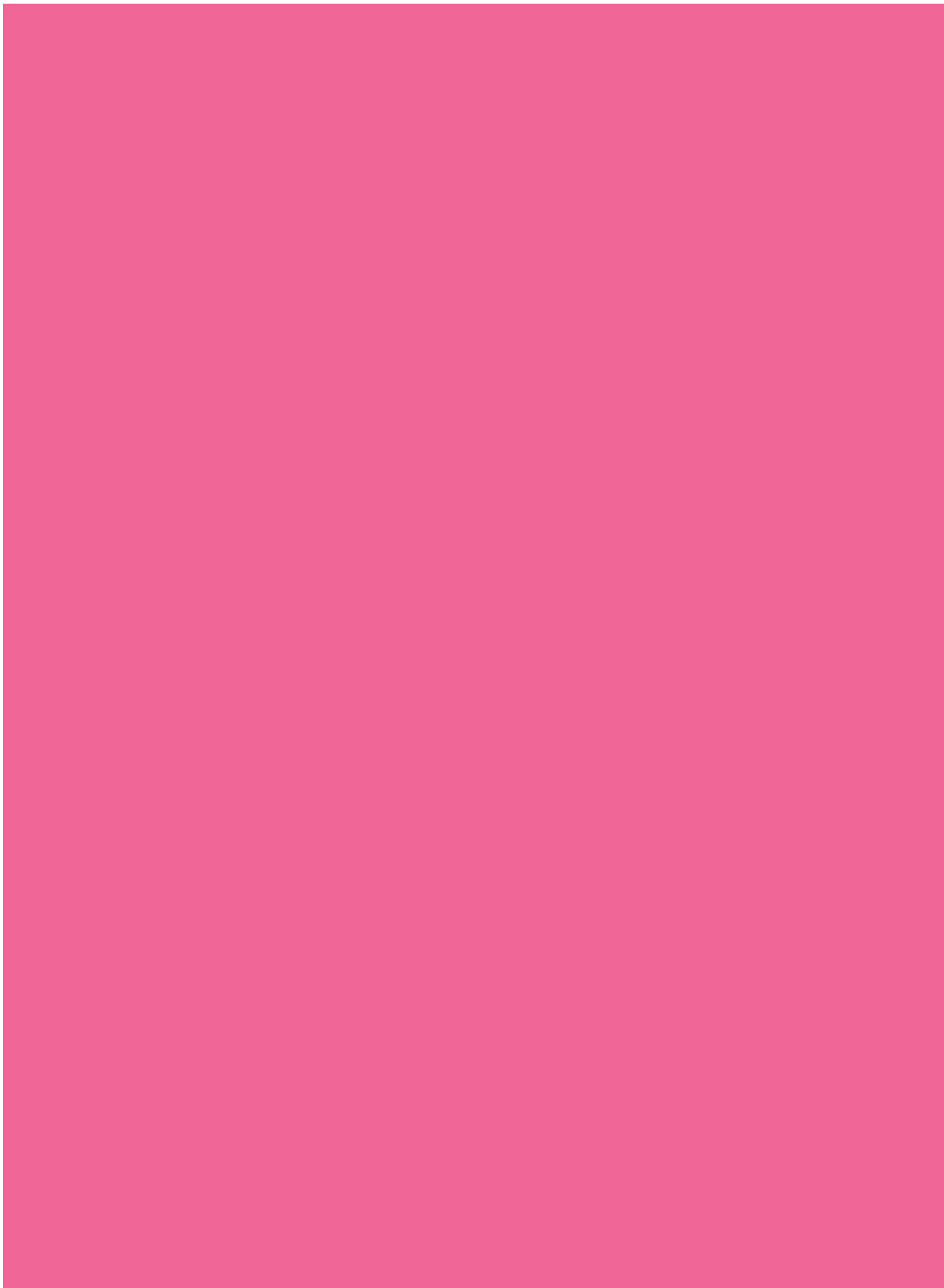
# Articles

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# Traditional and Non-traditional Storytellers in Modern Japanese Societies

Yoko Takashima+ (Japan)

## Abstract

In Japan, the tradition of storytelling no longer exists in rural communities; thus, it is increasingly difficult to find traditional storytellers who have heard folktales passed down over generations. However, new storytelling is activated by both traditional and contemporary (non-traditional) storytellers who tell stories learned through reading books. In rural areas, a small number of traditional storytellers tell folktales to tourists at tourism facilities, while in urban cities, contemporary storytellers tell stories and folktales to children in libraries, schools and other community facilities. Their activities greatly contribute to the vitalization of folktales; nonetheless, there are some challenges. Both types of storytellers attempt to solve problems that they face. These attempts represent the possibilities of new storytelling in modern Japan.

Keywords: *Urban Storytellers, Contemporary Storytellers, Traditional Storyteller, Folktales, Urban Society.*

+ Dr. Yoko Takashima, Associate Professor, Osaka City University, 3-138, Sugimoto 3 chome, Sumiyoshi-ku, Osaka city, 558-8585, Japan. email address: takashim@lit.osaka-cu.ac.jp.

## Introduction

Long ago, we could see and hear elderly people narrating folktales at firesides in villages in every part of Japan. After World War II, folklore researchers collected and recorded stories that had been orally passed down over generations. Traditional storytellers who had grown up with the custom of oral folktales existed until around the 1980s. However, in the latter half of the 20th Century, traditional storytelling declined rapidly, and now it has virtually disappeared in both rural and urban areas. The number of storytellers who can narrate the tales heard from their parents and grandparents is dwindling.

In spite of this, the art of storytelling is surviving because of the efforts of people who know the value of folktales and oral storytelling and who are eager to pass them down to younger generations. Currently, in Japan, there are innovative storytelling activities in rural and urban regions. Critics divide the storytellers who conduct these activities in modern Japan into two groups: traditional storytellers, who have heard folktales passed down over generations, and non-traditional storytellers, who tell stories learned (memorized) from books. The latter are called "urban storytellers" or "contemporary storytellers." They use this method of storytelling to cater to children at libraries, which is an idea that was introduced by librarians from the US in the 1950s. Currently the number of urban storytellers is much larger than that of traditional ones.

Both types of storytellers have been attempting to preserve and revive the tradition. Traditional storytellers tell folktales at municipal events or sightseeing attractions instead of narrating the stories to their own grandchildren at home. This trend has caused some changes in their narrative manner and repertoire. Urban or contemporary tellers, who work as librarians and volunteers in urban areas, tell folktales to children at libraries, schools, and other community facilities. In addition, some of them tell their local stories in their own dialects, following the model of traditional storytellers. Both types make these attempts to rise to the challenges facing them.

This article presents the problem-solving attempts of both types of storytellers. First, it focuses on the attempts of a traditional storyteller and then on those of an urban or contemporary storyteller. Finally, it closes with a discussion of the possibilities related to the new ways of storytelling in urban Japanese societies.

## A Traditional Storyteller in Tōno

As an example of traditional storytellers, we have Satsu Suzuki (1911–1996) from Tōno city. Although she died in 1996, we have chosen her because she was certainly one of the most innovative traditional storytellers in Japan. She contributed significantly to the preservation and spread of Tōno folktales. She narrated in Tōno city and other regions across Japan; sometimes, her storytelling was played on the radio or television. In addition, she was involved in publishing her stories and recording her narrations on tapes, videos, and CDs.

## 1. Tōno city

Before describing Suzuki's works, we will provide a brief description of Tōno city. Tōno is located on the inland of Iwate Prefecture in the Tohoku district of northern Japan (Figure 1 and Figure 2). It is a small city of about 27,000 people. Like other provincial areas, the city has an aging population and boasts of traditional storytellers exceeding those of big cities in the Kanto and Kansai districts: Tokyo, Osaka, Kobe, and Kyoto cities. The city is famous for *Tōno Monogatari* (Legends of Tōno), written by Kunio Yanagita, a pioneer Japanese folklorist, in 1910. Thus, Tōno is a tourist destination and known as "The hometown of folktale." Traditional storytellers began to tell folktales and legends to tourists in a space called *Kataribe Hall* (the Hall of Storytellers) in a tourist facility known as *Tōno Mukashibanashi Mura* (Tōno Old Tale Village) in 1993.[1] Satsu Suzuki was one of the storytellers narrating folktales to tourists at the facility.



Figure 1. Districts and Prefectures in Japan.



Figure 2. Cities in Japan.

## 2. Problems Satsu Suzuki Faced

Suzuki was one of the greatest storytellers in Tōno and covered a large repertoire of over 100 stories. Therefore, some researchers interviewed her to learn about her method of storytelling and her life history. Their recorded documents[2] reveal the problems she faced as well as how she dealt with them.

The problems that she experienced were due to certain modern conditions that differed from traditional ones. Previously, storytellers told stories learned from their parents and grandparents to their children, grandchildren, or community children. As a child, Suzuki also listened to folktales told by her father. However, after finishing school, she did not remember or tell folktales for 50 years. This was primarily because, with the growing popularity of radio and television, children were much less interested in folktales. In the 1970s, however, many people in urban areas began to feel nostalgic about old Japanese traditions. Tōno began to attract tourists as a place where traditional culture and rural nature remained intact because Tōno Monogatari had been widely publicized with Yanagita's re-evaluation (Kawamori 2000:183). The local government decided to use Tōno Monogatari as a tourist resource to enliven the town, using the catch phrase "The hometown of folktale" (Kawamori 2000:185–87). They asked storytellers to tell folktales passed down in Tōno over generations, particularly those featured in Tōno Monogatari. Suzuki was one of them. In 1971, when she was 60 years old, she started telling folktales in various places, including tourist facilities (Kawamori 2000:190–91; Ishii 2002:200). By that time, however, things had changed since her childhood, which caused difficulties for her. First, she had forgotten the old Tōno dialect, which her father had used, although her listeners wanted to hear the folktales in that dialect. Second, she had forgotten some of the tales she had learned from her father (Ozawa, Arakida, and Endo 1999:331–33). Moreover, she had to tell stories that she had not learned from her father. Listeners, particularly visitors from urban areas, wanted to hear the stories in Yanagita's Tōno Monogatari, and people in Tōno thought she should tell as many stories from the book as possible. However, they were different from the tales that she had heard from her father (Ozawa, Arakida, and Endo 1999:326–27).

## 3. Attempts Made by Suzuki

Suzuki made several efforts to beat the challenges she faced. First, she recalled the old Tōno dialect. She said, "I managed to recall it only to tell folktales" (Ozawa, Arakida, and Endo 1999:333). Then, she reconstructed tales that she could not completely recall, with the help of books or people (Ozawa, Arakida, and Endo 1999:331). Thirdly, she learned the tales in Tōno monogatari that she did not know, by asking people about them. However, that was insufficient. Tōno Monogatari is not a collection of folktales but that of legends—moderately short narratives and experiences, written in literary language, instead of the Tōno dialect. Further, those who taught her the tales told them in standard Japanese or provided only the plots. Thus, she had to rework them into standard-styled folktales in the Tōno dialect (Ozawa, Arakida, and Endo 1999:333). For comparison, "Kappa-buchi (Water-imp River)" is given as an example.

*Text 1: "Kappa Buchi " from Tōno Monogatari*
58. <u>Near the Obako deepwater pool of the Kogarase River there is a home called the New House. One day a child took a horse to cool off in the deep pool and then went off to play. A *kappa* appeared and tried to pull the horse deeper into the water, but instead the kappa was pulled out of the water by the horse and dragged off to the stable. The *kappa* hid under the horse's feed bucket.</u>

<u>Someone thought it strange that the feed bucket was upside down, and when they tilted it back a *kappa's* hand came out.</u> All of the villagers gathered to discuss whether to kill the *kappa* or release it. They decided to let it go with a firm promise from the *kappa* that henceforth it would not make mischief with the village horses. This *kappa* has now left the village and is said to be living in a deep pool at Aizawa Falls.3 (Morse 2008:58-9)

*Text 2: "Kappa Buchi" as Told by Satsu Suzuki*
<u>Once upon a time</u>…
In the old days, behind a home called New House in Tsuchibuchi, there was a bottomless large deep water. One day, a boy took a horse from the stable to the river to cool off its hot legs. He splashed water on its belly and rubbed its back, and soon he hung the halter around its neck, went back on the shore, and walked away, leaving the horse in the water. Then, something began pulling the horse deeper into the water *zuru zuru* [sounds of pulling].

Surprised by this, the horse trotted onto the shore and back to the stable. Wondering why the horse returned, the boy's family went to the stable and were astonished to see it pawing at the air wildly.

One of them thought, "It is odd. Why is it so mad?' So, he looked into the stable and found a manger shaped like a boat.[4]

Then, he noticed a small hand, like a child's, showing from under the manger. The family said, "Turn it back in haste. Something is in it." When someone tilted it back, a kappa that looked like a seven or eight-year-old girl, folding its hands, came out.

… <u>And they lived happily ever after</u>.[5] (Ozawa, Arakida, and Endo 1999:63–65. Translation by the author.)

The underlined parts of Text 1 correspond with Text 2. There are some differences between the two. Text 2 is longer and more detailed; it describes concretely and vividly how people and creatures acted. It has also style that is characteristic of traditional folktales. The phrases underscored by dotted-lines are standard lines used in the beginning and ending of a folktale. Text 2 is a folktale version of a legend in *Tōno Monogatari*. Suzuki adapted this folktale from a legend.

In short, she was a novel traditional storyteller who undertook innovative attempts and trials.

### Urban or Contemporary Storytellers in Nara Prefecture

Regarding contemporary storytellers, an example is presented from Nara Prefecture, where I have conducted research. Nara Prefecture is located in the Kansai district on the western half of Honsho (the main island of Japan) (Figure 1). It is bordered on the north by Kyoto Prefecture and on the west by Osaka Prefecture (Figure 1). Thus, its northwestern part is urbanized.

We will present a volunteer storyteller who lives in Katsuragi city, the mid-western part of Nara Prefecture (Figure 2). Her method is similar, in some ways, to those of traditional storytellers; in other words, she tries to model herself after traditional storytellers.

### 1. Yayo Yoshikawa's Background

The name of the storyteller is Sayo Yoshikawa, who is a Gon-Negi (a type of Shinto priest) at the Nagao Shrine in Katsuragi city. She tells folktales to people in her neighborhood. First, her brief life history will be described. She was born and brought up in Itami city, Hyogo Prefecture (Figure 1 and Figure 2). She had her first exposure to storytelling in a class when she was a university student in Kobe city (Figure 1). In this class, she was deeply impressed by her class-mates' storytelling, which interested her in folktales and their narration, and made her realize that telling stories is more powerful and moving than reading them aloud. After marrying into the Nagao Shrine family, she moved to Katsuragi city. In 1987, the Katsuragi city library was founded, which offered a course in storytelling. She attended the course, and after finishing it, she told stories and read picture books to children as a volunteer at the library and local schools. She has now been a volunteer storyteller for over 25 years (Yoshikawa 2014:40).

 At the beginning of her career, she was a typical contemporary storyteller. However, several years later, she turned to traditional storytelling. She visited elders and listened to them tell folktales, which she recorded, transcribed, and retold. Now she tells folktales in the Nara dialect to local people.

### 2. Attempts Yoshikawa Made to Solve Problems

The focus will now shift to the problems she experienced and her attempts to solve them. Her turning point came in 1995. At that time, she began to attend courses at *"Mukashi Banashi Daigaku* (Folktale University)," a university for citizens founded by Toshio Ozawa[6] in 1992. The courses taught her the ways of traditional storytelling, Max Lüthi's theory on the style of folktales, and the techniques for retelling folktales based on this theory. Around 2000, dissatisfied with learning and telling stories from books, she began to tell traditional folktales in Nara Prefecture (Yoshikawa 2014:40). This exposed her to challenging jobs.

First, she looked for Nara's folktales in *Nihon Mukashi Banshi Tsukan (General Survey and Analysis of Japanese Folktales),* the largest Japanese folktales collection that includes stories. However, the collection has few tales from Nara, most of which did not fulfill her objectives because some of their parts were omitted, others were incomprehensible, or sometimes only brief outlines were written in standard Japa-

nese.  Consequently, she decided to visit the relevant storytellers and collectors to reconstruct the tales. Often, she visited the elders to hear and record folktales. As some of the tellers and collectors were dead, their children or relatives narrated the tales. To add suitable words, phrases, episodes, or detailed expressions to an incomplete tale, she referred to its transcriptions and to similar tales (Yoshikawa 2014:44-46).

To make it clear how she reworked the tales, we will use a tale called "Ane to imõto (Sisters)" as an example.

### Text 3: "Ane to imõto" from Nihon mukashi banashi tsokan, volume 15
In the old days, there were sisters.

The elder sister married a rich man, as she was beautiful, while the younger married a poor charcoal burner, as she was not beautiful. As the younger sister had no money at the beginning of the New Year, she cut branches from pine trees[7] and visited the elder sister to ask her to buy them. However, the elder sister refused, saying, "Don't bother me." With tears, the younger sister unwillingly carried the pine branches to the river and threw them into it. Then, a turtle came out of the river. [words are omitted] …gave her a cat to thank her for the pine branches. The cat's feces were gold, so she became rich.

Hearing about this, the elder sister compelled the younger sister to lend her the cat. Though the younger sister advised her against giving the cat too much food, the elder sister overfed it to get more gold from it. Then, the cat died. The younger sister buried it with all due respect and with tears in her eyes. After a while, a tree grew over the grave of the cat and bore gold fruit. Thus, you must not be too greedy.[8] (Inada and Ozawa 1977:161)

### Text 4: "Ane to imõto" as Told by Sayo Yoshikawa
Once upon a time, there were sisters who were on good term with one another.

The elder sister married a rich man and lived in comfort. In contrast, the younger sister lived with a poor charcoal burner. As she could not afford to prepare for the New Year, she cut   branches from pine trees and visited her elder sister to ask her to buy them. However, the elder sister rejected her offer flatly, saying, "We have some, so we need no more." On the way home, the younger sister, with no other choice, threw them into the river, saying, "These are for the river god."

A turtle came out of the river. "I'm a messenger from the river god. The god asked me to give you a cat in return for the pine branches that you offered. You must give it only a cup of food a day," said the turtle and it gave her a cat.

The younger sister took the cat to her home. Every day she gave it a cup of food, as the turtle told her. Then, the cat discharged an oval gold coin every day. Therefore, she had a happy New Year.

Hearing about this, the elder sister came to her and said, "Please lend me the cat, please!" The younger sister refused, but the elder sister took it away from her by force.

Although the younger sister said she had to give the cat only a cup of food, the elder sister gave the cat a lot of food, expecting that it would produce more gold coins. Thus it died. She said, "Though I gave the cat a lot of food, it died, producing no gold coins," and she threw it out. The younger sister waited and waited, but her sister did not return the cat to her. The younger sister then went to her sister's house and found the cat dead outside. She carried it back in her arms with tears in her eyes and buried it on a hill at the back of her home. Every day she visited the grave. A tree grew there and bore gold coin blossoms. And she lived happily ever after. That's all.[9] (Translation by the author.)

The underlined portions of Text 3 and Text 4 correspond. Comparing them, we can find that Text 3 gives only the outline of the story. Text 4 has more detailed and concrete expressions, including conversations. Test 3 has an omission, but Text 4 is complete. Additionally, Text 4 used conventional phrases from traditional folktales. In this way, she succeeded in reconstructing some folktales complete with the characteristic expressions and styles. Her way of reconstructing folktales is similar to the manner in which Suzuki adapted legends to folktales; she used conventional phrases and styles, and she added concrete expressions and conversations. It is likely that Suzuki's childhood experience of hearing tales was very helpful. In contrast, Yoshikawa had no such experience. Instead, some knowledge of Lüthi's theory and the help of traditional storytellers led her to rework tales successfully.

### 3. Storytelling to Local Children

Currently, she tells the folktales that she reconstructed in the colloquial Nara dialect to the locals. She owes her technique of telling folktales to the traditional storytellers. She told me that she had listened to the elders' recorded narrations multiple times to learn their rhythm and nuances and thus to tell tales in a more natural manner. She said that children were more delighted with her storytelling when she told the folktales learned from traditional storytellers in their style than otherwise.

What is more noteworthy about her efforts is that she tells tales to children in a small-scale *jyuku* (a special private school for elementary school students) where she teaches English. Thus, her listeners are her students. Moreover, as the school has fewer than 30 students, she and her students know one another well. As a result, her storytelling is quite similar to the traditional type practiced at homes or in communities, which allows both tellers and listeners to be relaxed. Further, such storytelling leaves room for improvised alterations – shortening or lengthening stories, or simplifying words – according to the listeners' reactions, and it allows a teller to use his or her daily spoken language. In addition, after each storytelling session, the children write short reports about the impression the stories had on them. She said they gave honest responses that were very helpful. Gener-

ally, urban storytellers at libraries or schools avoid asking children for comments or opinions regarding their storytelling because they worry that it would place pressure on the children. However, in the small school where she is familiar with her students, the children feel relaxed enough to be free and honest. She said that this was why she preferred telling folktales at the school rather than to strange children at libraries or tourists at sightseeing attractions. We can consider her storytelling similar to traditional storytelling.

As previously mentioned, Yoshikawa contributes to the preservation of folktales in Nara Prefecture. Her repertoire includes the folktales passed down over generations of people who lived in the mountainous regions there. Nara Prefecture has far fewer recorded folktales or traditional tellers than does Tohoku District. Therefore, her attempts are very valuable.

## Conclusion

In conclusion, we will make some points about the possibilities related to the tradition of storytelling in modern urbanized Japan.

Today, in Tōno, there are a number of successors to Satsu Suzuki. They are learning her stories and her storytelling technique in order to follow her example. Like other regions in Japan, Tōno is experiencing a decline in the number of traditional tellers, but more storytellers that are non-traditional are undergoing training in storytelling courses. Additionally, in many urban areas in Japan, non-traditional storytellers are learning Suzuki's storytelling technique through the collection and CD of her stories. It is very encouraging as well as useful for urban storytellers to learn of her attempts and trials, because her difficulties, described above, are similar to their own in some respects.

Sayo Yoshikawa can be a new role for non-traditional storytellers. She is a skillful non-traditional urban storyteller with robust knowledge of traditional storytelling. She gives lectures at storytelling courses in Nara city. Her lectures are very useful and encouraging for people who want to learn how to preserve and tell local folktales that have been passed down through generations. More importantly, she tells stories to familiar children as traditional tellers did long ago. This gives us hope that we can revive the tradition of storytelling in communities.
The number of such skilled non-traditional storytellers in urban and rural areas is steadily increasing. Their activities and cooperation can create a new tradition of storytelling in Japan.

## Endnotes

1   The facility reopened as Tōno monogatari no yakata (House of Tōno Tales) in 2013. Today, in a theater complex referred to as Tōno za (Tōno Seat) in the house, the storytellers of Tōno perform using the Tōno dialect.

2   See Ishii 2002; Ozawa, Arakida, and Endo 1999; and Kawamori 2000.

3   Kunio Yanagita, Yanagita Kunio zen shu, vol. 4 (Tokyo: Chikuma shobo, 1989), 36-7.

4   In the past, they used a long open container, like a boat, to feed horses.

5   The original text is written in the Tōno dialect; it has been translated into standard English.

6   Ozawa is a scholar of German Literature, including Grimms Mächen, and a professor emeritus of Tsukuba University.

7   In Japan, people use pine branches to decorate entrances for the New Year.

8   The original text is written in the Nara dialect; it has been translated into standard English.

9   The original is told in the Nara dialect; it has been translated into standard English.

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# Bridging the Gap: A Study of Artistic Research in Composition in Flanders

Hans Roels[+] (Belgium)

## Abstract

In this article an exploratory study of artistic research in music composition in Flanders (Belgium) is presented. More specifically, the interaction between artistic practice and research in master and doctoral research projects is examined. The results indicate that there are three gaps, one between the discourses on artistic research and results of artistic researchers on the other, another between the artistic practice and the research part and a last one between master and postmaster research. Next the author makes proposals to tackle these problems, improve the dissemination of research outputs and suggests to focus on a shared environment for composition research and the expression of an explicit design and method, in dialogue with existing knowledge fields in music composition.

Keywords: *Music Composition, Artistic Research, Practice-based Research, Research Training, Reflective Research*

+ Hans Roels, researcher, Royal Conservatoire (Artesis Plantijn University College Antwerp); Royal Conservatory (School of Arts Ghent), Belgium. email: hans.roels@base.be website: www.hansroels.be.

## Introduction

In a recent overview of artistic research in music in Sweden Lützow-Holm (2013) observes that the methods and developments of theories in this research have broadly reflected the norms applying to humanities and social science research. More experimental and exploratory approaches have been missing although exploring knowledge in and through practice has become the self-defined mission of artistic research. Croft (2015) adds that according to his own experience, a wide gap exists between the texts written about composition research, for example research proposals, and the actual research and composition practice.

In this article I examine if the previous observations also apply to artistic research in music composition in Flanders. Based on a study of doctoral dissertations and master papers, complemented by an online questionnaire, I want to obtain an overview of this research in the Flemish institutions for higher music education. Next I distract the main approaches and problems and formulate a number of proposals for the future development of artistic research in composition.[1]

This study is based on the concept that artistic research is characterized by a close interaction between research and artistic practice (Borgdorff 2012, Kjorup 2011). Knowledge from both domains influences each other and creates a hybrid field in which no clear separation between both can be made. In the present article I examine how artistic practice and fields of knowledge, including artistic research, are integrated in the design and method of the papers and dissertations. The presented analysis is not to be misunderstood as an examination of the more *general* research qualities of these research projects.

As a last introductory remark it is important to note that research at the Flemish institutions for higher music education is rather young. Artistic research appeared after 2000 and the first musician obtained a PhD in the arts in 2007.

## Research Design and Method

The main sources of the present study consist of five recent PhD dissertations, eleven papers of masters students in composition and an online questionnaire.[2] Other research activities and results such as working papers, conference lectures or performances on research festivals are not taken into account. All authors of artistic PhD dissertations in music composition, obtained before July 2014, were asked to participate in this study,[3] and the five dissertations, analyzed in this article are:[4]

- 'Gecomponeerde uitvoerders: het musicerende lichaam vanuit compositorisch perspectief' (2011) of Paul Craenen
- 'Exploring the symbiosis of Western and non-Western music' (2013) of Olmo Cornelis
- 'Sounding sound art: a study of its definition, origin, context and techniques' (2013) of Laura Maes
- 'Imitatio et aemulatio' (2011) of Piet Swerts
- 'Sergei Prokofievs' Maddalena als voorstudie tot De Vuurengel - Onderzoek bij de instrumentatie van Maddalena' (2012) of Stefan Van Puymbroeck

The eleven *master papers* are geographically spread in Flanders and were made by students at the following institutions: Royal Conservatory/University College Ghent (3 papers), Royal Conservatoire Antwerp/Artesis Plantijn University College (4), Royal Conservatory/Erasmus University College Brussels (2) and the Lemmens Campus/Luca School of Arts (2). Table 1 displays the dates on which the dissertations and papers were finalized.

| Year | Number of PhD dissertations | Number of master papers |
|------|------------------------------|--------------------------|
| 2011 | 2 | 1 |
| 2012 | 1 | 1 |
| 2013 | 2 | 6 |
| 2014 | 0 | 3 |

Figure 1. Table showing dates and number of dissertations.

Quality and diversity were the main criteria to select the master papers. Each research supervisor of the five institutions was asked to select maximum five papers that were original and refreshing (compared to other papers of composition students) and at the same time displayed sufficient research qualities for the master level. The analysis of the dissertations and papers focused on:

- the global research design and nature of the research questions
- the research disciplines and practices on which the research is based and inspired
- the function of the artistic work and the own art production in the text

An *online questionnaire* provided additional background information for the analysis of these dissertations and theses. In January 2014 26 composers that were performing or supervising composition research (or had done this before this date) in one of the Flemish institutions, were asked to participate in the survey. Three composers gave a negative answer, 23 filled in the questionnaire but two participants did this insufficiently and only answered the first questions. The participants had 14 days to fill in the questionnaire which contained open questions without a predefined choice of answers. The length of the provided answers varied greatly: some contained only four words while others 250. A very small part of the answers was not useful because they were totally beside the question. The questions were divided in three groups:

1. questions for researchers/composers
2. questions for supervisors of PhD research in composition
3. questions for supervisors of research on a master level

The participants only filled in the questions corresponding to their own function. For example, a composer collaborating in a research project but not supervising master or postmaster research, did not have to answer questions for group two or three. The main goal of the survey was to obtain a global view on research in com-

position in Flanders. After an initial question on inspiring examples for artistic research in composition, each group contained questions on:

- the design and approach in the research projects
- the main problems and successes
- the goal of the research

The questionnaire answers were analyzed comparatively per composer and cross-sectional per theme (to detect similarities and differences between the participants). In general the content of the answers in the questionnaire is very diverse and idiosyncratic, which obscures the detection of common themes and problems. Nevertheless two themes – (score) analysis and reflection – appeared in the answers of several composers across the different institutions and therefore surpass the local and individual level. In the present article these two themes from the online survey are discussed together with the analysis of the papers and dissertations. The latter constitutes the main part of the study and the results of the online survey are used as additional information to verify and elaborate these findings.

The number of studied dissertations and papers, the varying quality of the responses in the online questionnaire and the lack of extensive interviews, point at the exploratory nature of this study which mainly aims to reflect on the future development of artistic research (in composition in Flanders), starting from an evidence-based overview and analysis. As such, this study is to be situated in between purely personal reflections (Croft 2015) and studies of a small number of research cases (such as Draper and Harrison 2011) on the one hand and extensive, systematic studies of the practice of artistic research (such as Hockey 2007, 2008) on the other.

## Findings
### Poor Dissemination
The first finding is not yet related to the content of the artistic research work. While collecting the data for this study, I noticed that the disclosure and dissemination of research outputs is not yet optimal. The information about produced master papers and PhD dissertations was dispersed. Moreover, in several cases it was not obvious to obtain a paper or digital copy. For example, emails had to be sent directly to the researchers, or, another example, the library of the institute where the dissertation was obtained, had to be physically visited. A number of obstacles and explanations for the poor disclosure were found:

- There are many library systems and databases in the Flemish institutions for higher music education, this is further complicated by additional databases in the universities with whom the music institutions have to cooperate (for post-master research). Some libraries only store paper versions.
- There are no uniform requirements for the artistic parts (scores, audio and video recordings) of the research outputs: for example some dissertations contain scores, others don't, and others only contain a selection of scores.

- Some editors object to make scores and recordings public.
- Some researchers object to spread their dissertation or score for artistic reasons; for example because a composition wasn't performed yet or the quality of a research output is not considered sufficient by the composer.

The next findings are closely related to each other and can be summarized as three gaps that exist between:

1. the text/research and the artistic practice in research projects
2. discourses on artistic and reflective research on the one hand and results of artistic researchers on the other
3. master and postmaster research

### The Gap Between the Research-related and Artistic Part of Projects

In the online survey several composers underlined the importance of a close link between the research and the artistic practice. Some answers referred to this link as the main goal in their research project while others point at the difficulty to find and express this link. One composer stated: "The balancing of theory and practice is always a great challenge. Things might make perfect sense conceptually or theoretically but in practice something might go amiss. That challenge is about incorporating the research in effective and lucid way compositionally and evaluate the results in multiple ways." Although the composers-researchers stressed the importance of a close interaction between practice and research in their discourse and online survey, the influence from established disciplines (such as musicology, music history or music cognition) was very big in the dissertations and theses, Swerts (2011) being an exception. In the dissertations the research questions were mostly answered in the text part based on these established disciplines, and not in the parts about their artistic work. Moreover, the text part on the own practice contained information (for example about technology used in the compositional work or process) which did not directly relate to the main themes and questions of the doctoral research project. This text part was also relatively short compared to the text part based on musicology or music history, and did not offer new insights to the research findings[5] Nevertheless, in the dissertation of Swerts (2011) a substantial written text on the own practice was found, while to a lesser degree sections on artistic practice in Maes (2013) also offered additional answers to research questions. Moreover, the nature of the research questions was more directed towards the established disciplines, for example by posing music-historical questions. Questions with a close connection to artistic practice were only prominently present in Swerts (2011), and to a lesser degree in Craenen (2011). In the other dissertations artistic questions and problems popped up temporarily (in the description of the own compositions) but they were not further elaborated.

In general the gap between the research and the artistic practice was wide in the five dissertations studied, with Swerts (2011) being the main exception and less extensive examples of interaction also found in two other cases (Craenen 2011; Maes 2013). The focus on the interaction between research and artistic practice

should not prevent us from seeing that some dissertations are valuable and innovative though. For example, Craenen (2011) prefers an essay-like, speculative 'comprehension' of the body theme in composition, by uniting elements from musicology, philosophy and music cognition.

In the master papers the gap wasn't that wide: in general the items and problems are more closely related to artistic practice, especially in Baumers (2013), Clynes (2012), Galli (2013) and Wemel (2011). For example, in her master paper Clynes (2012) first designed a number of linguistic concepts about language and the notation of music. Next she gave a situated analysis of her own artistic practice and demonstrated how her theories were elaborated and adapted by encountering compositional problems, intentions and practical requirements. Moreover, in the master papers the text about the own practice was as extensive as the other parts and more diversity in design and methods was found.

### The Gap Between Discourses and Research Practice

The next finding relates to the fields and communities of knowledge on which a researcher relies to shape his/her project. In general the outputs studied were built upon specific knowledge from established disciplines. Artistic and reflective research appeared to be clearly less influential and left no lasting mark on the papers and dissertations.

A simple, quantitative method to study the links with knowledge communities consists of counting the number of references to artistic research in the bibliography, in this case of the dissertations. Two main categories of references were counted manually: first, the online book list of SHARE was used as a reference point for literature on artistic research ("Artistic Research Bibliography - SHARE." Accessed December 7, 2014) and second, articles and texts published by researchers-musicians (as part of an artistic or practice-based research project). Even if the references to both categories were summed, there were no more than five references to artistic research per dissertation, although all bibliographies of the dissertations consisted of at least 100 references.[6]

The fact that the content and argumentation did not - or only minimally - build upon the literature of artistic research is even more important than the previous quantitative analysis. This also applies to 'reflective' literature. Even though a reflection or examination of the own artistic practice was part of most outputs studied, references to the existing, extensive literature on reflective inquiry (Roels 2014b, 46-50), were almost totally absent in the papers and dissertations. This lack of links with artistic and reflective research implied that the researchers almost never situated their research approach within current discussions of artistic and reflective research. An exception was found in the master research of Baumers (2013), who departs from the research project Anonymous (De Baets et al. 2011) in which he participated a few years before writing his paper. The researchers did describe their design and method, often with a profound knowledge of specialized literature (happening more outspokenly on a postmaster level). For example, in the dissertation of Van Puymbroeck (2012) two compositions of Prokofiev were compared by incorporating an extensive list of musicological and historical lit-

erature on this composer. Thus, the outputs studied are not isolated islands, they create clear connections to the previously mentioned established disciplines. But to a high degree the researchers designed their research without drawing upon the experience of similar artistic researches that have tried to describe research problems and (own) artistic processes. Therefore it is not surprising that in the papers and dissertations the function of the artistic practice (in the research project) and the role of reflection were often expressed briefly, idiosyncratically and not elaborated (Craenen 2011, 10; Van Puymbroeck 2012, 136). Moreover, some forms of reflection, such as reflection through dialogue or sharing of experiences (Burnard and Hennessy 2006), are totally absent in the dissertations and papers studied.[7]

The little attention paid to reflective research and literature stands in opposition to the great value, attached to reflection, in the online questionnaire. In the answers concerning both master and doctoral research, the importance of reflection is clearly acknowledged by the community of artistic researchers and this is a major, first step. In response to the question about the goal of master research supervisors gave answers such as "(critical) self-development", "reflecting, experimenting, again processing insights" and "deepening the artistic practice". Three supervisors of doctoral research also mentioned reflection as being crucial. Asked for the goal of their own research, three composers again gave an answer that pointed at a deeper understanding of the own practice. For example, one composer described the goal of her research as "gaining more insight through research of your composition, more specifically of the composition process or the processes to make something."

As a side note I want to underline that reflection and reflective inquiry are highly relevant for research in music composition, and for any research in which the ego is prominently present. In reports of such research projects a reader needs to find evidence that the researcher is fully aware of writing about him/herself and the consequences this has for the design, method and style of the research.[8] Reflection is a multifaceted term, it embraces the (epistemological) notion of reflexivity, which has been widely debated in qualitative research over the last decades. Reflection in the sense of reflexivity means that a researcher has to be aware of the methods, sensitizing concepts in the research and the interaction between the researcher and the researched (Snape and Spencer 2003, 13-14). Therefore in recent qualitative research a researcher cannot take a neutral position towards the studied object for granted and at least needs to add an argumentation on this position. Reflection gets an extra dimension if the researcher is both object and subject of the study (as in autobiographical research). Both roles often coincide in artistic research, specifically because the (artistic) products were made by the researcher. Because of its complexity and high relevance reflection needs to be built upon the knowledge and experiences from preceding researchers and not just left to generic and idiosyncratic solutions, which was mostly the case in the papers and dissertations studied.

The absence of profound relations with artistic and reflective research in the outputs studied on the one hand, and the expressed importance – mainly in the

online questionnaire – of reflection and a meaningful relation between research and artistic practice on the other, point at a gap that exists between the results of artistic research and the discourses on artistic and reflective research. An obvious explanation for this gap might be the timing of this study: artistic research in Flanders is still in a starting phase and therefor the number of artistic and reflective research projects and its literature, to which can be referred, is limited. But this explanation is not sufficient. On an international level (for example in the UK, Sweden or Australia) artistic research came into existence during the 1990s and reflective research (mainly outside the arts) even a decade earlier (Lyons 2009). The method and scale of the current study could not provide a definitive explanation for these gaps but according to me, there is not one single explanation and both sides of the spectrum may be involved, i.e. on the one hand the master and PhD students and their research environment (supervisors, colleagues, etc.) may not be informed enough about artistic/reflective research and its literature, and on the other hand the existing literature in artistic research (such as the "Artistic Research Bibliography" of SHARE (Accessed December 7, 2014)) may not be suitable or attractive enough for research in composition because it is too general, far-fetched or too much derived from other art and research disciplines. This points at a need to develop an 'intermediate' discourse on research in music composition that connects the existing – general – discourses to the practice of artistic research in composition.

The Gap Between Master and Doctoral Research
The analysis of the papers, dissertations and online questionnaire also points at a gap between master and doctoral research. No indications were found that outputs from one researcher at a master level are used by another at a doctoral level to design, elaborate or just inspire a research project. Master students performing composition research are also not involved in postmaster research. This finding, the gap between master and postmaster research, denies the important value that master research has for composition research at the postmaster level. First – as previously described – the master projects provide genuine attempts to create a meaningful interaction between the research and artistic part. Second, the master outputs display a wider variety of approaches and methods in artistic research compared to the PhD dissertations. The higher number of papers and/or the absence of a link with the universities can provide possible explanations for this diversity. For example, Wemel's paper (2011) provides an example of community research (composing for and together with a specific social group) which is missing in the PhD dissertations. The approach of Baumers (2013) is also unique compared to the dissertations. Starting from the evolution in his thinking about composition, Baumers elaborates compositional concepts and problems appearing in four recent compositions.

This diversity in the master papers is an important contribution to composition research in Flanders because compared to international examples of artistic research (Biggs en Karlsson 2010; Wilson and van Ruiten 2013; Polifonia Research Working Group 2010) the diversity in Flanders is rather limited. Some artistic research approaches are lacking or at least are only there in embryonic form. For

example, a fragmentary but first attempt of an approach that aims to develop new practices or techniques – as in Research & Development –, is only found in the dissertation of Maes (2013, 316). In a (sub)chapter she describes her interactive work Oorwonde, positions this within similar artistic works and discusses the innovative aspects of her work. 'Emergent' research which takes the serendipity and dynamic character of the creative process into account, is almost absent in composition research in Flanders and only implicitly present in the previously mentioned master paper of Baumers (2013). Authors such as Borgdorff (2012, 80) have argued that artistic research is more 'discovery-led' than 'hypothesis-led', researchers need to shape their research through problems and insights emerging through artistic practice. Moreover, the tension between sticking to a main problem or hypothesis and the emergence of related and new problems in artistic practice was clearly visible in the outputs studied. As previously described, temporary topics, unrelated to the main questions, pop up in the written part about the own practice but they are kept short in contrast to the more extensive parts, which are based on an established knowledge field and the main research problems. In general more research diversity is necessary in Flanders and master research can make a significant contribution to this. It must be added though that the online questionnaire again offered a different viewpoint: according to the answers – made by a larger group of composers, being part of ongoing research – different approaches, such as experimental, emergent or R&D research – are also to be found in composition research in Flanders.

## Proposals

What can we do to bridge the previous three gaps? How can we ensure that more experimental approaches, which were only found in the questionnaire answers, produce outputs which reflect this (intended) interaction of research and practice? How can we raise the impact of a researcher's work and make sure that knowledge, obtained through practice, is articulated "in forms with which others can engage?" (Newbury 2011:372) To answer these questions I make three proposals that are partly based on practices, examples and suggestions discovered in the current study.

### Improving the Accessibility and Disclosure of Research Outputs

It is obvious that the disclosure and dissemination of research outputs needs to improve. Not surprisingly the first proposal is a very basic and straightforward one: the results of research in music composition need to become more accessible. This is a *conditio sine qua non* if we want to improve the impact of research and have researchers read and listen to each other's productions. Also, minimum requirements and control mechanisms need to be set up by institutions to ensure that the research outputs contain all the artistic productions of this research and end up in libraries. Moreover, greater attention for the communicative issues and design of the research productions corresponds to recent calls in literature to stress the exposition and exhibition of artistic research work as an essential part of the research process itself (Schwab en Borgdorff 2014).[10]

On an inter-institutional level a selection and dissemination procedure could be set up to select the most valuable outputs of the *master* research. A selection is necessary because this study made clear that a part of the master papers (three out of eleven) do not provide an added value for research in composition in general. Important parts (such as the design or method) were missing in these papers and a dialogue with research texts therefore seems highly problematic. Together with the PhD dissertations the master papers create a larger corpus of research outputs which helps future researchers to evaluate the research designs, consciously choose their own approach and foresee problems. Newbury (2011, 374) notes in a discussion of the competences and skills, central to training of researchers in the creative arts: "There is clearly a high degree of interdependence between the skills involved in conceptualizing one's own research project and those involved in critically evaluating prior research." In the collection of papers and dissertations studied three groups of related research approaches ('clusters') were found. First, there was a theoretic approach, in which new composition concepts are conceived and elaborated, this approach was present in Craenen (2011) and Clynes (2012). In a second approach own compositions are based on insights from the analysis of historic compositions. Swerts (2011) and Galli (2013) are examples of this 'analytic' approach. These first two approaches have the potential to develop into examples of 'good practices' on which future researchers can build because the only two examples of inspiring composition research, given more than once in response to a question in the questionnaire, were Craenen (first cluster) and Swerts (second cluster).

Finally, there is a third approach, a 'non-western' one, in which ethnic music is studied and compositions are made inspired by non-western music.[11] But this approach faces big challenges as these researches did not manage to transcend the trivial while expressing the links between their research and artistic practice, mainly by describing non-western instruments, scales or rhythms as part of their compositions. The larger collection of master and postmaster outputs helps to spot challenges of specific research approaches. Finding artistically relevant research questions and situating them within the current music practice seem to be urgent, specifically in this 'non-western' approach.

An Explicit Approach in Dialogue with Artistic Researches and Practices
My second proposal addresses the previously described gap between what is said about artistic research in composition and what actually is done on the research floor. What individual researchers need to do is develop a more elaborate discourse on the overall design of the own research project in a dialogue with other texts.[12] The parts of the dissertations and papers which deal with a specialized topic could be shortened in favour of a well argued location of the research project within a diverse and rich tradition of reflective and artistic research and practice. A way to realize this consists of expressing your position as an artistic researcher towards existing, strong knowledge domains in music composition. In this study two such strong knowledge domains were detected: (score) analysis and the (research) history of composition.

This 'research history', pre-dating the official launch of 'artistic research', consists of a large and diverse collection of texts, compositions and practices by composers, documented by various people and researchers.[13] Examples are the 'recherche musicale' at the GRM institute in France in the second half of the 20th century or a book such as 'New Musical Resources' of Henry Cowell. As noticed in the online questionnaire – and also in meetings and concerts of composers – researchers often refer to parts of this vibrant tradition. I believe that this research history of composition can have a bridge function to connect more general discourses on artistic research with the actual research processes in composition. Anno 2015 the first moves in this direction can be observed. For example, the composer-researcher William Brooks (2014) describes how the poet William Butler Yeats searched for a new form of 'chanting' (reciting) during a period of several years. The Irish writer collaborated with actors and even an instrument builder to achieve this; next he wrote down his insights and experiences in a number of essays. Two other composers-researchers, Daan Janssens and Juan Parra Cancino,[14] explained their relation to the research history in composition on a seminar in 2014.[15] The works of Gérard Grisey (1946-1998) were an important inspiration source for the research project of Janssens because this French composer problematized a number of compositional procedures and offered possible solutions in separate compositions and essays that he produced. These examples show how insights gained from the literature on artistic research help to re-interpret historical research practices. The greater distance in time and location eases the recognition of strengths and weaknesses in these historical practices after which the gained insights can be applied in the ongoing research in composition. Consequently a fertile mix of recent discourses on artistic research and the rich tradition of domain specific research practices in composition is created.

The second strong knowledge domain is analysis and it can also form a bridge between discourses on artistic research and the actual research practice. The term analysis stands for the discipline that examines the product (score or audio recording) of the composition practice. Especially score analysis has a long and strong tradition in the music conservatories. Analysis appears in the dissertations studied (Craenen 2011; Swerts 2011; Van Puymbroeck 2012) and master papers (Costa 2013; Desimpelaere 2014; Galli 2013; Wemel 2011). In the online questionnaire, which was characterized by a wide variety of answers, analysis is repeatedly mentioned by six composers in response to different questions. Both in the research practice and the discourses on this practice, analysis still plays an important role in Flanders. Although analysis mainly appears in its traditional form (analysis of themes, pitch scales, structure, etc.), there are also instances where new forms or goals appear. These innovative instances have the potential to bridge the aforementioned gap. Craenen (2011), for example, develops concepts on the role of the performing body and introduces his point-line model. Next he elaborates and refines it by analysing Berio's Sequenza V. The analysis has a double function: first, it is a detailed application and elaboration of his concepts on artistic practice and second, it underlines the relevance of self-designed, individual composition concepts for other composers and their artistic work.

Analysis appears in other new forms (with new goals) in this study. In the questionnaire one composer who has supervised many master composition students, explains how analysis can contribute to a new relation between the composer and his own work. In the papers and dissertations this 'reflective' analysis also reappears, own scores of composer-researchers are analysed to obtain new insights on the inspirational sources, the relation with other composers or on what he/she is doing while composing. But this new form of analysis is often only present in an implicit way and the consequences for the whole research method and design are not fully recognized. To develop the discourses on artistic research in music composition, as a bridge between research practice and general artistic research discourses, these new forms of analysis need to be articulated and elaborated. For example, the reflective analysis appeared in the paper of Polak (2013) in which the following research question turns up: "How does inspiration shape my own compositions?" But his method closely resembles traditional score analysis, in which motives and scales are analyzed. The goal is new but the method is conventional. At this point the lack of knowledge of reflective literature hinders the researcher from elaborating this new form of analysis and asking challenging questions about the role of 'reflective' analysis, such as:

- How can an analysis of the composition product enhance the self-learning capacity of the composer?
- What determines the choice of parameters in this analysis?
- Is a 'reflective' analysis of the end product possible without an analysis of the creative process, preceding the end product?[16]

To summarize my second proposal, on the one hand it is not the specialized knowledge in a research project that needs to be further developed. Currently the expression of an explicit research design, in dialogue with existing literature, is more urgent for composition researchers as this can create a link with discourses on artistic research and help to give research in composition its own identity. On the other hand, researchers can develop this explicit position by (partly) interacting with the strong, existing knowledge fields such as analysis and the (unofficial) research history in composition. This will ensure that researchers and composers 'in the field' can intellectually and emotionally connect with these new research stories.

### An Environment for Research in Music Composition

Harrison (2014, 201) describes one of the three themes for the future of research in higher music education as "finding ways in which the individual and community space can co-exist." My third proposition is a call to create a real research *environment* for music composition research and to rely less on an individual approach. Too much attention for the 'individual space' (in Flemish institutions) risks ending up in either idiosyncratic, isolated research with minimal links to artistic research (as observed in this study) or the absorption into university environments in which the established disciplines have a strong position. An artistic research environment for composition means that experiences and practices are shared and

discussed between researchers and artists. On the one hand this network should support and stimulate a researcher in experimenting and deviating from known research designs and methods, to avoid running into the same gap between research and artistic practice. On the other hand, the interaction with other artistic researchers in such an environment should also challenge a researcher to develop a well argued and elaborate stance on the fundamental concepts and methods in his/her project, something which is currently lacking.

## Conclusion

In this study the first collection of outputs from Flemish artistic research in composition between 2009 and 2014 was examined. The established disciplines such as music history, cognition or philosophy, clearly left their mark on the research projects studied. More specifically, in the doctoral dissertations, the link between the research/text part and the own artistic practice was not substantial: research questions were not directly related to the artistic practice and the main part of these questions were not answered in relation to the own artistic work but in the text parts based on these established disciplines. The observation of Lützow-Holm (2013), that the methods in artistic research in music, display a clear influence from the human social sciences and lack experimental activities in which knowledge in and through practice is developed, is applicable to the dissertations studied.

This study, more specifically the online questionnaire, also detected that many researchers and supervisors are fully aware of the importance of reflection and the search for a meaningful link between artistic practice and research. But the results of research projects, the dissertations and master papers, built very little, if at all, on other texts from artistic or reflective research. At best, some methods and approaches were personally well-founded but in general, a dialogue and link with artistic and reflective literature were missing and a developing discipline with an active exchange of knowledge among researchers, was not found.
In this article I have made proposals to develop meaningful and workable relations between the individual research projects. I suggest to focus more on a shared environment for composition research, expressing an explicit design and method, positioned within a field of related artistic research/practice and less on obtaining very specialized knowledge. To reach the actual research 'floor' of composition researchers, the search for an explicit design could connect with two strong knowledge domains, (score) analysis and the (research) history of composition. In the different sources of this study these two domains left multiple traces. But the links between these traces – and the two knowledge domains – on the one hand and the position of a researcher on the other, need to be further questioned and elaborated. Consequently, analysis and composition history can be given a role in the development of a specific discourse on artistic research in composition.

Finally, I propose to improve the accessibility and dissemination of research outputs and to involve a selection of master papers in these dissemination projects. Because of the genuine attention for the integration of the own artistic practice and its wider variety of approaches, master research proved to be valuable for the

further development of artistic research in composition. Hopefully the proposals in this article can raise the impact of individual research projects and foster the growth of artistic research in composition in Flanders into an active community of composers and researchers.

## Endnotes

1   The present study is the result of a collaboration between the Orpheus Institute and the Royal Conservatoire Antwerp (Artesis Plantijn University College) within the MAO meetings (Module Artistiek Onderzoek). Kevin Voets was the co-researcher of the current study.

2   Master papers is used as an overall term for the outputs of the research project at the end of the master studies.

3   The author was not able to obtain the text of the dissertation (in 2009) of Peter Swinnen.

4   Doctoral dissertations, that were produced by composition professors before artistic research officially came into existence, are not included as sources in this study. Examples are the dissertation of Jeroen D'hoe obtained in 2003 at the Julliard School, or Godfried-Willem Raes in 1993 at the University of Ghent. Two 'practice-based' dissertations (De Bièvre 2011; Einarsson 2012), obtained in the UK in the period before these composers were working in Flanders in 2014, were read as background information.

5   The varying presence (and absence) of the artistic productions (scores and recordings) in the research outputs studied and the equally varying length (or even absence) of text parts, explaining or discussing this artistic practice, makes it impossible to fully integrate and analyze the artistic productions in the current study.

6   Maes (2013) might be the only exception as this dissertation also contains references to texts, magazines and publications by artists themselves, produced before artistic or practice-based research officially existed. Only the – more recent – texts that were part of artistic or practice-based research projects were counted as references to artistic research.

7   I didn't find any traces of literature on action research or community research in the papers or dissertations studied, even though there are clear links in content between some of these outputs and these research disciplines. For example, in his master paper Wemel composed a song for a student organization and designs an interesting and very well thought-out research method through which he composed the song together with this stakeholder group. But he is unconscious of the fact that he is performing 'community music research' and many other researchers have preceded him. An extensive review of literature on community music research has been made for the AHRC: http://usir.salford.ac.uk/18931/3/Community_music_research_review.pdf

8   On the importance of reflection for artistic research see a.o. Gray and Malins (2004) and Griffiths (2010)

9   Recently, a database for research projects in higher music education has been established on an European level by AEC (Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen). See http://www.aec-music.eu/about-aec/services/artistic-research-projects-database.

10  The attention for dissemination and communication can also stimulate the development of multimedia research outputs as these were missing in the outputs examined in this study.

11  The sources within this group are: Cornelis (2013), Dias (2014) and Polak (2013).

12  A clear position, in which the own research design is contextualized within other artistic research projects, is missing in the doctoral dissertations studied. Expressing positions is an ongoing process and the first articles with a vision on artistic research in composition are found in literature such as Raes (2011), Roels (2014a), Vanhecke (2014) and Brooks (2015).

13  Examples of twentieth century theories in music composition are extensively documented in Donin and Feneyrou (2013)

14  Juan Parra Cancino defended his doctoral dissertation 'Multiple Paths: Towards a Performance Practice in Computer Music' in December 2014.

15  MAO seminar on historical examples of artistic research in composition, 12 November 2014 in the Orpheus Institute, Ghent, Belgium.

16  Personally I am convinced that a thorough and innovative analysis - on the individual level - is only possible if the analysis of the end product takes the intentions, problems and procedures while composing into account. Thus, a reflective method involves both the product and the creative process.

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# Between Rome and the Sea: Ancient & Recent Gateways to the Eternal City

Lina Malfona + (Italy)

## Abstract

While traveling through the flat expanse stretching over its southwestern area, it is possible to see the unusual image of Rome as a city that overlooks the sea. In this area, rich of landfalls, many buildings act as *gateways*, some of which of international relevance, such as the "Leonardo da Vinci" intercontinental airport. Others accesses are only imagined by architects, from Karl Friedrich Schinkel's *Laurentinum* – his reconstruction of Plinius's Villa – to Adalberto Libera's projects both for the seafront of Castel Fusano and for the *Gateway to Sea*. Over all, the ancient seaport of Rome is a potential engine of development and at the same time a symbol of historical memory. A perfect geometrical shape, the hexagonal port's basin seems to imitate the planimetric shape of Rome's historical centre that, through a translation of meaning, is cast toward the sea, in a sense prefiguring its destiny.

Keywords: *Rome, Urban Planning, Urban Spaces, Urban Design, Trajan's Port, Shinkel, Libera, Aymonino, Ligorio*

+ Dr. Lina Malfona, Architect, adjunct professor, School of Architecture, Sapienza University of Rome, Italy.
  email: lina.malfona@uniroma1.it website: www.linamalfona.it.

## Introduction

> When the plane landed at Fiumicino, after flying over Fregene's pine forest, the deserted beach and the gray sea, a few scattered drops skimming the asphalt of the runway, the metallic light of the sun passing through the clouds and the hot scirocco wind were enough to immediately dissolve any illusion. During certain times of the year, Rome looks like a north-African city: under the gray sky its large suburbs become giants, the sand is blown by the wind and the moist air carries sweetish smells […] the sky is leaden from the early morning, the sun stays hidden and the darkness of the evening never seems to come. Giorgio Montefoschi, *L'amore Borghese.* Milano: Bur, 1978.

While flying over the area than spans from the city of Rome to the Tyrrhenian Sea, before landing at the Fiumicino International airport, one might experience the sensation of drifting into the past, over a mystical area scored by looms of eucalyptuses, lined by a Cartesian networks of canals, dotted with frail agricultural structures, the heritage of an agricultural past. Some of the distinguishing features and constituent parts of this territory, spanning from the EUR district to the sea near Ostia and Fiumicino, were rendered immortal by writers such as Massimo D'Azeglio and Giosuè Carducci and painters such as Salvator Rosa, Giuseppe Raggio, Enrico Coleman – Figure 1 and Giulio Aristide Sartorio – Figure 2 of the "XXV della Campagna Romana"[1] group. Many other foreign artists emphasized the charm of the city and of its countryside. While Goethe saw in the sky an ethereal harmony of white and blue shadows, blended into an all-encompassing mist, Byron said that no other place on earth is as rich with emotions as Rome's countryside. Similarly, Chateaubriand saw Rome's countryside as a "spring of mysterious beauty" that inspired Lorraine and Poissin, who wished to keep it secret, in fear that it might be somehow "desecrated by vulgarity". In a well-known book on Rome's ancient port, Goffredo Filibeck, while comparing and contrasting its present decadence to its ancient splendor, stated that:

> "The Roman countryside, such as it can be seen by our eyes, lost some of its intimate and essential characteristics, the ones that endowed it with an entirely peculiar beauty. The immense uninhabited and untilled plains, the large marshy areas, the canes, the rough bushes, were in perfect harmony with the ruins of ancient Rome and with the medieval towers in ruins. Everywhere, there was a grandiose and desolate beauty that elicited the mysterious sense of infinity and eternity in our souls."[2]



Figures 1 & 2, Enrico Coleman, *Meriggio nelle paludi* and Giulio Aristide Sartorio, *Malaria*, 1930.

Tail of the Comet

Between 1934 and 1935, Gustavo Giovannoni was the first to consider expanding Rome toward the southwest, along the Roma-Ostia trajectory in a *comet tail* configuration that would have connected the historic center to the sea. Indeed, Giovannoni envisioned the first urban expansion plans to include satellite developments oriented toward the sea along Via Ostiense[3] and is considered to be the first to use the expression *coda di cometa* (comet tail) to describe a development vector oriented toward the sea that would have used the E42/EUR district as a joint between the "head" of the comet (the historic center) and its "tail" expanding toward the sea.[4]

Marcello Piacentini replied to Giovannoni's idea by designing the EUR district, first imagined by Giuseppe Bottai,[5] that indeed was the first actual step toward the sea,[6] a step that required three pre-conditions: opening large road connections, creating a large, stable monumental *node* that would have outlasted the E42 exposition and the research of some form of continuity with the historic center. A single representative axis would have connected Piazza Venezia to the E42 and to the sea: Via Cristoforo Colombo, opened in 1938, and a new railway line opened in 1924 were a testament to that idea. Giovan Battista Milani's *Roma* lido was also opened in 1924, followed by the seaplane base of Ostia in 1926 and Via del Mare in 1929.

At the end of 1940, Benito Mussolini gave a committee the task of developing the *Nuovo Programma Urbanistico della Capitale,* but in the year 1941, when the committee presented its work to the Duce, the increasing economic difficulties compelled them to fall back on a less visionary, more realistic solution. Hence, the urban expansion program toward the sea remained incomplete, but its trajectory proved its *illuminist vision,* probably too far ahead of its time to be accepted. Anyhow, the idea of expanding the city toward the sea was never entirely abandoned. Consider, for instance, the great projects that were developed in the subsequent years toward the southwestern direction: the Fiumicino Airport, started in 1947; the underground connecting Termini Station to the EUR; Via Cristoforo Colombo; the Casal Palocco district; the completion of E42 buildings during the fifties; the construction of the GRA segment between Aurelia and Appia in 1951.[7]

The city started expanding toward east with the beginning of the works provided for by the 1962 Urban Development Plan, in which directional activities were to be removed from the city center and relocated to a system of new *directional centers* to the east of the city. One of the most important project was the *Asse Attrezzato,* a large-scale infrastructural work that boosted the ongoing reflections on *urban design* and on *bigness*. The Studio Asse, founded in 1967 thanks to Bruno Zevi, developed the project and supervised the development of the Asse Attrezzato for four years.[8] The Asse materialized as a continuous urban string that took the shape of "Y," connected both to the city center and to the EUR, as well as to the A1 highway. Yet, in spite of its promising design – indeed such a system would have acted as a reliable backbone for urban developments toward east and southwest – its results were not satisfactory. The cubage was excessive, and the value attributed to the urban *figure* was overabundant.

The idea of an infrastructure that would have consolidated the expansion of Rome toward east and subsequently toward the EUR – an important center leaning toward the sea – was never entirely realized. Rome expanded in a chaotic fashion toward many directions, often enslaved by economic interest related to land rents, interests that affected its development through compromises. As any cursory examination of the present situation would reveal, the result consist in the abandonment of any *systemic strategy* in favor of a shortsighted development policy. Hence, the initial idea of a single axis slowly morphed into to a *network* model and subsequently into a *diffused directional centers* system. Lastly, the *polycentric*[9] model provided for by the 2008 Zoning Plan, prefigured by Paolo Portoghesi in the year 1989,[10] by Alberto Samonà's tables "La Modificazione di Roma" (1985) and by Franco Purini's "Le Sette Città di Roma" (1987),[11] was eventually adopted see figure 3. The eighteen centers envisioned in the adopted zoning plant are still being constructed, but an insufficient network of connections renders this development vain, so that these "magnets" risk becoming a constellation of self-referential, single-purpose centers that cannot intercept the fluxes that are still pouring over the center of the city. Consequently, Rome still present itself with an image of as a self-enclosed city surrounded by its countryside.
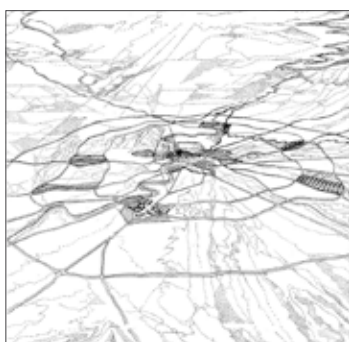


Figure 3. Franco Purini, Le Sette Città di Roma, 1987.

### Fly Over

While traveling through the flat expanse stretching over Rome's southwestern area, along a stretch of the river Tiber enclosed between the Portuense and Ostiense roads, we come across some substantial segments of the directional and logistical system of the capital city. This almost entirely linear trajectory, interspersed with large green areas and with some aggressive, almost *ravenous* urban developments, seem to paint one of the most incisive pictures of the city. It is a periphery void of any developmental logic, erected by complying with economic or political interests, favoring large landowners and the aims of influential private investors.[12]

This area is characterized by different morphological systems: *large environmental bodies,* such as the monumental pine forest of Castel Fusano, the presidential estate of Castel Porziano and the green belt surrounding the river Tiber, as well as large road infrastructures, railways and the *centurial* system created by a network of canals, developed during a large land reclamation projects during the first

years of the twentieth-century. In this area, see figure 4, the regular mesh of the canals constructed during the afore-mentioned land reclamation, the farm paths and the rows of eucalyptuses seem to have had an influence on the urbanization process larger than the one the roadway system had, by establishing alignments, rhythms and geometries, by measuring land and limiting the extension of properties. But some large man-made marks, such as airports, ports and highways, were superimposed over that ancient image, thus altering the internal balance of the landscape.[13] The area that was once delimited by ancient pre-existing natural formations (such as the salt marshes and ponds of Ostia and Maccarese, Tiber's dry bend and the ancient coastline) is presently delimited by some large inhabited "turfs" that seems to emerge and disturb the quiet Roman countryside, violating the noble monumental-archeological complexes of *Ostia*, Portus (the complex constituted by the ports of Claudius and Trajan) and the Necropolis of Isola Sacra, among the largest and least promoted archeological complexes in the world - figure 5. Not far away is the area encompassing the mouth of the river Tiber, stretching between Idroscalo and Isola Sacra, from where the two branches of coastline reaching Ostia on one side and Fregene on the other split. This last offshoot of Rome toward the Tyrrhenian, these borderlands seem to guard Rome's nostalgic, poetic and oneiric collective imagination, made famous the world over by the movies directed by Pier Paolo Pasolini and Federico Fellini – figure 6.
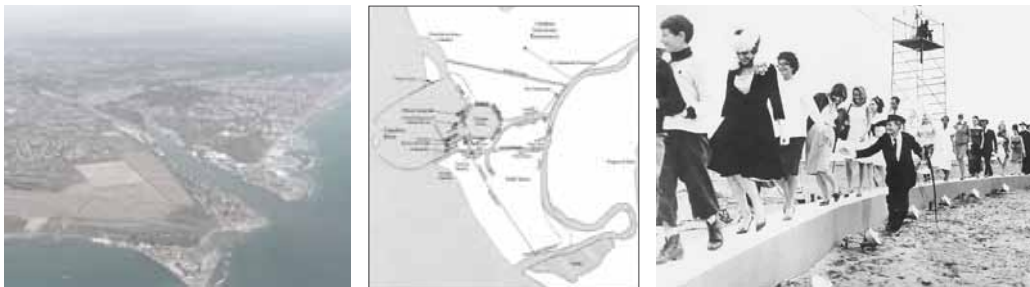


Figures 4-6 from left to right. The Tiber's mouth, the area of Portus in the Trajan age and Federico Fellini's scene from the movie Otto e mezzo, 1963.

## Thresholds – An Imagined Rome

The unusual image of Rome as a city that overlooks the sea had one of its most striking representations in Karl Friedrich Schinkel's *Laurentinum*, his reconstruction of Plinius's Villa – figures 7 & 8. Yet, before talking about *Laurentinum*, one needs to take a step back on the Flavian-Severian ancient Rome's coast road, built by Septimius Severus. The track of this road was not laid out in a single project, but rather, it was the result of a process that unified a number of tracks that connected imperial properties or natural landing places to pre-existing settlements. The decision to give coastal traffic a more regular road was set into an imperial economic renewal project that provided for connecting and thus enhancing Porto and Terracina, two of the most important ports of the Tyrrhenian Sea. For that reason, a number of services related to commercial exchanges and passenger transportation were located along the road, such as temples and thermal baths, whose ruins now dot the areas surrounding the road. Indeed the famous Plinius's Villa, a residential complex constituted of constructions built at

different heights and set on natural or artificial rises, was found along the ancient Via Severiana. The Villa inspired many architects and artists such as Karl Friedrich Schinkel and Leon Krier. Schinkel re-imagined the villa as a romantic construction – after being inspired by a letter wrote by Plinius to his friend Gallus – reflecting in the sea, whereas Krier re-imagined the *Laurentium* as a fortified garrison located on a hill, suspended between the image of Villa Malaparte in Capri and the plan for Pio II Piccolomini's city, a postmodern compendium of an acropolis, a medieval suburb and a Renaissance city. See figures 9 & 10.



Figures 7 & 8 left to right. Karl Friedrich Schinkel, Laurentinum, Plinius's Villa front & plan view, 1826.



Figures 9 & 10 left to right. Leon Krier, Laurentinum, Plinius's Villa plan & front view, 1981.

The image of Plinius's Villa reflecting on the Tyrrhenian Sea probably was the source of inspiration for one of the most suggestive projects for Rome's sea: Adalberto Libera's seafront of Castel Fusano (1933-34). It is condensed into a single perspective, which is a sort of table for an ideal Rationalistic city. A timeless dimension, almost a mystical one, seem to pervade this project, in which the immense brown pine forest acts as a background for the towers near the sea – a memory of the ancient coastal towers of Lazio. The pine forest seem to elicit the same sensations one might feel by walking into Dante Alighieri's "dark wood" – an impenetrable physical place – with a volumetric impact similar to that *concretion* of buildings that were located before the entrance to St. Peter square and that acted as the last visual obstacle before the ecstatic, absolute vision of the great, empty sacred space – figure 11.



Figure 11. Adalberto Libera, Seafront of Castel Fusano, 1933-34

Similarly, the mysterious pine forest of Castel Fusano acts as a pause between the city and the sea, a separation that increases anticipation by transforming the horizon into something unknown. Like the *inverted aqueduct* of Castel Fusano, the colossal arch of E42, seen by Adalberto Libera as the ritualization of a passage, is the *Gateway to Sea* (1937-40). Placed on Via Imperiale, close to the lake, it should have acted as a monumental entrance – as well as a symbol – to the Universal Exposition of Rome, which was expected to open in 1942 – figure 12.



Figure 12. Adalberto Libera, Gateway to Sea, 1937-40.

Unlike Libera's visionary ideas, Alfio Susini's project for Castel Fusano (1940)[14] is a subtle investigation on the subject of *thresholds* and proposed a new system for accessing the city from the sea. Like Libera's sea front, Susini's *propylaia* seems to appear in their lone splendor. They seem to define the boundaries of a metaphysical square, an expression of the desire to rationalize the landscape through architecture, in clear contrast with the labyrinthine nature of the pine forest – figure 13.
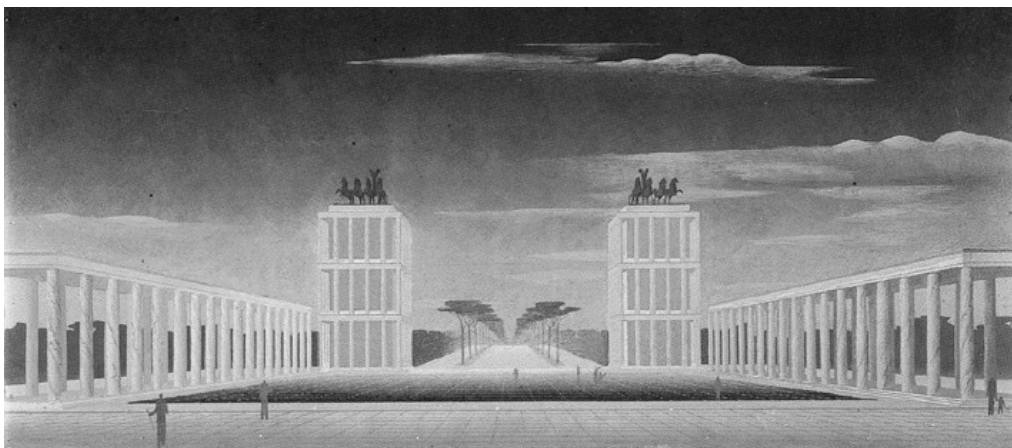


Figure 13. Alfio Susini, Seafront of Castel Fusano, 1940.

The subject of *gateways or accesses to the city* is central in many large-scale urban visions. Consider, for instance, Dario Carbone's project for developing the areas surrounding the river Tiber and for the expansion of Rome toward the sea (1912)

and Mario Fiorentino's project for the Rome-Sea metropolitan sector (1972). A comparison between these two projects appears to be of interest, as each project assigned the leading role for the expansion of Rome to a different bank of the river Tiber. More specifically, Carbone's project was the one in which the future developments were best prefigured, as it envisioned an industrial and economic development for the area, focusing on the right bank of the river. The project included a seaport, the new San Paolo quarter, the "city at sea" of Fregene and a railway to Rome.[15] The seaport, located to the north of the mouth of the Tiber, had a corresponding hinterland river port in San Paolo, where a new residential quarter, a kind of high-density utopian city, was envisioned.[16] The project also provided for a new bathing city starting from the pine forest of Fregene and extending up to the electric railway station of the Roma-Fregene line, which would have reached the Termini station, thus connecting the city to the sea – figure 14.



Figure 14. Dario Carbone, project for developing the areas surrounding the river Tiber and for the expansion of Rome toward the sea, 1912.

On the contrary, Mario Fiorentino's study for the development of the whole area extending from the GRA toward the sea focused on the left bank of the river Tiber and took advantage of the pristine beauty of the large forests of Castel Fusano, close to the city doors. In four steps, Fioretino designed: a system of parks to preserve and enhance the existing natural and archeological resources; a coastal system acting simultaneously as the city's "facade on the sea" and as an horizon for the park; a service system that would provide boundaries to the park; a port that would encompass Ostia Lido, also acting as a margin for the natural preserve. The project aims to give the area a clearly recognizable mark, an *image-mark* that is "costituita dal tracciato di distribuzione a forma di S caratterizzante visivamente l'intero disegno."[17] It is, therefore, an organic project in which the area's existing energies and resources – that is, its proximity to the sea and to international exchange infrastructures, the presence of monumental archeological areas and of an ancient, miraculously well-preserved landscape – are collected and conveyed into the city – figure 15.

Landfalls
n this area rich of landfalls, many buildings or urban system act as gateways to the city, some of which of international relevance, such as the "Leonardo da

Vinci" intercontinental airport, while others are specialized citadels, such as the Interporto, the Fiera di Roma and Alitalia Magliana direction center, connected by large infrastructures, such as the Grande Raccordo Anulare (Rome's main ring road), as well as highways, railways and the river Tiber. However, the "Leonardo da Vinci" international airports, one of the main accesses to the city from the sky, still shows its ambiguous nature, as it is one the largest airport in the Mediterranean, yet one of the least connected to the local and regional transport networks. The seaports are still an unresolved matter: the plan, coordinated by Bruno Minardi, provided for the construction on the banks of the Isola Sacra, an area that would have to be entirely reclaimed.



Figure 15. Mario Fiorentino, Project for the Rome-Sea metropolitan sector, 1972.

In ancient times, the river Tiber was one of the southern accesses to the city and, more specifically, it was Rome's via triumphalis. Although the archeological excavations at Isola Sacra and Ponte Galeria demonstrated that in the past many monuments faced the river directly, thus demonstrating its importance, the city has entirely lost its relationship with the river, so much so that just seeing the river has become increasingly difficult, as demonstrated by the unlawful occupation of its banks.

Portus, the complex comprising the ports built by Claudius and Trajanus (18) and one of most ancient systems of access to the city, was simultaneously a gateway, a seaport and a center that balanced the polarity of Ostia Antica on the opposite side of the Tiber.

Svetonius's account of the construction of the port built by Claudius – whose docks appear to be echoed by Bernini's St. Peter colonnade – and some faint traces, still visible in the archeological area close to the Fiumicino Airport, are all that is left of that important structure. From the faces of some coins minted during Nero's era and thanks to some reconstructions, we now know that the image of the port was characterized by two large magnificent docks, separated by a lighthouse. According to some sources the lighthouse, remembered in Carlo

Aymonino's project for the Colosso di Nerone, was a large statue, similar to Rodi's Colossus.

Trajan's port included an hexagonal dock[19] (each side measuring approximately 360 meters) surrounded a proper seaport composed of piers, canals, warehouses, temples, thermal baths that were surrounded by walls (the so called Costantine's walls) starting from the second half the fifth century. Designed by Apollodorus of Damascus, author of many trajaneian architectures, the port seems to have some similarities with the Markets of the Trajan's Forum, which is characterized by the use of Platonic solids and exact geometries, with the planimetric layout of the ancient port of Civitavecchia (Centumcellae) and with the morphology of the exedra and of the cryptoporticus in Trajan's Thermal Baths on Colle Oppio. So many similarities seem to reveal the existence of stylistic recurrences in the works of the architect.

Thanks to its extraordinary architecture, Trajan's port was source of inspiration for many scholars, who interpreted it in many different manners. Consider, for instance, Sangallo's plans (1485-1514); the axonometric views drawn by Pirro Ligorio (1554) and by Du Perac (1574) – figure 16; Peruzzi's sketches (1525); Labacco's sketches (1567); the tables drawn by Mesiner (1678) and by Danti (1582); Garezz's reconstructions (1835); the surveys of the ruins prepared by Canina (1827), Lanciani (1867), Gismondi (1933), Testaguzza (1965) and Keay (2005). In particular, Pirro Ligorio executed three different drawings of the "Porto Ostiense". The first one is a perspective drawing, edited in Venice by Michele Tramezino in 1554 and engraved by Giulio De Musis. The second one is a perspective drawing included in the Turinese writings and the last one is a plan on parchment – figure 17. Rodolfo Lanciani rediscovered two of these drawings, bought them in 1902 and reported that "Pirro Ligorio, architect of Pius IV, had prepared two splendid drawings on parchment, an iconographic [...]. These precious autographs... have come recently to enrich my collection of prints and drawings..."[20] A peculiar anectode proves that this unique construction – and possibly also the equally peculiar interpretation provided by Ligorio – was a surprising source of inspiration for other works. Vittorio Amedeo the 2nd, the heir of Carlo Emanuele di Savoia, probably found Pirro Ligorio's *Portus* drawings in Turin in the family library (in Piemonte, as Lanciani wrote).
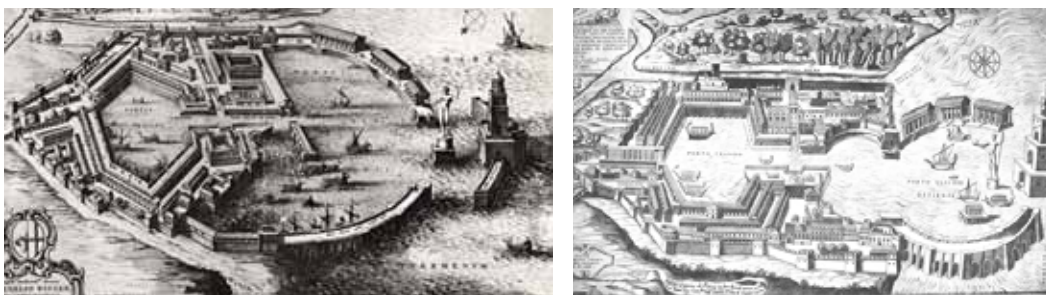


Figures 16 & 17 left & right. Stefano Du Perac, Portus, 1574 and Pirro Ligorio, Nova Descriptio Regni Neapolitani, 1557.

These drawings certainly influenced Filippo Juvarra's project for the royal palace in Stupinigi.[21] Indeed, by observing the palace from above, one can notice that is almost exactly a transfer of the image of the port drawn by Ligorio: a hexagonal body connected to a semicircular one. A palace that echoes a port shaped like a palace – figure 18.



Figure 18. Palazzina di caccia di Stupinigi.

Another project, which was inspired by the figurative, geometric and symbolic power of the ancient seaport of Rome is Carlo Aymonino's proposal for transforming the monumental-archaeological complex of *Portus* in a gateway to an archaeological park. The main idea of the project "Porto dei Porti" (1998) was to stress the uniqueness of the "double harbour" – composed of two linked and complementary basins – an uniqueness that had been already sensed by Pirro Ligorio. While Aymonino imagined the new archaeological and naturalistic park of the Trajan's Port and Via Severiana he on the other hand, desired creating a new entrance and a junction node located in the existing *Portus* Station. While the Trajan's Port was to become a wide service center with cultural and recreational facilities, the renewed *Portus* Station, as a new entrance to the area of Portus, was to be equipped with conference rooms, exhibition areas, offices, laboratories for restoring and cataloguing archaeological remains.[22] – figures 19-21.
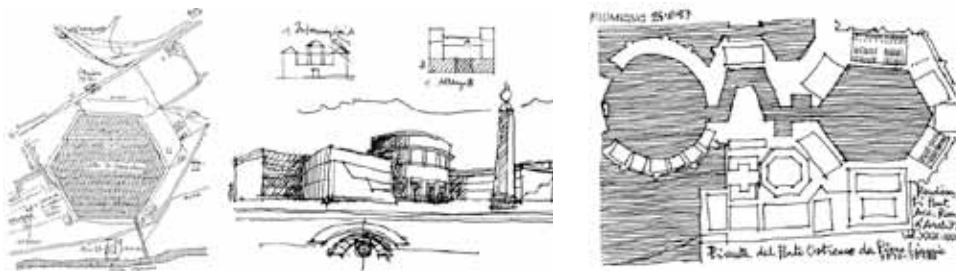


Figures 19 &20. Carlo Aymonino, sketches for Porto dei Porti, 1998.

Figure 21. A Carlo Aymonino, sketch for Porto dei Porti, 1998.

## Conclusion

In conclusion, the ancient seaport of Rome is still now an object ripe with mystery: on one hand, it is a potential engine of development and on the other a symbol of its historical memory, characterized by floods and land reclamations, declines and recoveries. A perfect geometrical shape, the port basin's hexagonal configuration seems to imitate the planimetric shape of Rome's historical centre that, through a translation of meaning, is cast toward the sea, in a sense prefiguring its destiny – figure 22.
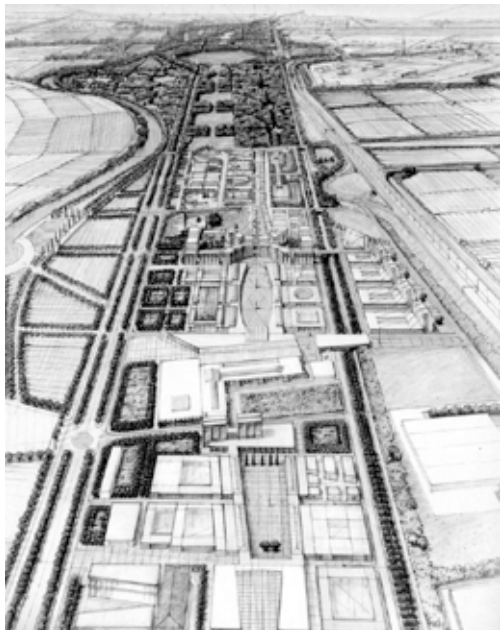


Figure 22. Ricardo Bofill, Taller De Architettura, project for Parco Leonardo, Fiumicino.

The entrances to the city, concentrated in its peripheral areas, are central to Rome's renewal process exactly because of their peripheral location. Yet, Rome's urban landscape is marked by conflicts, characterized as it is by *dispersion*, *incommunicability* and by the somehow heroic spectacle offered by the ongoing conflict between fragments of ancient inhabited networks, emerging from the soil, and new urban developments, attempting to plant their roots in the soil.

In this territory, all building developments seem to escape any governmental overseeing and thus become self-referential monads that further destabilize the existing unstable balances. Moreover, the artificial division between the right and the left bank of the river Tiber seems impervious to any substantial modification and the urban countryside project does not appear to be a useful instrument for attempting to reconnect the *enclaves*. Although a large-scale zoning project might help *sewing* back all the peripheral patches of this area together, one must also consider that it is indeed characterized by its separated areas, composed of *parts and pieces* that are waiting to be configured. Lastly, the poetic nature of a fragment – the intrinsic separation of any peripheral space – cannot generate any continuity but by negating its very self – figure 23.
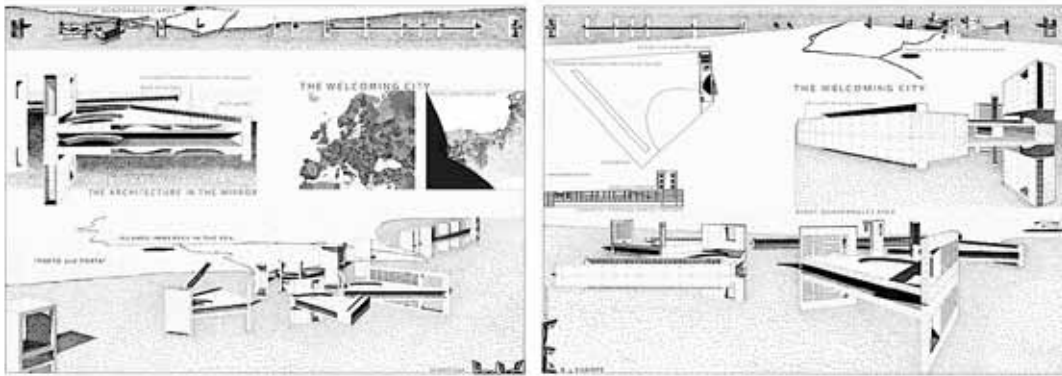


Figure 23. Lina Malfona, Castel Fusano. L'architettura allo specchio, San Sosti 2012.

## Endnotes

1 Humble subjects become sacred in the painting of Giulio Aristide Sartorio, Enrico Coleman, Duilio Cambellotti and Onorato Carlandi; consider, for instance the "Mostra dell'Agro Romano" display – presented during the Universal Exposition of Rome in 1911 to celebrate the fiftieth anniversary of the Italian Unification – in which subjects such as malaria infested swamps and desolate countrysides first began appearing.

2 Lugli, Giuseppe and Goffredo Filibeck. Il porto di Roma Imperiale e l'Agro Portuense. Bergamo: Officine dell'Istituto Italiano d'Arti Grafiche, 1935. 219-220.

3 Cf. Giovannoni, Gustavo. "L'espansione di Roma verso i colli e verso il mare". AA. VV. Il Piano Regolatore provinciale. Roma: Istituto di Studi Romani, 1934. N. p.

4 Cf. Quilici, Vieri. Roma capitale senza centro. Roma: Officina Edizioni, 2007. 97-98.

5 In the year 1935, Bottai sent a letter to Mussolini in which he proposed constructing an Exposition "open to all sciences, all arts, all types of works or activities, over the area the stretches toward the sea of Ostia". Rossi, Piero Ostilio. Roma. Guida all'architettura moderna 1909-2000. Roma-Bari: Laterza, 2005. 134.

6 Cf. Piacentini, Marcello. "L'Esposizione Universale dell'anno ventesimo e la più grande Roma del piano imperiale." Il Giornale d'Italia 14 October (1936). N. p.

7    Cf. Quilici, Vieri. Roma capitale senza centro. Op. cit. 95-112.

8    The studio was founded by Vincio Delleani, Mario Fiorentino, Riccardo Morandi, Lucio e Vincenzo Passarelli for the Studio Passarelli, Ludovico Quaroni e Bruno Zevi. Cf. Quaroni, Ludovico. "Il cuore della città. La problematica del Sistema Direzionale a Roma dall'impostazione del CET ad oggi." L'Architettura. Cronache e Storia 238-39 (1975).

9    According to Vieri Quilici, Rome is "genetically polycentric" and is composed of a "system of locations". Cf. Quilici, Vieri. Roma capitale senza centro. Roma: Officina Edizioni, 2007. 151-52.

10   Cf. Portoghesi, Paolo, Laura Bertolaccini and Fabio Mecenate. "Il progetto direttore per il Sistema Direzionale Orientale di Roma." Bollettino della Biblioteca della Facoltà di Architettura 48-49 (1993).

11   Cf. Purini, Franco (1987). La città politica. Il parlamento e i nuovi ministeri. Moschini, Francesco and Gianfranco Neri (edited by). Dal Progetto. Roma: Kappa, 1992. 253.

12   Cf. Malfona, Lina, EUR, Europarco, Eurosky. Lenci, Ruggero (edited by). L'enigma di Eurosky. Roma: Gangemi 2014. 22-25.

13   Cf. Malfona, Lina. Tra Roma e il mare. Storia e futuro di un settore urbano. Melfi: Libria, 2014.

14   It is the project for the transformation of the coastal section of Castel Fusano, commissioned by Roman Governatorato to Alfio Susini. Cf. Strappa, Giuseppe. "La fine dell'impero disegnata nel sogno." La Repubblica, Wednesday 28 agosto 1991.

15   Cf. Rossi, Piero Ostilio and Susanna Pasquali. La sistemazione del Tevere e lo sviluppo di Roma verso il mare. Typewritten document, October 1987. 19-24.

16   Cf. Fraticelli, Vanna. Roma 1914-1929. La città e gli architetti tra la guerra e il Fascismo. Roma: Officina, 1982.

17   Cf. Moschini, Francesco (edited by). Mario Fiorentino. La casa. Progetti 1946-1981. Roma: Kappa 1985. 203.

18   Cf. Malfona, Lina (2014). "Un parco archeologico-naturalistico per la via Severiana". Rossi, Piero Ostilio and Roberto Secchi (edited by). Roma. Visioni dalla Coda della Cometa, monographic number of Rassegna di Architettura e Urbanistica 141 (2014). 116-126.

19   The hexagonal shape is explained by Trajan's desire to give the port a symmetrical shape and to integrate some of the pre-existing structures related to Claudius' Port. Moreover, the port of Rome needed a large number of warehouses to store goods temporarily and that specific shape would have guaranteed an optimal spatial distribution.

20   Lanciani, Rodolfo. Storia degli Scavi. Roma: Ermanno Loescher, vol. III, 1902. 216.

21   Cf. Plahte Tchudi, Victor. Negotiating time in print. Arrhenius, Thordis, Mari Lending, Wallis Miller and Jérémie Michael McGowan (edited by), Exhibiting Architecture. Zürich: Lars Muller Publishers 2014. 171-181.

22  Cf. Pitzalis, Efisio. "Carlo Aymonino. Disegni 1972-1997." Controspazio 3 (1998). 64.

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    Motorino Amaranto, 2008.

# Rural – Urban Boundaries in Contemporary Vietnamese Cinema:

## A Look from Phan Dang Di's Films

Hoang Cam Giang+ (Vietnam)

### Abstract

In traditional Vietnamese movie (before 2000), rural and urban areas are often depicted by cinematic stereotypes as absolutely separated and differentiated territories. Also, people living in these two spaces are often represented by contrasted traits, for example, rural people are naïve, while urban people are sophisticated or sometimes, disrupted. But in contemporary Vietnamese cinema, rural and urban areas have been "de-territorialized". The distinctions between the two spaces have been blurred, especially in the films made by young directors. Vietnamese films which are made in recent years show clearly that the personality of people are not sharply characterized according to their origin, rural or urban area, but are often in a very complex state. Often the characters have a mixed personality of rural and urban type. This paper approaches Phan Dang Di's films as typical examples to present the ideas of rural – urban boundaries in urbanization process and the de-territorialization trend in contemporary Vietnamese movie.

**Keywords:** *Vietnamese Cinema, De-territorialization Trend, Rural – Urban Boundaries, Phan Dang Di's films, Urbanization.*

+ Dr. Hoang Cam Giang, Lecturer, Head of Art Studies, Faculty of Literature, Vietnam National University Hanoi, Vietnam. voice: 84 (0) 43 858 1165 website: www.khoavanhoc.edu.vn.

## Introduction

First and foremost, it is necessary to shed some light on the real conditions in which urbanization and rural-urban boundaries arise along with the development of Vietnamese society. In some aspect, this studies results from reality itself and from the question: Has an urban civilization or an urban society actually come into being in Vietnam?

The city represents civilization, therefore urban studies itself is the study of contemporary society and the interpretation of our ongoing existence. No individual or academic discipline is able to capture and decipher the entire field of urban studies, partly because new issues arise everyday as cities constantly change and so does our perception on them. In the 4th century BC, the Greek philosopher Aristotle began to perceive cities from demographic and societal perspectives, allowing him to forge the foundations of modern planning as a discipline. In *The Politics,* he illustrated a utopian community consisting of 5000 populations – which is "small enough so that a single citizen's voice could be heard by all the assembled fellow citizens."[1] On the nature of urban areas, Patricia Clarke Annze and Robert M.Buckley said that: "Urbanization and growth go together: no country has ever reached middle-income status without a significant population shift into cities." (Annze, 2009).

From a historical standpoint, in Vietnam, cities (thành thi) are perceived as "a mixed hub of political space, which is located within a stronghold (thành), and a market (thi), which lies next to and provides supplies for the former's population, and thus is always lively and full of residences. A city in Vietnam, as in other Eastern countries under feudalist dynasties, is first of all a combination of interdependent places and spaces that together make up the identity of thành-thi."[2] Under this viewpoint, under the Ly-Tran dynasties, from around the 11th century to the 14th century, Thang Long imperial citadel bears clear features of a city.

Although the history of Vietnamese cities can be said to begin in the 11th century, Vietnam remains an agricultural country. The majority of its population was farmers residing at villages, which accounted for 90% of the total population until the August Revolution broke out. Cities are perceived as islands arising from an agricultural ocean. Even Thang Long-Hanoi, the largest city in the world, is not exempt from the penetration of rural elements into every aspect of its daily culture. Historically, the harmony between rural and urban areas is a significant characteristic of traditional Thang Long – Hanoi. In terms of land, according to cadastres, in two Hanoi's inner districts under the Nguyen dynasty (Tho Xuong and Vinh Thuan) there is still a large amount of agricultural wards and hamlets, where different kinds of cultivated lands (rice, mulberry, flower and vegetable fields), riparian alluvial grounds, over 4000 lakes, hills and graveyards can be found. Residential areas, apart from houses, include adjacent gardens and ponds. The sceneries around commercial towns bear even more agricultural features (mud cottages, ponds and gardens, hamlets, fields, bamboos, areca trees, etc). French author J. Boissière described Hang Theu street (now Hang Trong) at the end of the 19th century: "Near Hoan Kiem lake, there are gardens, areca trees and bamboos whose

images are reflected on the water, making whoever near the lake feel lost in an agricultural setting, especially under the sunset…"[3] In the 18th century, a Western missionary commented while visiting Thang Long: "not only is each village a commune but big cities are divided into wards, each of which is itself a commune."[4] In daily life and also in social organization, a permanent economic linkage and relationship between urban and rural areas necessarily existed in Thang Long-Hanoi. In conclusion, despite its early introduction in the 11th century and its progression through the 19th century, when Western cultural traits rapidly spread across Vietnam, and even till now, the urbanization of Thang Long-Hanoi and of many other cities in Vietnam is not regular and radical.

For one thing, cities and countries are places, whereas urbanization is a process in which changes occur in spatial, demographic, economic and environmental terms, which generate urban living spaces from rural ones. Urbanization is inevitable in any country where the process of industrial and trade development is seen. It is a shift from dispersed agricultural activities to centralized industrial activities in a certain area. It is a complex socio-economic phenomenon, which happens across a huge area and lasts long enough to transform agricultural-rural societies where farmers live into urban-industrial spheres where urban dwellers live. Urbanization is also a process wherein the population converges in cities and the role of cities in social development generally surges.[5]

Urban society usually goes with the process of modernization, specialization and therefore with a radical transformation from agricultural modes of production to industrial and service modes of production (Encyclopedia Britannica, 2016). It began in the West and established there patterns that later spread to the world and to places where village customs, modes of production and business were replaced, and where life became industrialized and functioned in a scientific and regularized way with a synchronized management system manifested in urban planning, public traffic, daily life and employment and livelihood. For its part, Hanoi has until now – as remarked by historian/culturalist Tran Quoc Vuong – still a "big village" rather than a big city. Although Saigon bears more resemblances of a city thanks to a long time being manipulated by colonial regimes (French and American), in whose mother countries the concept of "modern city" originated. Similar to Hanoi after 1954, Saigon after 1975 became partly "villagized" in the same manner as the North due to historical conditions and its particularly old-fashioned urban management system, before quickly returning to its urban trajectory after the Renovation had been adopted. However, compared to other Asian cities that have completed their process of "urbanization" such as Taipei, Singapore, Hong Kong, Seoul, Tokyo, Hanoi is nevertheless a "village" as far as its outdated daily customs and habits are concerned (Vuong, 1981).

Not only a "young" type of art in the world, film is also a recreational industry that is more popular, up-to-date, commercialized and socialized than other types (Oxford Dictionaries, 2016). "Since its introduction at the end of the 19th century, this type of art has become one of the most popular and influential media in the 20th century and beyond." (Encyclopedia Britannica, 2016). A product of modern

society, film sharply reflects all the aspects of modern society, including the inter-action and transition between "rural" and "urban" areas. It is in this setting that we choose film as an interdisciplinary and cultural object through which to study urbanization and the boundaries between urban-rural areas in contemporary Vietnam.

Among the series of images and symbols/topics that produce the greatest influ-ence on the Vietnamese cultural and aesthetic dynamics and cinema in particular, "rural areas/countryside"- not "urban," despite the long-term urban history - is an image which has a strong, persistent and lasting lifespan. Rural areas/countryside also becomes a grip, a root from which the discourses on "Vietnamese identity" in the movies spring. The wartime in Vietnam (1945-1975) and the next 10 years (1975-1985): Vietnamese cinema vividly reflects the national personality  through the image of rural areas: *Chung môt dòng sông (Together on the Same River, 1959)*, *Con chim vành khuyên (Passerine bird, 1962)*, *Den hen lai lên (Back up an appointment, 1974)*, *Cánh dông hoang (The abandoned field: free fire zone, 1978)*, *Me vang nhà (Mother Away, 1979)*, *Bao gio cho den Tháng Muoi (When the tenth month comes, 1984)…* In the Reno-vation area, since the introduction of the "open door policy" to the 2000s of the 21st century (1986-2000), rural areas are put in contrast with urban areas: *Thuong nho dong quê (Nostalgia for Countryland, 1995)*, *Hoa cua troi (Flowers of the sky, 1995)*, *Nhung nguoi tho xe (The Sawyers, 1998)…* The Vietnamese origin and personality  is perceived to originate from rural areas, where the Vietnamese find their ultimate safe haven and tranquility. Whereas cities are imagined as a place full of anxiety and nervousness: *Tuong ve huu (The Retired General, 1988)*, *Vi dang tình yêu (The bitter taste of love,1990)*, *Chuyen tình trong ngõ hep (Love story in narrow alley, 1992)*, etc…

At the beginning of the 21st century, the image of rural areas/countryside is no longer perceived as a place associated with the so-called "Vietnamese personal-ity:" *Choi voi (Adrift, 2009)*, *Bi, dung so! (Bi, don't be afraid!, 2011)*, *Dap cánh giua không trung (Flapping in the middle of nowhere, 2014)*, *Big father, small father and other sto-ries (Big father, small father and other stories, 2015)*, *Cân phòng cua me (Homostratus, 2013)…* In these movies, what is reflected is the portrait of a nation in the process of finding its personality  and transgressing the boundaries between rural and urban areas. There, globality and locality intermingles: the presence of "normal foreigners," increasing evidence of the deep influence of Western foreign cultures, the youngsters who struggle to find themselves, all of which do not belong to any fixed space – time coordination…Familiar discourses on Vietnamese identifiable traits such as water rice, rural areas, green fields, femininity…are re-situated in a discursive situation. Each movie attempts to provide a different representation, interpretation, perspective or answer – through their account of the rural spaces – thus presenting each particular and unconventional perspective of the indepen-dent directors on the issue of "national personality."

Within the scope of a paper, we want to primarily focus on the works of Phan Dang Di to illustrate his profound interest in the image of urban areas in the transitional and integrating era of Vietnam, his unified perspective on the rural/urban boundaries and its suggestive yet practical treatment of realistic materials.

Apart from *Khi tôi 20 (When I am 20, 2008), Bi, dung so! (Bi, don't be afraid!, 2011), Cha và con và… (Big father, small father and other stories,* 2015) written and directed by Phan Dang Di himself, we delves into *Choi voi (Adrift, 2009)* written by Phan Dang Di – and discovers the image of cities deeply embedded in the movies of Phan Dang Di.[6]

## The Spatial Boundaries: From Boundaries to Non-boundaries

The original movies made by Phan Dang Di usually take a big city as their target of scrutiny: for Bi, don't be afraid!, When I am 20 – it is Hanoi (the 2000s, and a glimpse of Hai Phong); for Big father, small father and other stories – it is Saigon (the 90s as Vietnam had commenced its Renovation and Integration.).
If the contexts of Phan Dang Di's movies are dissected, three spatial groups can be seen:

*First of all are urban spaces,* with bars, disco clubs, railways, bridges, hotels-hostels-boarding houses, ancient French mansions/old houses, train stations, hospitals, etc. In general, the urban architecture and arrangement is messed up, disorganized and even repulsive and the size and volume of buildings and apartments is disproportionate: desolate moldy old residences stand next to majestic bright constructions; slumdogs lie on the fringe of flashy and dazzling cities; crowded and hectic beer halls under the bridge stand side by side with sumptuous and lavish restaurants. In *Bi, don't be afraid!*, the character Quang frequently stands aloof next to an old grey door of an apartment, zooming out to the entire city; similarly in *Big father, small father and other stories,* Van and Vu meet each other and share their love next to the window of an old residence; the prostitute in *When I am 20* also works in an old apartment. Factories, which constitute an important indicator of urbanization and modernization, in Di's movies are depicted as primitive, manual and cluttered places (the water ice factory in *Bi, don't be afraid!*, and the nut and bolt factory in *Big father, small father and other stories,* etc.). Trains running across cities, which is familiar in the context of cities, are perceived by the characters *(Quang – Bi, don't be afraid!,* the prostitute – *When I am 20 )* with unfamiliarity as if they were exotic and foreign to them. In Di's movies, crowded and busy urban sceneries are hardly seen, and in the same degree advertising panels appear only scarcely. The ordinary beer halls normally presented in these movies, the incoherent local dialect of the female barber, and wandering and petty individuals living in the dwells along Sai Gon River – all illustrate such areas torn between traditional countryside and modern city.

*Second are rural places:* rivers, canals, fields, village gates, graveyards, banyan trees, wood stoves, etc. The image of South Vietnamese rural areas/farmers in Phan Dang Di's movies is not as clear-cut and vivid as in traditional accounts. For example, the large river flowing into the ocean in *Big father, small father and other stories* and the adjacent communities, who fish for livelihood and live with natural canals, are different from how they are supposed to be in traditional Northern traditional rural areas, with their edges sometimes blurred. Even the fields, village gates and graveyards in *Bi, don't be afraid!* are only glimpsed at instead of meticulously depicted.

*Third are the suburban, outer or adjacent and neighboring areas:* the series of barren boarding houses along Sai Gon River, floodplains-canebrakes, meadows, sandbanks, the dykes near Red River, the Long Bien bridge leading to suburban Hanoi, the cluster of natural resorts, etc. As far as the number of scenes is concerned, scenes in which the characters are set in these spaces account for a relatively high proportion: they reside in these adjacent areas more than next to streets or in other urban areas. These spaces act as buffer zones that connect two trajectories of the characters: Mr. Sau travels from the countryside to city, Vu and Thang returns to their country to live and work after having inhabited and studied in cities. Both cities and rural area are looked at and observed from these spaces. For example, Mr. Sau fetches jack-fruits and glutinous rice cakes from Tien Giang to his children in the city; and Van follows Thang to visit Vu at his boarding house. Both Mr. Sau and Van show off similar actions as soon as they enter the house: they unconsciously look up to the ceiling, on which there is a small hole through which Vu can look down. Therefore, rural and urban atmospheres are synchronized and combined in the living spaces of these peri-urban residents. In *Bi, don't be afraid!*, Bi's pastime is wandering through dense meadows and canebrakes near the Red River and seeking for small secrets, which are both frightening and extremely fascinating – together with the rural kids. In these films, the urban-rural boundaries are removed, or at least "blurred" and harmonized as the characters move into "buffer" or peri-urban zones.

As mentioned above, in the collision of these spaces and the transgression of boundaries, an incomplete and undone process of urbanization reveals itself. Things are arranged in a disorganized fashion, and everything is jumbled, mixed up, inadequately planned, tangled up and untidy. To represent these radically contradictory spaces in his movies, Phan Dang Di often utilizes extremist angles: overly wide or narrow, and brightness and harmonious light are often followed by darkness and extremely contrasted light, making it difficult for the audience to distinguish between rural and urban components according to their standardized size and volume. For example, "rural areas" are at times noisy and have their dark sides - in *Big father, small father and other stories và*; and cities are not infrequently endless, silent and chillingly borderless – in *Bi, don't be afraid!*

However, the boundaries between these spaces are often unclear, as the former rural-urban distinctions gradually transform into adjacent and peripheral spaces and even into non-spaces. As geographical borders are eliminated – these spaces even overlap and intermingle with one another and infiltrate the daily, existential life of its inhabitants, become a kind of "nowhere land", which is floating, mysterious, indistinct, indefinable or indescribable, such as the infinite meadows in *Bi, don't be afraid!* or strangely silent mangroves in *Big father, small father and other stories* or the cosmic beaches in *Adrift*, etc.

The Cultural and Social Boundaries –
Urbanization or the Enlargement of Rural Areas?
As far as the cultural traits and daily habits practiced by the urban dwellers in Phan Dang Di's movies are concerned, the aforementioned deficient urbaniza-

tion shows itself even more vividly. It is reflected in a "village culture" and in every daily meal, every routine and the treatment of daily issues by the characters.[7]

Among daily routines, the family dinner held together by the urban characters clearly stands out as a residual cultural practice typical of rural areas. The families in *Bi, don't be afraid!* and *Big father, small father and other stories* are still three-generation families – which are traditional, and whose mentality requires the presence of all family members to begin their meal. The dishes made by the wet nurse (crab soup, floating sticky rice ball and dumpling, boiled chicken, etc) in Bi or the betel nut mortar of Hoa's grandmother in *When I am 20* all bear clear rural marks. The scenes wherein Duyen uses lemonade to wash Cam's hair, Cam wraps herself in a blanket to make herself sweat and cure her cold, Cam's decrepit mother diligently weaves her wedding dress hoping for her wedding day to come… *(Adrift)*; the scenes in which the characters party, joyfully exchange wishes on the wedding day, participate in the funeral, or even meet each other without any reason *(Bi, don't be afraid!, Big father, small father and other stories)* – all reflect different traditional and genuinely rural customs frequently practiced by Vietnamese.

A particular feature that stands out as a rural custom in urban areas is the treatment of deceased family members in *Bi, don't be afraid!* In this movie, the director fully sketches out the portrait of a conventional family right in Hanoi, which tries to maintain every traditional custom and retain the time-honored mentality and rituals during a funeral. After her father in law dies, the broom "decorates" his body and puts socks and gloves on him. The funeral lasts for quite a while and has all its rituals retained; the son and his wife strictly follow the dress code by wearing elongated funeral attires. On the first death anniversary (after a year), relatives and family members get together in a warm dinner to talk and reminisce about the moments at the funeral. In a spiritual sense, Bi's family members' burning incense before their ancestors' altar, or the broom and her nephew's visiting her father-in-law's grave as soon as the first death anniversary finishes, are all familiar "practices" in Vietnamese traditional culture.

The daily routines of the urban families in Phan Dang Di's movies are still disposed towards patriarchal and lineal characteristics typical of Vietnamese families – which are deeply influenced by Confucius values. In fact, Confucianism is a philosophy that "sees the world through familial relations, sees life and social-administrative relations through the lens of an extended patriarchal familial model" (Vuong, 1999).[8] Ideas on familial hierarchy and lineage and the position of the eldest son are still embedded in the minds of Phan Dang Di's characters even in the period of urbanization: Bi's grandfather, despite having gone off for years, is patiently waited for by his wife and other family members, still desiring to serve and provide for him; during family meals – the family members sit according to their assigned position; after Bi's family comes back from his grandfather's funeral, the wet nurse tells his father to stay home to "pay homage" to the deceased grandfather, because "you are the eldest son, who is irreplaceable" *(Bi, don't be afraid!)*; Vu's father does his best to find him a good lady so they can "carry on the lineage" *(Big father, small father and other stories)*; Hai's mother always treats her eldest son decently as if he were a "small king" although Hai has created his own family *(Adrift)*, etc.

In terms of arts, deeply inscribed in the urban way of life are the songs, melodies and other "art performances" associated with the Northern and Southern rural areas: *Trong com (Tambourine)* – a Northern folksong *(Bi, don't be afraid!); Chàng di san* (Hunter) – a Khmer folksong; *Noi buon hoa phuong (The sadness of flamboyants)* – a pre-war track played in both rural and urban areas; the kids that sell lottery tickets and perform such performances as fire breathing and snake-swallowing at pubs, etc. *(Big father, small father and other stories)*. A characteristic of Phan Dang Di's movies is that his characters' jobs and professions are more or less artistical-ly-inclined, but nevertheless resemble *folklore theatrical and art performances* rather than the professional and luxurious shows typical of urbanity.

Beside all of the above features, the presence of "foreign" cultural elements con-tributes to certain incongruity and vagueness that blurs the rural-urban bound-aries. For example, the foreigners in these movies always turn upon such spaces that are beyond the urban-rural binary as natural resorts and deserted beaches. Upon entering these places, they recreate various tools according to their favorite size and ideas (such as the enormous mud bath barrel in *Big father, small father and other stories,* the isolated parachuting scene in *Bi, don't be afraid!*, etc.) to such an extent that these cultural tools cannot be categorized as either rural or urban.

## The Making of Personality and Gender – Beyond Every Territorial Boundary

According to a standpoint that almost became a stereotype in Vietnamese movies in the past, the concepts of "rural" and "urban" areas often referred to distinctly separated spaces and territories and were closely related to the making of hu-man's personality: rural and urban areas are associated with a pure personality and a broken personality , respectively. Accordingly, individuals that keep residing in rural areas maintain their pure personality  as good-natured, innocent, honest and nice personalities; whereas those who migrate to cities from rural areas, or the urban dwellers themselves, are often regarded as "foreign, displaced" individu-als, who have lost their direction in life or fell into even worse trajectories (*Thoi xa vang/ A Time Far Past, The Retired General, Nostalgia for Countryland,* etc.). Giang Minh Sai in *A Time Far Past,* after having come to Hanoi and married Chau – a beauti-ful yet egoistic and calculating female "burgher" – becomes a coward and feeble man, who has abandoned his personality and sincerity typical of a soldier whose background was from the countryside. Thuy – Thuan's urban daughter-in-law in *The Retired General* – also presents her selfishness, shamelessness and apathy in her lifestyle and attitude towards others. Meanwhile, the rural characters are often depicted as simple, honest and kind individuals that represent the "pure" and general Vietnamese personality . In *A Time Far Past,* Sai's first lover (Huong) maintains her warmth and femininity despite having been through countless ups and downs and changes; Mr. Co and lady Lai – honest peasants who migrate to the city to serve as houseworkers in Thuan's family as seen in *The Retired General* – are actually Thuan's closest and most loving friends rather than his cold-blooded children, etc.

As for contemporary Vietnamese cinema – especially for young directors such as Phan Dang Di, these boundaries are "de-territorialized", leading to the "de-identification" of these characters based on these spatial underpinnings. Through

his movies, Phan Dang Di deterritorializes both urban and rural areas, blurring the boundaries and distinctions between these two spatial categories. This leads to de-identification, meaning that rural and urban areas no longer contain fixed identities as construed by former viewpoints.

*In Big father, small father and other stories,* the main characters reside mostly in "peri-urban" spaces and receive little impact from both rural and urban areas. But more importantly, in the noisy, boisterous yet instinctual and innocent world of these "young boys", their personality is not clearly defined and is almost "in the making" – therefore it is difficult to define whether they are influenced by either environment where they had lived (their original rural places or urban places where they struggle for livelihood).

One of the two main characters – Vu – is a complex and multi-dimensional character, who has special interactions with his environment and living conditions. Vu is a young photography student in the 1990s, where Vietnamese society witnesses all-round changes in economic, political and social aspects (which are reminded by several details: the old currency, fixed phone booths, the vasectomies encouraged by the government or motorbike stunt shows, etc.). Right at the beginning, Vu's father's visit to his son by boat in which he carries the jackfruit from his hometown garden, a series of sticky rice cakes and a camera worth two tons of rice reveals that Vu was born in a wet countryside and into a Southern rural family. Nevertheless, Vu is figured by the director as an urban "intellectual" boy, who is white, gentle, smiley, naïve and pure. Despite having been in different settings, from hectic and anxious urban environments to silent and boundless rural spaces, Vu keeps his personality unchanged. In chaotic urban atmospheres, Vu is an observer (primarily a photographer) rather than a participant, as if nothing could change him: the dance hall filled with drugs and violence where Thang works as a bartender, the arduous sweatshop where Cuong works, the disordered pub where Tung and Mai earn their living as street singers, etc. In his poor wet countryside: having lived and studied in the city for quite a while, Vu still engages in chasing games with the rural boys, plays with forest spiders like a kid, and refuses his father's request to marry Huong only to "stabilize his lineage". If Cuong takes a vasectomy and earns money as a broker to buy a mobile phone that may help him "court" a girlfriend, Vu takes it at the end of the movie to show his resolute departure from his gender – in a proactive and chilly way. Finally, by which spatial environment is Vu's personality regulated and shaped: The darkroom, the dance hall, the hospital, the swamp, the river, or the forest? The answer is Vu is not entirely trapped in any of these spaces – as Thang, Cuong, Tung are "imprisoned" by the city or Vu's father and older sisters are "shaped" by the countryside. Vu's personality therefore possesses a kind of "zen" quality: despite having passed his puberty and engaged in different lifestyles, Vu retains his childlike, candid and emotional worldview. This personality itself contributes to changing the viewpoints associated with "spatialized" and "territorialized" identities characteristic of Vietnamese movies that deal with urban-rural areas.

In *Bi, don't be afraid!*, the entire complex world of adults is seen through Bi's innocent eyes – a pure, immature, spontaneous and unbiased pair of eyes. Bi wanders aimlessly from place to place: from narrow passages in the ancient house and the ice water factory to crowded and busy streets, to corn fields and sandbanks along the Red River, even to village graveyards in suburban areas. Bi is able to talk and make friends with the rugged "workers" at the ice factory, shares secrets with his cold grandfather, who has returned after years abroad (and who is fearful to his family), willingly plays with the rural kids spattered with mud, sleeps with "Ms Thuy" at night yet comes back to his parents whenever he sleep-talks, and he loves to walk to the graveyard with his mom and naturally talk with grasshoppers and locusts. Bi throws an apple into the ice pack at the factory, puts a maple leaf into the ice tray of his family's fridge, secretly nurtures a tiny watermelon until the day it fully grows up, and plucks a small flower in the dense meadow. Bi's world holds numerous secrets and beautiful memories, and thus is outside any territorial or spatial boundary. His perspective penetrates every margin between things: urban or rural, natural or humanistic, adult or childish, rich or poor.

Also in *Bi, don't be afraid!*, the "progressive development" of a human life starts to reveal itself through the four male characters – rather than four complete lives: first is an innocent, pure, joyful and carefree boyhood (Bi), followed by a prideful, romantic yet short adolescent (the student), followed by adulthood, which is associated with relentless responsibilities and being lost in complicated relationships and the vain pursuit of happiness (Bi's father); and at the last station, as the man has been through all his life events and fully grasped its essence, he remains silent and ready to welcome his death (Bi's grandfather). This hidden narrative progress makes it difficult for us to define which space among the aforementioned spaces influenced and shaped one of these lives (urban, rural areas or suburban, market areas, etc.).

In addition, in Di's movies, the issues of sexuality and sexual orientation as seen through the characters constitute a "problematic" discourse that penetrates all living spaces: whether the characters originate or reside in rural or urban areas, their sexual/erotic urges and desires are intense and strong. In *Big father, small father and other stories,* the homosexual attraction between Vu and Thang begins in the city – where they share the same residence, but starts to intensify more vigorously and "frantically" on the river flowing near Vu's hometown, and becomes even more passionate and rigorous after they come back to the city. Huong is an orphan that spends her whole life in the countryside, but unlike other traditional stereotypes of rural girls that are bashful, timid and closed, she shows no reluctance in showing off her desire and longing for happiness and finding her Self. Deeply buried in the urban women in *Bi, don't be afraid!* (Bi's mother and aunt) and *Adrift* (Cam, Duyen and Vy) is a passionate and burning desire for romantic and sexual experiences, which are unfortunately repressed, hidden and ignored – not unlike the rural women in *Nostalgia for Countryland (Dang Nhat Minh), Ben không chong (Luu Trong Ninh), Khách o quê ra (Visitors from the countryside,* Duc Hoan)…

### From a Perspective of Intertextuality: Comparisons with other Asian Films of the Same Theme – The case of Apichatpong's films

Hanoi and Saigon in Phan Dang Di's movies easily remind us of Taipei and other Taiwanese cities in the 80s of the 20th century as featured in Hou Hsiao-Hsien's movies, wherein the process of industrialization and urbanization is undone and the interactions and hybridities between urban and rural characteristics linger in the habits and lifestyles of urban inhabitants. (For example, his *A time to love, a time to die or Three Times* were illustrative of the extremely fast development of Taiwan as it entered the first stage of urbanization). Meanwhile, as for Hanoi at the beginning of the 21st century or Saigon in the 1990s as portrayed in Phan Dang Di's movies, this process is still in a "transitional", intermediary or beginning period and is far from complete. His movies portray the urban loneliness present in Tsai Ming-liang's movies in the early 1990s for example, which specifically designates the status of Taipei at that moment as a "metropolitan" *(What time is it there?, I don't't want to sleep alone, The Hole…)*. With the introduction of Asian "metropolitans", such topics *as the making of cities, urban life, urban alienation, urban loneliness, urban nostalgia, and urban love stories,* etc. became the favorites of Tsai Ming-liang, Lou Ye, Jia Zhangke, Kore Eda, Fruit Chen and Wong Kar-wai, etc. For these directors, the city is conceived as an important object and even a character in their movies, in which the relationship between human and city and urban dwellers themselves are dissected at different levels and through different aspects.

The disinterest in urban area as an image/theme is a distinction of a Thai director that won the Palme d'Or - Apichatpong Weerasethakul – compared to other renowned Asian film directors. The materials used by his movies contain a cross-temporal/non-temporal character although most of their settings and stories can be inferred from contemporary life in Thailand. Apichatpong's movies regard the city not as an important factor in their narrative and do not talk about urban citizens. In *Tropical Malady,* in which the city is featured the most, the city is briefly portrayed through the eyes of a casual bystander (observer) rather than an urban citizen. Another variant of "the city" in *Syndromes and A Century* is a fictional city in the future, which is not a real city in the present. Apichatpong departs from the "urban" streamline pursued by contemporary Asian movies, probably because the most important thing his movies are interested in is the journey to find a human's "core" or "essence". Such a journey demands the characters to turn back to their most primitive and instinctual state and ways of life, a primordial status where human lives within nature and next to nature, which is far different from the artificial ways of life among which "urban" lifestyle is a typical one.

Compared to the case of Apichatpong, Phan Dang Di's movies share many similarities and parallels: for example, their movies all feature wandering characters that, whenever facing challenges, choose to evade them and return to nature – as "rogues of the forest". Nature serves as a hideout and safe haven for anyone in spite of its insidiousness and roughness. However, in Phan Dang Di's movies, his characters' lives often fluctuate between two environments: "the artificial coexistent life" and "the primitive natural environment". For this reason, the is-

sues of deterritorialization and de-identification in Di's movies also constitute a prominent and problematic topic faced by the audience. His movies illustrate the Vietnamese urban life in the context of incomplete urbanization and residual "village" customs that still influence the lifestyle, thinking and daily routines of the characters. Behind these movies is a dynamic and complex reality of Vietnamese contemporary society in its development.

## Conclusion
It can be concluded that Phan Dang Di's movies illustrate life of people in Vietnam in the context of incomplete urbanization where "village customs" still influence the lifestyle, thinking and daily routines of urban people. In his films, rural–urban boundaries are blurred or eliminated. The spatial, cultural and personal boundaries do not show only rural or urban features, but often express the mixture of both. His movies reflect the dynamic and complex reality of Vietnamese contemporary society in its period of urbanization and globalization.

## Endnotes
1   Cited in The City Reader. Edited by Richard LeGates and Frederic Stout. New York: Routledge, 2011, p.41

2   Philippe Papin, Dô thi xua và dau vet duong dai, http://www.tamdaoconf.com/vi/2015/08/23/3774/

3   Jean Boissière. L'Indochine avec les Francais, Paris, Michaud, 1913., p.232

4   Paul Bourde. De Paris au Tonkin, Paris: Calmann Lévy, 1885, p.128

5   Dinh Quang. The urbanization process in the world and in our country today. Hanoi: Culture and Information, 2005, p.17

6   Phan Dang Di (born 1976) is one of the most famous independent directors of Vietnamese cinema and possesses unique and emotional film thinking. His two first short movies – Sen (2005) and When I am 20 (2006), were picked as candidates for many prestigious awards in such film festivals as Clermont Ferrand and Venise. In 2009, his screenplay for the movie Choi voi directed by Bui Thac Chuyen also received high recognition and appreciation from professional movie critics. With Bi, don't be afraid! (2011), he became one of the few successful Vietnamese directors in the international stage. The film received 2 prestigious awards at Cannes film festival and Best First Feature and Best Cinematography at the Stockholm International Film Festival (Sweden) and many others. In January 2015, Big father, small father and other stories became the first Vietnamese movie listed among the 19 official competition entries by the organizer of Berlin International film festival (Germany).

7   For many centuries, "village" has been the basic unit of commuting in Vietnamese rural areas and a crucial part of the Vietnamese monarchical states. The traditional village in medieval and early modern periods is a community made up by people of the same bloodline and livelihood that reside in a certain area. Traditional Vietnamese village cultures are best represented by North Vietnamese village culture. Vietnamese Northern villages have long been a place where Vietnamese live, work, engage in production and organize all kinds of cultural and spiritual customs; and are at the same time where neighboring and lineal relations are fixed. The colorful cultural characteristics of villages

are combined in village customs, patterned in village conventions, and manifested in different ways in village festivals. All combine to create village identities, among which village coexistence and autonomy are the most representative.

8    According to the interpretations of Tran Ngoc Vuong, in Confucious societies, "the citizens live according to lineal relationships, and lineage – made of up blood relationships – plays an enormous role, thus the emperor – king has to be irreplaceable and is the most ethical and eldest member of a distinct lineage." See: Tran Ngoc Vuong. About individual human beings in ancient literature of Vietnam. Hanoi: VNU Press, 1999, p. 53-70.

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# Case Studies

- ### The Presence of Social Space
  Morida Siagian (Indonesia)

- ### Safeguarding the Tradition of Myanmar Marionette and Performing Arts
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Articles is this section are internally reviewed and are provided to enlarge the scope of content of JUCR.

# The Presence of Social Space

Morida Siagian [+] (Indonesia)

## Abstract

Kampung Keling, once a residential area in Medan, has advanced significantly into an elite commercial area over the last century. Initially, this region was a residential district of Tamil community, but since the 1960s was turned into the commercial area which then was dominated by the Chinese community. Accordingly, the use-value of daily life in Kampung Keling of Tamil community has changed into the exchange-value of the abstract space of the Chinese community that oriented to material advantage. The result of the research shows that the cultural heterogeneity of Tamil and Chinese communities in Kampung Keling have the potential to build a harmonious social relationship. The social relationship which occurs between the two communities then creates a new social space. The Tamils run their non-permanent firework stalls along the pedestrian pathways in front of Chinese's shop houses.

Keywords: *Kampung Keling, Social-space, Urban Planning*

+ Morida Siagian, Lecturer, Department of Architecture, University of Sumatera Utara, Jl. Sei Siput 20A - Medan 20154, Indonesia. voice: +62-812-6412-3517 fax: +62-618-211-3250 email: pohontepiair@gmail.com.

## Introduction

Kampung Keling (Figure 1), an old residential area in Medan City, has undergone significant changes during the development. Started as a settlement area of the initial community of Tamil ethnic, Kampung Keling currently is filled with shop houses belonged to the Chinese community. In the 2000s, Kampung Keling was enlivened by the mega project buildings such as malls and hotels.
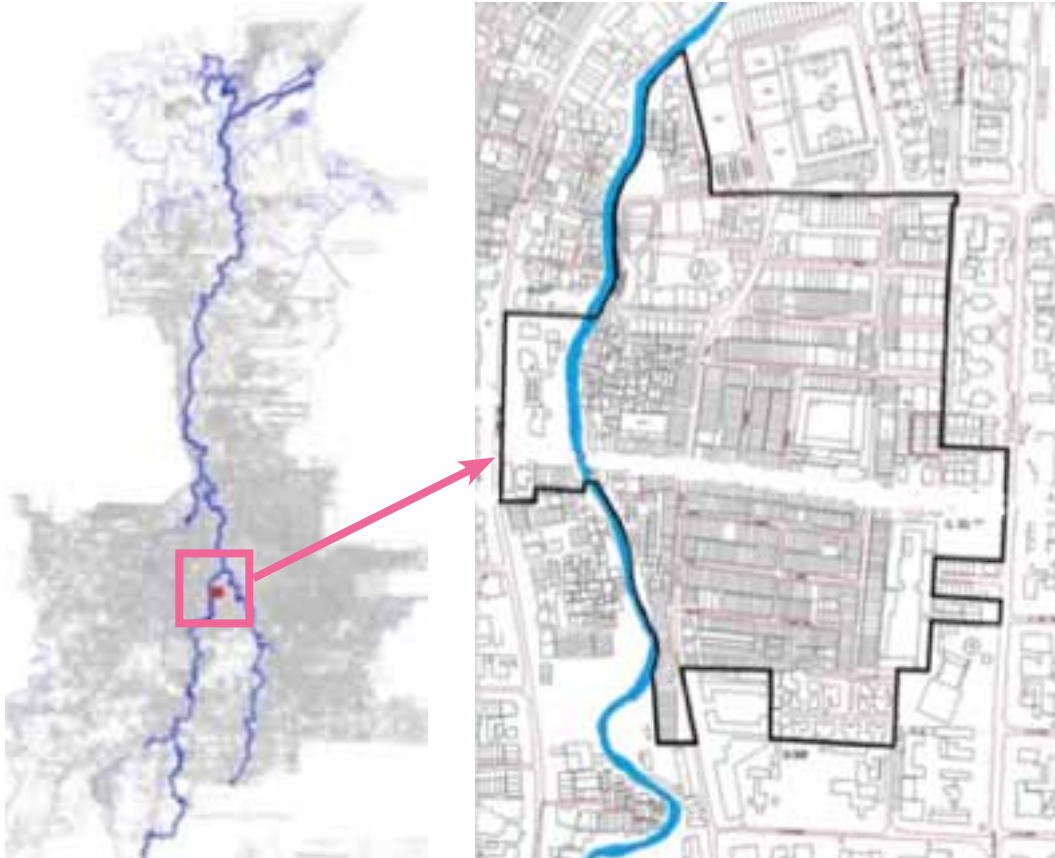


Figure 1. Map of Kampung Keling.

Adjusting to the changes, the remaining Tamil community who lived in the periphery area of Kampung Keling bring their daily life into the public space. In the areas around the Chinese's shop houses they open small scale non-permanent sales stalls.

The harmonious social relation between the Chinese community which dominates the centre of the area and the Tamil community on the periphery creates a new space called social-space. This space which is generated by a social relationship of the two communities describes the struggle of Tamil community in maintaining their livelihood toward the social changes that occurred in Kampung Keling and to protect the business activity of Chinese. For both communities, the social space is also a way to achieve economic interests.

This paper intends to discover and elaborate on the presence of social space occurred in Kampung Keling, which connects the periphery and centre spaces, the

use value brought by Tamil community in spaces of daily life and the exchange value brought by the Chinese community in the abstract space.

### Social Space

Henri Lefebvre (2004) stated that the city spaces can be analyzed by understanding their social relationships. The emergence of space cannot be separated from social life. Space is not only an output produced but also the means of production. The concept of Production of Space stated by Lefebvre is a dialectic of space that includes three spaces (triad space), namely: the space of daily life with the use value (perceived space), abstract space with exchange-value (conceived space) and space-social (lived -space) that occurs as a result of the social relationships.

### Methods

A qualitative method was used in the study of the presence of social space in Kampung Keling. The only technique used is the direct site observation by a researcher in the whole area and the interpretation of the interviews with the informants. The primary data from direct observation of the spaces that are predicted as a new space along the pedestrian pathways in Kampung Keling are recorded and mapped.

### Discussion

#### a. The History of Tamil Community and Kampung Keling

Initially, Tamil community is an immigrant group who was brought to Indonesia as workers. Bringing about the cooperation of tobacco fields in Tanah Deli between the Malays and the Dutch colonial government required a lot of manpower. So that in 1873 for the first time this tobacco fields received 25 Indian Tamil labours from the island of Penang and Singapore.

To improve the performance of workers, the Dutch colonial government ran a social concept that consigned the area of Kampung Keling as a settlement for the Tamil community. The determination of this location was the part of the design concept of Medan city called 'quarter system' developed by the Netherlands in 1917 to divide the settlement zones based on ethnicity (Buiskol, 2004).

This concept enabled the freedom to build houses of worship respectively. So that in 1884, Hinduism Tamil community built the Shri Mariamman Temple, which nowadays becoming the oldest Hindu temple in Medan city, followed by the Shri Subramaniam Temple in 1892 and Sri Kaliamman Temple in 1905.

At the beginning of placement, the residential area in Kampung Keling was a village with houses that were separated from each other with a large yard. There were shady trees everywhere, and the paths were made of soil. Tamil community was gardening and feeding cows, children were playing in the yard, mothers and fathers interacted in an open space. Every day they bathed and washed in the river. In every custom events and cultural and religious celebrations, they worked together in kindness. Tamil community ran their daily life in the space they produced themselves.

After Indonesia's Independence, in 1945, many of the capital cities were developed included Medan city. At that time, the walkways were reconstructed to be the bituminous road and their names were changed as well to the name of Indonesian characters or heroes, such as Calcutta Straat became Zainul Arifin Street, Colombo Straat became Cik di Tiro Street, Madras Straat became Jenggala Street, Nagaphatnam Straat became Kediri Street, Ceylon Straat became Muara Takus Street and Bombay Straat became Teuku Umar Street.

### b. Kampung Keling Nowadays

Physically, the strategic location of Kampung Keling led this area to thrive from time to time. Since the 1960s, most of Tamil community sold their lands and buildings to the Chinese community, and they moved out to outside area.

The remaining Tamil community lived in the dense and irregular periphery area in four villages along the Barbara River in the west side area, namely: Dayak Village, Mayor Village, Kubur Village, and Madras Hulu Village (Figure 2). These villages are located behind the houses and shop houses adjacent to the river. Most of the houses are small and with insufficient drainage. The circulation system is only a narrow passage, which is only accessible by motorbike. Their houses are not directly visible from the road but hid behind the shop houses belonged to Chinese ethnic.



Residential area of Tamil community

A : Dayak Village
B : Mayor Village
C : Kubur Village
D : Madras Hulu Village
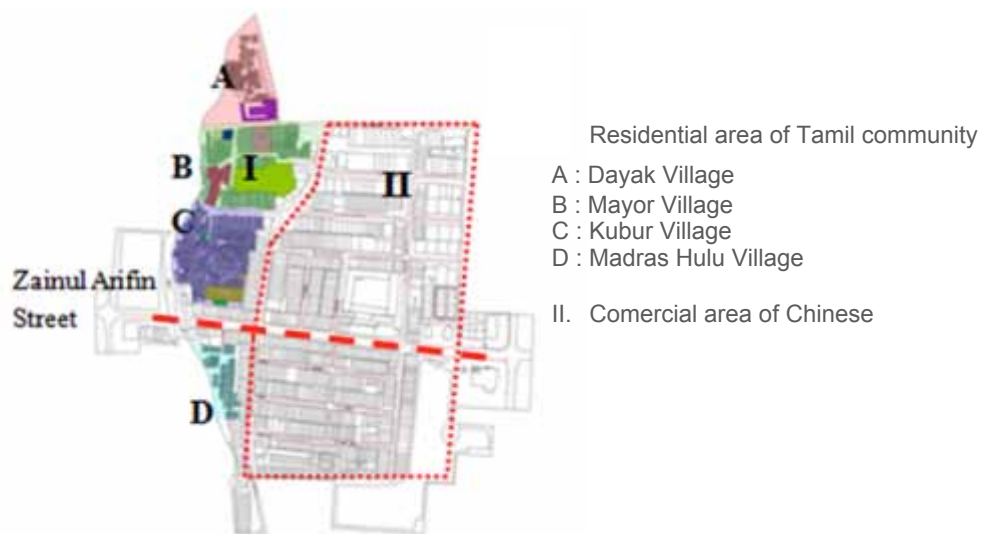
II.  Comercial area of Chinese

Figure 2. Residential area of the suburban Tamil Community.

In a social point of view, the Tamil community has a low education so that the chance of getting a job becomes very limited. Most of them work in service jobs with inadequate salary. They work in Chinese families as housekeepers, night watchmen, and parking attendants.

On the other hand, since 1970s, Kampung Keling was developed into the most elite commercial district in Medan city, Even in the era of 2000s, Kampung Keling enlivened mega projects such as malls and hotels. Until now, 85% of Kampung Keling areas are occupied by the Chinese community

The buildings in the area are dominated by commercial buildings that are used as such. They have a modern appearance, colorful and large glass windows to attract people. All of these modern buildings are located along Zainul Arifin Street, the longest and primary roads in the region which divides Kampung Keling from the East edge to the West edge of the region. It becomes the busiest and most crowded streets in Medan which represents the development of Kampung Keling area (Figure 3).



Zainul Arifin Street

■ Shophouse / Commercial,   ■ Maga Project
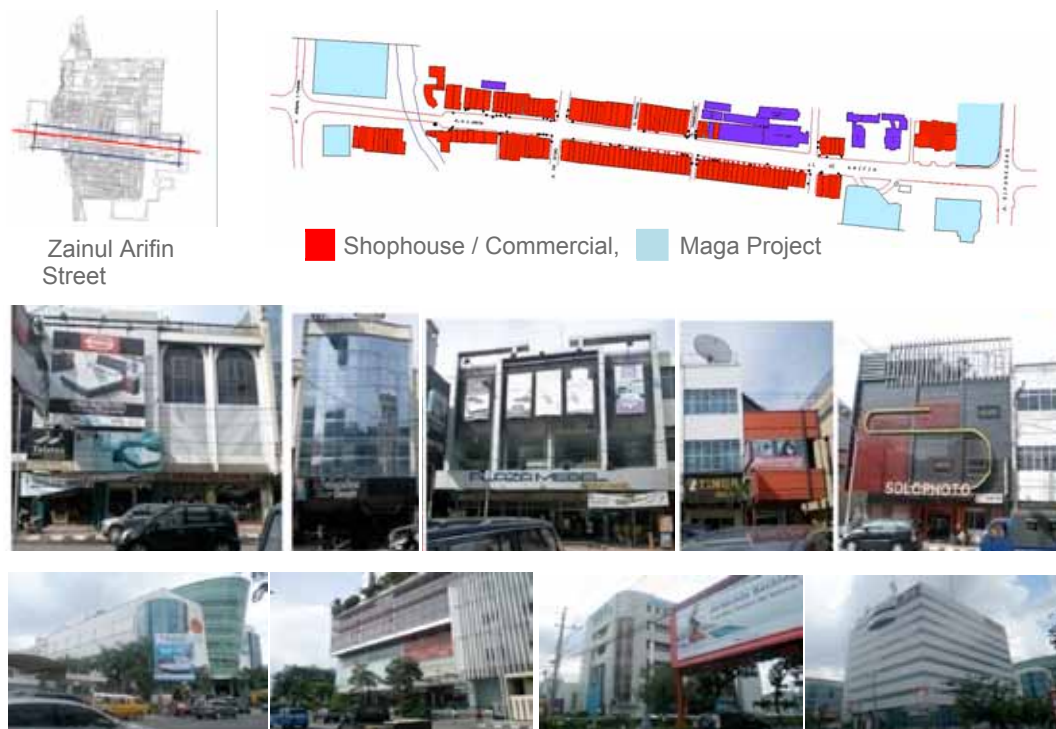
Figure 3. Zainul Arifin Street. Upper photostrip - shophouses. Bottom photostrip – mega projects.

The bustling abstract spaces with business activity belong to Chinese community dominates the central area of Kampung Keling. Chinese community continuously advances their business, so that their life is much better than the Tamil community.

The dense and unplanned residential area inhabited by the Tamil community and the commercial space as well as the mega projects owned by Chinese communities together are present in Kampung Keling.

c. Socialization between Tamil – Chinese Communities
Although the Tamil community lives in a small and marginalized space, they do not feel neglected. They mingle harmoniously with Chinese community since many years ago and continue until now.

There is no jealousy between the two communities. A tight social relationship between the two communities exists not only because they know each other, but also because they maintain a feeling of mutual respect. This is in spite of having residents of different religions those in Kampung Keling still feel like one family.

The individual and introverted character of the Chinese community is not an issue with the social relationships with the Tamil community in Kampung Keling. If a Chinese resident gets in trouble, they do not hesitate to request help from the Tamils. They also even use Shri Mariamman temple as a place for their prayers.

Despite differences in economic levels, the Tamil community are appreciated by the Chinese community in Kampung Keling. In turn, the Chinese residents with a higher economic level feels greatly helped and safe with Tamil community and works closely with them either as drivers, guards, or housekeepers.

On the other hand, for the Tamil community, being accepted by the Chinese community assists them in carrying out their daily life. With the lower education level, the Tamil community has the opportunity to earn revenue from the Chinese community.

### d. The Presence of Social Space in Kampung Keling

Modernity brought by the newcomer Chinese immigrants and the locality by Tamil community as the initial people, present different values and spaces in Kampung Keling. The Chinese community brings the exchange value in abstract space (conceived space), while Tamil community brings the use value in their daily life space (perceived space). However, the social relation between the two communities unifies both the different values and spaces into one new space called social space. In this social space, the existence of the Tamil community as part of Medan city can be seen clearly.

The economic interest of both communities becomes the main aspect of using the public space as the new social space. Economic considerations of the pedestrian pathways in front of Chinese's shop houses brings to Zainul Arifin Street a new social space for the two communities. In this case, social space becomes a way to achieve their respective goals.

For the Chinese community, their commercial business in Kampung Keling becomes more secure from the threat of racism and crime by allowing Tamil community to build fireworks stalls in front of their shops. Fireworks stalls become an attraction for buyers. At the same time people come for fireworks, they are also indirectly attracted to and visit the shops belonging to the Chinese community. This social space also is reviving business activities belonging to the Chinese community that were weakened by the construction of the mega project in Kampung Keling. In this case, both the Tamil and Chinese communities benefitted.

As for the Tamils, their selling activities in front of shop houses at Zainul Arifin Street had been going on for three generations. It is a routine activity that occurred three times a year, respectively during a month before the celebration of

Eid Fitri, Chinese New Year and Christmas / New Year. They open their stalls along the pedestrian pathways in Kampung Keling from 11 am until midnight. For them, the profit from this activity can cover their needs for a whole year.

The firework stalls along the pedestrian pathways show the social space where the various spaces *(daily life space/ perceived space and abstract space/ conceived space)*, values *(use value and exchange value),* styles and way of life *(locality and globalism)* and communities blend together (Figure 4).
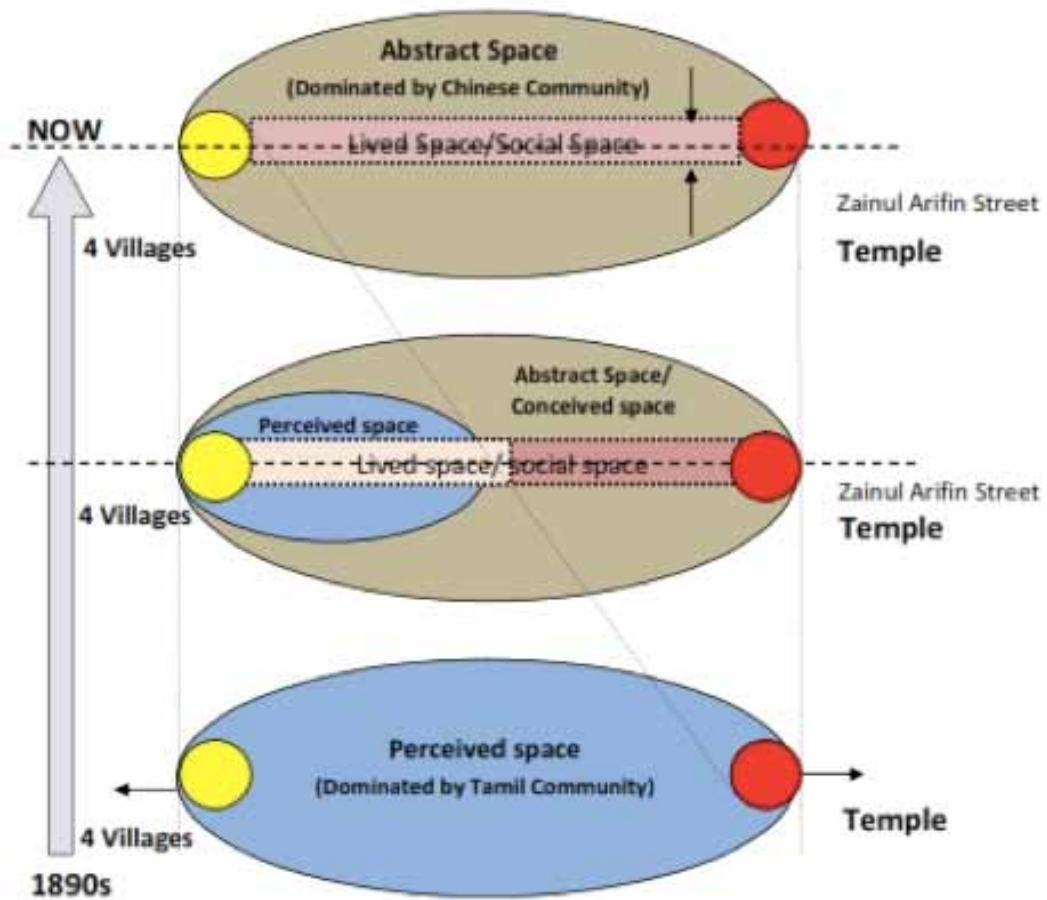


In adjusting to globalization, the Tamil community is trying to adapt to the urban changes. Selling fireworks in the pedestrian pathways along Zainul Arifin Street has become the routine activity of Tamil community for a long time. The non-permanent firework stalls in the pedestrian pathways has become the space of their daily life by transference from the public space. And at the same time, the fireworks stalls are arranged with care to not excessively disturb pedestrians.

To sell fireworks, they use the non-permanent stalls made of wood and plywood which looks like ladders with plastic roofs (Figure 5). At night, the stalls get the lights from the shop houses owned by Chinese community. On rainy days, fire-

works stalls are not closed but only covered with plastic. After a month-long sell, Tamil community brings the stalls return to their homes.
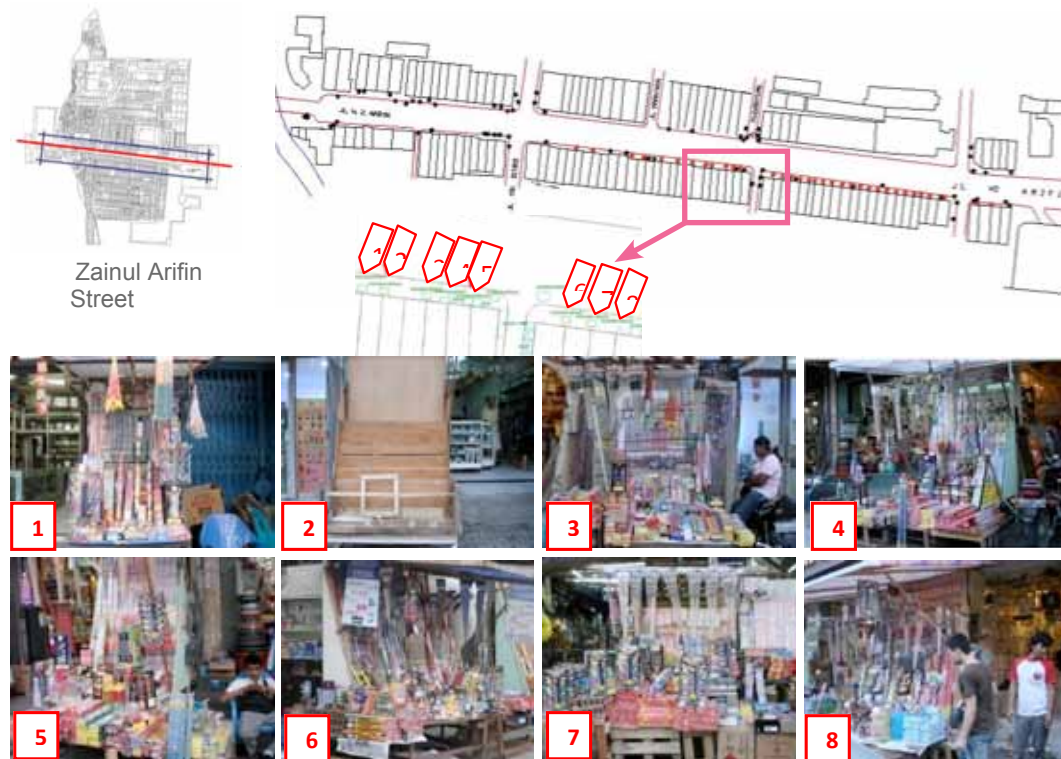


Figure 5. Location of Fireworks Stalls on Zainul Arifin Street.

Social space is the strength of the area and becomes the powerful magnet that attracts people of the city to come to Kampung Keling. The attraction comes from a purely social relationship between the Tamil community and Chinese community in the area without any intervention of the government or other communities. Until nowadays, Kampung Keling becomes a famous fireworks seller in Medan city and the centre of the fireworks festival even on New Year's Eve.

Conclusion
The outcome of this study indicates that the presence of social spaces in Kampung Keling as part of a modern city, can be realized through the harmonious coexistence between the Tamil and Chinese residents living together in the area.

This study also shows that the identity of a city is not built only in the form of physical structures, but also in the manner of the activities within the local communities. The activity of selling fireworks by the Tamils maintains and even strengthens the identity of Kampung Keling as a landmark of Medan city and the Tamil community itself. Without the presence of these unique social spaces, the identity of this area might be lost.

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# Safeguarding the Tradition of Myanmar Marionette and Performing Arts

Kyaw Myo Ko+ (Myanmar)

## Abstract

This is a reprint of the August 2016 project report concerning Safeguarding the Tradition of Myanmar marionettes and related performing arts during the period from the 1st of July 2015 through July 2nd, 2016 funded by the Swis Agency for Development and Cooperation – SDC and implemented by Myanmar Upper Land – MUL.

Keywords: *Safeguarding Traditions, Myanmar, Marionette, Performing Arts*

+ Kyaw Myo Ko, Director, Myanmar Upper Land (MUL), Mandalay, Myanmar. email: kmk@myanmarupperland.com.

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## 1 Background of the Project

The project - Safeguarding the tradition of Myanmar Marionette and Performing Arts - was implemented by Myanmar Upper Land (MUL), with the fund provided by Swiss Development Cooperation (SDC). The project's aim was to promote the traditional Myanmar marionette performing arts beyond the touristic audience and create performance capacity and awareness in the different regions and states of Myanmar, and to safeguard all its aspects, which include the method of manipulating and making Myanmar marionettes (string puppets), dancing, music, sculpture, sequin embroidery and painting.

Direct beneficiaries of the project were Myanmar traditional artists who are unable to attend the formal training school or universities, students of the schools of fine arts and universities of Culture, ethnic community members, researchers and policy makers who are interested/involved in traditional performing arts and culture.

Participants in the project were national and international researchers and experts such as from Myanmar Marionettes Organization (MMO), Myanmar Theatrical Associations, 'Goethe Institut' (Myanmar); lecturers, researchers from the National Universities of Arts and Culture in Yangon and Mandalay (NUAC - Y/M); Universities of Culture from Mandalay and Yangon; students and lecturers from the Myanmar fine arts schools and culture universities, and private marionettes troops from Myanmar, Indonesia and Thailand.

The activities of the project were successfully implemented as planned during the period of 1stJuly 2015 until 2nd July 2016 in close collaboration with 'Goethe Institut' (Myanmar) and MMO.

Overall, the project intended to bridge the past with the future and to overcome social exclusion, and build new skills and capabilities in the Myanmar traditional artist communities and modify its traditional approaches to cope with today challenges and opportunities.

## 2 The Objectives of the Project

The project set the following objectives:

1. Provide innovative solutions in preserving the uniqueness of cultural traditions in Myanmar marionette;
2. Transfer the skills of traditional Myanmar puppetry – manipulating, making, dancing, music, sculpture, sequin embroidery and painting– to a younger generation of male and female puppeteers of different ethnic groups:
   a. promote traditional puppetry as means for ethical and aesthetic education and preserve various techniques that existed in the traditional theatre performance;
   b. promote the use of puppetry performance as means of advocating issues related to modern society (in schools, communities, etc);
3. Exchange knowledge and experience between Myanmar, ASEAN and international artists; then to create an annual international marionette/puppet festival in Myanmar;
4. Strengthen learning and networking capacity among Myanmar puppeteers artists.

The project involved four main activities to achieve the objectives set above. By way of expert panel discussions, training sessions, workshops, seminars, performances, transfer project development and awarding, the project sought ways to provide innovative learning and knowledge sharing with those who are working in the traditional theatrical field associated with the performing arts in Myanmar.

## 3 A Brief Description of the Input to the Project

a) Human resource personnel and technical support

- National and international researchers, experts and writers on Myanmar traditional culture,
- Trainees, lecturers and professors from National Universities of Arts and Culture in Yangon and Mandalay and from the Mandalay Fine Arts School,
- Technical expertise from MUL in close cooperation with MMO,

b) Methods Used

Workshops, seminars and meetings

1. Myanmar Marionette DVD-Rom MM DVD-ROM development workshop in Mandalay at 1st & 2nd August 2015.
2. MM DVD-Rom development workshop in Yangon at 15th & 16th August 2015.
3. Workshop of developing the course guideline for the Myanmar marionette

training and setting up the steering committees of the project in Mandalay at 12th & 13th September 2015.

4.  Steering committee members meeting for the selection of trainees in Mandalay at 23th Oct. 2015. (For a detailed list of selection criteria for the trainees see in the Annex.)

5.  Seminar of the German modern puppeteer on the training session of the Myanmar Marionette trainees in Mandalay at 28th November 2015.

6.  Pre-fact finding meeting of Mandalay's steering members for the forthcoming 28th Feb 2016 workshop at 24th January 2016 in Mandalay.

7.  On 28th February 2016, workshop of steering committee members meeting to design the four small projects of the trainees and preparing the Myanmar and International Marionette Festival.

8.  Prize selection meeting for four small projects of steering committee members and Awarding ceremony at 2nd July 2016.

Expert panel discussions conducted in the Myanmar and International marionette festival at 2nd & 3rd April 2016.

Training sessions

1.  Two weeks skill transfer training (First Phase) of traditional Myanmar marionette to 24 trainees from 15th November 2016 to 28th November 2016,

2.  Two weeks skill transfer training (Second Phase) of traditional Myanmar marionette to 22 trainees from 20th March 2016 to 1st April 2016,

Exhibitions

Arts and local handicrafts exhibitions were organized during:

1.  2-3 April 2015: the marionette festival.

2.  13 May 2016: Exhibition of MMO together with performances of The Ishara Puppet Theatre Trust, from New Delhi, India as part of the "India Pwe-festival". The Indian Consulate General in Mandalay invited this group. All logistical and other necessary arrangements in connection with this were done by MUL. (Remark: this exhibition was not included in the project proposal; it was organised in cooperation with Mr Dadi Pudumjee, a leading puppeteer in India and the founder of The Ishara Puppet Theatre Trust).

Performances

1.  Outstanding traditional marionette troupes from Yangon and Mandalay together with live orchestra and the German modern puppeteer performed at 28th November 2015.

2.  Puppet troupes from Indonesia and Thailand, national outstanding traditional marionette troupes from Yangon and Mandalay along with the live Myanmar orchestra, four troupes of trainees, U Ye Dway, patron of MMO and a famous old veteran puppeteer of Myanmar performed on the "Myanmar and International Marionette festival" at 2nd & 3rd April 2016.

3.  As the out-door performances of the festival at 2nd & 3rd April 2016, traditional Kyauk Se's elephant dance, Dance of "two bodies one soul" and International human-puppet troupe from Thailand made performances for the community members from Mandalay.

c) Learning materials
- The MM DVD-ROM and its printed version (book) were used for training sessions.
- Project promotional materials were provided for over 40 professional puppets.

d) Financial contributions
- Swiss Development Cooperation (SDC) was the main financial provider of this entire project.
- 'Goethe Institute' (Yangon, Myanmar) contributed the followings, but no financial support.
    1. Enabling an international artist group to participate in the two-day Myanmar and international festival from 2-3 April 2016. This group was the Indonesian 'Paper moon Puppet Theatre' and not only performed but also gave also training sessions and joined discussion about the sustainability of these art forms.
    2. Enabling a one-day participation of Ms. Anne Klatt, a German modern puppeteer at the two-week training course in Nov-2015. Apart from giving a lecture about modern puppetry, she also gave a performance, accompanied by the Myanmar traditional live orchestra.
- MUL implemented and organised the entire project and contributed to the logistical support, like the transportation of people to and from the project sites in Mandalay and office facilities as in 18% of the total budget of the project.

## 4 Activities Carried Out to Achieve the Objectives

Activity 1: Learning Material Development: Myanmar Marionettes-DVD-Rom Digital Version and Printed Version

The purpose was to validate and upgrade the content of the MM DVD-Rom (which was first developed in 2009) and to create a book based on this. Both, book and MM DVD-ROM are for teaching purposes and for the sustainability of tradition of Myanmar marionette art. Developing this learning material was by:
- way of expert review workshops in Mandalay and Yangon;
- collecting more data about Myanmar Marionette during the workshops and adding this to the MM DVD-Rom and book;
- In particular, music and video files were added at the MM DVD-Rom;
- testing during the project the new draft version among the group of artists to test user friendliness and usability as learning materials used;
- Dr. Tin Maung Kyi, a freelance researcher (especially in Myanmar Puppetry) to edit the English version part of the MM DVD-Rom and book;
- Innovative learning materials (i.e. MM DVD-Rom digital version and printed version on marionette history, technique, challenges and lesson learnt) was developed and distributed among private and public schools/ trainings as means to improve ways of learning and teaching within the traditional theatrical performing artist communities.
- The final versions of (both in digital and printed versions) was launched during the two-day Symposium organized at 2-3 April 2016, and donated to the Myanmar culture universities and school of fine arts for their academic use.

This activity was therefore implemented in the following steps:

1. 5 day workshop (2 - days expert review / validation and 3 days for developing a pedagogical approach)
2. Technical adjustment of MM DVD-Rom (Programming)
3. User testing (together with experts and trainers)
4. Producing a learning book (Printed version of MM DVD-Rom).
5. Launching of MM DVD-Rom and a learning book at the symposium.



Figure 1. DVD images.

### Activity 2: Skills Transfer Training on Myanmar Marionettes Performance Including Project Development and Awarding of the Good Practices

The objective of this activity was to establish a training programme in two phases targeting for artists/students (Semi-professional level) from Yangon, Mandalay and other regions. Each phase of the training session will take two weeks and the entire training programme would include two phases, i.e.,
Phase 1 as professional level and
Phase 2 as transfer project development level.

Through these phases, the purpose was not only to promote traditional puppetry as means for ethical and aesthetic education and preserve various techniques that existed in the traditional theatre performance but also to promote the use of puppetry performance as means of advocating issues related to modern society (in schools, communities, etc).

The training programme was primarily meant for those who cannot afford to take part in the training programmes to learn systematically about Myanmar Marionettes as well as for those who are familiar with Myanmar marionette along with traditional dance and music from regions and states. During each phase of the training programme, experienced puppet masters from MMO were requested as trainers. Puppets and related materials were also supplied by the project for learners to practice during the training sessions. The focus was on various learn-

ing aspects, from making of professional marionettes to manipulation, this last accompanied by the Myanmar orchestra.

Phase 1 (15–28 Oct 2015)

The two weeks training session was provided for 24 young selected artists from different parts of Myanmar (some were graduated at one of the NUAC - Y/M and some were from other university graduates). During the phase one, the programme included the knowledge sharing and exchange activity and therefore the international participants were invited for two days to take part in the programme.

Methods used and trainers involved:
1. Two days' workshop for course designing, concept/guidelines and selection criteria development for trainers and trainees;
2. Final Selection of trainers and trainees;
3. Two weeks training programme (professional level - phase 1) including the assignment for a project idea development which can be implemented in their respective regions _ school/community level;
4. Training sessions were conducted by experienced Myanmar traditional puppet masters from MMO, leading academics, historians, researchers, famous Myanmar authors, professors and lectures from NUAC - Y/M and Ms. Anne Klatt, a German modern puppeteer;
5. The focus of these training sessions was on various puppetry aspects, from making and how to handle them; how to attract the audience and when relevant was supported by the Myanmar orchestra, supervised by the master of musicians to understand the importance of different tempo and beats of traditional Myanmar music.

Phase 2 (20 March 2016 -1 April 2016)

The follow up two weeks training session was provided with the same trainees. Two weeks training programme (transfer project development level – phase 2) included the presentations and proposals for project development by the trainees with the themes, such as Creation; Media; Performing Art; Education.

Methods used and trainers involved:
• by using the course guideline
• by experienced Myanmar traditional puppet masters and some Myanmar authors
• The focus of these training sessions was on various advanced puppetry aspects, from making and how to handle them, how to attract the audience, how to decorate the stage and lighting in the traditional ways;
• Educating about script writing on Myanmar classical stories, about traditional stage decoration and lighting by the old professions and when relevant supported by the Myanmar orchestra, supervised by the master of musicians

- Teaching the trainees, the audience point of view on performing arts, by famous Myanmar authors who have a background of Myanmar culture
- The four groups of trainees presented their transfer project ideas and implementation plans to the Steering Committees of the project for feedback and received 1,000.000 Myanmar Kyat each for implementation
- Inauguration ceremony of Myanmar and international Marionette Festival 1 April 2016



Figure 2. Trainees during learning sessions.

## Transfer Projects Themes and Implementation

The activities of the four small projects did have the following themes which were proposed by the trainees:

- A. Creation
- B. Media
- C. Performing Arts
- D. Education

- With the fund by SDC, the four groups of trainees started their activities in the Mandalay region, Yangon and Pegu from 20 April 2016 until 15 June 2016.
- The activity reports of the projects including the list of objectives, list of result and outputs, list of activities and their suggestions on the future of Myanmar Marionette and MMO to MUL on 15 June 2016.
- The reports were reviewed by the members of the steering committee and the feedback session was conducted as well as the first prize winner project was announced on 2 July 2016.
- The first prize was awarded to the project – Media, which showcased Media's work in promoting Myanmar marionette to the next generation of

marionette players, artists and journalists. The team met several project criteria set by the steering committee.
- The activities on each project submitted by the team are documented as follows:

*A. Activities of the Creation Project –*

The project team was supervised by experienced and longstanding professional marionette players like U Ye Dawe, U Tun Kyi, U Shwe Kyi (master puppeteers from Yangon) for developing ideas and techniques, they produce the following:
- one of the contemporary puppets of Roker puppet that can play guitar, sing and dance;
- an Indian puppet "Pantwar" which can dance like an Indian girl;
- modern contemporary racial puppets of (1) Padawn (2) Salyai (3) Kayin (4) Mg Poe puppets;
- Tiger and Rabbit puppets by using Myanmar traditional technique.

There was more audience than expected when they performed. The audience was most interested in the dance of "Pantwar" Indian puppet and the trainees received several requests for more performances. Other outcomes and activities of their project in brief, they:

a) … cooperated with Mingalarbar Dance & Marionettes and Kyaw Myint Htun Puppet troupe.
b) … attended to an event of Our Beloved World workshop, Yangon gallery and created art from trash which was held 7 May 2016.
c) … attended to the Puppets & Passages' Workshop which was held in Laurel Art Academy, Yangon at 8-9 May 2016.
d) … attended to the Indian Pew workshop and performance, which were held in Mandalay 13-14 May 2016.
e) … watched and studied websites, Facebook, YouTube of the international puppet organization to create the innovative puppet arts.

*Places of this Project Activities –*

Performed together with the newly created Marionettes at
- Old people house in Thanlyin, Yangon Division
- Orphanage school in East Dagon Myo Thit, Yangon Division
- Lan Pya Kyal private primary school, Hlay Sinn village, Za-Lun Twonship, Ayeyarwaddy Division.
- Monastic Education in Maung Htaung village, Mon State
- EC Private high school in Pegu Division

*Media Impact of this Project –*
- Several TV stations (Skynet TV, MNTV, MWD TV, MNTV – Documentary Film) made interviews and documentary films.
- Estimated audiences in all above performance locations – 650

Figure 3. Project team puppets produced for performances.

*B. Activities of the Media Project –*
The trainees started their project at 25th May 2016 by conducting a meeting with MMO and teachers from NUAC - Y/M for guidance and suggestions on their idea and activities.

- Step 1. On 7th May 2016 on different locations, like on Mandalay Hill (in the morning) and on the U Bein Bridge (in the evening) information about Myanmar Marionette was distributed and public (Myanmar & foreigners) was entertained, flyers, T-shirts and journals were distributed.
- Step 2. Advertisements were put in in the Mandalay's Yadanabon News Paper on 25th May 2016, Tatthitsa News Paper on 26th May 2016, Myanmar Light & Moemakha News Paper on 27th May 2016 about the availability of free entertainment and free learning class of Myanmar Marionette for the purpose of the development of Myanmar marionette.
- Step 3. From 25–26 May 2016, a large signboard (9 feet x20 feet) was erected on the 78th St, between 40th & 41st to get the attention of the objectives of their project.
- Step 4. On 1st May 2016 establishing a page on Facebook about safeguarding the tradition of Myanmar Marionettes and about the activities of all four groups.
- By associating with the performing groups, the trainees collected information, shared knowledge and distributed a calendar with marionette pictures to the audiences.

Ms. War War Htet Maung, member of Media project group also shared information with the trainees and afterwards performed with Myanmar marionettes at the SETGA Symposium held in Indonesia at 2nd June 2016. Ms. War War Htet Maung is a tourist guide who attended a tourism-training course in Bali, Indonesia.

*Places of These Project Activities –*
Spreading the information about the traditional Myanmar Marionette and about these four small projects of Myanmar Marionette at

- Mandalay Hill, Mandalay
- U Bein wooden bridge
- University of Development for the Union of National Races in Sagaing
- Via Social media Facebook

*Media Impact of this Project –*

- Several Myanmar TV stations made interviews and documentary films which were broadcasted on 13.06.2016.
- In addition, newspaper interviews were held Democracy Today, Myanmar Light and by Government New-Paper.
- Over 5000 viewers on the Facebook who showed their interest in information about the traditional Myanmar marionette and about these four small projects of Myanmar marionette.



Figure 4. Team members performing in various Mandalay locations.

*C. Activities of the Performing Art Project –*
This group associated with the media and creation project groups. They shared information with Myanmar marionette trained beginners. In their performances, they used new characters and innovative puppets. They installed new strings on the traditional Myanmar marionette and performed in a new way. Performances were held on nine different locations in Mandalay and surroundings.

*Places of these Project Activities –*
Performances of the traditional and modern Marionette took place at

- Mandalay Hill, Mandalay
- U Bein wooden bridge, Mandalay
- Phaung Taw Oo Monastic Education, Mandalay
- Aung Thuka Monastic Education, Mandalay
- Yaung Talone village, Sagaing Division
- Kantet-Kone Monastic Education, Mandalay
- MyinThar and Kone-Tan village, Mandalay

*Media Impact of this Project* –
- There has no media coverage on those above activities.
- Estimated audiences for those above performances – 4300



Figure 5. Team members performing in various places in Sagaing.

*D. Activities of the Education Project* –
This group
- provided curricula for their trainees and collected related stationery about Myanmar puppetry for educational purpose;
- motivated trainees by using methods of awarding, competition, examination and evaluation of daily training sessions. The trainees were taught about Myanmar Marionette not only by lecture but also practically by how to manipulate the puppets. They used teaching aids and course timetables.
- used the educational video clips of how to carve and how to build the professional Myanmar Marionette;
- visited workshops and performances of India-Myanmar Puppet Festival together with the trainees;
- held their project (teaching about the history and manipulation of Myanmar marionettes) in 3 private schools. Two at the monastic education and ethnic orphanage school in Yangon and one in Pegu Private high school.

*Places of these Project Activities* –
- Myot Oo Monastic Education, Myinthar Quarter, South Okkalar Township, Yangon – for 9 days
- EC private high school in Pegu – for 5 days
- Ethnical Orphanage school in – for 2 days

*Media Impact of this Project* –
- Interviewed by the press media 'Democracy Today
- Estimated students who learn for those above activities – 300

**Activity 3: Two Days Symposium on Awareness Raising in Safeguarding of Traditional Myanmar Marionettes (2-3 April 2016)**

A two-day Myanmar and international marionette festival at Mandalay national theatre (with keynote sessions and panel discussions) was organized in collabora-

tion with MMO and the NUAC - Y/M on awareness raising in safeguarding traditional Myanmar marionettes and performing arts.



Figure 6. Team members working with the students.

All stakeholders were represented, like representatives of the ministry of religious and cultural affairs, leading academics, historians, famous Myanmar authors and researchers, professors and lecturers from NUAC - Y/M and international experts on puppetry.

- Two international foreign puppet groups (the 'Baby Mime' Puppet Troupe from Thailand and the Indonesian 'Paper moon Puppet Theatre') not only performed but also gave training sessions and joined discussion about the sustainability of these art forms.
- Two local outstanding Myanmar Marionette groups (one from Yangon and one from Mandalay) performed together with the Myanmar traditional live orchestra in the traditional way.
- Outdoor performances of four groups of trainees, Baby Mime Human Puppet troupe from Thailand, traditional Kyauk Se's elephant dance and the dance of "two body one soul" took place.
- During the Myanmar and International Marionette Festival, there were exhibitions of MMO together with Myanmar Traditional art and crafts.
- Four groups of trainees presented their projects with the Myanmar orchestra.



Figure 7. Left – performance by Indonesia's "Paper Moon Puppet Theater." Right – Performance by the project's Maynmar trainees.

Activity 4: Strengthening Learning and Networking Capacity Among Myanmar Puppeteers & Artists through MMO

In this project MUL cooperated with many of the relevant MMO members, we learnt ways and means to transfer skills, worked with innovative approaches, we also exchanged ideas with a few international artists and did networking, all for the purpose of sustainable Myanmar art & culture. On many occasions, MUL and MMO strengthened their capacities to be united partners for the revival of the art of marionettes theatre in Myanmar. Some specific activities were:
- MMO members were invited to participate as trainers and advisors.
- The project supported the production of flyers for MMO as promotion material.
- The project activities were posted on the website of MMO – see www.myanmarmarionette.org



Figure 8. Left – Training guidelines preparation meeting. Right – MMO Members.

## 5 Project Outcomes
Through the above mentioned activities, the following outcomes were achieved as initially intended:

1. Innovative learning materials (i.e. Myanmar-Marionettes-DVD-Rom digital version and printed version on marionette history, technique, challenges and lessons learnt) were developed and distributed among private and public schools/ trainings.
2. Training sessions in two phases were conducted to train (ultimately) 20 artists/students (from different Myanmar ethnic communities and also based on gender equality).
3. Trained 20 artists/students, learnt to improve their skills not only as an artist but also as an entrepreneur through innovative approaches.
4. A larger scale training plan was initiated and a plan for regular annual International marionettes festival was developed.
5. Exchange of knowledge and experience between Myanmar, ASEAN regional and international artists was encouraged.
6. MMO's members actively participated in the project and the capacity of the MMO institution (the creation of governance structures, statutes, and operating regulations) was initiated to build in strengthening learning and network-

ing capacity among Myanmar Puppeteers Artists through participation and contribution to various planned activities and an attractive professional communication strategy (printed and website).

More specifically,

## a. Skills transfer to the trainees

- The two rounds of training programme, including project development and awarding of the good practices, helped trainee artists to improve their professional skills, which can be used in the workplace or in their communities for social purposes.
- The steering committee members of the project developed course guidelines for the trainings. These course guidelines were based on the contents of the updated Myanmar Marionette DVD-Rom and ratio of contents were set as 35% theory and 65% practical work.
- Considering these matters, discussions are already underway with the relevant officials and academics from Ministry of Culture regarding the notion of non- specific skills alongside the development of artistic skills which are currently practice in government schools and training programmes.
- From the original 24 chosen trainees who started, unfortunately, there were four dropouts; therefore 20 trainees successfully finished the whole course of the project.
- Skills like marionette puppetry manipulation, creativity, innovative approaches on different subjects, some related to modern society, trafficking, GBV, etc, but also professional and entrepreneurial skills were taught to them (in a two phases approach) in order to revive and sustain the art form. These skills are essential for post-training employment and can be used in the workplace or in their communities for social purposes, once when they become employed or self-employed.
- Four transfer project reports including photos of their activities were presented by the 4 groups of trainees.

## b. Awareness raising

- By implementing the project old and young artists engaged, discussed all subjects related to Myanmar puppetry thereby raising awareness about the need and possibilities for its survival.
- After the two-day Myanmar and international marionette festival, professionals, leading academics, lecturers from the Myanmar Fine Arts Schools and Culture Universities of Mandalay and Yangon, artists and trainees were more aware of the challenges facing in preserving the uniqueness of cultural traditions in Myanmar marionettes and performing arts.
- After donating and discussing the MM-DVD-Rom and subsequent book, people from the following organisations (mentioned earlier)…
  - Ministry of religious and culture affairs;
  - Mandalay University of Art and Science;
  - Yatarnarpon University of Art and Science in Mandalay;

- University of Development for the Union of National Races in Sagaing;
- National University of Art and Culture - Yangon and Mandalay;
- Union Internationale de la Marionnette (UNIMA) (World Marionnette Organization);
- National Libraries from Yangon and Naypyidaw;
- Many private Libraries.

… became more aware of the need and urgency of sustaining Myanmar marionette art as they expressed during my conversation with them.

## c. Innovations

Through the transfer projects, the purpose is not only to promote traditional puppetry as means for ethical and aesthetic education and preserve various techniques that existed in the traditional theatre performance but also to promote the use of puppetry performance as means of advocating issues related to modern society (in schools, communities, etc.). For instance, instead of the traditional stories in Myanmar puppetry, new stories were developed, such as Creation; Media; Performing Art; Education. The transfer projects were developed by trainees and supervised by the professional artists and lecturers.

## 6 Future Plans and Possible Spin-offs

Since Myanmar has been in a political and economic crisis for many decades, systematic conservation and safeguarding of both tangible and intangible culture heritage was an extremely difficult task to perform at the community levels. The current process of changing comprehensively in Myanmar political, social and economic structure gives good opportunities to take rapid actions, as proposed in this project, in safeguarding the tradition of Myanmar marionettes and its related tangible and intangible cultural heritage.

So far, our future plans and possible spin-offs as a result of this project are:

- The Myanmar marionette - DVD-Rom and book, which were made for sustainability of the art and for educational purposes, can be used to promote young artists and Myanmar marionette art, and related activities of it
- To organize annual international festivals with artists from Myanmar as well as from other countries, including photos exhibitions with this suggested theme: Creative Media, Arts and Peacebuilding
- To organize annual festivals to promote young artists and Myanmar marionette art and related activities of it
- Mr. Dadi Pudumjee, the Indian puppeteer considers inviting some trainees to perform in his festival in India in 2017
- Dr. Kjell Skyllstad, Editor in Chief of Journal of Urban Culture Research (JUCR) and Professor Emeritus, University of Oslo, Department of Musicology, Norway and present during the festival, is organizing a conference about urban culture management in Myanmar March 2017
- Mr. Franz Xaver Augustin, the director of 'Goethe Institut' (Myanmar) initiated the discussion regarding the future participation of 'Goethe Institut' (Myanmar) in the 2017 international marionette festival by bringing more international marionette / puppet artists

- Ms. Anne Klatt, a German modern puppeteer, who contributed a lecture to the trainees during the two weeks training (first phase) of this project, will come back to Myanmar at this coming November, 2016 and she proposed a 3 days' modern puppet training course again to the same 20 trainees
- To promote the course guidelines, especially developed for this project, to be implemented as a base for future training programmes for art students in, art schools and art universities
- To promote artists from the four projects to become trainers and after having acquired more experience a team of experts who can take a lead in innovative Myanmar art activities together with the Marionette/puppet related small projects
- To organise photo exhibitions in different states and regions of Myanmar to highlight the artist life and their learning pathways
- By using learning materials and documentations from this project, to continue training programmes at other regions and states (particularly for young people coming out of conflict trauma, providing vocational training in performing arts)
- A request from "Journal of Urban Culture Research" from Chulalongkorn University of Thailand to write an article about this project
- As a result of the visit of the UNIMA Chairman at the 2 days' seminar, the future support and collaboration from international marionettes troops and organizations are expected.

## 7 New Contacts Through the Implementation of the Project

We made many new contacts through the implementation of the project.
Some of the main contacts were:

- Mr. Franz Xaver Augustin, director of 'Goethe Institut' (Myanmar)
- Ms. Anne Klatt, a German modern puppeteer
- Lecturers from NUAC - Y/M and from other art schools
- Staff from the central department of small and medium enterprises development at Mandalay (SME Mandalay)
- Professional and traditional performing art networks
- o   International cultural organizations,
- International artists: The International human-puppet troupe from Thailand and from the Indonesian 'Paper moon Puppet Theatre'

## 8 Attention of the Press

- In my country:
  During the project period, not only the core members of the project but also some participants and trainees of the project had interviews with TV-stations (like DVB-TV, MITV, MNTV, MRTV, Skynet TV) and also with outstanding national and regional newspapers (like Eleven news, Popular Journal, Mandalay A-Lin Daily, Standard Time News, a Government newspaper of Kyae-Mone and Myanmar New Light)
- Internationally:
  "Journal of Urban Culture Research" from Chulalongkorn University of Thailand requested me to write an article about this project. (My article about

the report for the course of Intangible Culture Heritage in Brunei -2011- was already published in this journal)

## 9 Sustainability of the Project

The project was successfully implemented in order to ensure 'Sustainability' referring to the continuation of the project's goals, principles, and efforts to achieve desired outcomes. During the project, we identified a short-term and a long-term sustainability strategy for achieving project goals and identified what resources (for example: experienced trainers, learning materials etc.) are needed to sustain the project beyond the SDC grant period.

Also establishing a training programme in two phases targeting for 20 trainees (Semi-professional level) from Yangon, Mandalay and other regions can be considered as a short-term sustainability strategy. Each phase of the training session took two weeks and the entire training programme included two phases, i.e.

- Phase 1 as professional level
- Phase 2 as transfer project development level by promoting four themes such as Creation; Media; Performing Art; Education.

Through these phases, the purpose is not only to promote traditional puppetry as means for ethical and aesthetic education and preserve various techniques that exist in the traditional theatre performance but also to promote the use of puppetry performance as means of advocating issues related to modern society (in schools, communities, etc).

In order to develop a long-term sustainability strategy, we documented experiences, ways and means to transfer skills, innovative approaches, cooperation, and networking such as a close cooperation between MUL, MMO and Cultural Universities. As part of a strategy, the artists (trainees) from the four transfer projects as mentioned above could also become trainers and a team of experts who can lead the following activities in future:

- To organize international festivals annually by inviting artists from Myanmar as well as from other countries, including the photo exhibitions to promote Creative Media, Arts and Peacebuilding theme by the technique of Myanmar Marionette
- To organise photo exhibitions at state and regions to highlight the artist life and their learning pathways;
- To continue training programmes in other regions and states by using learning materials and documentations from this project (particularly for young people coming out of conflict trauma, providing vocational training in performing arts).

Through these activities, we consider ways to institutionalize and incorporate all part of the effort into existing, on-going organizational level as well as community level operations, rather than continuing the project as a separate project. We also consider to further strengthen the capacity of MMO in order to foster sustainability, such as increasing the number of MMO members and, or expanding training courses as well as innovative activities in the states and regions.

## 10 The difference Made by the Swiss Development Cooperation

| | |
|---|---|
| ... for me | My organization MUL was established in 2009 with the aim to contribute to the conservation and safeguarding of traditional performing arts and cultural heritage in Myanmar not only at the field of intangible culture heritage but also in the tangible heritage. But this project goals have since long been a dream for me which I could finally realize. SDC made the whole project possible with financial support.<br>• Therefore, I am deeply indebted to SDC for this opportunity. |
| ... for my organization | My organization, MUL, gained a valuable experience in organizing and managing this project and strengthened its contacts with all relevant stakeholders. This will be very valuable for the continuing and lasting process of the revival of this art. |
| ... for my community or country, in the short run | This was since many years the first substantial support for sustainability and revival of the Myanmar art & culture, in particular involving all major players and stakeholders. Thereby contributing to the sustainability of Myanmar Marionettes culture.<br><br>The project inspired many stakeholders. Besides, the trainees acquired valuable knowledge and expertise of Myanmar art & culture, which is very useful for their work with audiences and with community members. |
| ... for my community or country, in the long run | All the important stakeholders are convinced of the uniqueness and necessity of this form of art and are prepared to do all their efforts to safeguard all aspects of traditional Myanmar Marionettes and performing arts which include manipulating puppets, dancing, music, sculpture, sequin embroidery and painting. Predictions are difficult, but hopefully and thanks to this project and its outcomes efforts and sparks of inspirations will continue to glow contributing to sustain this unique art, in its present form but also embedded with new ideas and presentations. |

## 11 Conclusions and Recommendations

Myanmar is enriched with a great diversity of cultural forms including performing arts, like the Myanmar Marionettes Theatre. Nowadays, the 'old traditional marionette artist generation' has almost faded away. This project brought together all leading professionals from the Myanmar marionette communities and raised awareness in sustainability of this unique art form. Besides, a book and a MM DVD-Rom on all aspects of Myanmar puppetry were produced for purpose of documentation, and were donated to the NUAC - YGN/MDY and the School of Fine Arts for teaching purposes.

The project was a great success and has fulfilled all its objectives, in particular in:
• awareness raising of traditional Myanmar Marionettes and performing arts among all professionals, leading academics, lecturers from the Myanmar Fine Arts Schools and Culture Universities, artists and trainees;

- preserving various techniques as existed in the traditional theatre performance;
- improving ways of learning and teaching within the traditional theatrical performing artist communities;
- strengthening learning and networking capacity among local artists;
- exchanging knowledge and experience between local and ASEAN regional artists;
- providing innovative solutions in preserving the uniqueness of cultural traditions in Myanmar Marionettes theatrical production.

Therefore, taking into account all these achievements and recommendations in favour of the sustainability of Myanmar Marionette art I am very satisfied with the whole project and with the outcome results and the lessons that I learnt throughout the project. However, there is a room for improvement when it comes to the project implementation process, organization and financial management. In addition to that, thoughtfully selecting the themes and further refinement and continuation of the trainings will be necessary, but not sufficient. Outreach efforts must be embedded in a lager international event driven by a strong statement for promoting arts and crafts and involving a variety of communities and stakeholders from the field of arts and crafts. An international event must include diverse artists and be supported by dedicated resources. In short, an event must reach multiple audiences in creative ways, using different tools and techniques. Finally, an event of the size and duration that will have a measurable impact on the public understanding of performing arts will require significant resources, efforts and time.

Last but least, the trainees also noted that, because of money and time constrains, they were not able to carry out a full creative process in their transfer projects development, which would have led to many more possible engagements with the communities. Although promoting Myanmar marionette in a more consistent way is an important short-term goal, the trainees concluded that a more innovative, coordinated approach is likely to yield better results in the long term.

# Music Education Students'
## Ways of Learning and Consumption of Cultures

Vitchatalum Laovanich+ & Yootthana Chuppunnarat++ (Thailand)

### Abstract

The aims of this research were first to study cultures outside the ASEAN Economic Community – AEC that have entered Thai society and their affects on the original values of music education students during the 10-year period from 2006-15. Secondly, to study the ways of life and learning behaviors of the music education students at the higher education level caused by the consumption of cultures outside the AEC. The qualitative research method in collecting and analyzing data from documents and interviews was utilized. The research focused on a sample group of educators with direct experience in the with music education graduates and those with direct experience in hiring graduates of music education programs.

The research results showed that the influence of foreign cultures outside the AEC are composed of two factors: 1) The consumption of music and entertainment content and 2) the use of modern media and technology. These variables affect the ways of life and learning behaviors of the music education students throughout the 10-year period.

**Keywords:** *Music Education, ASEAN Economic Community, Music Education Students, Transculturation.*

+  Dr. Vitchatalum Laovanich, Chulalongkorn University Demonstration Secondary School, Faculty of Education, Chulalongkorn University, Bangkok, Thailand 10130. email: vitchatalum.l@chula.ac.th website: http://thaimusic-ducation.blogspot.com.
++ Dr. Yootthana Chuppunnarat, Assistant Professor, Department of Art Music and Dance Education, Faculty of Education, Chulalongkorn University, Bangkok, Thailand 10130. email: yootthanac2@hotmail.com.

## Introduction

Globalization has facilitated cultural exchange and transculturation throughout the world, allowing a fast-paced flow of foreign cultures into Thailand, resulting in changes to Thai society and way of life. These factors include 1) the migration from one society to another, 2) the advent of industrial businesses, 3) the relations of businesses, mass media, and transportation, 4) capitalism, credit systems, and related economic factors, 5) governmental policies, 6) inventions and new technologies, 7) inventions of new traditions or beliefs, 8) imitation, 9) changes in environment and, 10) country wide and rural modernization (Prakru-Pariyatkittithamrong, 2013; Paisoon, 2010; Chantavanich, Hiranburana and Pangkanon, 2010; Sakayapan 2011). Acceptance of foreign cultures has caused both advantages and disadvantages. On the positive side, foreign cultures allow Thailand to advance, for example, in education and medicine. On the contrary, some local cultures start to vanish due to the influence of foreign cultures. Culture receivers, thus, need a strong immunity to adapt to the pressures of outside various cultures properly (Lalitmongkol, 2013).

Incoming foreign cultures also affect music genres, creating diversity, modernity, and creativity (Thara-rattanakul, 2005; Kittiwarakul, 2001; Tananuprawat, 2009; Thongsuk, 2009). The acknowledgment and adaptation are obvious in various social occasions and present in daily activities, for instance, in careers, recreations, and entertaining purposes. Furthermore, many young Thais have increasing interest in modern Thai music and music influenced by foreign cultures, resulting in increased study of Western music among many young people (Mulsilp, Wongsurawat and Narasat, 2007). The survey found that in 1995, according to registered private music schools section 15(2), the number of students is approximately 60,000. Presently, (15 years later) the number of music students has risen to one million (Charoensook, 2010).

This trend lead to the  rapid development of music education in higher education. For instance, conservatories of music were established where the curriculum provides up to the doctoral level in music education. The curriculum is written based on the current student and societal demands. The popular curriculum significant to music education management is the music education program itself, since its has an important impact on the management of music education and musical communication within society. Moreover this program is the birthplace of music teachers and students and is academically vital in creating and developing systematic music possession among Thais. It results in a true comprehension, love, and appreciation in the auditory arts among children, youths, and the general population leading them to cherish the conservation of music so that it remains firmly rooted in society (Sutthachit, 2012).

Another point worth mentioning is the embrace of foreign cultures outside the ASEAN Economic Community – AEC and how it impacts the original values of music education students along with the need to conserve traditional Thai music culture; considered to be part of the nation's identity. Furthermore, music education students are part of this mechanism which will lead music education curriculum development, teaching methodology, and policies in the future under the influence of foreign cultures outside the AEC.

From a review of the research carried out in Thailand concerning these issues, it was found that no study has been conducted regarding the impacts of foreign cultures outside the AEC, on lifestyles and the music education undergraduate students' ways of learning during the past 10 years (2006-15). However, authors have found that there are certain important cultural areas concerning domestic and foreign culture invasions from outside the AEC: 1) food, 2) fashion and costume (Chuppunnarat et al., 2016; Lalitmongkol 2013), 3) music and entertainment industry consumption, 4) media and technology consumption (Chuppunnarat et al., 2016). Consequently, the authors have chosen these factors as the main variables in their analysis.

The authors are interested in studying "music education students' ways of life and culture consumption outside the AEC." This research gathered data on the affects of the phenomena of consuming foreign cultures by music education learners in Thailand over the past 10 years. This research will benefit future students in terms of their preparation for cultural consumption and may lead to the ability to analyze the essential skills required by music instructors in managing the influence of foreign cultures Thailand is exposed to. This research aims to prepare music learners to handle exposure to foreign cultures outside of the AEC properly, along with conserving Thai culture and especially its music.

### Objectives
- To study foreign cultures that have entered the Thai society and their impacts on cultural values during a 10-year period (2006-15).
- To study the ways of life and learning behaviors of music education students at the undergraduate level affected by foreign culture consumption.

### Research Questions
- During the past 10 years (2006-15), what were the foreign cultures outside the AEC that have entered Thai society and impacted cultural values?
- How were the ways of life and learning behaviors of music education students affected by the consumption of foreign cultures outside the AEC?

### Scope of Research
This study uses qualitative research methodology. The study's framework is based on two objectives. The first is to study foreign cultures outside of AEC that had entered Thai society and impacted its established values in the 10-year period (2006-15)."  This is based on two factors:
- Music and entertainment industry
- Media and technology

The second objective is to study how the ways of life and learning behaviors of music education students at the undergraduate level were affected by the foreign culture consumption. This focuses on the data regarding ways of life, thoughts, beliefs, values, learning behaviors in daily life, in general academic subjects, and

in music and music education subjects of undergraduate students in Thailand, affected by the foreign cultures outside the AEC. This research was conducted based on an examination of documents, research, and information given from related persons categorized into three groups:

1. Nine curriculum executives and/or persons responsible for curriculum planning in institutions.
2. Fourteen undergraduate students from music education programs.
3. Five professionals who hire music education graduates.

### Definitions

- *Way of learning* means a pattern of living, which reflects attitudes, values, cultures, traditions, and morals in learning. This is a process that a person relies on to comprehend new data and experiences.
- *Culture consumption* means acceptance or use of benefits of the Thai cultures or entering foreign cultures, to respond to consumer demands in concrete or abstract forms appearing in the values and consumer ways of life.
- *Music education students* means the students who receive music education at the undergraduate level. This research participants are students who study at the Faculty of Education, Chulalongkorn University; Faculty of Education, Bansomdejchaopraya Rajabhat University; and the College of Music, Mahidol University.
- *Foreign cultures outside the AEC* refers to ways of life, thoughts, beliefs, values, that are from outside of the AEC. The AEC includes Myanmar, Laos, Vietnam, Cambodia, Malaysia, Indonesia, Brunei, Singapore, and the Philippines.

### Methodology

#### Key Informant Selection

The authors chose key informants by selecting people who have first-hand experience in the education (production) of music education graduates and those with first-hand experience in hiring music education graduates. They were divided into three groups as follows:

1. Nine curriculum executives and/or persons responsible for curriculum planning in institutions based on the Higher Education Curriculum Management Standards Guidelines 2015, including the Faculty of Education, Chulalongkorn University; Faculty of Education, Bansomdejchaopraya Rajabhat University; and the College of Music, Mahidol University.
2. Fourteen undergraduate students from music education programs from the Faculty of Education, Chulalongkorn University; Faculty of Education, Bansomdejchaopraya Rajabhat University; and the College of Music, Mahidol University.
3. Five respondents who hire graduates in formal and non-formal schools (establishments that have passed the Ministry of Education's assessment) and are executives in institutions at the central or provincial levels with at least 10 years of experience in teaching.
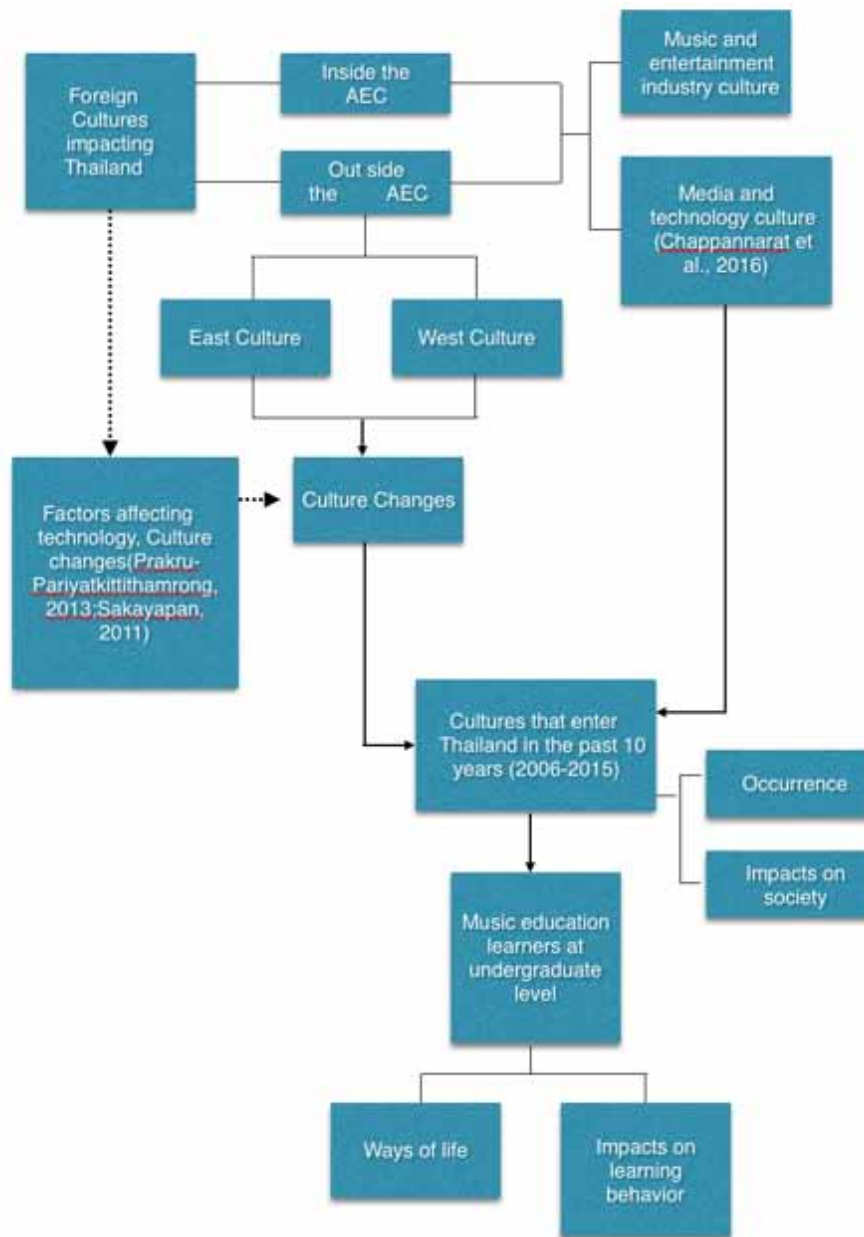
Figure 1. Research Framework.

### Research Methods

The research methods were divided into six steps:

- Review of related documents and research to create the research framework
- Key informant selection based on purposeful sampling
- Planning of data collection and data collection through the analysis of documents and informant interviews
- Development, adaptation and inspection of instruments used in data collection based on Chuppunnarat et al.'s framework (2016). He describes the conceptual framework and essential skills of arts, music and dancing art instructors in handling the domestic and foreign cultural influences from outside the AEC.

- Determination of the method of data analysis to meet the research objectives. The authors chose the qualitative analysis by Chantavanich (2016).
- Summary and discussion of the analyzed data.

### Research Instruments

*Document analysis* – The authors developed the record and document analysis model for data collection of foreign cultures outside the AEC that had entered and impacted the original values in the 10-year period (2006-15). They were categorized into two groups:

1. Music and entertainment culture
2. Media and technology

These two categories had effects on the undergraduate music education students' ways of life and learning behaviors as a result of the consumption of foreign cultures.

*Key informant interviews* – The authors conducted interviews regarding the influence of foreign cultures outside the AEC that had entered and affected Thai values during the 10-year period (2006-15). They focused on ways of life, thoughts, beliefs, values, and learning behaviors in daily life. Then in general academic subjects along with music and music education subjects of Thai undergraduate students.

The interview method was a semi-structure interview; it contained a set of questions as a base of which other questions might be asked if warranted on a case by case basis.

The main questions were as follows:

1. How do values and practices of current undergraduate music students differ from those in the past? What do you think are the reasons behind these changes?
2. Do you think Thai culture receives any influences from other cultures? How?
3. How does the socio-culture change affect negatively or positively music in Thailand?
4. What foreign cultural factors do you think affect the change in values of the education of music teachers? Please provide tangible examples. What factors do you think contribute the most and why?
5. Between Western and Eastern cultures, which one do you think influences changes in Thai values and lifestyle more and why?
6. What current policies or social mechanisms are involved in the protection, adjustment, and mitigation of the influence of foreign cultures? Do you think these measures succeed? What would be your suggestions?
7. How do Thai state agencies support other entities to handle the current cultural dynamics?

### Data Collection

The authors determined the data collection methods via the inductive approach and planned data collection by considering the existing related research data. It was retrieved from documents and key informants with the following details:

- Set the heading titles based on the contents listed within the framework
- Read and classify main points which required further data collection
- Gather data obtained from documents and categorize it into groups
- Collect data from the key informants via interviews
- Compile the responses from the questionnaires and interviews
- Systemize the retrieved data and process into main points and a summary

## Data Analysis

The authors analyzed data based on qualitative analysis method by Chantavanich (2016), to summarize the ways of life, music education undergraduate students' ways of learning as impacted by foreign cultures during the study period. The analysis resulted in a summary where most contributing data was descriptive and derived from documents and the focus group. The data was then interpreted using the inductive analysis method.

## Research Results

Foreign cultures outside the AEC had entered and impacted Thai values in the past 10 years as described below.

## Music and Entertainment Industry Consumption Culture

Advanced technology enables more rapid transference of culture. Music consumption sources are more easily accessible. For example, entertainment venues, television programs, radio channels, and music websites. Students can purchase songs online through iTunes and other sharing methods. Furthermore, there is an increasing number of music and singing contests of which *The Voice* and *I Can See Your Voice* are examples. New formats of concerts, musicals that present traditional Thai music, for instance, Hom Rong the Musical, and Roy Duriyang the Musical, was introduced during the study's time period. However the traditional Thai music is performed with an addition of Western classical music instruments. This allows music education students to consume and learn from celebrated international singers and/or musicians from both Europe and Asia, resulting in near effortless cultural exchanges.

The research results found that higher education institutions played an important role in establishing the music consumption culture in students. The authors divided students' opportunities in consuming music into two categories:

1. Those who have directly seen and consumed music globally from both inside and outside of the AEC
2. Those who have not directly seen and consumed music from the global music society.

Most music education students from the first category study in institutions that offer an efficiency in organizing quality music activities. The opportunity to see concerts performed by famous bands, and to have music halls and quality university bands, provides students with more choices in their music consumption. These students also have the opportunity to perform, exchange their skills, or visit other countries during contests or music camps. These activities allow students to

perceive and absorb the atmosphere and appreciate music, in learning, practice, or performance. This opportunity widens the students' awareness and objectives, and their future goals in their music careers. In addition, these institutions have instructors who graduated from abroad that tend to share their life stories about musicians' lives overseas. Furthermore, they conduct their classes to on par with those at an international level.

> "At my university, there are good performances every week to attend and workshops offered by great musicians from all over the world. The more we see great musicians, the more we want to become better musicians ourselves. We've got so inspired that we go home and practice very hard. When I was still studying in the province (rural areas), there were no such opportunities. All we had was YouTube, which is not the same as watching live performances." (Anonymous. Interview with a music education student, Mahidol University conducted by the authors. August 25, 2016. Bangkok, Transcript)

The second category of music education students is opposite to the first category. They do not possess direct experience of the rest of the world; most have only a remote view as perceived through online media or instructors' accounts. This results in the students' lack of comprehension in the developments in foreign musicians' skills and thought processes.

Differences and opportunities in quality music consumption of these two student categories affect their values and ways of life. The first category usually puts more effort on practice and in searching for more musical knowledge driven by their interest from international media. They also tend to create more new works or initiate forming a band, participating in contests; consequently receiving awards in the process.

The entertainment industry has high market value and this has influenced music education in Thailand due to the attraction spurred on by capitalism. In the past, music careers were not as well-accepted compared to the present; they were referred to with derogatory remarks since they were low-income careers. (Khomwattana, Khomwattana, and Kattika Tangtanakanon, 1980; Laovanich, 2013; Srisukong, 1998) However currently, music careers have become higher-paying where tuition fees are collected at higher rates. Music careers, thus, develop and become more acknowledged in the Thai society. Since capitalist values respect people with money. As a result, when musical knowledge creates capital and income, acceptance naturally rises, as one informant said,

> "Music becomes money. Music brings fame. Music brings everything. Music becomes God. If you are good at music, you will have everything." (Charoensook, 2010)

The idea stated is one of the reasons why the number of music students has increased. Many non-formal music institutions have been established and provide many courses to respond to the demands of society and youth (Charoensook, 2010). Thus, higher education institutions need to produce more music students to meet market demand.

However, certain issues were raised by the informants; perceptions of music in the commercial way turn knowledge into products, and teachers and students into producers and consumers. This limits music educators in terms of production and as sole knowledge transfer, unlike in the past. On the contrary, students and their guardians participate in choosing their learning preferences (Laovanich, 2013). The advantage is that the instructors and institutions need to improve and develop courses to match society's needs; however, the learning sequences in music might not be as precise. The traditional learning method starts to diminish and the student-teacher relationships not as fond. Fully learning one piece of music might still be lacking in the precision of principles, and ethics might be overlooked.

> "Students these days are different than those of the past. They come to class to get what they want. I stopped teaching at a private music school because I couldn't stand that my sense of worth as a teacher gradually decreased. I needed to teach according to what the parents wanted their kids to do, i.e., to perform on their birthdays. They have money, so they pay someone to teach their kids at the music school. In the past, the teachers were the ones choosing what song the students to learn, step by step. If the students wanted to learn a new one, they needed to be able to play the basic song first. Then when the teacher thought the time was right, the student would be assigned a new song." (Chawamanat Prapukdee, Head of Thai Music Department, College of Music, Bansomdejchaopraya Rajabhat University, Interview by the author. September 10, 2016, Bangkok, Transcript.)

Furthermore, today the music industry turns music pieces to be more commercial and into products with price tags and intellectual property. Music that belonged to the public, for example, songs that had been used in social activities, are priced and charged for with copyright costs. The benefits do not come back to the composers, but the capitalists who pay a little sum for the original music pieces. Eventually, it appears that people and organizations with the most capital are the policy makers and can control beliefs and music concepts and the beliefs they depict. People with more resources, money, and power can influence the music curriculum. Poor people, however, are those who study bachelor's degrees and eventually work for the wealthy. The creation of music is dominated by only a few companies. New graduates, as a result, tend to create new works which follow these companies' guidelines. Music education students thus become tools of the industry instead of working for the public.

> "Think carefully about who these copyright laws actually benefit. I wrote a song for a big record company for a few thousand, but the copyright is theirs. If the song becomes a hit, the company reaps all the benefits. Songwriters and musicians are still dirt poor, and our students eventually would end up working for these companies." (Anonymous. Interview with persons responsible for curriculum planning in music institutions by the author. August 23, 2016. Bangkok, Transcript)

However, during the past few years, it is evident that technology changes rapidly, affecting the music industry's business model. Students can showcase their music

creation through various online media independently. When their works are admired, they are turned into a good source of income. Some students can promote themselves and their music schools through these online channels, increasing their revenue even more.

## Media and Technology Consumption Culture

Technology advanced rapidly throughout the past 10 years; new technologies and broadcast channels have been introduced, affecting music education students significantly. These have infiltrated our daily lives with respect to career and entertainment avenues. Various home communication tools and facilities are available at cheaper prices. Computer programs and mobile applications were developed to respond to the various needs ones gender and age. Technology has become a part of daily life in both the realm of studying and recreation and new innovations are occurring in every industry. News is spread and shared instantly via online channels and billions of people spend more time with social media. Over 80 percent of people own mobile phones, changing their methods of work, studying, and play (Tapsscott, 2016). This unlimited communication channel encourages the rapid acceptance of various foreign cultures. Working in the music industry is more convenient since there is software supporting music notation, production, editing and dissemination.

The research found that music education students were apply technology to their learning. For instance, they use would a recording application to record sound or music samples that lecturers are presenting instead of memorizing them. They studied music they need to perform through YouTube clips. Music notation software is used instead of the traditional handwritten music notation. Furthermore, students also built home studios to create full music pieces by themselves.

> "Media and technology have a big influence on teaching. In the past, one had to memorize all the new songs. These days, the students now ask if they could record clips of the session, so that they can practice later." (Punvaratorn, Matee. Associate Dean for the Student Development and Alumni Relations, Faculty of Fine Arts, Srinakharinwirot University. Interview by the author. Tape recording. Bangkok, September 20, 2016, Bangkok).

> "Having new media platforms comes with some advantages. It gives students the opportunity to watch great artists' performances very easily. Teachers can also prepare the lessons easier. In the past, when you learned that someone you knew was going to traveling abroad, you had to ask them to buy some CDs, books, or sheet music for you. These days, you can just turn on the computers and everything is there. We have an easier time preparing lessons, and students get to learn from better examples." (Wittaya Laithong, Head of Department of Art Music and Dance Education, Faculty of Education Chulalongkorn University, Interview by author. September 12, 2016, Bangkok, Transcript).

These technologies also affect art consumption with their immediacy and interconnectedness. This impacts ideas, lifestyles, along with changing their music

creativity in a significant way. The conservative and practical points are made in numerous ways based on more diverse music tastes. Since this can be done more freely through the online community, it impacts music identity and some say destabilizes it – possibly negatively affecting certain individuals who need to conserve, cherish, and prefer music identities to remain unchanged.

Furthermore, technology's primary role is to broadcast news, values, and ideologies in various forms to the consumers; this has both direct and indirect impacts, which results in tangible forms and also in abstract or conceptual values. Musicians of this era were born with these technologies, making their ways of thinking different compared to those that came of age without it.

Another concern raised is technology's speed and convenience is conditioning students to be hastier and aim for fast successes. Their familiarity with fast-paced technology contrasts with music's tradition of "practice makes perfect" principles which require patience, discipline, and rehearsals that last for extended periods. Some students want to learn complicated music pieces without having the prerequisite skills that is only achieved by intense practice. This leads to some not achieving their study purposes as targeted.

> "Students these days are so different from ten years ago. They live with technology that is very prompt. They are quick to say or express some kind of emotions that at times seems to us that they didn't go through the thinking or screening process before they utter the words or act upon it. Sometimes we are shocked by what they say or do. That never happened in the past. Students would always think before they speak to the teachers." (Wittaya Laithong, Head of Department of Art Music and Dance Education, Faculty of Education Chulalongkorn University, Interview by author. September 12, 2016, Bangkok, Transcript).

In addition, technology that facilitates many processes impacts a number of students' enthusiasm and music skills. For instance, handwritten music notation requires students to imagine sound when they are writing. However, this is easily done automatically with software – thus, students never learn the skill of sound imagination which is vital to composing.

The last issue emerged from this research is student health problems caused by technology. In general, studying music can already be the cause of certain injuries, for example, arm and back pain, muscle strain, tendonitis, RSI, and laryngitis etc. However, according to the survey, the advent of new technologies increases injuries caused by technology use. For instance, shoulder and neck pain, or near sightedness. Furthermore, some students spend too much time online, which reduces their practice time. However, on the contrary, scientific technology should be brought into developing music practice skill arena in the same manner of sports science.

Music Education – Undergraduate Students' Ways of Life and Learning Behaviors Concerning the Consumption of Foreign Cultures Outside the AEC
*a. Changes in Music Education Students' Ways of Life*
The consumption of foreign cultures outside the AEC can directly influence music education students' ways of life. It reflects the livelihood, thoughts, values, social conditions, and cultures, which differ from time to time based on the transforming social contexts. The results show that lifestyles, thoughts, beliefs, values, and diverse cultures, are spread through the online community. This includes costumes (Suksom, 2007), lifestyles, foods (Ativetin, 2000; Sakayapan, 2011), and choice of recreation. The acceptance of these values are the embrace of cultures perceived to be more superior and developed leading to acculturation.

The ways of learning are also changed. For instance, in music education student's the time spent at the faculty was from 8:00-20:00 each day where many activities were carried out together. There was groups for studying, music practice, sports, or other recreational activities. Later at night, there were also more gatherings; this was because there was no modern communication. This meant music event became a medium that connected students together.

> "When they had nothing to do, in their spare time, they would normally gather together and practice music. But right now, technology is more advanced. When they have nothing to do, they will spend time on their phones. When they forget how to play a music piece, they don't have to meet up and practice like in the past. They can call each other instead or use mobile devices to get the knowledge needed. So, students spend more time on social networks than on lesson revision or practice." (Wittaya Laithong, Head of Department of Art Music and Dance Education, Faculty of Education Chulalongkorn University, Interview by the author. September 12, 2016, Bangkok, Transcript).

This article's survey demonstrated the trend in the reduction dedicated to band practice. Furthermore, close relationships among students and discussions for exchanging knowledge has also decreased. However, students can apply knowledge from technology and outside sources and create music performances that are better in this 10-year period. According to an informant,

> "Students these days are even better than me. They can combine technology and music really well. They are born with it. Now I have to ask students to work on many things for me, like in video editing or sound recording" (Chawamanat Prapukdee , Head of Thai Music Department, College of Music, Bansomdejchaopraya Rajabhat University, Interview by the author. September 10, 2016, Bangkok, Transcript.)

Moreover, music student lifestyles are also directly affected by these two factors: 1) music and entertainment industry consumption and, 2) media and technology consumption. The culture that influences students the most is music and enter-

tainment industry consumption culture since it is related directly to their major. Their choices of culture consumption affect their learning methods, music study, and music preferences. New music creations are being introduced; this requires the students to do more research on the trends in current music and live under the influence of the growing entertainment industry.

The next prominent factor is the culture of media and technology consumption and the online community that has highly affected their lifestyles with the rapid communication, news consumption, and music perception through various channels, whether from Youtube, Sound Cloud, or Facebook. Students are given opportunities to attend music events that become more noticeably frequent throughout the last 10 years. There are numerous new raw materials available from which to create music whether independently or in collaboration.

Furthermore, it is found that students' ways of life has changed based on one of society's main values: capitalism. Students are more extravagant (Sojeiya, 2004) and some of them are obsessed with the perceived benefits of capitalism. Many music education students need to work and perform more music. In some cases, students skip classes to work instead. It is evident that if paid jobs are present during their study, most of them prefer to work rather than to study. They would spend their income on food, items of fashion, and travel. Furthermore, some students do not feel comfortable if they have to invest the same sum of money on *extra* music education. This is because many have their education paid for by their parents and prefer spending self-acquired money on luxury goods.

> "In some subjects, though lecturers put so much effort on writing the course materials, gathering data, binding them, and sell them at affordable prices, some students still exclaimed 'Oh! We have to pay again!' This was really irritating because I noticed that their phones were way more expensive than the book." (Sukkanit Sasomsin, Head of Western Music Department, College of Music, Bansomdejchaopraya Rajabhat University), Interview by author. September 10, 2016, Bangkok, Transcript).

*b. Music Educational Students' Changes in Learning Behaviors*
The most noticeable change learning behaviors is the incorporation of technology to support their projects. Students can conduct research on the internet, use online course materials, and participate in various learning networks. Academically, new principles, theories, and knowledge in the education and music industries are always being introduced. New techniques of music teaching are published in the online community which students can utilize. The current trend encourages students to research outside of textbooks and expand their world of learning. However, no distance learning is available for undergraduate music programs yet; it is used rarely at the graduate level in the courses where the lecturers work abroad.

Another facet of change in music learning is in the music performance category. This used to be a one-on-one in person activity – especially the traditional Thai music through its oral tradition. Students needed to memorize or write down

notes under tutorage of their teachers. However presently, recording devices are available and online platforms help facilitate the music study.

> "Firstly, when I was assigned a new song, I would go onto Youtube and listen to the music sample. Sometimes, I sing along with it. I think it's very convenient and easier than transcribing notes one by one which wasted a lot of time" (Sittikiat Chaothai, music education student, Chulalongkorn University, Interview by the author. August 15, 2016, Bangkok, Transcript).

Furthermore, notation recording can be achieved more conveniently and with greater flexibility with today's software and devices. Music creation is aided by various computer software and mobile applications. The consumption of music updates is rapid and achieved through various on online channels. Some course subjects contain materials of foreign music education and culture, and contemporary music examples as case studies. At the same time, this changes the identity and tradition of music learning since knowledge becomes more accessible and responsive to students' instant demands, yet with what seems is increased forgetfulness. Furthermore, the student-teacher relationship has become more distant compared to the past and requires less connection time. If students forget how the notes are played, they can search from online channels or check their record files.

### Discussion

The results demonstrate that foreign cultures outside the AEC present multiple advantages to music education students. For instance, embracing new cultures widen their views on the world. The study of various cultures, in terms of languages, arts, music, clothing, foods, and concepts, can be personalized to their ways of life. In addition, data research, news consumption, and publicity can be processed at fast pace and is being enhanced by the constant development of technology. These factors all correlates with the Office of the Higher Education Commission's learning outcome standards that aims to equip learners with extensive and systematic knowledge. Additionally, the regular use of information technology is encouraged for data collection, evaluation, interpretation, and presentations.

In the respect to their educational lives, music education students can access new innovations and available facilities which readily respond to their learning and music preferences since both the variety and their modernity are beneficial to education. However, a concern was raised in that the Thai students are still mostly technology users/consumers and have not reached the level of being producers/creators of music education tools through software or hardware innovations.

Another issue concerns the Thai student's overconsumption of certain cultures which turn into an addiction. This causes the following disadvantages and issues: Social media addiction displaces time and energy from other learning activities. There was also expressed an ignorance of ones surroundings – a detachment from their current environment and lost opportunities. Furthermore, the ability to access a large amount of information instantly can sometimes causes distress and alarm, especially from unfiltered and inaccurate news.

Therefore, the process relating to music education in Thailand requires further consideration and comprehension of existing and incoming complications from various cultures. Thailand's social and cultural resources should be employed in an accurate and proper balance to conserve and develop the country.

Another point is the changes teaching methods facilitate the students' learning and information access. Online course material and online classrooms are available and do not require physical class attendance. However, music programs are primarily still practice-based and involves experiences that teachers pass on through skill development, music performances, or other activities. These characteristics lead to the development of skills, complemented by a personal connection and advice on life, morals, and learning tips are offered that cannot be found on any social media. Therefore, traditional teaching method is still the priority while technology becomes an adjunct enhancement.

Nevertheless, quality music education should be organized and flexible based on the learners' self-learning preferences and require real execution. Teachers should act as a guide who are willing to study along with their students, be open to new ideas, and not attached to any specific subjects that are separate from the truth in life.

According to the informants, higher education institutions should proceed based on open-mindedness; they should develop their elements while considering themselves as a global citizen, along with refining their self-identity. They should seriously pose questions on the role of music education in Thailand on how it could benefit effectively to people living with globalization. This question will stress the music education industry's role in developing human learning which leads to a wider music knowledge exchange. At the same time, this will cause an re-examination of cultural roots and an investigation in the ownership of any cultural products.

Music education students themselves, however, should be self-aware before filtering any culture consumption through learning and comprehending first their own culture origins of themselves and others, and possess learning skills based on respect and unbiased open-mindedness (Lalitmongkol, 2013). They should also understand the developmental history of how music is paired with civilization and perceive the role of the current global music culture with it interrelatedness.

## Suggestions
The suggestions are separated into three areas with comments about instructors, students and curriculum considerations as follows:.

Educators should give advice on changes while being open to new ideas by choosing facets of cultures that match the goals of the students. Instructors should be models in practice sessions and improve their course content and learning methodology to correlate with current events. Media and technology should be applied in teaching while the necessary performance skills should also be maintained

and developed, transferred to students, and maintained by a program of professional development that includes periodic music research and updates. Music instructors should be aware of cultures "based on knowledge and accurate understanding." The core concept is that the arts and cultures are forever in flux and instructors have a dual role of conserving the traditional while internalizing an awareness of the new. With this wider vision of social change and global cultural context a greater creativity in musical expression, knowledge, teaching methods and research can be manifested.

Additionally the instructors requires their improvement to be able to present works, ideas, or activities of themselves and students through a variety of musical modalities and activities. They should also possess the knowledge and ability to organize professional music activities. For instance, they need to have the background and ability to give advice on funding sources or networks from which students can access to apply for financial and project support. Furthermore, students need to be trained to master the coordination skills necessary to present performances to the public.

Students must be self-aware, understand the nature of society and global changes through the study of the influx of cultural elements and adapt them to be included in their learning. For example, in conducting basic research, learning about music industry updates, and how to select the proper technology for their education and projects. The purpose for the student is to prepare themselves for participating in the AEC. An ideal graduates would have the following characteristics.

- To possess practical skills, music education theory knowledge, and related general knowledge. To be able to keep their music education knowledge up-to-date and applicable in real life
- To have experience with the appropriate technology
- To have polished communication and interpersonal skills
- To think creatively and have good problem solving skills
- To hold virtues, upstanding morality, and educator's work ethics
- To be aware of global changes and able to adopt foreign cultural influences properly while at the same time preserving Thai culture.
- To act accordingly to the profession's work ethics and possess teaching principles that assist in their students improvement.
- To understand the roots of the nation and posses thought processes that embraces facets of new cultures reasonably and with full comprehension.
- To innovate and develop new tools as additional options for professionals in the music industry.

The curriculum should be up-to-date and incorporate proven instructional methodologies. It should contain subjects involving cultural changes and international music education and cultures so as to equip students with new and directly applicable knowledge. However, the curriculum should emphasize the roots and core of Thai music and create a music program based on this knowledge. Furthermore, the suggestion to create an international program of "traditional Thai music

education" was made. This would establish a knowledge base and to spread this music culture internationally. It would respond to the international demand in the AEC for a study program covering the traditional music of Thailand.

In general, the defining characteristics of this new pedagogy should incorporate mechanisms to integrate constant changes with the concept of supporting never-ending improvements. The teaching methods and assessment should conform with the stated curriculum. A variety of effective media and technology should be employed. The course materials should be updated regularly. The curriculum should aim to give students a full and direct experience of music itself along with its creation and performance while training them for future careers. For instance, concerts, events, or academic music conferences should be organized on a regular basis. Furthermore, instruction should focus on the in-depth research of music and its effects on society along with the creative research that aims at creating innovations in music education.

However, some informants suggested that the appropriate teaching method for the present is to be open to welcoming the changes in students' attitudes and learning preferences and understand each student's focus and background. Currently, students are exposed to a variety of media and informational sources therefore the pathway for instructional content is no longer one-sided. Information needs to flow both ways in the classroom. Opportunities for discussion with opinions being expressed from all parties would widen and liven the learning environment.

### Suggestions on Further Research
- Data collection should be conducted from more diverse groups to acquire useful information that would lead to further development of teachers, students, the curriculum, and music pedagogy at each institution.
- The results of this research should be used to further develop the curriculum and provide guidance for instructors in advising students.
- An historical review of foreign cultures within and outside of the AEC and their effects on Thailand's music industry should be conducted.
- Students' ways of life at the undergraduate and graduate levels should be examined to determine the effects of foreign culture consumption from both the inside and outside of the AEC.
- The effects on instruction and curriculums within Thailand from the influx and exposure of foreign cultures in and out of the AEC should be studied.
- Research on developing an all-encompassing ASEAN music curriculum should be carried out.

### Other Suggestions
- Organizations relating to ASEAN arts, music, theater, and dance, should be founded based on the assembly of a network of scholars. This is to exchange knowledge, create a space for discussion, and share knowledge on sources of research funding and/or events, and to establish a center for linking the ASEAN cultural arts together.

- Innovations supporting music education should be encouraged, by integrating cultural support through a partnership with hardware and software development. This would provide a basis for the systematic study of musical instruction similar that found in field of sport science. This would change Thailand's role from a user to a leader.

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# Conference Reports

- A Catalyst for Innovative and Sustainable Societies: The International Association of Universities celebrating 100 years Higher Education in Thailand
Bangkok November 2016

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- The Ultimate Sacrifice:
European Festivals in a Somber Mood
Summer 2016

  Kjell Skyllstad Editor in Chief

# A Catalyst for Innovative and Sustainable Societies:

## The International Association of Universities celebrating 100 years Higher Education in Thailand
## Bangkok November 2016

Kjell Skyllstad+ Editor in Chief

*Education is the most powerful weapon which you can use to change the world.*
*– Nelson Mandela.*

What is the role of higher education in creating sustainable communities? Just one year after the official implementation of the ASEAN accord leading to regional connectivity and cooperation in all fields of social development, a Consortium of Thai Universities joining the organizing committee of the International Association of Universities could invite the world academic community to share their visions and experiences in a three day conference hosted by Chulalongkorn University on November 14 - 16, 2016.

The challenging theme was designed to invite the academic community to respond to the overall universal challenge of the new Global Development Agenda (2016 - 2030) and its hopes to mobilize all sectors of society to join forces in a concerted action to realize the 17 sustainable development goals. The Inchon Declara-

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

tion for Education 2030, entrusting UNESCO with the leadership, was instrumental in shaping the development goals for the education sector with the overall aim to "Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all."

The Global Education Monitoring Report was introduced at the opening plenary session by its Director Aaron Benavot, setting the stage for later presentations and discussions in the following special sessions. He first referred to the 17 goals embracing 160 targets in the Agenda that had been adopted by the UN in 2015 and to be achieved by 2030.

The report points to four areas where education is needed to reach the Agenda's goals:
- Prosperity - promoting sustainable and inclusive economies
- People - promoting inclusive social development
- Peace - promoting political participation, peace and access to justice
- Place - promoting sustainable cities and human settlements
- Partnerships - enabling conditions to achieve the SDG goals

Right from the opening ceremony dedicated to the loving memory of His Royal Majesty King Bhumipol the Great, the goal of reaching sustainability through following the guiding principles of a Sufficiency Economy introduced by His Majesty and followed up in practice by the Royal Farms was introduced by our Thai colleagues.

Stressing the need for a two pronged educational approach Angelo Riccaboni, Rector of the University of Siena, emphasized building awareness among the population at large,encouraging interaction and partnership building with a responsible leadership. Michael Gaebel, Director of the Higher Education Policy Unit of the European University Organization, with 850 members in 48 European countries followed up by pointing to the new phase( 2015 - 2019) of the Bologna Process responding to the challenges of increased immigration by implementing a program of social inclusion, especially among young people from migrant backgrounds (the EU SHARE program).

Anticipating the future implementation of an open border policy within ASEAN that would allow free flow of qualified labor resources Antana Gajaseni, Executive Director of the Asian University Network organizing 7,788 higher education institutions serving a population of 625 million discussed the much needed preparations for a system of regional educational integration that would include an interregional harmonization of quality assurance, a common credit system and degree recognition.

Representing Higher Education in the Arab world Mahmoud Nili Ahmadabad, President of the University of Teheran with a student population of 60,000 in his presentation "Universities and Community Development" introduced as three goals for universities to become drivers for development: Education-Research-

Community Service and as educational development goals: Problem Solving, Critical Thinking, Self Management, Collaboration. Sultan T. Abu-Orafi, Secretary General of the Association of Arab Universities with a membership of 800 institutions for higher learning pointed to the often forgotten heritage of Arab higher education and scientific research in areas like mathematics, astronomy, music, all dating as far back as to the eight century and laying the foundation for these and other disciplines in university education and research in Europe.

In the middle of discussing a number of positive recommendations and models for future work the participants were brought back to face the present dwindling status of universities in society presented in the Tuesdays plenary session by Yongmin Kim, President of the Pahang University of Science and Technology in Korea. In his address "Mission of a University in the 21st Century" he pointed to one of wordings of the definitions of Academic in the Free Dictionary: "Having no practical purpose or use." The decline of public support and trust should be a warning sign to give real meaning to the concepts of interdisiplinarity and collaboration in teaching and research in order to reach the main goal of constituting and improving the quality of peoples lives around the globe. All what we value for its impact on modern life has been the result of combined efforts by the scientific community, Basic research, according to the speaker, must be brought out of the "valley of death" where it now resides so as to become Transitional research in line with the objects of the conference. It would require the ability to handle futures, recognizing opportunities, taking risks and promoting innovation.

Heila Lotz-Sisitka, Director for the Centre for Postgraduate Studies and Chair of Environmental Education at Rhodes University, South Africa follow suit by ushering in Transformative learning through Transformative research, transgressing the split between a natural science and a social science perspective, pointing to innovative networks like SCIN and SARVA working for the de-colonization of research and bringing it into a radical co-presence with learning Brad Farnsworth, Vice President of the American Council on Education likewise presented an urgent call for the building of Partnership and Innovation networks

Given the overwhelming majority of participants representing the natural and social sciences, a full and comprehensive exploration of the conference call for innovation in research could however not be expected. In today's academic climate the meditative role of the humanistic disciplines is seen to be dwindling to the detriment of an equally comprehensive discussion of primary values so urgently needed and as called for by The Magna Charta Observatory of Fundamental Values and Rights at a post-conference meeting.

The initiative for coordinating a more holistic approach in the exploration of common values will rest with UNESCO that has formulated similar aims for the coming decade (UNESCO. Rethinking Education, 2014) Victoria W. Thoresen, the UNESCO Chair for Education about Sustainable Lifestyles and Director of PERL (Partnership for Education and Research about Responsible Living) pointed to the necessity of new approaches to Transformational learning that must include emo-

tional involvement toward motivation for community service. As advocated by the arts communities and supported by recent research, this motivation rests on sensual and affective stimulation as represented by the LOLA methodology (Active Learning with Images and Objects) and the role that music has been proven to play in fostering personal and community integration.



Figure 1. Victoria W. Thoresen, the UNESCO Chair for Education about Sustainable Lifestyles.

It has been the constant aim of our Journal as well as the annual Urban Research Plaza Forum meetings to invite and join our partners across the globe and across all disciplines in a renewed effort to become agents for change and our institutions and organizations to become catalysts for innovative and sustainable societies.

# The Ultimate Sacrifice:

## European Festivals in a Somber Mood Summer 2016

Kjell Skyllstad[+] Editor in Chief

My subject is War,
and the pity of War.
The Poetry is in the pity.
All a poet can do today
Is warn
Wilfred Owen

What would have happened if Abraham had actually killed his own son? Would the history of the three Abrahamic religions- Islam, Judaism and Christianity have take a different course? Hardly. Because their history leaves behind a bloody trail of internal wars and wars against each other in which millions of sons have been paying the ultimate sacrifice in the name of upholding the true Abrahamic heritage.

This is the background for the directors of one of this years most central artistic events in Oslo, the Ultima Festival, deciding on a program built around the first stage production of Benjamin Brittens anti-war oratory War Requiem by the Norwegian National Opera. In welcoming the audience to this unique event our opera director Per Boye Hansen pointed to the inherent power of music to out us in touch with pain and suffering, but also with atonement, hope and love. " We have of course no illusions that our contributions will put an end to atrocities and war crimes. But we invite the audience to reflect upon the brutality of war through poetry, music and stage action, and to consider the need to cultivate our humanity".

For Wilfred Owen, upon whose stark anti-war poetry the composer built in composing his Requiem, history had already proven that Abraham in fact killed his son. This became the background for a panel discussion at the festival of the modern day relevance of a work that continues to challenge a world still relying on war to solve political problems.

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

Following up on the practice of inviting to a public discussion around both the social and cultural relevance of the works being presented at the festival, this years Tonal War symposium ventured into the cultural battlefield to ask how to-days composers and musicians can deal with the horrors of the 21st century.



Figure 1. House of open gates – Welcoming and recreation center for refugees in the *Peoples Park*.

Venturing into the same battlefield that in the Austrian southern city of Graz also has become a cultural and social battlefield for the soul of a city and in the final round the nation, the annual Steirischer Herbst (Styrian Autumn) Festival this year invited to a coming together around the challenging but empowering slogan on the background of a Europe under pressure: We can do this. Heidi Oberegger, Director of the festival press office with this slogan referred to the global refugee and migration movements and (intra) societal radicalization, even actual terror as the most obvious symptoms of this pressure.



Figure 2. Artwork at the House of open gates – Welcoming and recreation center for refugees in the *Peoples Park*.

One of the this years themes – Shifting Cultural Cartographies was conceived as a critical analysis of European history with its repeated incantation of the Age of Enlightenment as proof of moral superiority over the world of Islam, while in fact it coincided with carrying its less enlightened luggage of slavery and oppressive colonialism.



Figure 3. "This is My Blood" A picture of the border "fence" and Jesus on the cross.

In the exhibition "Body Luggage" performances, photo documentation and archival objects were brought together to stimulate or provoke a discussion of what this cultural and social luggage has meant in today's shifting world.

One of the important question left for us viewers to answer was formulated in the program: "Can there be only one history of art? Or should there be several histories of art, overlapping and interwoven? The increasing mobility of people, objects and information over vast spatial distances is progressively forcing us to reconsider – to examine the countless networks of relations that can be determined in the evolution of art"

In order to stimulate a much needed discussion about the policies and attitudes of Europa and particularly Austria towards the new waves of immigration, and using a similar radical cultural form, the festival had invited the Angolan born Portuguese multi-artist Kiluanji Kia Henda to present his installation "Dies ist mein Blut" (This is my blood). A series of red fence poles were erected in the wine fields of southern Styria near the border with Slovenia symbolizing, at once the erection of borders against the flow of new immigrants and their suffering and sacrifice. Associating the wine culture of Southern Styria with the liturgical texts of the Christian Holy Sacrament, and observing the countless crosses across the land-

scape, the artists comes up with a challenging epitaph: "The Middle Eastern Man With No Papers Crucified In The West."

About the Author:
Kjell Skyllstad began his international career as an art critic while working as research assistant at the Institute of Evaluation Research in Graz, Austria cooperating with the Styrian Autumn Festival in arranging accompanying thematic conferences at the Academy of Performing Arts.



Figure 4. Conversation and food sharing at the welcoming and recreation center.

# Reviews

- www.Fuuse.net

  JUCR Staff

# *Website Review*
# Fuuse.net

JUCR Staff

In this and future volumes of the Journal of Urban Culture Research our Editorial committee will be publishing reviews for websites that have made a decisive global contribution by spreading the ideals upon which our Journal and URP Forum are based.

Fuuse.net is one such contributor in support of cultural understanding through indepth documentaries of conversations and first-person accounts that eclipses the 30 second soundbite nature of modern media outlets.

In view of the current global cultural and social threats facing our world today there are few if any media organizations that so determinately have set out to meet these multifaceted challenges than the Fuuse network promoting art based activism for human rights. The Norwegian-Pakistani network founder Deeyah Khan, recently appointed UNESCO Good Will Ambassador for Artistic Freedom and Creativity, has this to say about her initiative:

> "I started Fuuse to put women, people from the minorities, and third culture kids at the heart of telling their own stories."

And so the website today functions as a unique media outlet not least for Muslim women to speak for themselves. The *Sisterhood* page is a platform featuring personal experiences in unfilitered firsthand clarity leading to it receiving the Asian Media Award. It is joined by *Voices*, an online video series profiling men and women who define themselves and their own lives by breaking boundaries. A major mission and function of the website is the distribution of prize winning research based documentary films produced by Deeyah in recent years like the

Peabody and Emmy awarded *Banaz – A Love Story* disclosing the all too prevalent practices of so-called honor killings and *Jihad*, receiving the Human Rights award from the Norwegian Ministry of Arts and Culture as well as numerous other nominations and prizes. It gets behind the news story picture of the recruitment of Jihadist fighters to explore the hidden and unheeded cultural and social roots, suggesting new ways for governments and authorities to come up with preventive measures.

A large section of the website is also devoted to an intercultural and global perspective on the performing arts, its creators and festivals with an updated evaluation of new developments and trends.



Figure 1. Deeyah Khan.

visit webpages:
www.fuuse.net
www.sister-hood.com
www.fuuse.net/fuuse-voices
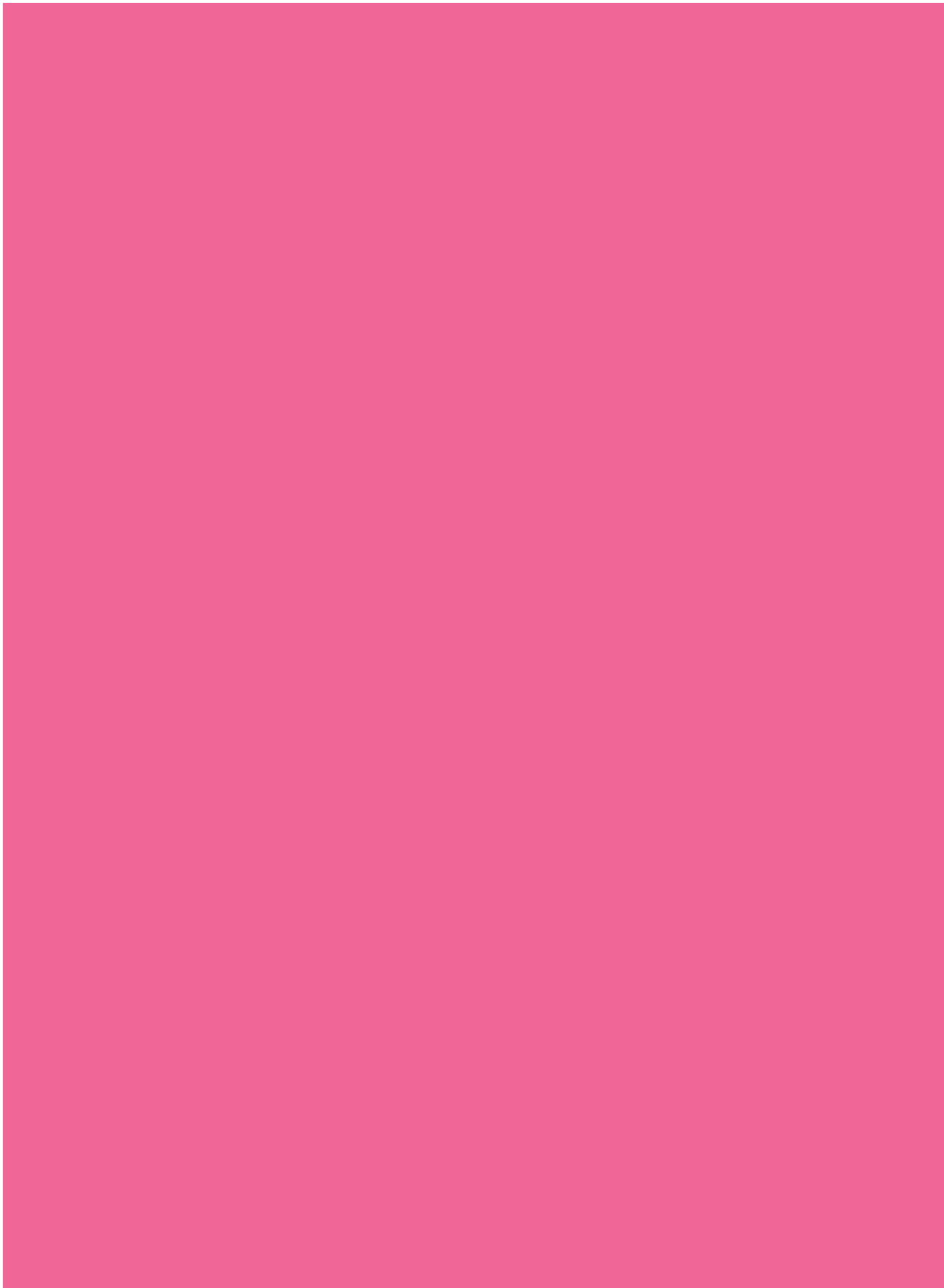
# Journal Policies

# *Journal Policies*

## About JUCR

The Journal of Urban Culture Research is an international, online, peer-reviewed journal published biannually in June & December 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. JUCR offers its readers two categories of content. One is a window into the latest international conferences and reviews of related sources – books etc. along with guest articles, special features and case studies. Secondly, its main core is a range of peer-reviewed articles from researchers in the international community.

## The Aims of JUCR

This journal on urban culture aims at establishing a broad interdisciplinary platform for studies of cultural creativity and the arts that brings together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant, livable communities while fostering cultural continuity. The journal embraces broad cultural discussions regarding communities of any size as it recognizes the urban community's rural roots. JUCR encourages researchers and the full range of artists in visual arts, creative arts, music, dance, theater together with those in urban studies and planning to seek cross-disciplinary and cross-cultural practices.

JUCR has the objective of stimulating research on 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, JUCR supports advocacy processes, improvements in practices, and encourages supportive public policy-making related to cultural resources. JUCR intends to offer readers relevant theoretical discussions and act as a catalyst for expanding the knowledge-base of creative expression related to urban culture.

## 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 experi-

enced 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

- Worthy contributions in the urban culture arena are welcome from researchers and practitioners at all stages in their careers. A suggested theme is announced prior to each issue.
- 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 guidelines 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.
- All manuscripts are required to include a title, abstract, keywords, author's byline information, an introduction and conclusion section along with a Chicago formatted reference list. Manuscripts with existing footnotes and in-text references may retain them as a resource for readers, but are not required. Footnotes are to be relocated as non-standardized endnotes listed before references.
- Manuscripts should have all images, figures, and tables numbered consecutively. Reference lists need to conform to The Chicago Manual of Style (www.chicagomanualofstyle.org) as detailed in our template. We recommend the free online formatter for standardizing ones references. See www.bibme.org.
- Each author should send with their manuscript an abstract of 150 words or less together with a submission form providing their biographical data along with a maximum of six keywords.
- All manuscripts submitted for consideration need to be accompanied by a completed and signed Manuscript Submission form found on our website.
- Authors authorize the JUCR to publish their materials both in print and online while retaining their full individual copyright. The copyright of JUCR volumes is retained by Chulalongkorn University.
- 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.

## Contact Information

Journal of Urban Culture Research (JUCR)
c/o Managing Editor
Faculty of Fine and Applied Arts
Chulalongkorn University
Phayathai Road, Pathumwan
Bangkok, Thailand 10330

Voice/Fax: 662-218-4582
Email: jucr.chula@yahoo.com
Website: www.cujucr.com

## Criteria and Responsibilities for Editorial Board Membership

### Overview
The Editorial Board is comprised of members who have significant expertise and experience in their respective fields. Editorial Board Members are appointed by the Executive Director with the approval of at least 60% of the Editors and Editorial Board.

### Eligibility Criteria
The eligibility criteria for appointment shall include:
- Demonstrated scholarly expertise and ethical leadership in an area not over represented on the existing Editorial Board.
- Published three or more papers in scholarly publications.
- Demonstrated excellence in the review process, based on independent evaluations of the Editors and Associates.
- Stated commitment to contribute to issues affecting the management of JUCR.

### Responsibilities
Members of the Editorial Board are directly accountable to the Managing Editor. Responsibilities include but are not limited to:
- Provide input on editorial needs and review manuscripts as requested.
- Complete assigned reviews in a timely fashion. Offer mutually respectful and constructive review of manuscripts to assist in providing the highest quality of papers.
- Maintain confidentiality and objectivity with regard to manuscripts and the JUCR review process.
- Participate in the evaluation of the quality and effectiveness of JUCR so as to help sustain the highest level of excellence.
- Once appointed to the Editorial Board, members are encouraged to submit at least one paper during their tenure.

### Nomination Process
Nominations are submitted in writing (via email or post) and addressed to the Editor in Chief or any member of the Editorial staff. Candidates/applicants must submit a CV including a statement addressing her/his interests and suitability for Board membership. JUCR assumes the general readership would be able to identify the candidate by her/his reputation for scholarship in an established line of inquiry.

When a candidate is approved by majority vote of the current JUCR board members, she/he will be invited to serve by the Editor in Chief for a specified term of three years. The Dean of Chulalongkorn University's Faculty of Fine and Applied Arts in turn will finalize the appointment. Continued membership of the Editorial Board will be reviewed every three years by a member of the Editorial Board with a decision about candidates submitted annually. The number of Editorial Board members will not exceed 20 unless otherwise agreed upon.

Journal of Urban Culture Research

Volume 13 2016