Journal
of
Urban
Culture
Research

Chulalongkorn
University

Journal of Urban Culture Research

Cover image: This volume is dedicated to His Majesty the late King Bhumibol Adulyadej Boromnathbobitra – Rama IX. Image is of his Royal Crematorium.

Contents

Editorial

Open Universities – Open Cities

Chulalongkorn University 100 Years

Kjell Skyllstad[+] Editor in Chief

In March 1917 the first institution of higher learning in the Kingdom of Thailand came into being after a long period of preparations. King Chulalongkorn saw as one of his main goals as monarch to create a network of schools throughout his Kingdom leading up to institutions of higher learning, Following his vision of a system of education open to all:

> "…All of our subjects, from our royal children down to the lowest commoners, will have the same opportunity to study – be they royals, nobles or commoners."

King Chulalongkorn had already during his lifetime realized his dream of a city open to the wide external cultural, political and economic landscape, its walled zones and compounds having given way to internationally recognized borders.

Finally, the dream of an open university in an open city became true when King Vajiravudh on March 26 declared that the Civil Service College that had been in operation for some time should become Chulalongkorn University – CU as a memorial to his father. The university opened with four branches: The Faculty of Medicine, the Faculty of Public Administration, The Faculty of Engineering and the Faculty of Arts and Science with en enrollment of 380 students. Today the university has 19 faculties, 23 colleges and research institutes and serves an enrollment of 38,000 students.

The anniversary program was inaugurated by The International Association of Universities celebrating the Centennial for higher education in Thailand in Bangkok in November 2016, and introducing the Global Education Monitoring Report establishing the following goals for the function of higher education in the community:

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

- 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 sustainable development goals

Figure 1. Two views of the Maha Chulalongkorn Building on campus – A. Kinear.

The Chulalongkorn University leadership followed suit by formulating strategies for 2017-20 *"…according to the vision of CU as a world-class national university that generates the knowledge and innovation necessary for the creative and sustainable transformation of Thai society. Divided into the four areas of Human Capital, Knowledge and Innovation, Local Transformation and Global Benchmarking, CU strategies 2017-20 are devised to fulfill the University's missions which are as follows:*

1. *Develop graduates that have the academic ability, latest skills, public consciousness and also leadership*
2. *Pioneer and integrate knowledge, create teaching and learning and research innovation*
3. *Produce local and international academic research*
4. *Exploit knowledge for the sustainable development of the country and society"*

The history of Chulalongkorn University has in a very concrete way been one of cultural and social outreach serving the needs of the community, not least in times of crises and growth. The focus on the principles of developing public consciousness, innovating local academic research and exploiting knowledge for sustainable development have all grown out of and been intimately connected to community service. A reconfirmation of adherence to these principles in research and public practice sets a standard for the academic world to follow.

Unfortunately the university ranking lists do not honor institutions for serving their communities. The latest rankings like the 2017 Times Higher Education lists are almost entirely based on the number of research articles published in the English language. International loss of prestige, however unfounded, is just one of the threats facing our universities and their cities alike.

One day in the early spring of this year the right-wing government of Hungary lead by Prime Minister Victor Orban passed a legislation intending to shut down the university that had been created to promote the ideal of an open society. This happened just four months after the US President Donald Trump had signed an executive order canceling federal funding to the so-called sanctuary cities affecting 400 cities nationwide committed to honor the same principle of openness so ardently defended by their universities.

Figure 2. Chulalongkorn University's Borommaratchakumari Building – A. Kinear.

Since 2010 Orban had been pursuing a policy of closing borders, putting, as NY Times remarked, nationalism ahead of minority rights. Political pluralism and international cooperation. Seven years later other statesmen and national governments have followed suit, first and foremost the new administration of the United States of America.

This trend of withdrawing from international cooperation has within a few years after the new wave of migration started to affect our countries led to ever deepening challenges in times when cities more than ever need universities as partners in developing and delivering local intercultural strategies. Responding to these challenges the University of Oslo in May 2015 cooperating with the European In-

tercultural cities network engaging some 70 universities across Europe, arranged a conference building trust in diversity; universities and cities joining forces.

As a common point of departure all parties agreed that universities serve a crucial function in delivering a robust knowledge base in the face of increasing extremism, xenophobia and hate speech, as well as promoting social mobility and equal opportunities. The conference aimed at exploring the crucial role that universities play in promoting community development, as a provider of research and knowledge. At the same time universities were seen as examples of global communities – sites of cosmopolitan citizenship promoting the well-being, civic engagement and interest among academics and students, as well as the cities they inhabit.

In line with these policies and since the establishment of the Urban Research Plaza network connected to the Faculty of Fine and Applied Arts, our Chulalongkorn University has been able to strengthen its commitment to community service. The overreaching aim has been to build a research and outreach organization linked to the citizens and the city, helping to maintain Chulalongkorn University as a powerful engine for cultural and social development in our diversified metropolitan city of Bangkok.

Embracing these challenges the Urban Research Plaza together with our Journal of Urban Culture Research extend our heartfelt congratulations to our cherished Alma Mater, The Pillar of our Kingdom.

Figure 3. Mother of pearl inlay work and the top of a gong at the end of the traditional Thai gong circle known as *Khong Wong Yai* at Chulalongkorn University's Faculty of Fine and Applied Arts – A. Kinear.

Special Recognition
What Happened on the Way to Damascus?
– Deeyah Khan at 40

Kjell Skyllstad[+] Editor in Chief

A terrorist is on his way from Jerusalem to Damascus. I know that road from one of my early visits walking through the Bazaars of East Jerusalem and passing through the imposing structure of the Damascus gate. The goal for my travel was not Damascus but Jericho to see for my own eyes the walls that according to the Bible story were brought down through music.

This man however was going to Damascus to build new sectarian walls on his mission of religious terrorism, an extremist on a mission of persecution, His aim was to cleanse the Middle East of Christians, destroying churches, dragging people out of their homes, taking them hostage to face prison and death.

Then what happened on the road to Damascus?

A transformative experience you never would believe could happen. A total and sudden all embracive peak experience, an overwhelming attack on all of his senses. In the middle of an explosion of light he heard an ear deafening thunderous voice echoing from the hills around.

Saul, Saul, Saul: Why Do You Persecute Me?

When did this happen? You already guessed it? The event happened in the year 36

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

AD, three years after the crucifixion of Christ. It was later recreated through music by the German composer Heinrich Schütz in the Dresden Church of the Cross using multiple choirs and orchestras three years after the end of the 30 Years War that ended in 1648 as a musical manifesto for reconciliation in the aftermath of 30 years of religious terrorism.

As one learns from the Bible story, Saul at that moment through a transformative experience became a changed man. He even changed his name to Paul, the Apostle now continuing into Damascus preaching the gospel of Belief, Hope and Love as the only principles that can replace Doubt. Despair and Hate that has triggered terrorism to this day.

Young people today pass many gates and follow many roads. What happens when immigrants and refugees in our western countries choose to enter and walk through the Damascus gate in their own minds on a pilgrimage of extremism and violence?

How can we reprogram their inner GPS set for Syria and other arenas of Jihadism?

Members of the community of arts aiming at restoring and rebuilding social spaces and opportunities are faced with walls to tear down in a transformative process that could take just as a long time than it took to build up the walls of social discrimination and racism that our societies have helped create from both sides of the ethnic and social divide

This is exactly what Deeyah Khan has set out to do. In the year of her 40th birthday she is back in the United States confronting the new wave of right wing radicalization and racist inspired violence. As in her latest project leading up to the release of her internationally hailed documentary Jihad, her interview approach is not one of head on condemnation. Her aim is to search out the social and cultural background leading up to the process of radicalization, seeking out the personal experiences at play.

Figure 1. Deeyah Khan.

Deeyah Khan has spent the past year putting together a film about white supremacism in America in the aftermath of the election of Donald Trump. Like her

earlier film Jihad and Emmy & Peabody award winning Banaz: A Love Story, this new documentary will explore the people within extremist movements, exploring tensions between race and class in an era of identity politics. The film involves former and current members of extremist movements, including the most significant neo-Nazi group, the National Socialist Movement, as the skinhead group Hammerskins, which is notorious for its violence. Through gaining intimate access to individuals at high positions in the white supremacist movement, Deeyah was able to directly challenge their racist views, and attempt to understand the reasons why people join hate movements. Deeyah is the founder of the Fuuse media organization focusing on marginalized people.

Sister-hood, her award-winning online magazine for women of Muslim heritage, has continued to expand, providing an alternative to the stereotypes of Muslim women presented in the media as either victims or terrorists. It enables women of Muslim heritage to express themselves both through its online magazine at sister-hood.com, and live events. sister-hood publishes first time writers and established figures in order to amplify the diverse voices of women of Muslim heritage. In 2016 Deeyah became the inaugural UNESCO Goodwill Ambassador for Artistic Freedom and Creativity and was appointed a new member of the Norwegian Council of Culture.

For more information on Deeyah's work and free downloading of her social documentaries we kindly refer our readers to an extensive report on her activities at www.fuuse.net. Below is the list of related appearances in previous issues of JUCR:

- CD review: A Megaphone for the Disenfranchised, JUCR vol 2 (2011) pp. 116-25
- CD review: Nordic Woman, JUCR vol.4 (2012) pp. 120-23
- The Human Face of Radicalization (Fuuse Forum Oslo, September 2015), JUCR vol 11 (2015) pp. 118-9
- Website review Fuuse.net JUCR vol.13 (2016-2) pp. 140-1

Quotations:

> Art is a free space where we can work creatively, see problems from different perspectives, using the power of imagination to address contemporary issues, challenging us in a way that engages our feelings directly. I believe in freedom of expression through my role in the United Nations.

> Art allows for an important alternative sources of information when main stream media are being censored, where people live in fear and suppression.

> Art becomes a space where you can imagine a better world.

Note: Kjell Skyllstad, Editor in Chief is currently a Senior Project Consultant of Fuuse.

Guest Author

Invitation from the Amazon: The Quest for Sustainable Good Living

Dan Baron[+] (Brazil)

Introduction

In 2015, the Brazilian Network of Arteducators (ABRA), won a national award from the Brazilian Ministry of Education to develop the first Forum of Good Life, in the Brazilian Amazon.

ABRA had already developed and carried out in 2010 the VII IDEA World Congress (International Drama/Theatre & Education Association) in Belém, capital of the northern State of Pará, in the Brazilian Amazon and contributed to developing the area (and then pedagogy) of Culture in the World Social Forum since 2001. Then from 2009, it supported the development of the Pan-Amazonian Social Forum and participated in the co-founding and chairing of the World Alliance for Arts Education, since 2006. Increasingly mindful of the critical need to demonstrate the pri-

+ Dan Baron Cohen, President of ABRA and Director of Community University of the Rivers, Rua Quintino Bocaiúva, 238 Cabelo Seco, Marabá, Pará, Amazônia, Brazil. voice: (55) 91-98842-0521 email: riosdeencontro@gmail.com website: www.riosdeencontro. wordpress.com.

mary importance of 'living community culture' to all sustainable and democratic social transformation, of the grave destruction of the Amazon, and of working through sustainable 'intimate' processes, rather than massively through events, in 2014, ABRA chose the anonymous city of Marabá, location of the largest deposits of iron-ore and gold in the world, in Pará state, location of the world's largest aquifer of drinking water, to mount an intervention, to prevent the construction of a hydroelectric plant.

ABRA was to spend another 2 years evolving its methodology of its Good Life Forum. In the year of corrupt political-juridical-media processes that led to the impeachment of re-elected President Dilma Rousseff in August 2016, the forum funds were continuously delayed and threatened, and the original date of execution was delayed from November 2016 to June 2017, to coincide with World Earth Day. In November 2016, when the funds were suddenly released, ABRA reset its dates to 28 July-04 August 2017, and its *Invitation from the Amazon* was sent to 40 partners and their partners, to extend a network of confidence.

During 2017, political assassinations and urban violence in the region increased, creating the populist will for military repression, and then all state education teachers in Marabá lost 50% of their salaries, suffering brutal physical police repression in the City Council when questioning the proposed austerity policy. ABRA held its nerve, but rescheduled to 31 August – 04 September, to ensure the forum occur during the new school-university semester so that teachers could have a vacation break and participate in the forum. The forum culminated on September 5, World Amazon Day.

Invitation from the Amazon is published here in its original form to document this key history and ABRA's response to it. Perhaps the most notable, the period from sending out the invitation to realizing the forum, is the continuous quest to name the arts-based, eco-pedagogic forum, to accompany a logo conceived to symbolize diversity, openness and the reintegration of the natural and social. After the Invitation was emailed, its title changed from 'Forum of Good Life' to 'Good Life Forum'. This subtle change of use of the pre-capitalist indigenous, contemporary post-capitalist 'Americas' concept reveals the perception of the difference between an experiential-practiced rather than debate-about pedagogy. In Portuguese *(Fórum Bem Viver)*, this shift from noun to adjective is perhaps more evident than in English, but the website was changed. 'Good Life' was changed to 'Good Living' after the forum, to give the concept a verbal resonance. This is still to be altered in the website at the time of writing, but is already documented in the first *Reflections* that follow the forum, an interview included at the end of this 'article.' *Reflections* is accompanied by images from the forum itself.

Invitation from the Amazon
Let's Re-Imagine?

Greetings from the *Rivers of Meeting* project, in the Afro- Indigenous community of Cabelo Seco, Marabá city, Pará, between the Itacaiúnas and Tocantins Riv-

ers. We belong to the Brazilian Network of Arteducators (ABRA). Together we are organizing *Rivers of Creativity:* cultural action for life, which includes 'Future Now!' (exchange of projects, February-July 2017); 'Worldwide Wave' (solidarity action with the Amazon, 27-30 May 2017); and 'Forum of Good-Life' (2-5 June 2017). We invite you to re-imagine the future and collaborate, at home and even here in the Amazon!

Figure 1. logo – Cultural Action for Life.

Why?

It has rained here only once in the last 9 months. Tributaries are drying. We live respiratory crises every day. This is already impacting on you, as the *invisible river in the sky* created by the Amazon's forests, generates water for the world and regulates every ecosystem on the planet.

In Paris, December 2015, 177 countries promised to try to hold *global warming* to 1.5C above pre- industrial levels, until 2030. That limit has already almost been reached. Yet 29 hydroelectric plants are planned for the Amazon alone, by 2030. The scientific community knows we are sprinting towards ecocide. Why does it not speak out more? Would it provoke a tsunami of global panic? Rivers of Creativity is more than an invitation. It is a call for us to act together, in time!

One hour from Marabá, 40 kilometres of huge rocks protect the River Tocantins. The Lourenção Rocks will be dynamited in June 2018 to deepen the river, to ship timber, beef, GM-soya and steel from the largest mining project in the world, powered by Belo Monte and Tucuruí Hydroelectric Plants, and by the planned Marabá Plant. Can we intervene to change this future?

Marabá's population of 240,000 is governed by extreme social inequality and absence of human rights and justice, sustained by a drug-regulated civil war and the worst state high-school education in the country. We live above the largest deposit of iron-ore in the world. The current multinational exploitation will strengthen the corrupt, unelected elite that has just taken power in Brazil.

Figure 2. Cultural action to protect the River Tocantins, filmed and posted!

In these circumstances, what acts of solidarity and partnership will inspire Marabá's poor to look beyond survival and risk choosing hope? In times of systemic collapse, what act of solidarity will touch the powerful in the Pan-Amazon region and the 'developed' world to look beyond power and risk choosing life for all? Can we transform the impossible into the everyday?

Three Objectives to Re-imagine the Future
We want to popularize already existing mature projects throughout the world. And we want to begin 12 international partnerships here in the region, around Marabá, in 2017-18. In this way, we will demonstrate sustainable ECOnomic development and inspire Marabá as an intelligent city of Good Life, entirely sustained by solar energy by 2022.

If Marabá, supported by the world, chooses good life over the socio-environmental tragedies of hydroelectric power, and protects the vital, renewing global power of the Amazon, it might turn itself into a symbol of global popular will.

Figure 3. Logo for ABRA – the Brazilian Association of Arteducators.

ABRA was founded in 2004 and was a Co-founder of the Latin America Network of Living Community Culture, Pan-Amazon Social Forum and World Alliance for Arts Education. Creator of IDEA 2010 World Congress, Belém, Pará.

How Will We Do This?
We have already created a platform to popularize exemplary projects throughout the world. Now, to transform a pessimistic future into an open horizon of hope, active questioning children take centre stage!

Worldwide Wave
We want to generate a *glocal wave* of solidarity for the Amazon. Between 29-30 May, cultural actions in solidarity with the River Tocantins and all the waters and forests on the planet, co-organized with young people for children, will be posted as 30-60 second clips on Facebook, on 01 June, World Day of the Environment, and connected on our platform, generating waves of hope and proposals for the future.

Forum of Good Life
This wave of solidarity will launch an arts-rich forum in Marabá, 31 August-03 September, on a boat on the River Tocantins, exchanges between 12 international and 12 local partners that are already creating projects (in education, health, economics, leisure or security), powered by solar energy.

Network of Resources
In this way, you (here or from a distance) and communities in this region can participate in a symbolic action (worldwide wave), a collaborative project (forum), or exchange of resources (network), so that the Southeast of Pará can reimagine itself and contribute to the evolution of good life cities, free from the devastating exploitation by megaprojects.

Timetable of Participation
Identify and invite networks and projects to participate in Rivers of Creativity
Send links/emails of projects about the future, relevant to Rivers of Creativity

February - May 2017
From 05 June 2017 (World Environment Day)
Participate in the Worldwide Wave of Solidarity and post clips, poems, music, songs, fotos etc (hashtag #RiosDeCriatividade).

28 July - 04 August 2017
Participate in the Forum of Well-being
in Marabá or from a distance (sending clips, poems, songs, stories, etc: hashtag #RiosDeCriatividade Detailed program in construction
.
Join us and the Federal University of South and Southeast Pará in this vital project, funded by the Ministries of Culture and of Education of 2015.

If you are interested in participating, please fill-in the formula on our site:
http://riversofcreativity.com

Thanks for your interest

Dan Baron Cohen, President of ABRA

Reflections on the Good Living Forum
• Number of participants
The month of circles and workshops pre-forum ensured that the 50 guests of the forum directly reached more than 5,000 people from five generations, in Marabá, São João do Araguaia, Tauari (Itupiranga) and Belém, and hundreds of thousands of people through the media.

• Number of participating countries
The Good Living Forum has inspired parallel actions and virtual contributions in solidarity institutions in 42 countries. In the forum, participants attended from Brazil, Canada, Colombia, Ecuador, USA, Wales, England,

• Main organizations
AESSPA, CEPAGRO, CNE, GAETE, Instituto Casa Común, Grupo Xama Teatro, Federal University of Pará, Federal University of Paraiba, FotoActive Institute, Polis Institute, International Rivers, Instituto Somos, Instituto Sobreação, Movement of Affected by Dams (MAB), River Madeira Vivo, River Itacaiúnas Basin, River Vivo Xingu, River Tapajós Vivo, MST (Landless Peasants Movement), Health and Happiness Network, Teatro Piollin

• **Organizers**
Instituto Transformance / Rios de Encontro; ABRA (Brazilian Network of Arteducadores)

• **Partners**
Ministry of Education (2015), Unifesspa (Federal University of the South and SouthEast of Pará), UEPA, Military Police of Pará

• **Event dates**
Forum (31 August to 5 September 2017)

• **Other relevant information**
Pre Forum (June 30 to August 30, 2017)

What is the main legacy of the 1st Good Living Forum and the impacts for the future of Brazil and the world?

The Forum had two main objectives, activist and nurturing. The activist objective was to idealize and execute a collective and innovative cultural intervention to prevent the construction of the Marabá hydroelectric power plant (UHM) and the industrial mega-project of the mining water-highway. The nurturing objective was, and continues to be, to cultivate a methodology capable of fostering a network of good living, of alternative projects, powered by solar energy. The two objectives are interconnected, extend beyond the Amazonian territory and rely on the help of global solidarity to carry out an intervention here in the Amazon.

One of the legacies of the forum was the awareness of some fifty activists about the emergency realities in Amazonia - south and southeast of Pará State. By joining the collective experience to nurture intervention nuclei in Tauari and São João do Araguaia (which both carried out a Good Living Festivals in December 2017), the forum also deepened the trust of its members in an 'artistic-ecocultural' pedagogy both as a political intervention and as an eco-pedagogic methodology that can be applied in the nurturing of community projects and participatory democracy. After so many decades of authoritarian and exhausting forums that have produced the inevitable and unrealistic 'collective charters' written by a few in the name of the "people," the main legacy is perhaps the hope that an indigenous-contemporary, flexible paradigm already exists to cultivate inclusive and participatory democracy.

Tell us a little about the project to make Marabá a reference in living well

We invited a diversity of coordinators to participate in the forum in 'caravan format' as a pilot experimental action that brought all sectors of civil society around a paradigmatic project. The experience was socialized here in Marabá City, in the southeastern region of Pará, and in social networks, confirming the motivating force of this methodology in popular communities. From this pilot experience, we are now launching 'good living' micro-forums, symposia, festivals and collabora-

tions in Marabá to inspire international collaborations focused on the redefinition of Marabá. In practice, our main objective is to acquire 40,000 solar panels by the end of 2019, to supply viable alternative projects. Thus, we hope that Marabá will re-imagine itself as a good living city, becoming an inspiring example of sustainable life in the Amazon, the Americas and the world.

What are the strategies for influencing public power for sustainability at a time when the federal government is seeking to increase the commercial mineral exploitation of the Amazon?

Public power here in general is corrupt and has bought by the elite of the predatory paradigm, resulting in the "contamination" of institutions and even social movements. The renewal or transformation of public power implies the emergence of building a new cooperative paradigm of good living, rooted in the creation of ethical and co-responsible communities.

We are developing all of this with some key strategies: to practice good living instead of talking about it; use all artistic languages to stimulate multiple human experiences; integrating "opponents" or "unlikely" protagonists to practice and symbolize the paradigm of good living; and to use these processes and public policies to live well to cultivate participatory democracy and thus to replace failing representative democracy.

At the same time, we are informing regional parliaments, networks of international professionals, NGOs and major governments (in particular in Europe, Africa and the Pacific Ocean) about the catastrophic socio-environmental effects of deregulated industrialization and commercialization of the Amazon and the impact on the violation of rights in the region, which violate United Nations treaties and agreements. We are also studying and advocating an international 'good living tax' to leave minerals in situ in the Amazon, to keep this biome of "flying rivers" intact, and to promote the use of clean and renewable energies, particularly solar energy, in everyday life, not only in the industrial and commercial sectors.

How do the Forum's proposed actions help in improving the life of the local population in favor of social justice?

They help by promoting understanding of the meaning of the Amazon's vulnerability and by informing about the need to incorporate environmental care into the preservation and development of the region. Without this care and its socio-economic implications, no social justice will occur or can be sustained.

Links
facebook.com/redeabra.br
riosdeencontro.wordpress.com
redeabra.org.br/idea2010/english

Guest Author
We Need to Become More Political! –
Thoughts About Cultural Education in Light of Global Power Shifts

Michael Wimmer+ (Austria)

Reprinted with permission from the website of EDUCULT – Institute for Cultural Policy and Cultural Management.

It was a coincidence, that the last network meeting concerning the project "Art and Games" coincided with the inauguration of the new president of the United States of America, Donald Trump. These two events that seem to have nothing to do with each other, however, made me think about cultural education in the light of global power shifts.

After all, the 20th January 2017 marks a turning point in global history, which has already gained a series of twists in the events of recent years. With the presidency of an unscrupulous businessman without any political experience, global history showed its new face right in the center of the so-called "free world."

The network meeting took place above the city roofs of Stuttgart, at the Robert Bosh Foundation, far away from the difficulties of the world. The project itself, which aims to strengthen and further expand access to early childhood educational activities in partnership with cultural institutions, began by imagining a world formed by the various potentials of children and not by an unpredictable, narcissistic businessman.

At the network meeting, the participants shared their experiences not just with the children in cultural institutions, but also with refugees, and they tried out methods to gain self-awareness and self confidence in a completely insecure world as well.

+ Dr. Michael Wimmer, Executive, EDUCULT – Institute for Cultural Policy and Cultural Management.
voice: +43 (0)1 522 31 27 – 20 email: michael.wimmer@educult.at website: www.educult.at.

We can no longer keep the growing disorder in the world separated from the field of cultural education. Possible threatening scenarios that have found expression with the figure of Trump are growing closer to our everyday lives and force us to develop an opinion and attitude towards them.

From ''Yes, We Can!" to "Yes, I Will!"

Eight years ago Barack Obama's slogan "Yes we can!" was combined with the hope to gain the optimism of the people for improving their opportunities in life in a global sense. What is left? The political commentators draw a diverse picture about Obama's presidency. The most enduring point of criticism lies in the fact that he did not manage to convince the majority of his citizens to adopt an attitude that would have rendered the election of this successor impossible.

The election of Donald Trump as the 45th president of the United States of America marks the end of the political domination of liberal democracy in the Western world. Already in his first speech, Trump made clear what he thinks about the liberal-democratic achievements of the last years. With his slogan "America first!" it is to be expected, that he will do his utmost to enforce his power. The interpretation of his often deliberately ambiguous statements indicate that he is ready to join alliances with other authoritarian regimes that have found a powerful counterpart in the Western world thus far.

Suddenly, Europe is largely unprepared for this new alliance of anti-democratic powers, ranging from China and Russia, Turkey and the southern Mediterranean Europeans countries to the U.S. Even within the European Union there are forces aiming for national isolation.

Figure 1. January 23rd 2017 Trump protesters, flickr.com – Amaury Laporte.

"Trump Tries to Destroy Europe"

Whereas the U.S. had been a former liberator of fascist policy in Europe and helped the continent in building up its future on the ground of liberal democracy, it is now on the verge of changing sides and becoming a partner of an authoritarian, illiberal Russia with the intention to shatter the fundamental values of the

European Union. Or with the words of Karl Aiginger, former director of the Austrian Institute of Economic Research: "Trump is trying to destroy Europe."

When worrying about the political, economic and social conditions in Europe, we easily forget about the fact that Europe is still the main economic power in the world with its 500 million inhabitants. Shattering the economic hegemony of Europe seems to be the first intention of the new president, and he is ready to call established diplomatic alliances into question. (His statements on the NATO becoming obsolete are a clear indication of this).

This, however—and we do not dare let ourselves think about it—this means a lasting threat to the European peace project, which in a new geopolitical constellation, will be faced with at least three fronts of political opponents. The European Union must take note of its fact and the fact that the tried and tested post-war order is being brought to its grave.

A Wave of Illiberal Nationalism Will Spread Over Europe

There is little evidence that Europe, the only remaining haven of liberalism, will be able to have a lasting effect on the world affairs. Instead, the Europeans have also experienced a revival of nationalist and anti-democratic forces, which increasingly determine the political agenda of the old continent. We must note painfully that in the course of the post-war optimism, it was not possible to finally eliminate the spirit of an illiberal authoritarianism. It was just kept silent during an extraordinary phase of economic prosperity.

As a reminder: In the late 1990s, the members of the European Council were able to agree on sanctions against governmental participation of the Austrian party FPÖ, although they were largely ineffective. Today, the same functionaries seem to accept the presence of political phenomena like Berlusconi as well as a series of illiberal regimes, whether with Orbán in Hungary or Kaczynski in Poland. On the other hand, the political situation in countries like Bulgaria or Romania has completely disappeared from public interest. And now politicians like Le Pen, Wilders, Strache, and Grillo are only waiting to cooperate with Trump. Theresa May is a forerunner for the threatening to break up the European Union, which is on the verge of losing its legitimacy as a political hope-bearer in a majority of the European citizens.

Following this analysis, we have to consider the fact that our living conditions would already begin deteriorating permanently within a short time. Formulated in a personal way, we can no longer assume that our living conditions will improve steadily. Despite the enormous increase in social wealth (and in collective knowledge), there is currently no indication of a combined increase in collective optimism. Instead we see the opposite: We are facing hard times and are required to develop new forms of resistance to the expected further fractures of hard-earned democratic achievements.

And it is not the fault of the refugees – like some illiberal and right-wing political forces try to pervert in the public discourse. Like the former Austrian chancellor Alfred Gusenbauer said in his ten theses concerning Trump's inauguration, it's not the migration movements which endanger the European project of democracy but the new relations of global political power, which will sooner or later affect our thinking and actions. Whoever is following the reports of the bad conditions for refugees in Belgrade has to recognize that no such conspiracy is committed by those people.

It is often the growing gap between the elites and the so-called "ordinary people" that is used as an explanation for these developments. However, it is no longer the "wealthy" whose resources could make an effect on social equality that are under suspicion, but those who rely on the continuance of liberal forms of social coexistence based on diversity and democratic interest and conflict resolution. They are increasingly accused of betraying partial, national interests ("America first!") above all democratic achievements.

About Betrayal and Changing Sides

According to Didier Eribon's book "Return to Rheims," for example, the reorganization of these conditions consists above all in the collapse of the relationship between the "ordinary" people and their former leaders. Eribon makes it clear that in all of us there is a desire for separation based on class, which would easily expresses itself in racist or otherwise hostile attacks. Throughout the development of proletarian parties (and thus of the political interests of the "oppressed" and "exploited" – when did these terms appear at last in the public discussion?), their leaders had been successful in disciplining their followers and making such resentments impossible. With the betrayal of the socialist parties, their protagonists like Gerhard Schröder, Tony Blair or Francois Hollande had sold the interests of their supporters to the capitalist mainstream and its primacy of competition and unconditional enforcement. The values of a proletarian counterculture were left behind. Instead, they have paved the way for the reservations about solidarity and humanity.

The consequences are reflected in the growing invitation of authoritarian political forces to those who experience disadvantages by the current capitalist developments, as a way to show their anger by way of lashing out against those who are even suffering more under the economic, social, and global inequalities, including refugees from the different war-torn areas in the world. In the current process of political and populist self-surrender (for example, in the form of announcing the denial of access, asylum, or social benefits), they are blamed for the deterioration of living conditions by an increasing number of people. And an increasing number of people are willing to participate in this process of de-solidarization and to vote for people like Trump, because of the lack of politically convincing alternatives.

While the political climate is changing fundamentally, we continue to implement projects such as "Art and Games", which aim to ensure children with access to cultural activities.

Is There Nothing More Important?

So far we have been able to refuse to ask ourselves that question, focusing instead on the joy and the fun with which the children are involved in cultural activities. Considering the new political circumstances, we have to ask ourselves whether, and if so, which cultural education programs can contribute to the maintenance of liberal living conditions.

However, the joy and fun of the participants are also constitutive for the success of cultural education. We will all need these positive energies in order to be able to face the increasingly adverse living conditions with confidence. In addition, we are entering into a new discussion group, which is looking for arguments that can give social and cultural relevance to cultural education in times of decreasing liberalism.

Figure 2. Tirol Panorama Museum showing the irrepressible desire for freedom.

"We Need to Become More Political!"

"We need to become more political!" had been the main slogan of a series of conferences and meetings, that I attended in the past weeks.

I have to admit that because of the almost apolitical, if not anti-political, orientation of the sector all references to the meaning of this slogan is missing. (A circumstance that keeps me suspicious of the fact that cultural education has only a very modest critical potential and instead affirms the existing conditions).

Rather than forming the necessary conceptual foundations, I will just give a few indications that could help to realize the common process and need to develop political claims: on the one hand, there are all the attempts to undermine the growing separations between those who benefit from the liberal constitution and those who think they have to suffer. We all deserve an "equal treatment". This also includes questions concerning the use of attributions such as "less educated," which can very easily stigmatize someone, and limit their ability to take an active part in a liberal society. Instead, it would be necessary to show an unbiased and

comprehensive interest in the living conditions of those who perceive the repre-
sentatives of cultural education – mostly coming from a middle or high class – as
far away from their own social background.

This also applies particularly to our relationship to refugees. The colleagues
of Refugium have impressively reported on the difficult survival conditions of
refugees at the network meeting of "Art and Games". They also made it clear how
important it is to those parties concerned to leave their status as "refugees" be-
hind and simply to be treated as "normal people" who have something to tell like
we do.

The contradiction in the perception of human beings in their respective situations
can be transferred to the entire field of cultural education: Cultural education
represents its own field with specific qualifications, methods, goals and outcome
expectations. But it is also true that this field is embedded in (social) political con-
ditions, with which it interacts in many different ways.

Looking for New (Cultural) Political Forms of Resistance

The crucial question may sound pathetic and yet it is irrefutable: Does cultural
education have anything to say in terms of the global political paradigm shift? If
it is not possible to find good arguments for the relevance of the field of cultural
education for the maintenance of a liberal and democratic social order, the voices
against the need of such fields will become stronger. And it will not be the voices
who share concern about the maintenance of values, which have given Europe a
desirable future for the past 50 years.

History does not repeat itself; but we should not forget about the fact that history
is full of examples of the instrumentalization of cultural education in authoritar-
ian regimes.

Articles

Opening Urban Social Spaces Through the Arts

Lasanthi Manaranjanie Kalinga Dona+ (Sri Lanka/Slovenia)

Abstract

Ongoing turbulences in many parts of the world, which raise concerns about the lack of security and an uncertain future, could also be seen as a challenge providing a plethora of opportunities in the search for better systemic solutions. Even though we live in a technologically developed world, it is clear that neither improved machines nor the pharmaceutical industry could provide sustainable solutions to conflicts and their negative consequences on human lives and values. Could the arts and music in particular, provide a cross cultural understanding beyond their sole aesthetic impact and contribute to a betterment of the circumstances? This article provides a limited introductory search for an answer to this question by providing a qualitative analysis of three case studies rooted in the author's first-hand experience in Slovenia. Based on the research of the dynamics of the processes and the resulting outcomes, it advocates the development of art-related strategies suitable for augmenting urban renewal processes.

Keywords: *Children With Special Needs, Music Therapy, Multiculturalism, Applied Ethnomusicology, Marginalized People*

+ Dr. Lasanthi Manaranjanie Kalinga Dona, Independent scholar, University of Ljubljana, (Sri Lanka/Slovenia).
  voice: 0038 6 31 617 271 email: lmanaranjanie.music@gmail.com.

Introduction

Turbulences in many parts of the world, which question some of the basic security and prosperity issues that we use to take for granted, raise understandable and justifiable concerns about our very existence. These concerns can be approached passively - as acceptable due to their perceived unavoidability and strength - or actively - as a stimulus for search of better systemic solutions and as a plethora of opportunities for mobilization of our capacities. My position clearly favors the latter approach, which brings to the forefront the question whether the arts can make a difference? In search for an answer, I participated in either creation or identification of urban spaces in my country of residence, Slovenia, with the intention to use them for art-centered activities. In concordance with the notions developed within the realm of applied ethnomusicology (Pettan and Titon, 2015), I decided to use music as a tool for active artistic communication with focus on marginalized individuals and communities. This idea corresponds with Sheila Woodward and Catherine Pestano's notion that "Individuals and groups marginalized by society present unique challenges for community music programs. Participants who may have no illness or disability, but who fit into societal norms, may be excluded from opportunities as a result of their ethnicity, sexual orientation, age, disability, or gender. […] Whatever the contributing factors that led these young people to have been excluded from other opportunities, community music can make a great difference in these populations" (Woodward and Pestano, 2013:185).

Ian Cross, who points to the potency of musical arts for both cohesion and social flexibility, claims that "The reinforcement of group identity or the instantiation of a form of intersubjectivity can function in collective musical behaviors not only because of the music's capacity to entrain but also because music allows each participant to interpret its significance individually and independently without the integrity of the collective musical behavior being undermined" (Cross, 2006:36). According to Jane Davidson and Andrea Emberly, »Ethnomusicologists, music psychologists, sociologists, and educators have identified a plethora of ways in which musical engagement contributes to successful socialization, including when it is used for: mother-infant bonding, developing the capacity to unite people, and providing material from which sharing and learning can take place" (Davidson and Emberly, 2013:137).

My presentation rests on three case studies, distinctive in their own rights, but with shared intention to empower marginalized people and to contribute to the harmonization of the society. My own position of a foreign-born (Sri Lankan) musician and researcher in Slovenia was a bonus in the course of the work and my specific cultural knowledge and skills were regarded positively by the participants in all three projects. The principal research method was participant observation. Interventions were based on interviews and constant communication with the participants.

The three case studies are:
1. A singing workshop series featuring ethnic minority musics and musicians
2. State musical review for children and youngsters with special needs
3. Musical performances in homes for elderly people

The following table provides simple answers to six fundamental questions: Who (is in charge of each case study), What (is the substance of each of them), Where and When (did they take place), How (were they conceptualized) and Why (i.e. what was the primary aim).

	1. Singing workshops featuring ethnic minorities	2. State musical review for children with special needs	3. Musical performances in homes for elderly people
Who?	A society in public interest	Governmental institute	Individual initiative
What?	Minority singing workshop	Rehearsed stage performances of minors with special needs	Music performances involving elderly people
Where?	Hostel Celica in Ljubljana	Various public spaces	Homes for elderly people
When?	In 2015 (workshops with majority repertoire from 1997 on)	2010-2015 (as an event with no advisory body since 1991)	From 2009 on (inspired by passing away of a closely-related elderly person)
How?	Minority – majority interactive communication	Advisory attendance, involving minors and their mentors	Performance of agreed repertoire of known and unknown songs
Why?	Empowerment of minorities, art-centered education	Empowerment of minors with special needs, de-stigmatization	Empowerment of elderly people, intergenerational communication

Figure 1. Basic information about the three case studies.

Case Study 1
The society in charge of the singing workshops - Cultural and Ethnomusicological Society Folk Slovenia - was established in 1996 by folk music revivalists, researchers and pedagogues around the idea of performance, preservation, promotion, and share of Slovenian traditional song and dance heritage. Its activities include annual thematic concerts, workshops focused on singing traditional songs, playing traditional musical instruments, and dancing traditional dances, lectures, roundtables, symposia, and production of CDs.

Singing workshops with focus on ethnic minority repertoires were introduced as late as 2015, which is fifteen years after the historical symposium of the ICTM Study Group on Music and Minorities took place in Ljubljana. This study group defines minorities as "groups of people distinguishable from the dominant group for cultural, ethnic, social, religious or economic reasons" (http://ictmusic.org/group/music-and-minorities). The first edited volume published by the study group features the following statement: "What impact may this scholarly meeting have for Slovenia? It will hopefully cause its ethnomusicological practice, firmly rooted in folk music research of ethnic Slovenes in Slovenia and across political borders, to broaden up towards the legitimacy of research in non-folk music phenomena and of non-Slovene musics" (Pettan, Reyes and Komavec, 2001:16). Just as predicted, the self-centered research attitude gradually opened up to multicultural ideas and the Folk Slovenia society broadened up its original focus towards the inclu-

sion of musical cultures of various ethnic groups cohabitating in the country. Folk Slovenia's proposal for a "minority singing workshop" received requested financial support from the Ministry of Culture and managed the project with utmost success. There were all together four well-attended workshops focused on Italian, Sri Lankan, Japanese, and Macedonian musical legacies. Figures 1 and 2 depict the Sri Lankan and Japanese workshops respectively.

Figure 2. Sri Lankan minority music workshop with Lasanthi Manaranjanie. Ljubljana (Hostel Celica), 2015. Photo credit: Svanibor Pettan.

Figure 3. Japanese minority music workshop with Nagisa Moritoki. Ljubljana (Hostel Celica), 2015. Photo credit: Svanibor Pettan.

Even though a few members of the Cultural and Ethnomusicological Society Folk Slovenia would still prefer an exclusive focus on Slovene folk song repertoire, its Executive Board appears determined to give voice to ethnic minorities, too, as evident in the annual concerts, lectures and workshops. As a foreign-born musician and scholar, I appreciate this attitude and do not find it hard to explain to interested individuals from time to time that I perform Slovene folk songs as well, because I like them and because they enable me to express appreciation for my country of residence. The notion of Slovenia as the meeting point of Slovene and several other musics, expressed on the latest CD of the Folk Slovenia society (2016), waits to be applied to several other spatial and temporal contexts. The need for such application in Slovenia and the neighboring countries is augmented by the relatively recent migrant wave that increased cultural diversity and raised heated debates.

The attendants of the singing minority workshops were both the members of the Folk Slovenia society and the general public. They participated actively, by learning the cultural context, pronunciation, meanings of the pre-prepared songs, singing, clapping, playing musical games etc. The workshop leaders – insiders to the given ethnic minority cultures – succeeded in providing knowledge and understanding about the minorities, their cultural values, customs, and attitudes to the participants, by using music as a tool.

Case Study 2

The state musical review of children and youngsters with special needs named Let's Sing, Play Musical Instruments, and Dance started in Ljubljana in 1991. About forty schools and institutions with over a thousand individuals with special needs, accompanied by their mentors, take part in the event on an annual basis. For the initial two decades, it was a useful but unpretentious cultural showcase limited to those directly involved. In 2010, the organizers came to the idea of evaluating mentors' and their subjects' achievements and thus appointed a three-member advisory board, which included Dr. Inge Breznik - a representative of the governmental office for education, Prof. Dr. Svanibor Pettan - ethnomusicologist, and me – ethnomusicologist/practical musician.

Figure. Audience and the advisory board at the state musical review Let's Sing, Play Musical Instruments, and Dance. Ravne na Koroškem (Cultural center), 2010. Photo credit: Aleksander Ocepek.

According to Edith Hillman Boxill, "[…] as an agent of therapy, music has the power to contact people on multidimensional organismic levels, wide applicability for the acquisition of living skills, and normalizing effects that make the modality particularly efficacious for developmentally disabled individuals, who are usually isolated from the ordinary stream of life. The humanistic approach to music therapy […] gives full attention to the holistic person. This approach encompasses a broad spectrum of musical experiences that are designed to enhance all domains of functioning – motoric, communicative, cognitive, affective, and social – always with a view to nurturing the human being as an entity, as a whole that is greater than its parts" (Hillman Boxill, 1985:15). Her notions are complemented by Steven Brown and Töres Theorell who claim that "Studies to date have provided cautiously encouraging indications that musical training for children can lead to improvements in reading, verbal memory, spatial-temporal reasoning, mathematics, and social-interaction skills" (Brown and Theorell, 2006:137). These and other related arguments were used in our Case 2 to further encourage, sensitize and improve from the musical point of view the work of the mentors with youngsters with special needs. Due to various kinds and levels of inborn deficiencies, the youngsters responded differently to musical stimuli. Our position rested on the confirmed fact that music has capacity to influence human mind and our aim was to improve its use as a tool in developing emotional responses and communicational abilities.

Figure 5. Some participants in the state musical review Let's Sing, Play Musical Instruments, and Dance enjoying time after the official performance. Ravne na Koroškem (Cultural center), 2010. Photo credit: Vojko Veršnik.

Evaluation of the mentors' achievements and common search for the improvements gave to the State musical review a new dimension, which clearly improved

the quality of the educational process. The government's initial idea from the 1990s to support this annual event was motivated by the wish to provide a platform for bringing children with special needs to public attention and to remove a kind of stigma associated with mental disabilities in order to encourage more efficient social inclusion. Musical activities contributed to the development of children's physical, psychological, emotional, social, and cognitive abilities and nevertheless to their status in society. We should look at the result as a part of the process that requires further improvements (see also Stouffer et al., 2007:449).

Case Study 3

Performances in the homes for elderly people were inspired by the commemoration of my mother-in-law's passing away in the nearby home for the elderly in 2009. A concert that the Sri Lankan-Slovenian ensemble Lasanthi gave there a month after her death was marked by a more active participation of the inmates than expected and as such inspired me to continue and focus on search for the improvements. Sri Lankan part of the repertoire offered to the inmates a new cultural and artistic experience enriches them with culturally different artistic experience, while Slovenian and broader former Yugoslav part of the repertoire (Croatian, Bosnian, Serbian and Macedonian) provided them with musical substances related to their own identities and memories associated with their young-hoods. The latter part enabled them to interact with the musicians by clapping, singing or at least humming. In some places, the elderly inmates prepared and sang some songs to us, as a sort of artistic exchange, thus creating a welcome balance of getting and giving. Such situations allowed them to express themselves artistically, to share musical entertainment, to recollect their past memories, and nevertheless to feel respected and dignified.

Many inmates of elderly homes feel being distanced from their closest relatives and home environments. Various diseases, disorders, and disabilities additionally burden some of them. What they long for are love, care, security, and sense of belonging. Cultural activities such as music, dance, drama and games can influence their state of mind, often dominated by sorrow, anger, insecurity and other negative feelings. In the words of Theresa A. Allison, elderly inmates "engage in localizing processes and are able to create a temporary sense of neighborhood. Through song and music, the elders can reach beyond the walls of the building and bring in the emotions and relationships of other neighborhoods. Since they are in a new place (the Home) during the potentially transcending musical experience, it is as though they can bring a little bit of their old neighborhood to their new home. [...] The participants have brought the Home national recognition and acclaim and have provided music to their neighbors within the institution" (Allison, 2008:239). Kenneth Brummel-Smith's research supports the claim that "Music may be an effective method of communication once cognitive abilities have deteriorated to the point that normal conversation is impossible. Alzheimer's disease also affects the

hippocampus, a brain structure essential to memory. Music can facilitate reminiscence and help recall to both pleasant and unpleasant memories…" (Brummel-Smith, 2008:189).

In their discussion about the patients affected by dementia and the role of music in such situations, Steven Brown and Töres Theorell state that, "Dementia is a condition in which traditional medical interventions – pharmacological, surgical, physiological, psychotherapeutic – offer little hope for long-term recovery and in which treatment is directed toward maintaining the day-to-day functioning of patients. Music is used extensively to ameliorate communication difficulties with confused, mute, and often aggressive patients. In fact, music is as effective as any intervention for the treatment/care of dementia, and has assumed a major role in helping improve communication between patients and their caregivers, including family members" (Brown and Theorell, 2006:134). In fact, "Music is widely used to promote a sense of well-being and to distract patients from pain and other unpleasant symptoms, thoughts and feelings, while being convenient and readily available" (Kemper and Danhauer, 2005:282).

Interactive concert experiences in the homes for elderly people in various parts of Slovenia, built upon examples of good praxis within the realm of medical ethnomusicology, continue to contribute to the variety of musical life in the elderly communities and to the improvements in the use of music as a tool for the quality of their well-being.

Figure 6. Performance of the Lasanthi ensemble at the Poljane home for elderly people. Ljubljana, 2009. Photo credit: Svanibor Pettan.

Figure 7. Performance of the Lasanthi ensemble at the Zimzelen home for elderly people. Topolšica, 2013. Photo credit: Alenka Šeher.

Figure 8. Performance of the Lasanthi ensemble at the home for elderly people in Nove Fužine. Ljubljana, 2014. Photo credit: Krka, d. d., Novo Mesto, Slovenia.

Discussion

Even though the three case studies differ from each other in several respects, their basic aim is the same: to check whether the arts – and specifically music – can be efficiently used as a tool in pro-active artistic communication for the benefit of marginalized individuals and communities. In all three case studies musicking

exceeds the music's solely aesthetic qualities and addresses the awareness about social and cultural diversity through the interaction with people who are often excluded from the mainstream public scene due to their ethnicity, psychophysical factors, or age. These showcases document the investment of music in building a more sensitive and inclusive social environment. The fact that "music is so central in the lives of so many people that it helps shape their world-view and basic values" (Davies, 2005:510-11) makes it a suitable agent in raising compassion and in bringing people together. Music sessions offer "a unique and secure framework through which many of the skills and disciplines of social interaction (such as listening to others, turn taking, and making a relevant contribution) can be experienced and developed" (Ockelford and Markou, 2013:296) and bring to public attention the negotiations of ethnicity, disability, and age. The presented case studies take into consideration all four varieties of applied ethnomusicology (action ethnomusicology, adjustment ethnomusicology, administrative ethnomusicology and advocate ethnomusicology), pointing to the necessity of constant collaboration rather than top-down directed projections. Table 2 features the results in the form of a SWOT analysis, with named strengths, weaknesses, opportunities and threats associated with the three case studies. Some comments can be applied to more than a single one, while the others are case-specific. Ideally, strengths point to the positive outcomes, weaknesses should be minimized, opportunities indicate possibilities for further development, and threats warn about unwilling consequences.

Case Study	Strengths	Weaknesses	Opportunities	Threats
1. Minority Singing Workshop	*Dignifies the featured minority *Provides insight into another culture through music *Opens up communicational channel	*A few workshops cannot make a major difference *Spatial and temporal limitations *Not all ethnic minority groups were featured	*Such events could be an eye-opener for the mainstream society *Continuity of such events at various locations *Creation of inclusive social networks	*"Nationalisation" of local features *Emphasis on frozen presentation of traditional culture *Emphasis on "own" rather than "shared"
2. The State Musical Review of Children and Youngesters with Special Needs	*Dignifies people with special needs *Communication through the arts helps to develop memory power, ear training, stage confidence and responses to musical stimuli *Building awareness of social responsibility and inclusivity	*Lack of media promotion contributes to the current ghetto-like situation *Annual meeting is not enough to make a major change *Current organisational patterns do not enable participants to experience preformances of all other participants	*Understanding and acceptance of people with special needs as members of society *Media coverage could help in opening public discussions about disabilities *Promotion of teamwork and happiness through music-making, while fighting isolation and providing health benefits	*Legislative and specific parental opinions may cause restrictions *Children could hurt themselves if stage sets and props are not suitable for them *Musical examples selected for performances should take into account the suitable level of difficulty

Figure 9. SWOT analysis of the case studies.

Case Study	Strengths	Weaknesses	Opportunities	Threats
3. Performances in Homes for Elderly People	*Dignifies elderly people *Brings joy and enthusiasm to the elders and at least temporarily distracts them from their medical conditions *Complemets efforts of the staff in homes for elderly people	*It is hard to create a repertoire that would satisfy diverse musical tastes of the inmates *Time limitation of a performace is determined by medical conditions of elderly people *It is often impossible to analyse impact of the performances due to medical conditions of the audiences	*Such events create a platform for elders to express and share their emotions by singing along, clapping etc. *Elders should be encouraged to show their own artistic talents at such occasions and otherwise *Intergenerational learning could be attached to the events, both before and after the actual performance	*Exposure to performance can be counterproductive if the mentioned specifics are not given serious consideration *Diverse medical conditions affect the events in terms of attentiveness, communication, and duration *There should be a reasonable level of flexibility on performer's behalf

Figure 9 cont.. SWOT analysis of the case studies.

Conclusion

In the words of Jeff Todd Titon, "applied ethnomusicology is best regarded a music-centered intervention in a particular community, whose purpose is to benefit that community - for example, a social improvement, a musical benefit, a cultural good, an economic advantage, or a combination of these and other benefits" (Titon, 2015:4). As a musician and scholar I feel privileged to be involved in music-centered actions in public interest, where the accumulated knowledge, understanding and skills can be freely shared. The three cases discussed in this article do benefit from my scholarly competencies and musicianship, have clearly defined aims, and rest on conscious methodological procedures, but I still think of them in a first place as open-ended communicational frames. They allow me to reach marginalized people - ethnic minorities, people with special needs, and elderly people - and with the help of the arts contribute to their well-being in my country of residence, Slovenia. My own positioning in them in several regards owes inspiration to the work of Kjell Skyllstad (e.g. 1993, 1997).

In my own capacity as a musician, scholar, and educator, I consciously build bridges of understanding through the arts. I sing Sri Lankan music in an ensemble consisting of Slovenian musicians, teaching them and our audiences about Sri Lankan cultural idioms, but at the same time take every opportunity to learn Slovenian and also other Slavic cultural and specifically musical features. Even though my primary artistic realm is Indian classical music, which I perform on violin, I seek for new musical encounters that cross ethnic, religious and cultural boundaries. My Buddhist background does not prevent me from singing Christian songs with Macedonian minority musicians in Slovenia. Equally so, my Sri Lankan background does not make me feel unfaithful to my roots when performing of a variety of Slavic songs (Croatian, Slovak, Ukrainian etc.) in Astrakhan, Russia. To the opposite, communication through the arts is above that, for it allows me to

better feel, understand and appreciate other people through an open-ended teaching and learning process.

Our world of today, burdened by existential ecological challenges, political instabilities, religious radicalism, wars and forced migrations, calls for our active involvement. Creating urban social spaces through the arts is certainly one of the ways in which we can actively contribute to the betterment of the circumstances.

References

Allison, Theresa A. "Songwriting and Transcending Institutional Boundaries in the Nursing Home". In *The Oxford Handbook of Medical Ethnomusicology.* Edited by Benjamin D. Koen, Jacqueline Lloyd, Gregory Barz and Karen Brummel-Smith. Oxford:Oxford University Press, 2008:218-245.

Boxill, Edith Hillman. *Music Therapy for the Developmentally Disabled.* Rockville: Aspen Systems Corporation, 1985.

Brown, Steven and Töres Theorell. "The Social Uses of Background Music for Personal Enhancement". In *Music and Manipulation. On the Social Uses and Social Control of Music.* Steven Brown and Ulrik Volgsten, eds. New York: Berghahn Books, 2006:126-160.

Brummel-Smith, Kenneth. "Alzheimer's Disease and the Promise of Music and Culture as a Healing Process". In *The Oxford Handbook of Medical Ethnomusicology.* Edited by Benjamin D. Koen, Jacqueline Lloyd, Gregory Barz and Karen Brummel-Smith. Oxford: Oxford University Press, 2008:185-200.

Cross, Ian. "Music and Meaning, Ambiguity and Evolution". In *Musical Communication.* Edited by D. Miell, R. MacDonald, and D. J. Hargreaves. Oxford: Oxford University Press, 2006:27-43.

Davidson, Jane and Emberly, Andrea. "Embodied Musical Communication Across Cultures: Singing and Dancing for Quality of Life and Well-being Benefit". In *Music, Health, and Well-being.* Edited by Raymond A. R. MacDonald, Gunter Kreutz and Laura Mitchell. Oxford: Oxford University Press, 2013:136-149.

Davies, Stephen. "Music." In *The Oxford Handbook of Aesthetics.* Edited by Jerrold Levinson. Oxford: Oxford University Press, 2005:489-515.

ICTM - International Council for Traditional Music, ICTM Study Group on Music and Minorities. 2010-17. http://ictmusic.org/group/music-and-minorities (accessed April 05, 2017).

Kemper, Kathi J. and Suzanne C. Danhauer. "Music as Therapy." *Southern Medical Journal* 98/3 (2005):282-288.

Ockelford, Adam and Markou, Kyproulla. "Music Education and Therapy for Children and Young People with Cognitive Impairments: Reporting on a Decade of Research". In *Music, Health, and Well-being.* Edited by Raymond A. R. MacDonald, Gunter Kreutz and Laura Mitchell. Oxford: Oxford University Press, 2013:383-402.

Pettan, Svanibor, Adelaida Reyes and Maša Komavec (eds.) *Music and Minorities.* Ljubljana: ZRC publishing, 2001.

Pettan, Svanibor and Jeff Todd Titon, eds. *Oxford Handbook of Applied Ethnomusicology.* Oxford: Oxford University Press, 2015.

Skyllstad, Kjell. *The Resonant Community. Fostering Interracial Understanding through Music.* Oslo: University of Oslo, 1993.

Skyllstad, Kjell. "Music in Conflict Management – a Multicultural Approach." *International Journal of Music Education* 29/1 (1997):73-80.

Stouffer, Janice W., Beverly J. Shirk & Rosemary C. Polomano. "Practice Guidelines for Music Interventions with Hospitalized Pediatric Patients" *Journal of Pediatric Nursing* 22/6 (2007):448-456.

Titon, Jeff Todd. "Applied Ethnomusicology: A Descriptive and Historical Account" *The Oxford Handbook of Applied Ethnomusicology.* Edited by Svanibor Pettan and Jeff Todd Titon. Oxford: Oxford University Press, 2015:3-28.

Woodward, Sheila and Catherine Pestano. "Marginalized Communities: Reaching Those Falling Outside Socially Accepted Norms." *Community Music Today.* Edited by Kari K. Veblen, S. J. Messenger, M. Silverman & D. J. Elliott. London: Rowman and Littlefield, 2013:185-198.

Urbanization Impact of Higher Educational

and Research Institutions on Rural Settlements Development in Ukraine

Ludmyla Hnes[+] & Nadiya Cherevko[++] (Ukraine)

Abstract

The article discusses urbanization of towns and the impact of higher educational and research institutions on their development from their roots as local rural settlements. The urbanization effect is analyzed here with settlement examples from Ukraine's Lviv region (Dubliany, Obroshyne, Zymna Voda, Hriada) and Kherson region (Askania-Nova). The construction of roads, residential buildings, cultural and service centers are considered here within the problems of urbanization. A particular attention is paid to the housing system of blocks of flats. This type of housing system foresees the settling a certain group of people in a rural locality who prefers an urban way of life. This article examines the trends of such settlements and their functioning, ways of community development, organization of public services, and utilities for residents, etc.

+ Ludmyla Hnes, Professor, L'viv National Agrarian University, Ukraine. voice: +38 0974962243
   email: rozenberg.nk@gmail.com.
++ Nadiya Cherevko, Grad Student, L'viv National Agrarian University, Ukraine. voice: +38 0974962243
   email: nadyaepopeja@gmail.com.

Introduction

According to official statistics the total global population now is over 7 billion people. The Fund of the Department of Economic and Social Information of the UN prognoses that in 2050 the population of the world will reach 9.1 billion (New York, UNFPA, 2011). About 75% of all people will be concentrated in cities. But large cities can not always can satisfy all needs of a growing population. Overcrowded cities cause serious problems both with the natural environment and in society (spontaneous illegal settlements in the form of urban slums, transport overloads, mental health issues; social conflicts etc.)

One of the ways of solving this problem is through a foundation of town satellites. Similar to an university's impact on higher educational and research institutions where (campuses and rural settlements with academic centers) may get their distinguishing features. This can be different from the typical characteristics of urbanificated suburban zones. Universities and various research institutions provide (relocate) local people (experts in certain scientific branches) to come from other localities to conduct their scientific activities and to live there. All these factors cause modifications in the social structure of settlements, resident's manners and customs, and local architecture/urban planning etc.

Higher educational and research institutions themselves are able to influence the architecture of local rural settlements by means of their research developments, public hearings, scientific publications etc. The settlement's public community may be formulated and developed under the guidance/protection of the school of higher learning or research institute situated in the given locality. Such an integrated community has a serious ability and responsibility in modifying and molding its transition to urban life.

Review of the Literature

The problem of planning university towns (campuses) and settlements with academic centers is rather popular in urbanistic philosophy, town planning and developments of agglomerations and architecture spaces.
A distinguishing feature of planning Ukrainian schools of higher education and research institutes is their orientation to real conditions and features of a specific town and the principles of regional systems in town planning in the Ukraine. One should also take into consideration the specific character of agglomeration forms of settlements because they greatly influence suburban zones. Agglomeration forms werein the focus of attention of many scholars: Yu. Blokhin, A. Dotsenko, M. Diomin, M. Kushnirenko, V. Nubelman, Yu. Pitiurenko, A. Stepanenko, H. Filvarov, I. Fomin, I. Roduchkin, Yu. Kliushnichenko, V. Timokhin, A. Rudnytskyi, B. Posatskyi, I. Rusanova, I. Borshosh and others. We should also mention here H. Kovalska, the author of a manual for planning university towns.

Nevertheless, the problem of the urbanization effects by higher educational and research institutions on local rural settlements is beyond these scholars' attention and, thus, it needs further discussion both in scientific publications and in public hearings.

Our research is aimed at the analysis of the impact of higher educational and research institutions on the urbanization of local settlements and their evolution from a primitive village to modern villages and towns.

Research Objectives
- To determine and discuss the factors causing urbanization impact on local rural settlements with higher educational and research institutions
- To examine the stages of town planning and settling transformations under the impact of extraordinary administrative and socially-economic modifications of the institution – including the settlements structure (examples of town and rural settlements)
- To analyze the elements of urbanization impact of higher educational and research institutions on the life in the local settlements (peoples well-being and way of living, cultural and service centers functioning)
- To determine current challenges causes by the formulation of fresh architectural and town planning decisions during the period of new social transformations in the country
- To discuss the experience of university towns in foreign countries with examples

Main Presentation
Higher educational and research institutions are usually situated either in large cities or in their peripheries. Their location in the center of the city causes serious territorial and resource restrictions for them. Therefore, such institutions in combination with their residential districts are frequently located a short distance from large cities. L'viv has several higher educational and research centers situated in its suburban areas. We shall focus on the group of them:

- village Hriada with the Branch of the Institute of Breeding and Genetics of Domestic Animals
- village Zymna Voda with Research Plant of Non-Standard Equipment
- village of an urban type Obroshyne with Research Institute of Agriculture of Carpathian Area
- town Dubliany with L'viv National Agrarian University

In our research we also used materials covering the village Askania-Nova with its Research Institute of Animal Husbandry of Steppen Area "Askania-Nova" named after M. F. Ivanov. The data on this research institute and the local village neighboring it were used to formulate some distinguishing features of the L'viv region settlements with the analogous settlement in Southern Ukraine on the basis of both historical and climatic characteristics.

Every settlement chosen by us for discussion was subjected to different urbanization impact in spite of their many existing common features. According to our determined level of urbanization impact, the settlements are vary in the range of discussion.

Hriada

The village of Hriada, Zhovkva district, L'viv region has quite a few public research centers: L'viv branch of the Research Institute of Breeding and Genetics of Domestic Animals; research farm "Hrida" of the Research Institute of Farming and Biology of Domestic Animals and Zhovkva Biotechnological Centre. The village also has a private research institution "Zakhidplemresursy" (Western Pedigree Resources') Ltd. Nevertheless, the local village does not have any serious impact of urbanization from so many research institutions. There are only two four-storied blocks of flats. One of them is modernized, another one looks rather outdated and gloomy. One can arrive at the conclusion that the research institutions function without any influence on the local village. And the village itself lives in isolation from both the district's network of roads (being located a long distance from it) and any associated urbanization processes. In summary, the presence of research facilities did not have much urbanization effect.

Zymna Voda

The village Zymna Voda, Pustomyty district, L'viv region is one of the largest villages in Ukraine (it is second after Kostiantynivka, in the Zaporizhzhia region). Currently its population is about 11,000 with its dwellers being mostly farmers (3.5 farmsteads in the village). In 1965 the village hosted the L'viv Experimentally-Research Plant of Non-Standard Equipment. This plant has the status of a closed joint-stock company and initiated the construction of the very first urbanized blocks of flats for its workers and managers. However, the urbanization processes here has not stopped. The village has witnessed the ongoing construction of new streets and districts of modern comfortable blocks of flats. Moreover the residential functions of these new buildings are frequently combined with socially-economic ones, whereby the ground and first floors are often occupied by business offices and other institutions. A case in point is the "Soniachnyi Krai" (Sun Homeland) block. For the settlement new businesses and service enterprises mean additional working positions for its residents and improved standards of living. New enterprises in combination with a research and production company producing non-standard or specialized equipment are not only a sufficient source of job creation, but can also be a powerful industrial or research complex able to dictate regulations and principles affecting the quality of life in the settlement. This village continues to grow, develop and improve due primarily to its favorable location economic stability and quality of life.

Obroshyne

The village of Obroshyne, Pustomyty district, L'viv region had the L'viv Research Station of Farming established there in 1945 mostly due to the location of the Palace of Bishops (architect J. Fontana) there within the residential complex of Ferdunandivka. The main purposes of the research station are the selection and seed production of grains, agro-machinery and chemistry, fodder-production, vegetable-growing, plant-protection, animal-husbandry, economy and farm production management. The research institute has been in a state of constant expansion. The present-day complex is comprised of many newer administrative and research buildings. These new buildings have not only diversified the plan of the village, but

also caused its gradual urbanization. In the most recent period, a whole district of flat blocks were accompanied by the construction of a number of new public institutions in the village. Currently the village continues to grow and at its boundary a new cottage town named AMBER neighbors it with traditional houses of the 1970s, diversifying and adorning it with fresh colors and trends. The influence of research facility expansion has been paired with flat block development.

Askania-Nova

"Askania-Nova" is an extra-ordinary, in many ways. It is an exotic research center of the same-named natural reserve in Kherson region. The village is home to the research institute, Askania-Nova and is situated 150 km from the regional center and 80 km from the nearest railway station Novooleksiivka. In 1828 this part of Southern Ukraine a German colony specializing in sheep raising was founded. Then in 1841 F. F. the duke Angalt-Keten-Pletskyi, the offspring of German colonists founded the Askania natural reserve which was named after his Askania estate in Germany (Hankevych, 2008). "Askania-Nova" is one of the seven Wonders of Ukraine with 30,000 hectares of area including a zoo and a dendropark. The village's panorama of 1847 (the year of foundation of the Natural Reserve) (Fig. 1) contains the estate of the dukes and their mill which can be easily distinguished in the group of other objects.

Figure. 1 Panorama of the Askania-Nova village, 1841 (G. Bohme, 1850).

The population of Askania-Nova is 3,000. The village has a station of pedigree cattle with other lifestock (sheep & pigs), an Ukrainian Research Institute of Animal Husbandry of Steppen Areas "Askania-Nova" named after M. F. Ivanov and a National Scientific Selective and Genetic Center of Sheep Raising. This institution's history began in 1909 with a special physiological department for sheep-raising. The next year this institution grew into zoo technical station with it profile supported by the deep-rooted sheep-raising traditions of its local people from Germany.

In spite of it rather small population, it is infrastructure is rich – comprising a hospital, school, kindergarten, a number of shops, etc. Many residents work in the various departments of above research institution and usually live in the blocks of flats as joined to the separate districts. Silhouettes of these buildings can be distinctly seen from the windows of research stations (Fig. 2).

A characteristic feature of the residential districts of Askania-Nova (as, probably, in the majority of Southern regions of Ukraine in comparison with Western ones)

is the plantations of gardens, various bushes and flowers on the areas neighboring the blocks of flats to create separation and shadows.

Figure 2. View of the block of flats from the zoo (Askania-Nova, Kherson region).

Dubliany

A vivid example of a campus-satellite is town Dubliany located 8 km from L'viv. Presently it is a modern town with a population of 11,000. The town plan of Dubliany is organized with the L'viv National Agrarian University as its town-forming unit which influences the development of the settlement – initiating its evolution from the former village to a modern town. As a rural settlement, Dubliany was mentioned for a first time in 1440 in the Central State Historical Archive of Ukraine (Lviv, fund 146, description 53, right 710, sheet 44 appeals), though this fact of its history was not confirmed by recent cartographical documents. Dubliany, apparently, used to be a small-sized settlement located along the river coast by the oak forest. Thus, its name has the root "dub" that means oak in Ukrainian.

In our analysis of evolution of Dubliany from a primitive rural settlement to a modern town we determined there was five stages pre-Austrian, Austrian, Austrian-Polish, Soviet and Modern (Fig. 3). The first stage development is according to archive documents and maps of 1783. The map of Dubliany at that time characterizes it as a small-sized settlement with households. The village had a landlord estate, a church, four water pools and a mill. The settlement was crossed with a dense network of local roads with some of them lined with planted with trees.

Though the map of Fridrig fon Mih was used mostly in the Austrian period, it became a basic instrument guiding the reconstruction of territories. This pre-Austrian document – map provides the opportunity to get an idea of the earlier topography.
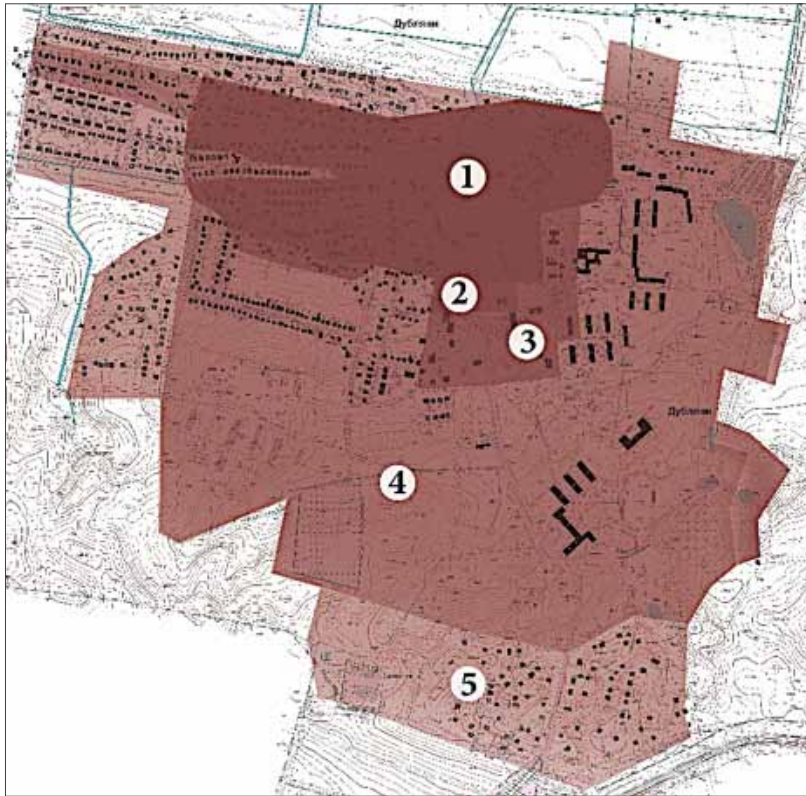
Figure 3. Town-building stages of Dubliany development: 1. Before the Austrian,
2. Austrian, 3. Austrian-Polish, 4. Soviet, 5. Independence period.

Though Austrian power was officially established in 1772 in Galicia, the start of Austrian period of construction in Dubliany is usually considered beginning from 1856 as it is the year of foundation of Dubliany agricultural school (the institution which proved to become the crucial factor of settlement's further planning, reconstruction and its evolution from a primitive village into a town).

The opening of an agricultural school in Dubliany was dictated by the global trend of formulating agrarian science in all developed countries (Schneider, 1922). In its early period, the Dubliany agricultural school had the status of a secondary professional specialized school (An institution with some features of higher education). The first buildings of the school were sheltered in the former structures of the landlord's estate. Therefore this new teaching center naturally needed qualified experts, new buildings, araable lands, etc. it became quite evident that one had to start constructing new buildings for the agricultural school.

The first stage of construction resulted in erecting two teaching structures (Fig. 4). The school's areas and buildings at that time were very limited. They were located far from the village's public center. Simultaneously, construction of other additional special teaching and research buildings began.

The new agricultural school in Dubliany also modified the structure of the village's population with the appearance of a new social/population group – the students of this agricultural school and their lecturers.

Figure 4. A map of Dubliany 1876, (Fund of the Lviv National Scientific Library of Ukraine named after Vasyl Stefanyk, 1876).

The first dwellings for teachers and their families were in the former landlord's building. The students rented rooms in the houses of local residents (Tokarskyi, 1996:77).

The third period of Dubliany's development as mentioned previously was, Austrian-Polish, after 1876, when the Austrian-Hungarian ministry of agriculture designated the Dubliany agricultural school it higher status as not only an educational institution, but also a research one.

At that time, the school had its own network of laboratories, experimental fields, research stations (seed-control, meteorological, botanically-agricultural, technical) and a botanical park. All of these above mentioned research structures considerably extended its territorial limits of both the agricultural school itself and the settlement of Dubliany. Dubliany's population saw an increase of 2.6 times (from 300 to 800 persons).

The architectural complex of an agricultural school from that period had areas for teaching, chemical buildings, fields, stations as well as a machinery block. The school expanded in both in both a Southern and an Easterly direction along the roads leading by its fields (Tokarskyi, 1996:236). Its architectural complex developed in a diversity of styles in a harmony with local environment (Fig. 5). The developer used a the town-planning module based on about 30 meters.

The intensive construction of the teaching complex in Dubliany was accompanied by a functional local brick yard which produced bricks for domestic needs of the settlement and construction of structures for the agricultural school. This period was also marked by the construction of a Latin cathedral and a number of new residential buildings for lecturers.

Figure 5. Panorama of L'viv agricultural in Dubliany. Photo of 1935.

A vital factor in the formation of town-planning structure of Dubliany was laying the of a new road in 1887-1888. This road gave the opportunity to connect the teaching buildings of school with another road leading to L'viv and with the railway station "Dubliany-Liashky." The traditional road connecting Dubliany with neighboring Malekhiv, therefore, lost its importance and it was used only occasionally by local people for making their way to an Ukrainian church in Malekhiv.

In 1901 the Dubliany agricultural school was granted the status of an academy and this induced further development of the village. Simultaneously, Dubliany completed its first students' hostel constructed in accordance with European standards (architect Yu. Tsibulski).

Consequently the village population increased dramatically to 1400 by 1935 and the number of students of the academy was 460. More and more households were erected along Dubliany roads in the Eastern and Western parts of the village while the Northern part saw the establishment of a Greek Catholic Ukrainian Church.

The Soviet stage of Dubliany's development marked the beginning of a radically new period of construction of an considerably larger scale and pace. The first structure of the post-war rebuilding was a students' hostel (now reconstructed into a block of flats).

In the 1950-1970s Dubliany witnessed another period of intensive construction of new teaching buildings and hostels. These buildings erected in the style of Soviet Functionalism presented new architectural features and trends (Fig. 6). In some respects, the Soviet manner of construction challenged and contrasted with the traditional architecture of Dubliany. The establishment and arrangement of teaching buildings in the rising areas was reluctantly accepted by experts as this architectural approach was motivated by the ideology of the period.

Figure 6. View of Dubliany architecture in the period of Soviet construction of teaching buildings, hostels and a district of blocks of flats.

In the 1960-1970s non-occupied areas neighboring the students' campus were taken for new residential districts following the module planning approach. A large group of the institute lecturers received flats and became Dubliany residents. All these factor provoked another stage of Dubliany's development and its receiving the status of a town in 1978.

During the Soviet period, Dubliany's population increased almost in 4 times (from 2500 to 9000 people) and its infrastructure extended considerably. Dubliany established a kindergarten, a new secondary school and a block of services.

Dubliany also extended its one-family house-holds which began to appear in the periphery of the Eastern, Western and Southern parts of Dubliany. The Northern part of the town was somewhat restricted in construction because of the presence of peat soils there. The Northern areas of Dubliany are currently pastures and private farmsteads.

Considerable areas of Dubliany are occupied by research fields of the university. Additionally, the residents of Dubliany frequently arrange their vegetable gardens close to them as urban blocks of flats with all their utilities are not able to completely satisfy the needs of its inhabitants.

In the early years of Ukrainian state independence Dubliany's development was not marked by any serious construction. The Dubliany area stayed within its traditional borders. Then from 1990-2000s when the number of students decreased one of the students' hostels was modified into a 12-story residential building for

lecturers and workers of the university. Unfortunately at any given moment, not all agrarian students can be provided with a private dwelling where one-family building is for 8 - 15 people. Such type of arrangements are rather wide spread with Dubliany being popular.

The town of Dubliany continues to develop and grow due primarily to its close proximity to L'viv, its healthy ecology and favorable transport connections. Generally, to live in Dubliany is a prestigious one for agrarian university students who look for jobs in L'viv and the very residents of L'viv aimed at comfortable modern flats or individual houses.

This agrarian university has its own church of which locals also visit. Currently Dubliany is a modern town with its historical nucleolus (the teaching buildings of L'viv National Agrarian University). The university's buildings and structures have already become architectural monuments form different epochs.

The university students comprise 75% of Dubliany's population (11,000 people). The total number of the students at a current moment is about 9,000 persons.

The structure of the town's employment is rather diversified. In the districts of traditional farmsteads the Dubliany residents work is related to agriculture. Some residents are statesmen and others are involved in private businesses, but the prevailing majority of Dubliany residents are university employees.

At the beginning of the 21st century there may start a new sixth stage in Dubliany's development closely connected to Ukraine's integration into the European community. For an agrarian university this will likely mean uniting with other universities into a single unifying structure. Such unification will stimulate progress in the quantitative and qualitative picture of this higher educational institution functioning (increases in the student population, higher quality lecturers along with improved studying and work conditions and supportive services). These changes may change both the urban planning and architectural decisions related to new instructional facilities, research laboratories, hostels etc. The first stage of designing teaching and research centers will naturally lead to modification and reconstruction of the existing university ensemble.

An analogous situation connected with the formation of university towns in Europe, say in Great Britain and France of the 1980-1990s. The main element of such towns is a scientific/technical center. For example, in Great Britain quite a number of small towns maybe formed into research districts. The most popular district there became the so-called M4 Corridor (an area to the West of London-Bristol). This corridor with a length of 120 km and a width of 50-60 km is intensively impacted by scientific and research investments made under a set of prearranged conditions. The attractiveness of this "corridor" can be augmented by a well-developed network of high-speed transport (highways and railways connecting this corridor with the most important British airport Hethrow) as well as its close proximity to London and Oxford (Borshosh, 2009, 139-147).

The same principles are maintained in planning the scientific town (Cité Scienti-fiqué) in the area South-West of Paris. This town spatially is a historical collection of small towns and rural settlements. In total, it embraces over 90 settlements with 1350 inhabitants. In the 1980s the population there increased in 25%. Its transport infrastructure is comprised of a dense network of roads connected by two national highways, a high-speed railway line and the d'Orli international airporti. This scientific town unites the most important French higher educational potential with seven research and industrial technological centers, two universities and the so-called "great" schools (Higher agro-industrial school, Politechnic school, Higher School of Electrical Machinery). These institutions train engineers for industry. Twenty thousand young people enter them annually. Cite Scientifique is also home to some international companies. Nevertheless, 70% of them are on small land plots of less than 700m2 for production needs and 300m2 for adminis-trative premises (Borshosh, 2009:139-147).

Conclusion

Having discussed the current state of Ukraine we can arrive at the conclusion that the financing higher educational institution becomes more and more problem-atic in our country. The experience of our foreign colleges prompts that scientific developments should be more actively advertised to find potential investors for university towns and evolution of universities. One must involve production op-portunities into the investment of science and machinery through profile universi-ties, the founding of centers of development and implement these developments in real life.

In conclusion, one may state that the basic town planning factors of Ukraine set-tlements are influence by their higher educational and research institutions which proved to be a vital component for developing the economic and social potential of the country, though currently deprived of proper attention by the authorities. Modifications in the structure of production and the decreases in state invest-ments into the build up of infrastructure demand rectifying actions of our state and authorities aimed at achieving successful development of rural settlements and small towns.

References

Bohme G. LHASA, DE, Abt. Kothen, A 15b Nr.33Bl.11, 1850. https://commons.wikimedia.org/wiki/File:AskaniaNova02.png (accessed November 10, 2017).

Borshosh, Ivan. *The Development Features of Small Cities: Foreign Experience*. Kharkiv: State Building, 2009.

Center for Urban History of East Central Europe. "Lemberg Leopol Lovov Map of Lviv and the Suburbs of 1783." ND http://www.lvivcenter.org/en/umd/map/?ci_mapid=102 (accessed Nov. 20, 2017).

Hankevich, Victor. Zadereychuk Alla. "History About the Sale Process of the Anhalt Colonies to F. I. Fein (Dedicated to the 180th Anniversary of the Foundation of the Askania-Nova Colony)." *Scientific Bulletin of the Chernihiv State Pedagogical University named after. T. Shevchenko.* No. 52. 2008, 137-140.

Schneider, Bladimir. *Dissemination of Lower Agricultural School Through Educational Institutions and Extracurricular Way in Germany, France, Italy, Belgium and Russia.* St. Petersburg: Publishing house A. F. Devreen, 1911:142.

Tokarskyi Yuriy. *Dubliany: The History of Agrarian Studies of the Years 1856-1946.* Edited by Semkovich Alexander. Lviv: Ivan Krypiakevych Institute of Ukrainian Studies named after the National Academy of Sciences of Ukraine, 1996:384.

Ukraine Gov. Map of "Lemberg." Zone 6 circle. XXX - Fund of the Lviv National Scientific Library of Ukraine named after Vasyl Stefanyk. - QC 1655 \ 44, - 1876.

Ukraine Gov. Central State Historical Archive of Ukraine in Lviv, fund 146, description 53, right 710, sheet 44 appeals.

Ukraine Gov. Central State Historical Archive of Ukraine in Lviv, Fund 9, description 1, right 1, sheet 6.

Ukrainian Research Institute of Animal Husbandry of Steppen Areas. "Askania Nova". "Stages of Development." N.D. http://ascaniansc.in.ua/index.php?option=com_content&view=article&id=31&Itemid=77 (accessed Nov. 20, 2017).

United Nations Population Fund. *The World Population of the 2011. Report of the Department of Information and External Views of the UN Fund.* New York: UNFPA, 2011.132c.

A Walk Along the Royal Road:

Prague, Tourists, and Music Commodification[1]

Zuzana Jurková[+] & Hana Cernáková[++] (Czech Republic)

Abstract

This article focuses on a typical phenomenon in contemporary Prague – art music concerts for – mostly foreign – tourists which are presented here as a crystallized example of music commodification connected with mass tourism. As source material, two ethnographic snapshots are used, the first one describing a walk along the Royal Road with the most intense circulation of tourists, the second capturing an exemplary concert at the Prague castle, the most popular tourist venue. The first snapshot thus reveals methods of advertising (including the function of the locality), the second, the way in which the main subject – music performance – is transformed. Together they create a foreign tourist's imaginary experience in the backstage of historic Prague.

This visitor, according to concepts of the anthropology of tourism, strives to step out of his daily routine and looks for ready-made experiences in a sphere far from his usual activities (Rapport - Overing, 2000). He is helped by the mechanisms of advertising to which he is exposed on the Royal Road. Thus, he becomes a consumer of these mechanisms' products, which are adjusted to his needs – according to strategies described by Adorno, the most important of which is standardization.

The Prague material calls attention to the rarely described fact that commodification mechanisms need not be applied only to popular music: using the local specificity of historical parts of Prague, they adjust into commodified shape selected pieces of Western art music.

Keywords: *Prague, Music Commodification, Tourism, Theodor Adorno*

[+] Dr. Zuzana Jurková, Head of the Institute for Ethnomusicology, Faculty of Humanities, Charles University, FHS UK, U Krize 8, Praha 5, 15800, Prague, Czech Republic. voice: +420 723 118 523 email: zuzana.jurkova@post.cz website: http://fhs.cuni.cz/FHSENG-667.html.
[++] Hana Cernáková, Grad Student, Faculty of Humanities, Charles University, Czech Republic.

Introduction

The Royal Road is the traditional route where the coronation processions of the Czech rulers walked before the actual coronation took place. The royal coronation route begins at Republic Square, where earlier stood the Royal Court, the second seat of the Czech kings, and continues along Celetná Street to Old Town Square. From that square the route leads along Karlova Street to the Charles Bridge and then farther to the Lesser Quarter. From the Lesser Quarter Square the route continues up Nerudova Street to the Prague Castle.[2]

Today the Royal Road belongs not to the rulers, but to the tourists – and to those who live from them. That isn't surprising because it connects the main dominant architectonic highlights of Prague and because it is featured in foreign tour guides like Lonely Planet. Hana Cernáková, a student of ethnomusicology at the Faculty of Humanities, walked along this route for her research. Except for the Municipal House on the Square of the Republic, only very few concerts with regular audience of Praguers take place here. However, you can find here countless concerts for tourists. And this is what Hana focuses on.
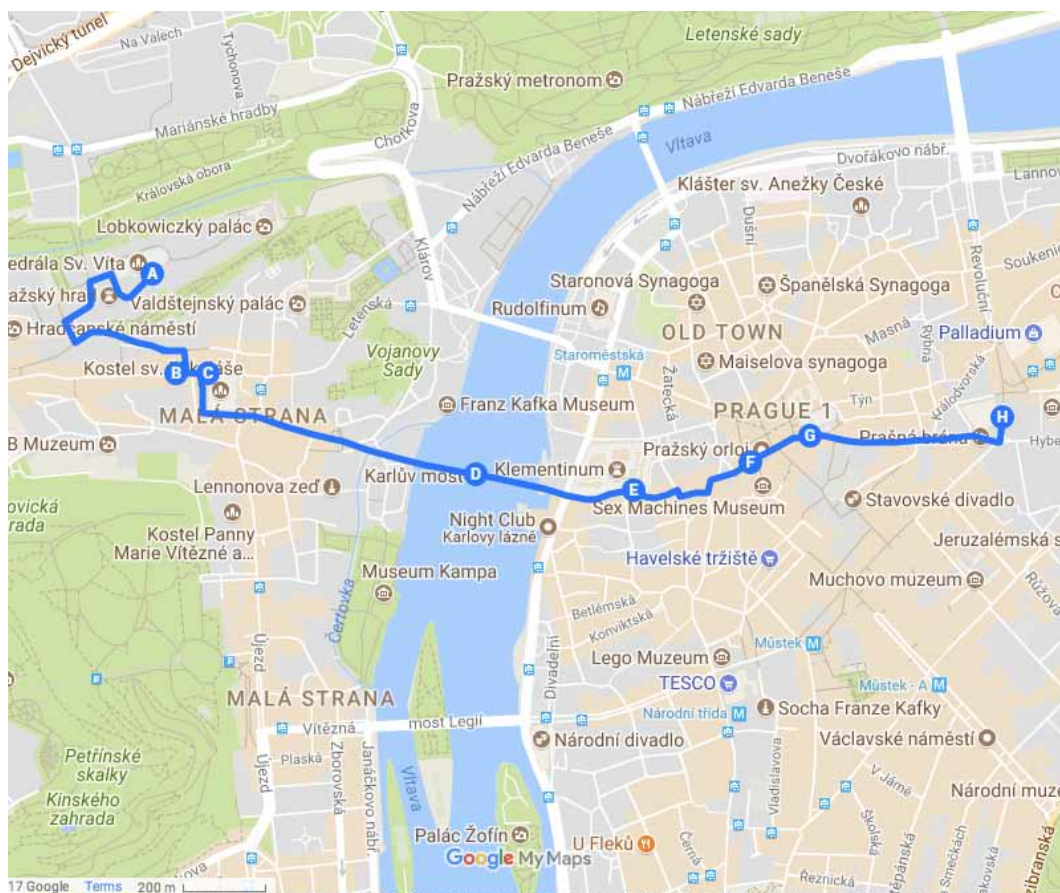

Figure 1. Map of the Royal Round route with stops labeled to match articles' text. Online link is here.

From Hana´s fieldnotes:

I decided to walk in the opposite direction from the one of the coronation procession. The main advantage is that I won't have to claw my way from Lesser Town to the top of the hill.

Figure 2. Prague from the Petrín Hill lookout tower - Zuzana Jurková.

I thus get out at the Pohorelec tram stop before three o'clock and head for the Castle (Pražský hrad, see map "A"). My main goal is to scout around for musical events. Twenty minutes later I leave the Castle without success. (Concerts in the Lobkowicz Palace, which are held regularly, are probably on a break.) Among the many tourists, I didn't meet anyone who looked as if he had flyers with an invitation to a concert.

I set out for Ke Hradu Street, leading to Nerudova, which I intend to descend toward Lesser Town Square. A large concentration of tourists grasping flyers suggests to me that I will be more successful here than in the Castle area itself.

On Nerudova Street (see map "B") I acquire my first invitation to a concert at number 22, which is the Church of Mother Virgin Mary of Permanent Help and St. Kajetán. Above the entrance door there is a large banner (it doesn't appear to be very professional) on which there is, in large letters, "CONCERT." A woman is standing behind the ticket table in the entrance. Her colleague is giving out flyers on the street and luring people. I approach the woman and want to take a flyer off the table to find out what the concert is about when she begins talking to me. She speaks quite fluent Czech with a Russian accent. She invites me to the concert, which begins in about three-quarters of an hour. It is called 'Organ Gala Concert' and, according to the flyer, it is repeated every afternoon from January first to eighth at four o'clock. The only exception is the sixth, when they will play the very popular Czech Christmas Mass by Jakub Jan Ryba (1765 – 1815) at six o'clock. I can imagine that Ryba´s Mass will be performed by some enthusiasts – as it is every year – and that they will be happy if some listeners appear. Today you apparently have to pay, but the sixth you can come in free. I come across blurbs for this concert all along the route to Lesser Town Square.

On Mostecká Street a little pack of flyers is attached to a street lamp and I pull one off. It invites me to a "Guitar Concert" today at seven. The Czech guitar duo of Jana and Petr Bierhanzl will be playing compositions from Vivaldi to flamenco style. I will again come across these ads on lamps in Old Town Square and Celetná Street.

I walk over the Charles Bridge (Karluv Most, see map D) without harm to my health, nor am I robbed, which in this throng and madness wouldn't have surprised me, albeit without a flyer or any other invitation to a concert. But this will change as soon as I walk through the passage from the bridge and stand in front of the Church of the Holy Savior. I am invited to a concert starting at five; a gentleman literally "pushes" me toward the box office and asks where I'm from. I beg off, saying I don't want to go to a concert now, and continue along Karlova Street (see map E).

Karlova Street is most probably a paradise for concerts and cultural events in general. Right at the beginning you are lured to the Ta Fantastika Black Theater. It is true that I don't see anyone handing out flyers, but the posters in the theater building are emphatic enough. And the fact that they play the same show twice a day, once at five and then at eight-thirty is very reminiscent of the "Best of" tourist concerts. The advertisements attract the viewer to the special effects of the Black Theater and the music of Bedrich Smetana and Antonín Dvorák. However, I wouldn't learn of this if I didn't know English or other world languages. This is the only performance that offers tickets on-line, but the choice is already limited a month in advance. Every day only about thirty tickets – always for the same seats – are available for 720 crowns.

A few meters farther on a man hands me a flyer for a performance of *Don Giovanni,* which you can see on Karlova Street 12. They play it daily at five and at eight. The "distributor" points out the nearby box office where I can also obtain a flyer for a performance of the famous musical Cats, which is given daily at seven-thirty on Na Mustku Street 3.

I stopped for a while in the underpass near the box office so I could organize my papers and all the detailed notes I've taken. I say this because when, after that, I went a little farther an older man invited me to a performance in the Church of St. Clement. Before he could finish telling me something about the concert in bad English his younger colleague rushed over and roughly informed him that he could relax and speak Czech to me, that I was surely Czech and that he saw that I was writing something. Quizzically I looked at this younger man and he immediately, in his Russian accent, added that if I was Czech I didn't like music and wouldn't go to the concert – and he began to take the flyers away from me. I didn't allow that and protested that I did like music and that it wasn't his business what I was writing. Then I rapidly disappeared because he seemed quite angry.

I continue along Karlova Street. In front of the Klementinum I receive a flyer from a completely charming man, but when I thank him in Czech he turns his back as I

don't interest him any more. Here they are also in a pair: while one distributes fly-ers on the street, the other sells tickets at the portal. The concert should begin in a while and so he is trying to attract the greatest number of tourists immediately.

I come to the last part of Karlova Street. Almost in front of Little Square I see a small, older woman who is angrily shouting at a young pair who are walking away from her. I wait to be sure she has calmed down and again begun to give out flyers. After a while I come to the woman, take a colored paper from her and, in English, ask what it is. She looks at me mistrustfully and checks if I'm really a foreigner. After a while it seems that she does trust me – fortunately her English is worse than mine. I steer away from the question where I'm from and ask her about the price. Tickets are supposedly 400 crowns. I ask her if it's only today or if I can also go another day. Today it starts at six. On the back side of the flyer there is another concert today, only later, but this doesn't interest the woman and she takes out a block of tickets which appears rather like an ordinary badly printed pub pad. On it the price is 490 crowns. The woman explains to me that I am a student and there-fore can have it for 400 crowns. She asks if that is very expensive and so I explain to her that I would rather go on January sixth and that I have to discuss it with friends, that I won't buy a ticket now. The woman asks me how many we would be and suggests a group discount and prepares the tickets – for six people it would be even cheaper. I spoil her mood by refusing to buy the tickets and the woman begins to be unpleasant and so I prefer to say goodbye and continue to Old Town Square. It would quite interest me to whom she offers the tickets for 790 crowns which I see she has hidden under the cheaper ones.

At Old Town Square (Staroměstské náměstí, see map "F") nobody is giving any-thing out anywhere (or I don't register anyone because of the crowd of tourists), and so I prefer to calm down and go to the equally bustling Celetná Street (see map "G"). Right after its beginning I obtain from two young men the same flyer the preceding woman offered me. When I take it, one of the men thanks me in Russian. After my English answer, he adds, "Thank you." I have an impulse to try "thanks" in other languages, but I prefer to go on.

I come across the last flyers in front of the Municipal House (figure 3). Obecní dum, see map "H"); apart from the "distributor" I can also take them from little stands at the entrance. There are really many concerts here, even in the large Smetana Hall. Today, for example, I could go to an eight o'clock concert called *The Best of Mozart and Dvorák,* but then I wouldn't make the performance at eight-thirty which is called *Pop and Classic Music: from W. A. Mozart to Freddie Mercury.* On other days the Municipal House offers me jazz or music from musicals, which, however, compete with Antonio Vivaldi and The Four Seasons and other pieces, e.g., T*he Best of Classics with Soprano.* All the concerts are repeated several times. I obtained five flyers. In an hour and a half on the streets of Prague I have received invitations to almost fifteen concerts. All are a category of *The Best of…*, or those *"Best Spaces"* with *"the Longest Traditions…"*

Figure 3. The Municipal House - Zuzana Jurková.

Theodor Adorno on Popular Music[3] and Its Fetishistic Character

> Listening to popular music is manipulated not only by its promoters but, as it were, by the inherent nature of this music itself, into a system of response mechanisms wholly antagonistic to the idea of individuality in a free, liberal society.

This key sentence from the essay *On popular music*[4] summarizes the main thoughts of the German philosopher, sociologist and musicologist Theodor Adorno (1903 – 1969), a musicologically oriented member of the famous Frankfurt School.[5] At the end of the '30s, in the United States of America, where he emigrated because of racial persecution, he wrote a number of essays in which he tried, through music, to understand the society that was steering toward a world war. He views music through a prism of the Marxist concept of commodification.[6] Music – namely the popular kind that he strictly separates from "serious" music – according to him, is becoming -- in the 20th century, in view of technical possibilities, especially the possibility of mass reproduction – a commodity which, however, should not happen.[7] And not only that: it is connected to the music industry, which basically influences the listener.

The basic feature of the musical language of popular music is, according to Adorno, "*standardization*." This is expressed on all levels: in the field of form (for example, equally long basic structural parts of a song), harmony, rhythm, and even in details the essence of which should make every composition special, but which are repeated so often that they have earned special terms *(blue notes, break...)* Such standardization constantly leads the listener to the same listening experiences until he stops expecting something new. His nod to the heard (or

even still unheard) song is not especially a nod to one concrete composition, but to a pre-existing whole. *Previously given agreement to a previously given composition.* A standardized sound product obviously evokes a standard reaction: the listener, deprived of the spontaneity of surprising experiences, does not have to bother to follow the concrete course of the music. This is already "pre-digested." But because listeners have vague ideas about what they want to hear – ideas having to do with fields where music is supposed to belong rather than primarily its sound (these ideas will be discussed later) – the reality of standardization must remain hidden. It remains hidden behind what Adorno calls *pseudo-individualization*: making special the details (which, however, may not disturb the basic structure to which they are subordinated so that the listener always feels secure in the framework of well-known schemes), a certain "specialness," individuality of the interpreters, an individuality that is emphasized, but is not too distinctive. Besides, it is necessary to put such emphasis on this very interpretation because it can make an otherwise non-individualized and almost indistinguishable type of music distinguishable.

As an illustration Adorno introduces two contradictory examples: from Wagner's opera *Parsifal* the Kundry motif, which the listener (as Adorno writes rather ironically: "the listener with normal musical intelligence") remembers right away – in contrast to melodies of popular music which require great effort to remember.

If the musical language of popular music is maximally simple, the same applies to social demands, which popular music needs for life. The first and main one is *advertisement*. However, only products that fulfill, on one hand, standard needs and, on the other hand, are distinguishable from other, very similar products are advertisable. Therefore the "hit" must have at least one memorable element – melodic, harmonic or, perhaps, rhythmic or instrumental. Its "individuality," that is, its distinguishability, however, must always be in the framework of those standard schemes. Constant repetition of a potential hit is necessary, not only for the above-mentioned reasons, but also because of the creation of the idea that the already accepted, that is, successful, song is played.

Adorno pays rather exhaustive attention to the process of recognition and acceptance of a song hit. On one hand he points out the basic difference between a way of "recognition" of a composition in the fields of "serious" and popular music. In art music, recognition does not consist of discerning motifs of, let us say, a Beethoven sonata, but of recognition, that is, understanding of the mutual relations of individual elements and thus the sense of the whole composition. If I identify with the entire meaning, I accept the composition as mine. Because a similar process is not necessary in popular music (after all, mutual relations of individual elements have been clear for a long time), the acceptance of a composition proceeds on another level: identification with the opinions of the others. So many people appreciate this particular song, which I am also capable of recognizing, that by it they confirm its value.

For Adorno, the basic question is how is it possible that all of this type of music/ the whole field of popular music is so appealing to the masses (because a description of the functioning of its own mechanisms is not yet the whole answer). According to him, the main reason is the insertion of popular music into the

framework of free time, that is, the sphere of leisure and fun without any need for concentration.

Here is an expression of Adorno's Marxism: *Distraction is bound to the present mode of production, to the rationalized and mechanized process of labor to which, directly or indirectly, masses are subject. This mode of production, which engenders fears and anxiety about unemployment, loss of income, war, has its "non-productive" correlate in entertainment; that is, relaxation which does not involve the effort of concentration at all.*

It is exactly this character of undemanding fun that enables the direction of advertisement toward the field of luxury (Adorno uses the term "glamour") as it is otherwise commonly used for advertisement of any kind of product. Meanwhile it is clear at the same time that it is about the independent game of ideas.

The last important feature of an advertisement is that it does not relate only to music alone, but to the whole field of popular music, mainly its performers; the media also perceive them in situations that have no connection with music.

In an analysis of the essay *On Popular Music* Adorno ties in another article -- *On the Fetish-character in music and the Regression of Listening.* In it he describes social mechanisms that function in an environment of popular music in the same way as in other branches of the market – mechanisms of production (primarily the production of sound media),[8] distribution and advertisements. The listener, deprived of his own spontaneous interest in music and pleasure from it, becomes defenseless against these mechanisms.

In the 80 years since the formulations of Adorno's texts, the world has changed in many ways – both in social reality and in our understanding of it. For example, the term "masses" appears not only in connection with production, but also with tourism as the number of people traveling abroad has increased from one million in 1939 to 650 million in 2000. (Rapport – Overing, 2000:353). The previous and following snapshots show each one from a different perspective in what Adorno considered basic features of commodified culture – connections with "leisure," mechanisms of advertisement, standardization of "product," with a nesting in glamour remain the same.

Prague Castle Concert Pearls of Czech and World Classical Music
Lobkowicz Palace in the Prague Castle
March 4, 2013, 1 p.m.
After many overcast winter months, today for the first time the sky is really bright and sunny and the eternal tourists are enjoying it. Although still warmly dressed, they are already streaming through the Lesser Quarter, from where I climb to the Castle (in the little park in their midst I come across a poster for "my" daily castle concert); somewhat higher, then, they enthusiastically blink over the Lesser Quarter roofs and the Vltava (Moldau) River or again up to the Castle's silhouette. The Old Castle stairs are still quite empty (a couple of weeks later it will be almost impossible to walk this way), but two guitarists are already playing "Latin" music here and collecting money in a guitar case.

Immediately behind the gates guarded by two members of the Castle Guard is the Lobkowicz Palace on the left side. It is the only private building in the Castle complex. Next to the monumental Baroque portal giant posters hang inviting you to the palace's museum to view Canaletto's pictures of London and also Beethoven and Mozart manuscripts (Figure 4).

Figure 4. Tourists at the Prague Castle – Zuzana Jurková.

The young woman at the box office gives me the choice between the first tier for 490 CZK ($25) (the first two rows) and the second tier for one hundred crowns less. Along with the ticket I receive a leaflet with the program and other foreign-language advertising materials full of sunny photographs. In the brochure for the whole Lobkowicz Palace I learn that I can buy a "Combo Ticket" in which I save money for a ticket to the concert and to the museum and I will have an additional 10% discount in the Lobkowicz café.

I walk along a red carpet to the second floor and to an antique door in front of which Beethoven on a poster admonishes me, "Quiet Please!" Now, though, I don't yet have to obey; there is still a quarter of an hour till the beginning of the concert. I have time to examine both the room with its ceiling frescos, chandeliers on the walls and ruffled curtain and also the audience. So far there are only five people, but in the next quarter of an hour 18 people, mostly middle-aged couples, two bohemian-looking young men and a threesome of women join us. I am evidently the only Czech. Nobody runs in at the last minute, to say nothing of arriving late.

On a desk at the entrance one can read the names of the performers; however, it doesn't seem that anyone is interested. At three minutes after one a pianist in a black shirt and black pants arrives. He will play some compositions solo; in others he will accompany a violist. The first piece is a piano solo, *Invention,*[9] by J. S. Bach. For this or for any of the other compositions, the program does not mention the key or the origin (I guess that it belongs to the collection Two-voice Inventions). The pianist plays for hardly two minutes. When he finishes, the audience applauds briefly. The player bows – and the violist already arrives. Without much ado the two play together the slow *Adagio* by Albinoni and immediately afterwards Gluck's *Pizzicato*. The first piece to attract the audience's attention much is Mozart's Turkish March; the Italian woman in front of me shakes her head to the rhythm of the repeating main motif and even one "Brrravo" is heard with a raucous German *rrr*. A similar response is evoked by Chopin's *Piece for Piano Solo,* which the pianist plays in an upper dynamic register, thoroughly fogged by the pedal.

In the second half the pianist plays several solo numbers one after the other: Beethoven's Moonlight Sonata (actually only its first movement) and For Elise, a piano adaptation of Smetana's Vltava and Dvořák's Humoresque. At the very end the violist appears and thanks the audience in English for coming and wishes them a nice day, upon which he launches into Khachaturian's Saber Dance. At the end the audience applauds more enthusiastically than before, and so both musicians return again, shake hands and again bow. Evidently, however, they don't intend to play another encore – nor does the audience seem to be expecting one. A few minutes after a quarter to two we leave.

Conclusion: Prague, Tourists, and Music as Goods

I ponder over this rather unusual experience. The concert at the Lobkowicz Palace, as though at first glance, disproved one of the most basic ethnomusicological theses, that musical language (which we sometimes call "style") is formed by social values surrounding the performance of music. What happened that classical music compositions, which are supposed to be expressions of stratified and specialized society and intended for well-versed listeners, are treated like pop songs?

The basis of the explanation lies in the context in which the concert – and many others indistinguishable from it on the Royal Road – takes place. It is primarily intended for foreign tourists. The culture of mass tourism is considered by anthropologists to be specific. Rapport – Overing described its condensed characteristic stating it's a "packaged form of experience in which passivity prevails." (2000:353)

The fact that the concert is actually intended for foreign tourists is obvious from the accompanying words in English, from the unimaginative dramaturgy (thus, it is not aimed toward those who are well versed in classical music), from the omnipresent advertisements on the Royal Road, and from the attractive location which those who pop in and out of Prague to admire its historic beauty would prefer to see even if no music were performed. Obviously, it is a successful configuration of assumptions and mechanisms since, after all, the audience is composed of foreigners willing to pay relatively high prices for tickets.

These prices or, more precisely, a certain disproportion (for a similar program, informed listeners would not pay so much) clearly show us what it is about. While the majority of classical music concerts put on for a typical audience take place primarily to satisfy their cultural demands (and it goes without saying that the listener will pay for that), here the order of motives is the opposite: for the organizers, it is primarily about making money, whereas, for the audience, it's about an undemanding cultural experience which – more or less coincidentally – has the appearance of music production. Here the characteristics described by Rapport – Overing where the "instrumental relationship is one that tourists see locals and their culture as commodities to be bought while locals see the visitors as sources to be milked" is perfectly applicable. (2000:354).

It is still necessary to examine the music that is performed. How do mechanisms of commodification cope with the sophisticated language of art music? The first and decisive step is decision-making: primarily, compositions have to be short and simple.

Thirteen pieces in fifty minutes: this isn't usually managed even in pop music, to say nothing of "classical." There were only several-minute compositions, during which it is not possible to apply what Adorno characterizes as listening to classical music: following internal relations between individual elements and the understanding of them.

The second filter is penetrated by compositions of two types. One group of numbers in today's repertoire was composed of classical hits. The popularity of *Humoresque,* the *Turkish March*. the *Saber Dance* and *For Elise* is assured by the beginnings of distinctive, easily remembered melodies (not, for example, by sophisticated structure) – exactly that "pseudo-individualizing" moment which, according to Adorno, "makes" pop music a hit – and, as one can see, also in the case of a "classic." The word "popularity" is, by the way, appropriate not only as a reference to a style of popular music, but also because of the extremely widespread social life of those "pearls" which today we hear more frequently in advertisements or on cell phones than on the concert stage.

The second group was compositions somehow typical of a given style: Albinoni's *Adagio* or Eccles' *Sonata* in Baroque style, Haydn's *Adagio* in Classical style and Chopin's composition in Romantic style. The compositions to which you can apply the idea of Adorno's standardization – a thousand times agreed on scheme and sound of generally agreed on musical style. While listening to them the public is not distracted by the mood of the Castle and, at the same time, it is not "troubled" by the too-long composition: apart from Eccles' short Baroque sonata whose four movements do not last more than five minutes, all of the other numbers are played like one-movement pieces although many of them originally belong to longer cycles.

The third step of commodification mechanism is to get rid of "superfluous" (for tourists) information: Apart from complete compositions, I also miss other compo-

nents of usual classical music concerts such as more data about the compositions which more demanding – specialized – listeners look for.

Apparently, however, here there are not the more demanding listeners who would evaluate the concert after the performance – those listeners who sometimes rush in at the last minute because they are so busy, but they can't miss THIS ONE!

On the contrary, aside from standardization and pseudo-individualization I also find other main Adorno characteristics of popular music. Primarily the importance of advertisements is undeniable: in the Castle complex (and below it) the omnipresent colored fliers on chalky paper, their electronic version on travel agency pages, a discount on entrance to the museum as another form of incentive… And here the appeal of non-binding entertainment embedded in the sphere of almost dreamlike glamour makes itself felt.

The environment, which, in the first place, concerns the generation of profit, chooses from almost any styles those "products" that are most suitable to its needs for standardization and, at the same time, alleged individualization. In the Lobkowicz Palace these are the most typical or the best known, in short, the simplest "pearls" of the classics. These are grasped – in Adorno's words – by "a whole system of interconnected mechanisms." By means of advertisement and a glamorous environment it is able to attract such a number of musically undemanding tourists that their (relatively high) entrance fee covers several times the relatively low payment to two or three regularly performing musicians. A small, castle, tourist-oriented commodification.

Endnotes

1   Research for this article was supported by the Faculty of Humanities, Charles University Prague, Grant SVV 260418/2014. The text is partly based on the chapter Music as Goods in Jurková et al., Prague Soundscapes, Praha: Karolinum, 2014.

2   See: http://www.praguecityline.cz/trasa-kralovska-cesta (May 1, 2013).

3   Here we use the same expression as Adorno, who speaks about popular music. In other connections, however, we consider the term " popular music" as an umbrella term for the most varied music genres except the field of classical music, that is, also jazz, rock, folk, cross-over, world music, etc., for which, however, many Adorno characteristics do not hold. These are concentrated in the genre that we call pop music.

4   "On popular music," in Studies in Philosophy and Social Sciences, New York: Institute of Social Research, 1941, pp. 17 – 48.

5   The Frankfurt School is the name of a group of German left-oriented theoreticians in the Institute for Social Research, which was founded in 1923 at Frankfurt University. Theodor Adorno, Max Horkheimer, Herbert Marcuse, Walter Benjamin and others analyzed culture in conditions of mass reproduction and they are considered the founders of "critical thinking," systematic sociological theory, which substantially influenced the following generations.

6   The process through which objects become commodities whose value is given not only as a utility value, but also (often primarily) as an exchange value. For the topic "music as commodity" see, e.g Taylor (2007), Chou, etc.

7   A reader familiar with various musical concepts of music around the world knows that the understanding of music as a sort of craft is common in many a culture and such a craft has no pejorative connotations. Adorno was trapped in the usual Western usage formed by Romanticism.

8   See also the famous Dummond and Cauty´s KLF – The Manual: How the Have a Number One the Easy Way (1988).

9   For the titles of the compositions I use the versions written in the program.

References

Adorno, Theodor. "On popular music," in Studies in Philosophy and Social Sciences, New York: Institute of Social Research, 1941, pp. 17 – 48.

Chou Wen-chung. "What is Happening to Music? Commodification or Creativity?" http://www.chouwenchung.org/works/commodification_creativity.php (accessed June 12, 2017)

Dummond, Bill – Cauty, Jimmy. KLF - The Manual. How to Have a Number One the Easy Way. KLF Publications 1988.

Jurková, Zuzana, et al. Prague Soundscapes. Prague: Karolinum, 2014.

Rapport, Nigel – Overing, Joanna. Social and Cultural Anthropology. The Key Concepts. London and New York: Routledge, 2000.

Taylor, Timothy, D. „The Commodification of Music at the Dawn of the Era of "Mechanical Music". Ethnomusicology 2007 (51), Vol. 2: 281 – 305.

Industry 4.0– Where Does This Leave the Human Factor?

Holger Kinzel+ (Germany)

Abstract

Industry 4.0 is the new buzzword in the manufacturing industry. It comprises the entire value chain process in manufacturing goods and providing services. The designers of the concept appear to have a good grip on the technology (hardware and software) of the system, however, the human factor seems not to be considered adequately. Humans are involved everywhere: as a team of system designers, a groups of workers and our society as the clients of the manufactured goods. The requirements and needs of each individual involved in the process should be included in the system by means of a modified mediation process. A mediator acts as a facilitator to assist communicating needs and requirements amongst everyone involved. By creating the ownership in the system acceptance is achieved. This process allows society to actively influence and control the design and the use of the Industry 4.0 concept.

Keywords: *Industry 4.0, Human-Machine Interface, Human Factor, Mediation, Needs, Cyber Physical Systems*

+ Holger Kinzel, PhD Candidate, Technische Universitat Bergakedemie Freiberg, Germany. website: http://tu-freiberg. de/en.

Introduction

Industry 4.0 or 4th Industrial Revolution is a new buzzword in many parts of industries manufacturing goods and distributing services. The idea behind the concept is to connect not only all elements of the value chain process itself into one single system but to include many parts of our day-to-day life as consumers. All elements are connected through "smart" information technology systems. The so called "Internet of Things" is part of that system. In the future, our fridge already orders foodstuff before we have even thought about what to add to our shopping list.

Figure 1. Industrial Revolutions (Schwab, 2016).

We have seen a number of industrial revolutions in the past, starting from the time when steam power was introduced in the second half of the 19th century. The invention of electricity established other new technologies in the late 19th century. The early 20th century saw the launch of the assembly line into the manufacturing process and later, in the second half of the 20th century, the computer controlled manufacturing process changed the industrial world again (see Figure 1).

All these revolutions have changed our societies and the way we live. Workers had to adapt to the new systems and acquired new skills. Globalization is a part of that last big change. Due to the availability of worldwide instant communication and a global logistics infrastructure parts of manufacturing lines could be outsourced to factories on the other side of the world.

According to industry experts we are now experiencing the next industrial revolution, the 4th one (Schwab, 2016). The term *Industry 4.0* was first used by a group of expert at the Hannover Fair in April 2011 (Kagermann, Lukas & Wahlster, 2011). According to some experts (Happacher, 2013), the idea is based upon the concept of the computer integrated manufacturing (CIM), developed in the 1970ties. So called Cyber-Physical Systems (CPS) are operating in a self-organized and decentralized manner but are interlinked with other members of the chain by means of

information technology (IT). Some other key words that are often cited in connection with the 4th Industrial Revolution are:

- Big Data
- Cyber-Physical Systems (CPS) and Cyber-Physical Society (CPSoc)
- Internet of Things (IoT)
- Smart Manufacturing Environment, Smart Factory
- Hyper-Connected Society and Economy
- Ubiquitous Computing
- Urban Computing and Urban Visualization

For those of us not directly involved in these technologies these keywords may cause a certain degree of anxiety. Often the meaning of these expressions and abbreviations are a bit fuzzy and their exact meaning might not be known even to the people using them.

The rationale behind the *Industry 4.0* development undeniably does have its benefits. *Industry 4.0* is not only designed to streamline the manufacturing process and make it more cost effective. The idea is also to save energy and other valuable resources such as raw materials and natural resources. In theory the entire process is designed to run more or less in a closed loop. Whatever materials can be regained will be recycled and fed back into the process. All processes are interconnected to each other by exchanging data back and forth. The so called "Internet of Things" is part of the idea. It allows our clothing to have little devices incorporated that measure the amount of wear and reports it back to the manufacturing plant for them to produce a replacement in time. Ideas such as Urban Computing, Urban Visualization and the use of Big Data (collecting and using a large amount of data from all areas of our lives) are used to steer and engineer an entire society or parts of it. System designers claim that this is for the benefit of us all. Is it? For some this sounds scary.

The Neglected Human Factor

When I started to talk to *Industry 4.0* experts on congresses and conferences I first observed a high degree of enthusiasm. I got the feeling that the new system had been invented by people deeply in love with systems, processes, with analysis and computing algorithms, with software and hardware. Sometimes technology for technology's sake seems to be their prime motivator. Then I asked those experts at which point of their concept they had included the human factor and the answer these experts gave was not really satisfying. Often it seemed that the consideration of humans or the human factor was nowhere to be found on their list of functional specification requirements.

A quick analysis of the scientific literature using the Scopus database (www.scopus.com) reveals that the human factor obviously only plays a marginal role amongst *Industry 4.0* experts (as of August 9, 2016):

- Keyword "Industry 4.0":   630 occurrences
- Keywords "Industry 4.0" AND "Human Factor":   33 occurrences (5%).
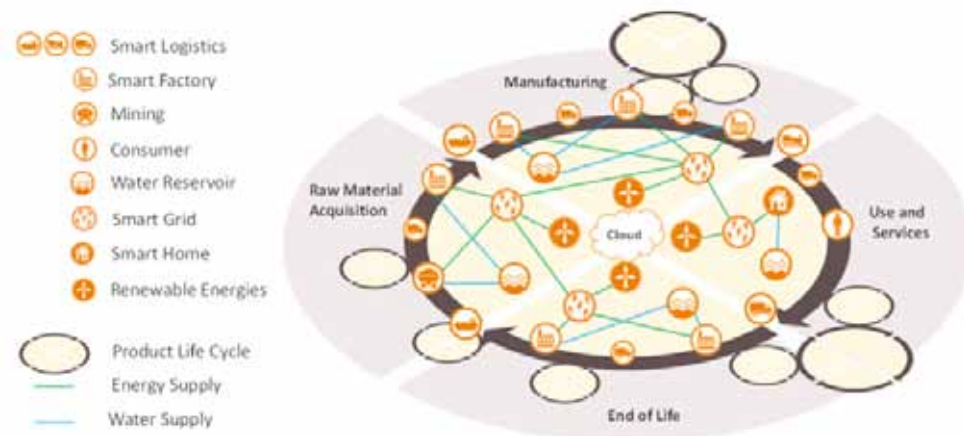
Figure 2. Macro perspective of Industry 4.0 (Stock und Seliger 2016).

Figure 2 depicts one example of the concepts of the *Industry 4.0* design. In this system, humans only play a role as the "Consumer". Everything else appears to work entirely without any human intervention.

Studies dealing with automation and mechanization in other areas also mention a lack of considering the human factor in the design-phase of the systems. During my research on automation and system design in the offshore oil and gas industry I came across a Norwegian study named "A study of a technological development process: Human factors – the forgotten factors?" (Saetren, Hogenboom & Laumann, 2016). One of the central messages of the study is about omitting the human factor:

> "The complexity of the project may have contributed to the failure to conduct human factors analyses."

Likewise the German economist Klaus Schwab recognizes that the human factor should be part of the equation. In his article (Schwab, 2016) he sends a clear message:

> "In the end, it all comes down to people and values. We need to shape a future that works for all of us by putting people first and empowering them. In its most pessimistic, dehumanized form, the fourth industrial revolution may indeed have the potential to "robotize" humanity and thus to deprive us of our heart and soul."

However, he and many of his colleagues do not provide answers to the questions: how can people be part of the system? How can the human factor be included in the design and how can people gain ownership in the concept? How can society gain control in order to shape the new system so that we all benefit from it?

Industry 4.0 and Humans: Where are the Interfaces?
Each technical or industrial system has humans involved at some point. Often, however, the interfaces are not clearly defined. Everybody recognizes immediately

that there are people in front of the computer screens or workers operating the manufacturing machines. Also, the customers of the manufactured product are part of a manufacturing process, often just know as "the client". In the case of a complex system such as the *Industry 4.0* concept, the entire society is at the "output" end of the automated manufacturing process.

Systems do not (yet?) create themselves. There are teams of experts behind every new idea and very specialized engineers and software designers are required to convert the ideas into a working software. What do we know about these teams, what about these people who create something that will massively influence our daily lives? How do they know what we need?

Complex Systems Communicating with Humans

Modern workplaces in a technical environment usually contain an interface between humans and a machine. Following a definition by Kramer and Zimolong a machine is a device made by a number of technical components (Kramer & Zimolong, 2005). Within a machine, there are a number of interfaces designed to provide the communication of the control signals between all components, such as control lines, sensor signals or the commands of a computer based control system. A more complex machine or the combination of machines can be called a system.

This system communicates with the human being(s) by means of a user interface. This may consist of gauges and control lights or, more likely today, of a computer screen. In return, the human controlling such a system enters commands by pressing buttons or using keyboards and control sticks. Timpe and Kolrep include the component "human" into a technical system and call this component "socio-technical component" (Timpe & Kolrep, 2002).

The System User(s)

A conventional human-machine interface as described in Helander can be seen in Figure 3. (Helander, 2006). In view of today's complexity of control systems it seems to be somewhat oversimplified.

First of all often there is not only just a single person communicating with the system. Typically a group of people is involved (see Figure 4). This group of individual humans follows sociological group dynamics. Each individual member of the group interacts with the group as well as with the machine. Each individual member of the group has a unique personality, has different moods that may change throughout the day and brings a distinctive set of capabilities to the table.
It is a challenge for any system designer to predict exactly how the group will react, in case anything unusual is happening, due to the way the group communicates and interacts.

The System Designer(s)

This brings us to the system designer. The system is not just "God given" instead it is usually a result of a very complex engineering design. In complex systems, such as the ones that will be used in the *Industry 4.0* concept, the system is designed

by a team of engineers and software designers. Same as the group in front of the computer system (the "users"), the team is made up of individuals. Every member of the team comes with their particular expertise and their unique set of competencies and abilities to communicate. This process in itself is already a challenge. Not only the hard- and software has to properly interact with each other. The information technology engineers responsible to keep the hardware running need to understand the requirements of the software designers and vice versa.

Now we are adding another layer to the complexity of the system. How does the team designing the entire system make sure that they are doing the right thing? How do they make sure that the system they are setting into operation is matching the requirements of the group of users? How do the designers make sure that they include unusual reactions from one of the user group members in their design so that the system works flawlessly?

We have all heard of system failures and accidents in which an accident evaluation team stated "human errors" as the root cause for the disaster. Is this really a root cause or possibly a design flaw? Was the system really ready to include the human factor in a way that the human error was accounted for?
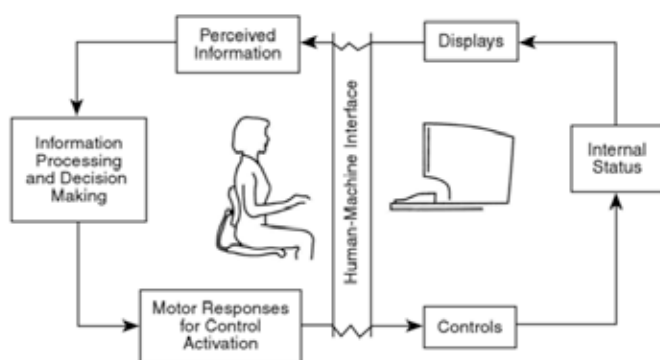

Figure 3. The human-machine interface described by Helander (Helander, 2006).
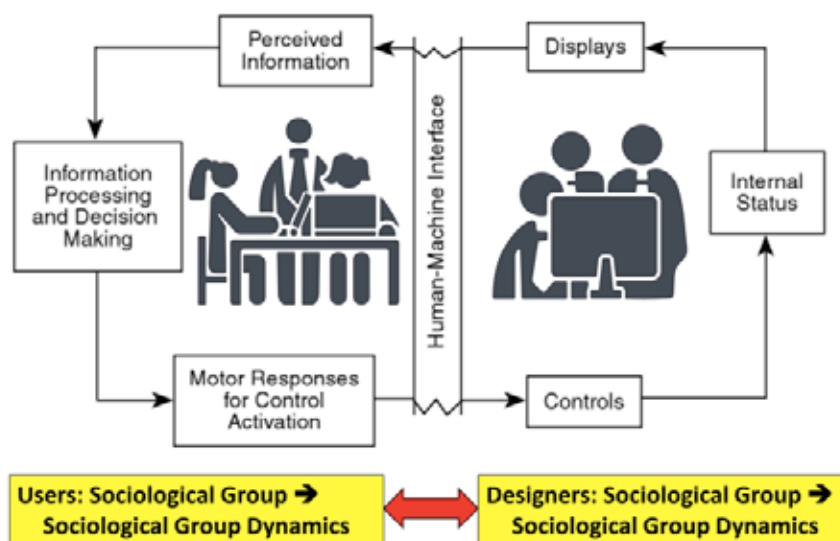

Figure 4. Human-Machine Interface with sociological groups involved on the user and the designer side, adapted from Helander (Helander, 2006).
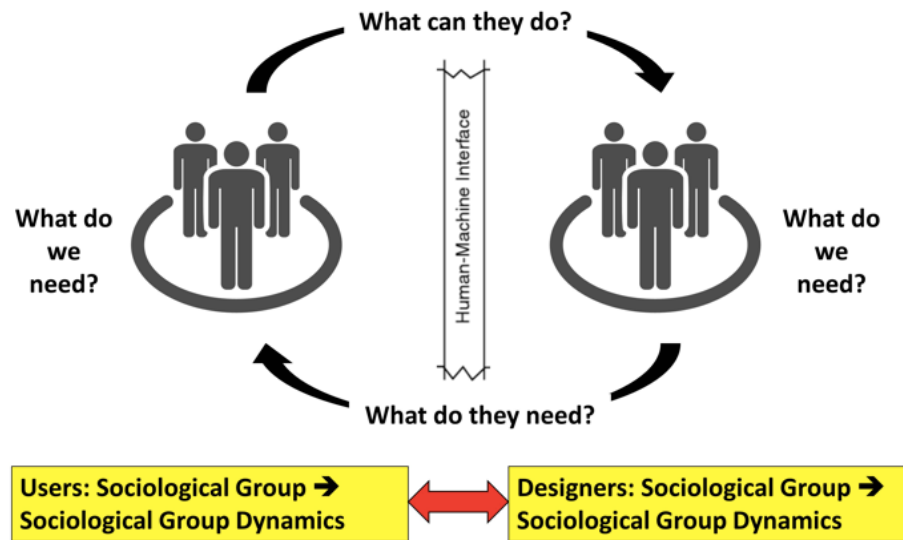
Figure 5. Communicating the factor "needs" within the teams and between them.

The Client(s) = Society

At the end of each manufacturing process there is a client or a group of clients. Marketing and business development specialists evaluate the expectations and requirements of the clients and report that back to the manufacturing place. In the case of the complex *Industry 4.0* concept this covers a large sector of our lives. Data collection is automatized and is done by computer algorithms which again were created by system designers and software engineers. We already face these systems in our everyday lives by so called "personalized" advertisements during the use of the Internet. Are these algorithms really able to reveal our needs? Is this the way that we want to be a part of the entire system? The client base here is not only single customers but it is our society.

So why do we need to include the Human Factor?
As a consequence we need to make sure that the sociotechnical component *"group of humans in front of the control system"* (= on the left side of the human-machine interface) and the sociological *"group of humans that design the interior of the system"* (= the group responsible for the right side of the human-machine interface) need to be included in the system design (Kinzel, 2016). In an ideal world both groups, users and system-designers need to talk to each other. The system designers need to find out the user's requirements.

A third group of people to be taken into account is the client group. *Industry 4.0* turns a large part of our society into that group. This group also needs to be an active part of the system. So, what are the issues if the human factor is not taken into account? How will the system be affected? What are the hazards if the designers of the systems neglect the users and the way they act? The answer to this question lies in the psychology of human beings. It has to do with motivation, understanding, the feeling of being part of the group, of being included.

Needs and Motivation

In 1943, Abraham Maslow, a pioneer in motivation research, defined the basic needs that drive all human beings as follows in this article titled A Theory of Human Motivation (Maslow, 1943):

- Fundamental physiological needs (e.g. food, air, water, shelter from the elements, sexuality)
- Safety and security needs (stability, protection, order)
- Love and belongingness needs (love, belonging, affection)
- Esteem needs (self-respect, esteem of others, prestige)
- Self-actualization ("What a man can be, he must be" – Maslow)

Maslow puts these needs into a hierarchy in a way that he claims, that, once the needs of one level are fulfilled, the fulfillment of the next level is the next goal. Human beings, whose fundamental physiological needs are satisfied will seek to establish a safe and protected environment. Once this environment is assured, he or she will seek to satisfy the love needs.

In 1970, Maslow further detailed the hierarchy of needs by adding two additional classes of needs between the love needs and the esteem needs (Maslow, 1970):

- Cognitive needs (knowledge, meaning)
- Aesthetic needs (appreciation of beauty, balance)
- Additionally, on top of his hierarchy, Maslow added the transcendence needs, which is the desire to help others to achieve self-actualization.

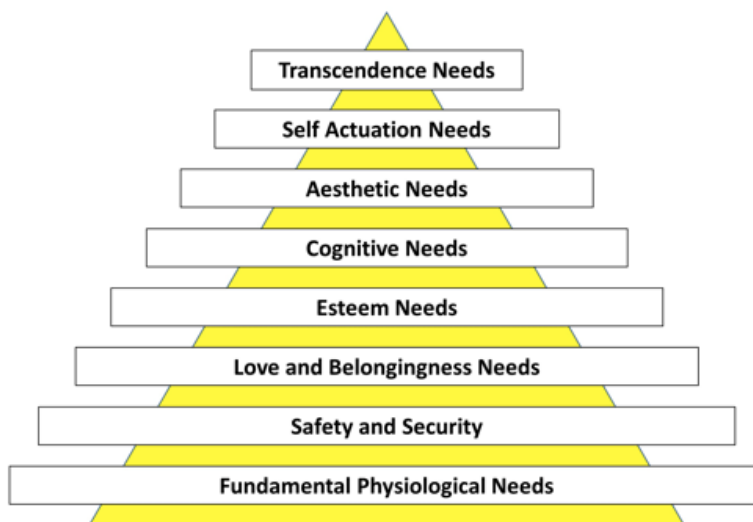Often, the Maslow hierarchy of needs is depicted as a pyramid as in Figure 6.

Figure 6. Maslow's Pyramid of Needs, adapted from Maslow (Maslow, Motivation and personality 1970).

Neglecting the Needs Results in Conflicts

According to the psychologists and their research, human needs are an important motivator. Not considering the humans in a technical system will have impacts on the system performance and the system's ability to function safely. Neglecting the human factor in a complex system such as the *Industry 4.0* might lead to a complete breakdown of the concept.

The Industry 4.0 concept, as it has been presented, will change the way we live and work. According to some designers of this concept the remaining workers who still operate the system need to acquire new competences. Others will probably no longer be needed because many of the roles that humans play in today's manufacturing plants will be replaced by computer systems. Most of the workers currently working in any of the fields touched by any of the components of the *Industry 4.0* concept will see changes in the way they work. In order to satisfy the needs of these people they need to understand the new requirements and need to recognize any benefits for them ("What is in it for me?"). The key is to engage those people (=the human factor) in the new processes as soon as possible (Edwards & Ramirez, 2016).

Empowerment and Ownership Creates Acceptance

As we all know from our own/personal experience, often when we try to forbid our children to do something without any explanation, there will immediately be an urge of the children to want to do the forbidden thing. This is a natural human reaction. It has been described by psychologists and is called psychological reactance (Miron & Brehm, 2006). If an individual feels that he or she is forced to deviate from their free will, there is a strong motivation not to follow these orders.

The key word here is the free will; the ability of an individual to follow his own will, which is a very strong motivator. Therefore, in order to make sure that people who in any way are connected to a new system such as *Industry 4.0* need to be able to be part of the system. They need to feel like they were a part of designing the system and that their needs were taken into consideration. It does not matter if this individual is a member of the design team, a member of the operating team or someone who is in any other way influenced by the system. Important is that the person feels some kind of ownership in the complex system and that he or she understands the design concept behind it.

The designers of any system such as the *Industry 4.0* concept need to consider this desire to be involved. Involvement creates ownership and acceptance. Without this acceptance the system will fail.

Human Factor Specialist: A Mediator?

How can the needs of everyone involved be considered? How can the human factors of all individuals be taken into account in the system design? How can conflicts amongst the team members, either of the design team or the team of users, be managed and mitigated?

Possibly there are multiple solutions. The call for assistance of a human factor specialist, as suggested by Saetren et al. (Saetren, Hogenboom & Laumann, 2016)

seems to be one of the more promising solutions. Additionally, the introduction of a process is helpful. The mediation process, traditionally designed to solve conflicts can be adapted and can be used in conflict prevention and also be used to assist to introduce the human factor into system design (Kinzel, 2016).

Mediation as a Process to Mediate Changes

Mediation is a well-established method to resolve conflicts. Mediation is a structured process in which an independent third party, the mediator, assists two or more conflict parties to identify the cause of their conflict and to develop and agree on a sustaining solution. The mediator will establish the communication between the conflict parties and guide them through a number of phases. Crucial for the process is that the conflict parties start an open and preferably creative conflict solution dialog. They need to be able to listen to the other sides and understand the requirements and needs of their opponent (Kessen & Troja, 2009). Often, the process of mediation follows a structure that can be divided into the following phases (Kracht, 2009):

- Preparation of the process
- Statements of positions, collection of subjects to be discussed
- Determining the underlying needs of all conflicting parties
- Creative development of several options to solve the conflict
- Joint assessment of these options
- Mutual agreement between the parties.

Figure 7 shows a simplified flow chart of this process. The important step is the transition between the positions of the conflicting parties to the needs. The theory states that if the underlying needs behind the positions of the conflict parties have been expressed and have been understood by the other party, this leads to the solution-finding phase.
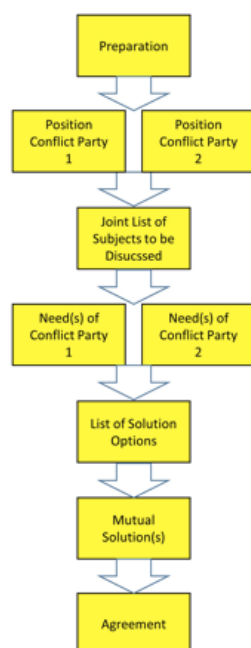

Figure 7. Simplified flow-chart of the mediation process.

Mediators to Lead the Process

It depends on the style and personality of the mediator if, and how deep he is involved in the solution finding process. In an ideal world, the mediator is completely neutral and he or she is just conducting the communication process. In the real world, the mediator often helps to overcome obstacles in the solution finding process and even expresses his own opinion about a possible way to success, especially when asked by the conflicting parties. However, it is important that the mediating person stays neutral and impartial or, as it is also defined, he or she is an "all-party" mediator, meaning, that the mediator is valuing the interests of all parties as well as the mediation process. The mediator should never have the power to enforce any solution. The agreement on how to solve the conflict is the sole responsibility of the conflicting parties. The mediation methodology and the mediation process might not directly be applicable to world of complex processes such as the *Industry 4.0* concept. However, ideas have been developed to adapt the mediation process in order to get people involved in processes so that they increase their ownership in the process design (Kinzel, 2016).

Figure 8. Communicating the needs amongst the groups involved in the Industry 4.0 concept.

Solution: Involve All Parties Concerned

Using the adapted mediation process we do have a tool available to communicate and consider the requirements and needs of all parties involved. The goal of this process is to develop a joint solution. Ideally the human factor specialist has a training and experience as a mediator.

In the case of *Industry 4.0* this allows that all parties concerned are part of the mediation process:

- System designers and developers
- System users = Workers
- System clients = (parts of our) Society.

All of them can express their needs, develop joint solutions and thus eventually have ownership in the new system(s):
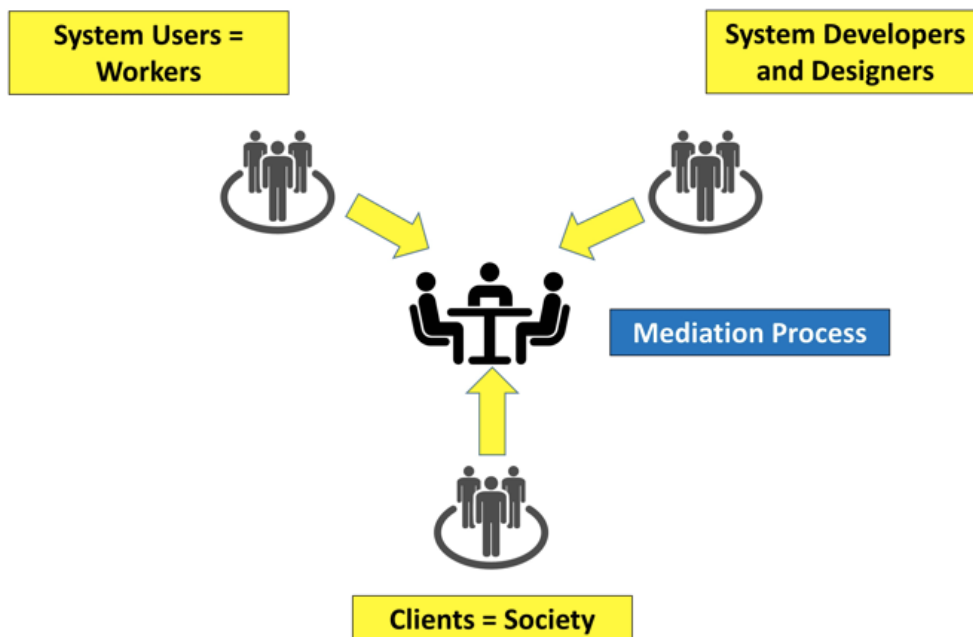
Figure 9. Communicating the needs and requirements amongst all involved, creating understanding, ownership and acceptance.

Conclusion

Industry 4.0 is the new buzzword in many parts of the producing industry. It involves the entire value chain process in manufacturing and producing goods and providing services. The idea behind this "4th industrial revolution" is to connect all elements of the value chain process into one single system. All components of the system are connected through "smart" information technology systems. The so called "Internet of Things" is part of the system, in which our fridge already orders foodstuff before we have even thought about what to add to our shopping list.
It seems as if the system designers commonly fail to include the human factor in the equation. They appear to be deeply in love with their systems, processes, with analysis and computing algorithms. Sometimes technology for technology's sake seems to be the prime motivator to work on these systems. Humans or the human factor do not make it to the list of system specifications.

Humans want to be involved, they want to understand what is going on and they want to be in charge of their lives. They need to see that they are able to communicate their own basic requirements and needs and that those are taken seriously. Currently the *Industry 4.0* concept seems to be at a stage where a lot of people are skeptical about the new technologies, although some of the ideas and concepts behind the Big Data system are already in place, influencing our daily life. If the human factor is not included in the *Industry 4.0* concept this 4th Industrial Revolution might end as other industrial revolutions have ended: people are being left entirely out of this process or at least they feel they are not really belonging to it. It might lead to frustration, the feeling of being excluded from society, which further leads to instabilities in our societies worldwide.

In a recent BBC documentation about Big Data and their influence on society, the Oxford Professor Luciano Floridi says (Frey, 2016):

> "We should be worried about what to do with these smart technologies, not about the smart technologies in themselves. They are in our hands to shape our future. They will not shape our future for us."

We need to take control of the systems before they can gain control over us. The proposed adapted mediation process allows everyone concerned to express their needs and requirements amongst everyone else involved. By creating the ownership in the system, acceptance is achieved. More importantly, this process allows society to influence and actively control the design and the use of the *Industry 4.0* concept.

References

Edwards, Paul, and Paulina Ramirez. "When Should Workers Embrace or Resist New Technology?" *New Technology, Work and Employment*, 2016:99-113.

Frey, Hannah. *Video Documentation: The Joy of Data.* BBC. 2016.

Happacher, Meinrad. "Der Ursprung von Industrie 4.0." Computer-Automation, April 2013:114.

Helander, Martin. *A Guide to Human Factors and Ergonomics.* Boca Raton, London, New York: Taylor & Francis Group, 2006.

Kagermann, Henning, Wolf-Dieter Lukas, and Wolfgang Wahlster. "Industrie 4.0: Mit dem Internet der Dinge auf dem Weg zur 4. industriellen Revolution." *VDI Nachrichten*, April 1, 2011.

Kessen, Stefan, and Markus Troja. "Die Phasen und Schritte der Mediation als Kommunikationsprozess." In *Handbuch Mediation,* edited by Fritjof Haft and Katharina Gräfin von Schlieffen, 293-319. München: Verlag C.H. Beck, 2009.

Kinzel, H. "Digitalisierung der Öl- und Gas-Industrie einmal anders: Die Analyse einer Literaturdatenbank gibt Aufschlüsse über das kollektive Sicherheitsbewusstsein unserer Industrie." *DGMK/ÖGEW-Frühjahrstagung 2016, Fachbereich Aufsuchung und Gewinnung.* Celle, 21./22. April 2016, 2016.

Kracht, Stefan. "Rolle und Aufgabe des Mediators - Prinzipien der Mediation." In *Handbuch Mediation,* edited by Fritjof Haft and Katharina Gräfin von Schlieffen, 267-292. München: Verlag C.H. Beck, 2009.

Kramer, Björn, and Bernhard Zimolong. "Führungsverantwortung für die Arbeitssicherheit in sozioökonomischen Systemen." In *Beiträge zur Mensch-Maschine-Systemtechnik aus Forschung und Praxis: Festschrift für Klaus-Peter Timpe*, 367-386. Düsseldorf: Symposium, 2005, 2005.

Maslow, A. H. "A Theory of Human Motivation." *Psychological Review* 50 (1943): 370-396.

Maslow, A. H. *Motivation and Personality*. New York: Harper and Row, 1970.

Miron, Anca M., and Jack W. Brehm. "Reactance Theory - 40 Years Later." *Zeitschrift für Sozialpsychologie,* no. March 2006 (2006).

Saetren, Gunhild B., Sandra Hogenboom, and Karin Laumann. "A study of a technological development process: Human factors—the forgotten factors?" *Cognition, Technology & Work* 18, no. 3 (2016): 595-611.

Schwab, Klaus. "The Fourth Industrial Revolution: What It Means, How to Respond." *World Economic Forum.* January 2016, 2016. https://www.weforum.org/agenda/2016/01/the-fourth-industrial-revolution-what-it-means-and-how-to-respond (accessed September 1, 2016).

Timpe, Klaus-Peter, and Harald Kolrep. *Mensch-Maschine-Systemtechnik: Konzepte, Modellierung, Gestaltung, Evaluation.* 2. Aufl. Düsseldorf: Symposion Publ, 2002.

Case Study

- ## Mamuat Music Healing Ritual

Warawut Ruangbut & Bussakorn Binson (Thailand)

Mamuat Music Healing Ritual

Warawut Ruangbut & Bussakorn Binson+ (Thailand)

Abstract

The objectives of this research were to study the Mamuat healing ritual and to compile data on its accompanying music from a case study of the Kraisornpat-tana Village in the Bua Chet District of Surin Province in Northeastern Thailand. The qualitative research method of participant observation and interviews were utilized. This study found the Mamuat ritual is comprised of four principal steps: An introductory Wai Khru (paying homage), Yiap Rong (spiritual invitation), Khao Song Mamuat (trance) and La Rong or Sapadarn (closing). Music plays important roles as an intermediary in the communication between human beings and spirits while unifying the ritual. In contemporary urban society and culture the Mamuat healing ritual continues to peacefully coexist to this day.

+ Warawut Ruangbut, Faculty of Fine and Applied Arts, Chulalongkorn University, Bangkok, Thailand.

++ Dr. Bussakorn Binson, Professor & Dean, Faculty of Fine and Applied Arts, Chulalongkorn University, Phayathai Rd, Pathumwan, Bangkok 10330, Thailand. Director, Center of Excellence for Thai Music and Culture. voice: +66 083-089-6070 email: bsumrongthong@yahoo.com website: http://pioneer.chula.ac.th/~sbussako/index.html.

Introduction

Human beings depend on the four necessities of life: Air, water, food, and sleep. Life obstacles in one form or another, including disease and illness, are always present in our everyday life; while some are easy to solve, others may be beyond human control. This latter concept of an uncontrollable event is congruent with the animistic belief that various forms of physical and mental illness may be the work of evil spirits and can only be cured by initiating communication with them to identify the cause of such illnesses (Naris Thongbang, 2010:20). It is also consistent with the Balinese Hindu belief that children who were born in the treacherous weeks, known as *Waku Wayang*, in the Balinese calendar system are prone to have bad tempers and be aggressive. A healing ritual must be performed for such children to exorcise the bad spirits from them (Made Mantle Hood et al., 2014:14). It is widely apparent that many belief that spirits and their powers can bring happiness, misfortune or abnormality while also leading to a variety of rituals paired with them. In Thai society, beliefs are related to superstitions, astrology, animism and the embodiment of sacredness which has influenced the Thai way of life immemorial. (Assanee Pleinsri et al., 2016:101).

Surin is a province in northeast Thailand that shares a border with Cambodia. Since their ancestors migrated to Thailand from Cambodia some groups in Surin can still speak Khmer. These people are academically referred to as Khmer Thais. There have been speculations by historians and archaeologists that the Khmer Thais are likely descendants of migrants who relocated to Thailand between 1781 and 1782 (The Khmer Tribe, 2017: online). The people of Surin still have strong beliefs in malevolent supernatural powers as a cause of people illnesses. They have created many rituals to communicate with the supernatural in order to inform, appeal, and negotiate with them in exchange for a better livelihood and safety for oneself and one's family.

Mamuat is the name of a healing ritual held by these Khmer Thais to treat certain illnesses that cannot be cured by modern medicine. It is a ritual in which a medium, also called Mamuat, acts as an intermediary between the humans and spirits. Moreover, after recovering or being fully cured the patient will organize another Mamuat ritual to express their gratitude to the sacred beings for releasing him or her from illness. The Mamuat healing ritual is a good indicator of the important roles of the folk health care tradition prevalent among the people of the Southern Isan region (Prateep Khaerum, 1992). It represents a tool for health care management through a ritual to deal with illnesses caused by supernatural powers (Teeraphon Numthong, 2008). As a social norm, the Mamuat ritual must begin with a Wai Khru step to provide an opportunity for people to pay homage to their teachers. This belief is also transmitted through an annual Wai Khru ceremony which is still solemnly observed by the Khmer Thais in Surin (Wilasinee Srinukhrao, 2001). The Mamuat ritual demonstrates the strength of the community's culture as seen by the mutual assistance community members give to one another during the ritual and its preparations.

Research Tools and Research Procedures

This is a qualitative research based on data collected from field observations, documents, a literature survey and relevant research findings. Participant observation was used for the study of Mamuat rituals in Surin Province with a specific case study of the rituals held in the Kraisornpattana Village, Ahphon Sub-district, Bua Chet District in the Surin Province. The Mumuat rituals under observation were conducted with Mr. Pisarn Phra-nagram as the ritual master. Unstructured interviews were used to gather additional information from individuals involved in the organization of Mamuat rituals and from ritual attendees.

Research Findings

Although Kraisornpattana Village is located near the center of the district with modern facilities including the internet, the district's main hospital and a main thoroughfare bisects the community, the belief in a supernatural ritual such as the Mamuat music healing ritual remains and has been conducted for decades. The study of Mamuat healing rituals at this location was conducted through participant observation of the Kae Bon ceremony of patients suffering from an illness that cannot be cured by modern medicine and whom chose to seek treatment by a Mamuat ritual. An initial Mamuat ritual was held to identify the cause of the illness with a pledge given to the spirit who caused the illness that if the patient improved another honorific Mamuat healing ritual would be held. When the patient later indeed got better, the promised Mumuat healing ritual was held as a votive offering to express the patient's and his/her relatives' gratitude to the spirit.

There are four main elements involved in the Mamuat music ritual. The first and most important essential ritual element is the offerings. These are primarily local items such as banana trees, banana leaves, a variety of flowers, husked white rice, raw rice kernels, cooked rice, popped rice, fruit, and other cooked food and sweets. Another significant offering is named Juam Khru, which is a figure of the personal guardian spirit that each Mamuat uses during worshipping and is placed alongside other offerings in the ritual. Second, a local folk music ensemble called Kan Truem is an important accompaniment to the ritual as music is believed to be a medium of communication between human beings and spirits. Moreover music is a means to set the proper ritual atmosphere of mutual sentiments among those in the audience. The musical instruments include Saw Kan Truem (fiddle), Glong Kan Truem (drum), Pee Or (oboe) and a Gong. The third ritual element is the ritual master of ceremonies or Mamuat who plays the role as a medium between spirits and humans. The forth element are members of the community including the patient, the patient's relatives and the ritual attendants; who are generally villagers who come to observe the ritual and to give the patient morale support.

The four significant steps of the Mamuat music healing ritual are as follows:
1. *Wai Kru (Paying homage to music teachers)* It begins with the house's owner presenting to a representative of the musicians a bowl known as Khan Wai Kru, that contains the essential offerings to pay respect to music teachers past and present. The musicians then light a lamp, incense sticks and candles in preparation for holy water to be sprinkled on musicians and their musical instruments. The holy

water is meant to protect both the musicians and the musical instruments from any malicious harm that may arise. The musicians begin their performance with special songs known as Krathong Khru and Javia that show respect to the teachers of musicians (see figure 1).

Figure 1. Paying respect to music teachers at the beginning of the Mamuat ritual.

2. Yiap Rong (Spiritual Invitation) This is the step in which the Mamuat or medium invites the village's guardian spirit to exorcise malevolent spirits from the ritual stage and vicinity. The Yiap Rong ceremony begins with the medium lighting incense sticks and candles previously placed on an offering tray. Next there is the sprinkling of perfumed water over the offering tray, Khan Wai Khru (bowl) and the spot where the Khao Song ceremony will take place. The medium then sprinkles perfumed powder over the offering tray and applies it to his face before prostrating three times on a piece of cloth known as Pha Khao Ma. He turns to pay respect to the musicians, the patient and the patient's relatives by giving them a respectful gesture known as a Wai (A hand gesture made by bringing both palms together before ones face and bowing slightly. The act of Khao Song or a possession of the medium by a spirit begins with the sporadic spasms of the medium's body. The musicians provided rhythms to this possession by a light tapping of the gong. The medium's spasms usually rise violently to the extent that the contents of the offering bowl are knocked down and strewn around. Upon asking Mr. Anan Sidahom (2013), a ritual participant, for an explanation the researcher learned that the medium was being possessed by the village's guardian spirit. The house owner asked the guarding spirit for forgiveness in holding the ritual on the site and for permission to let the ancestor spirits enter the ritual space. The Mamuat medium who is now possessed by the village's guardian spirit then performs the Yiap Rong ritual step by putting a small lump of bee wax from the offering bowl on the tip of a sword, holds the sword in his hand and walks toward the shelf on which his Juam Khru (guardian figure) was placed. Once the music begins, the Mamuat performs a sword dance to the gong's rhythms and walks around the place to exorcise all the 'malevolent spirits from the ritual space. This would be followed by another possession of a medium by a spirit.

3. Khao Song Mamuat (Trance) After completion of the Yiap Rong, the patient touches the offering bowl and slightly shakes with the rhythm of the music. The attending villagers clapped their hands in unison to cheer on the spirit to take possession of the patient. The term Mamuat also refers to the spirit possessing the patient. If there was no further change in the patient, the musicians may switch to faster tempos to encourage possession. In one observed case where no spirit had possessed the patient, one of his relatives took his place as a medium. He followed the traditional practice of a Mamuat medium by giving three Wais to the sacred beings and one Wai to the musicians. After a spirit possessed this patient's relative, questions were put forward about the spirit's identity while the villagers, together with the patient's relatives tied holy threads (white strings) to the medium's arms as a welcoming gesture. When the spirit was identified, the medium dressed in the clothing that the spirit used to wear while still alive (see figure 2).

Figure 2. Medium being possessed by spirits of ancestor.

The medium then got up and danced to the music until the spirit was well satisfied and left the medium's body. The same medium continued inviting various spirits to possess his body and with the dancing until no spirit appeared to remain in possession of the medium's body. Each time that a spirit was ready to leave the body, the medium would touch the offering bowl on the floor in front of him and began to shake either slightly or violently to the liking of different spirits. Spinning the bowl was the sign that the spirit had now left the medium's body.

4. La Rong or Chapadarn (Ending) This is the final step in which a spirit in the medium's body dismantled the previously placed coconut-leaf branches previously placed overhead and turn over the sitting mats while repeatedly walking and dancing counter-clockwise around the ceremony's center post. During the first pass of encircling the post the Mamuat places flowers behind the ears of those who were present in the ritual space. During the second round, the Mamuat or any person who wants to takes down the "roofing" of coconut-leaf branches). During the third round, the sitting mats are turned over or discarded to signify the

end of the ritual while the Manuat gives blessings to the spirit's descendants. This step ends with an inspection of the musical instruments for damage. If there is any, the patient's relatives or the ritual host would ask for forgiveness by offering musicians sweet drinks or other material reimbursement. The spirits would then leave the medium's body. Those who remained after the ending of this Chapadarn step assisted with tidying up and returning the Juam Khru to its shelf after which attendees were free to return to their homes.

Mamuat Ritual Music

Data from the combination of observing the ritual, its participants and subsequent interviews indicated that music is performed during all steps of the Mamuat ritual and serves to facilitate the possession of the medium by spirits. Then once a spirit enters the medium's body, the music continues to both accompany their dancing and to entertain the spirits. A Thai folk music band during a Mamuat ritual is pictured in figure 3. The musical instruments used are the same as listed in previously. The drummer is on the left, gong center with oboist and fiddler right.

Figure 3. Musical ensemble accompanying Mamuat ritual.

Short passages of folk songs are played repeatedly in loop with no fixed order, depending on a medium's request. If there is no request, musicians will play, at random any song that they think will assist in inducing spirits to possess the medium. Most of the songs has medium tempo with very few songs in fast tempo.

The research found that residents of Kraisornpattana Village continue in their belief in spirits and associated supernatural powers in spite of today's advanced technology and modern medicine. When modern medicine fails to provide an answer to their need for survival or a cure for their illness, villagers turn toward a ritual treatment – the Mamuat ritual in this case. This behavior is consistent with functionalism which perceives culture as a means to satisfy three groups of an individual's needs: physical, social and emotional. Rituals address the basic physical

needs to survive and the emotional needs of an individual in a social context. The patient and their relatives struggle to treat illnesses, minimize their suffering and restore happiness through both modern medicine and traditional healing rituals (Ngarmpit Satsanguan, 1995:34). Functionalist theory also states that in general, the use of magic cannot predict the outcome. Unpredictable outcomes creates uncertainty and drives people toward the use of magic to boost their confidence and optimism. The Mamuat ritual is a magical ritual that rely on an individual's personal beliefs. Undergoing such ritual can uplift a patient's morale and confidence. It was observed during this study that after participating in a Mamuat ritual, "learning" the cause of his disease and pledging that another Mamuat ritual would be held if his conditions improved, a patient who had been so weak that he was unable to sit up actually became better. The ritual made him more confident and might have improved his immune system to such an extent that he regained his physical strength and the will to live. The gathering of siblings, relatives and neighbors for the Mamuat ritual enabled the patient to witness the love and unity of these people in their concern for his health, and this perhaps increased his fighting spirit and the will to continue living among them.

Regarding the role of ritual music, Yongyuth Sathanphong made an observation from his study of a spirit called Chae or Mah that the presence of music during a spiritual possession of a medium indicates that it was a means to communicate with the spirits (Yongyuth Sathanphong, 2007:107). Ritual music is comparable to a means of transportation that brings spirits to the ritual. Most of the songs played during this type of rituals are short and repetitive. Chalermsak Pikulsri (1995) stated that folk music must be short and repetitive for ease of memorization since this type of music was inter-generationally transferred through rote learning and not in written form. The hand clapping of other villagers to the music was meant to entertain the ritual's participants and to get them more deeply involved. Rhythm has significant physical impact over an audience. For example, it makes them want to keep the beat or to join in with the dance. Hand clapping in the Mamuat ritual is prompted by the simple, easy listening and joyous tunes of the folk music that makes it easy for the audience to feel involved.

Just as the accompanying music to a Kaebon ritual (a votive offering to show gratitude) the music during a Mamuat healing ritual may not directly cure a disease but has a latent function of entertaining the spirits, providing an unifying communicative pathway between human beings and spirits by capturing the patient's focus and strengthening patient's faith in the ritual that may subsequently alleviate their symptoms. (Bussakorn Binson, 2011:158-159).

Discussion

The belief and faith in the Mamuat ritual continues to persist and to be appreciated even in the context of modern urban societies with highly advanced technology as well as convenient transportation and communication systems. This ritual continued to be held on a regular basis. The belief in the benevolent and malevolent powers of spirits as well as in the Kaebon ceremony reflect the fundamental fear and the desire for survival that all human beings have. Both feelings contribute to the continuity of the Mamuat ritual to the present day. Field observations

found the Mamuat ritual provides an opportunity for relatives, friends and people from different age groups or different social standings, such as village headman and villagers, to meet one another. These are also the people who assist the patient's relatives in conducting the Mamuat ritual. Apart from keeping one's pledge to the spirit(s) and showing one's gratitude to the sacred in a Kaebon ceremony, the Mamuat ritual reinforces the villagers' alliance and unity. For the patient, a Mamuat ritual improves his/her confidence in facing life obstacles and their will to live. This research reflects a picture of an urban society on its path towards progress that continues to exist in peace and harmony with a traditional belief.

This research examined the Mamuat ritual and its accompanying music from a specific case study of the Kraisornpattana Village in the Buo Chet District of Surin Province. It aimed to understand the various steps involved in Mamuat ritual and its accompanying music which can be further developed into future research projects on this topic. However, since the Mamuat ritual is also prevalent in many other provinces of the Southern Isan region, further study and recording of ritual data from such areas should be carried out for the benefit of future academic references and a fuller understanding of the traditions surrounding this ritual.
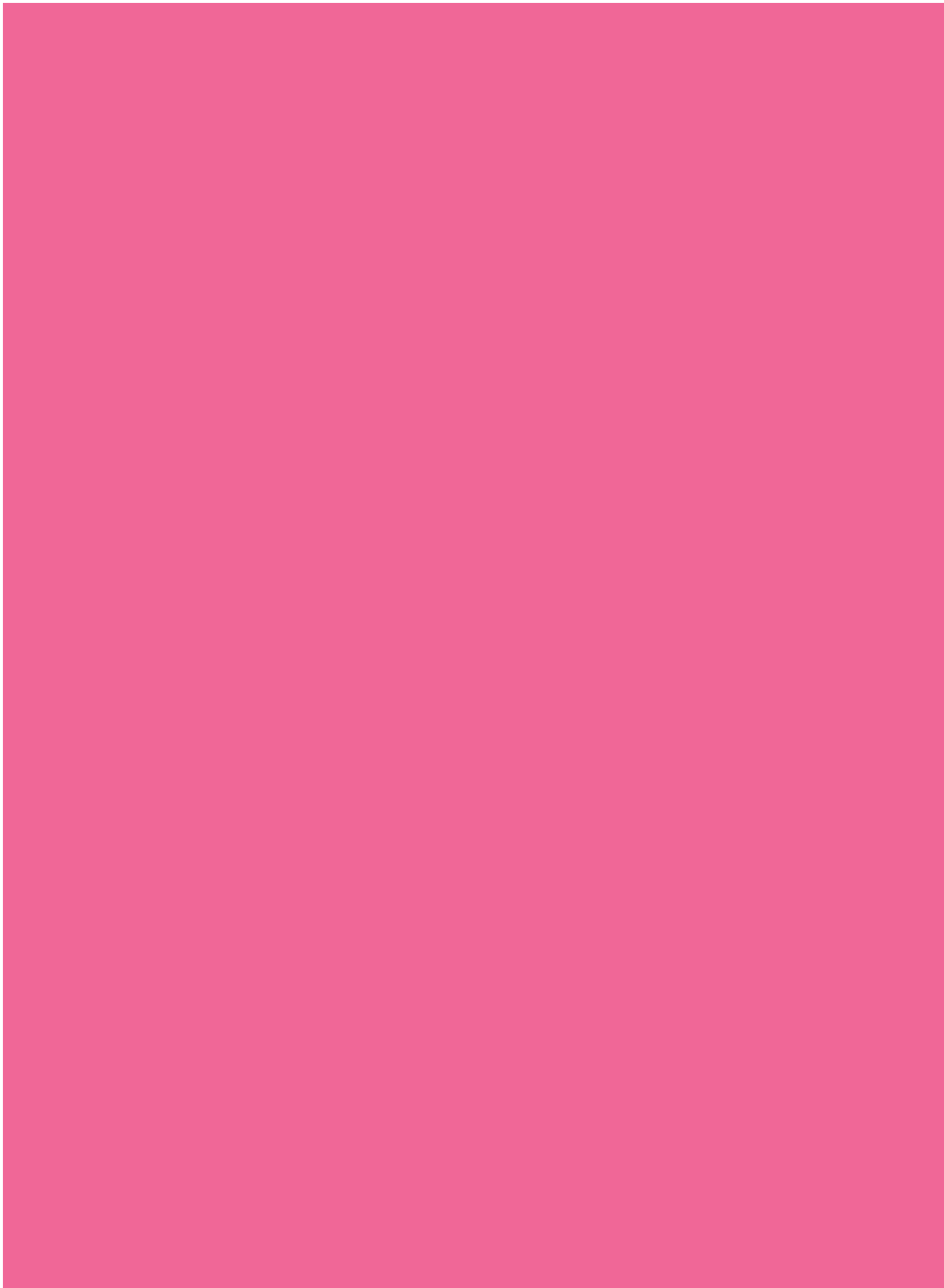
Conclusion

The Mamuat healing ritual reflects the belief in ancestral worship as well as the mutual respect, kindness, unity and assistance that villagers in the community have for one another. The introductory Wai Khru pays homage to teachers of both the musicians and the Mamuat mediums. In the Yiap Rong invitational step, the person with the highest rank in the village is usually invited to initiate the ritual or to exorcise malevolent spirits from the ritual space. This practice is one of honor for the village's administrative leader. The spiritual possession of the patient during the Khao Song stage suggests the use of a ritual process to get the patient to engage in the physical movements of a dance to invigorate their body and thereby induce better blood flow and oxygenation. It also reflects the use and reaffirmation of the familial bonds to treat a patient as the ritual also fulfills the desire of living family members to "meet" their dead relatives again. The ancestors were invited to return and make a conversation through the medium. Furthermore, music plays important roles in making the ritual sacred and in entertaining spirits and ritual participants alike. Music is the conduit to connect spirits to the world of the living while stimulating shared sentiments and emotions. Music is an indispensable and integral offering that the ritual uses to satisfy the spirits. This is apparent from the shifts in musical tempo, from slow to fast or vice versa to encourage spirit possession. Therefore, music is crucial to the Mamuat ritual as its goals can not be achieved without it.

Acknowledgements

References

Binson, Bussakorn. *Music Therapy.* Bangkok: Chulalongkorn University Press, 2011.

Hood, Made, and Bussakorn Binson. "Cognitive Collaboration: Sounding Southeast Asian Sensibilities in Thai and Balinese Rituals." *Music and Medicine* 6, no. 1 (June 2014): 11-16-93.

Khaerum, Prateep. *Khmer's Mamuat Ritual: The Case Study of Ban Takoray, Ban Bua, Muang, Burirum.* Master's thesis, Srinakharinwirot University, 1992.

Khotkhantha, Montree. "The Khmer Tribe." Isan Gate. N.D. http://www.isangate.com/isan/paothai_khamer.html (accessed February 19, 2017).

Numthong, Teeraphon. *Ruem Mamuat: Alternative Health Care of Khmer Thais.* Master's thesis, Mahidol University, 2008.

Phikunsri, Chalermsak. "Way to Study Folk Music." In *Dontrii Thai Udom Suksa 26th,* 87-96. Chiangmai: Chiangmai University, 1995.

Pleinsri, Assanee and Bussakorn Binson "Phra Phutha: A Thai Music Composition Based on Astrological Beliefs" *Journal of Urban Culture Research* Vol 12, 2016 DOI:10.14456/jucr.2016.8

Sathanphong, Yongyuth. *Pun Cho Mamuat: Belief and Music Healing.* Muang Boran, October-December, 2007.

Satsanguan, Ngarmpit. *Cultural Anthropology Principles.* Bangkok: Thamsapha, 1995

Srinukhrao, Wilasinee. *Pun Cho: The Case Study of Wai Khru on Thai-Khmer in Surin's Beliefs.* Master's thesis, Surindra Rajabhat University, 2001.

Thongbang, Naris. *Religious Pluralism: The Case Study of Belief in the Khmer's Mamuat Ritual, Phrai Beung, Srisaket.* Master's thesis, Mahidol University, 2010.

Conference Reports

- The University as Urban Cultural and
  Social Engine
  Dubrovnik September 18 – 19, 2017

  Kjell Skyllstad Editor in Chief

- Mapping Urban Changes: Mapping the Past –
  Managing the Present
  Dubrovnik September 20 – 21, 2017

  Kjell Skyllstad Editor in Chief

The University as Urban Cultural and Social Engine

Dubrovnik September 18 – 19, 2017

Kjell Skyllstad+ Editor in Chief

Can the university regain its position as a community cultural and social power-house? This challenging question asked at the opening of the 3rd conference on urban culture studies hosted by the Inter-University of Dubrovnik, the city pearl of the Adriatic, set the stage for two days of presentations and panel discussions involving researchers and activists from academic centers in Asia, Europe and the United States.

The IUC Executive Secretary Nada Bruer Lubisic in her welcoming address reminded of the proud history of the Inter-University Center established in Dubrovnik in 1972 as an independent international consortium of universities, bringing together scholars and students from different countries, cultures and disciplines and from its very beginning serving as a bridge between East of West. In a relaxed atmosphere of understanding, and tolerance and building on experiences from the administration of the IUC network of 180 institutions world wide, new connections are steadily formed leading to the opening of new fields of study geared toward serving cultural and social needs.

It was a special privilege at this conference to welcome Professor Shin Nakagawa from Osaka City University, the founder of the Urban Research Plaza network. The Urban Research Plaza features mobile research units (local plazas) in the field of urban studies. These facilities provide spaces for joint research and urban activi-

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

ties for community development with citizens and private and public sectors. The aim of the Urban Research Plaza is to become a research institution in accord with urban communities and "to share pain, pleasure and rage with the citizens" In his presentation *The Role of Universities for Urban Community Regeneration* Professor Shun Nakagawa gave concrete examples from community outreach activities led by the URP in Osaka City.

On the backdrop of her ground braking research on the culture of urban minorities and disadvantaged groups and populations Professor Zuzana Jurkova of the Faculty of Humanities of Charles University in her home city of Prague has played a major role also within the ICTM (International Council for Traditional Music) in establishing a new base for research and social outreach. Among her numerous publications *Crossing Bridges and Theory and Method of Urban Ethnomusicology* (Thematic issue of *Urban People, 2/17 and 2/14)* as well as the collection Voices of the Week have been instrumental in enlarging the scope of both research and activism within the musicological disciplines.

In Dubrovnik her presentation *Dangers and Potential for an University as Urban Social and Cultural Engine: A Post-totalitarian Experience* brought examples of successes and failures of contemporary academic practice at the Faculty of Humanities, Charles University as a background for discussing future threats to freedom of learning and discovery even outside totalitarian regimes. and the need to examine anew the foundation of contemporary academic research and consequent application.

Figure 1. The walled city of Dubrovnik.

The observant JUCR reader may have noticed our focus on the reciprocal relationship between projects of research and outreach profiling recent academic urban programs. In her paper presentation Professor Bussakorn Binson, the newly elected Dean of the Faculty of Fine Arts at Chulalongkorn University, Bangkok and the Chair of the Thai Urban Research Plaza held up a unique model for interaction with the aim of promoting urban cultural continuity and growth.

Keeping It Alive: Mapping Bangkok´s Diverse Living Cultures refers to a cooperative research project of cultural mapping involving all of Bangkok´s 50 districts and

covering a comprehensive range of local cultural activities including the performing arts, rites, sports, recreational facilities and the domestic arts, mirroring the cultural and ethnic heterogeneity of its residents. In conclusion the report notes: "The living local culture sites uncovered in the research have been sustained in a variety of ways by their respective owners that bring together the culturally dynamic urban-blended community known as Bangkok," but then issues this warning:

"However, there remains many cultural caretakers that face assured extinction without prompt changes in cultural management and targeted support. It was found that over 70% of Bangkok´s 50 districts have no comprehensive policy in developing and supporting their living cultural sites. The authors suggest that the Bangkok Metropolitan Administration (BMA) should create a centralized umbrella policy of cultural management in order to assist in maintain and developing these sites throughout the city…"

Since the publication of this report more that 5 years ago universities both nationally and globally are waking up to acknowledge their responsibility for community development. A unique initiative and a big step forward toward promoting citizen communication for all, giving hitherto disadvantaged groups a voice was presented by Dr. Kamolrat Intaratat Associate Professor of at the Faculty of Communication, Sukhothai Open University, Bangkok. Formerly acting as Chair of the Asia-Pacific Telecentre Network (APTN) and now Director of the Expertise Center CCDKM (Research Centre of Communication and Development Knowledge Management) she has devoted her life to empower marginalized communities and disadvantage groups including tribal communities to master and use new media technology, focusing on ICT4D (ICT for Development).

Figure 2. Hallway poster session at the Inter-university Center, Dubrovnik, an academic hub for 180 universities world wide.

Realizing that universities world wide are strengthening the burgeoning field of theory and practice at the nexus of creativity, arts, culture, social justice and conflict transformation Professor Cynthia Cohen, Director of Brandeis University´s Program in Peace building and the Arts in her presentation and final panel emphasized the need to form a global network to document creative community practices, amplifying voices of community people and cultural workers and presenting learning in formats that are accessible to learners throughout the world. She appealed to universities to host design labs and fora for trans-disciplinary inquiry, addressing community people and cultural workers, presenting learning in formats that are accessible to key constituencies including community people, policy-makers and funders. Universities should facilitate exchanges amongst artists, cultural workers and peace building scholars/practicioners across boundaries. In short: Creating a global university based infrastructure for the arts and social conflict transformation.

On this note the 3rd Urban Research Conference hosted by the Dubrovnik Interuniversity Centre for advanced learning provided a joint determination to embrace the challenges presented at the previous URP conferences in Dubrovnik and the last Bangkok March Forum as reported on by Dr. Cornelia Dragusin of Holland.

In another perspective this years Dubrovnik conference could also be seen as a link in two university jubilee celebrations – The Centennial for the founding of the first Thai university in 1917 and the building of the leading mediaeval Muslim center of learning – The Ulugbek Madrassah of Samarkand in 1417- 600 years ago, for which the celebratory jubilee speech was given by Marie Ingand, noted historian of Arabic cultural and musical history

In line with last years post-conference excursions participants were this year invited to join Marie Ingand and noted choreographer Muhamed Tufekcic in a two day excursion to the historical island of Korcula, reviving east-west cultures in the footsteps of Marco Polo and experiencing the re-enaction and re-interpretation of the historic Moresca dance from functioning as celebration of victory in war to a dance for peace.

(The contributions of three participants – Professors George Owusu and Dickson Adom representing the University of Ghana and Professor Mohamadreza Shahidipak from the University of Tehran, who were unable to join us, were discussed in plenum. We hope to make their presentations available to our readers in forthcoming volumes).

Mapping Urban Changes: Mapping the Past – Managing the Present

Dubrovnik September 20 – 21, 2017

Kjell Skyllstad[+] Editor in Chief

In 2012 the Urban Research Plaza and the Thai Music and Culture Research Unit of Chulalongkorn University, Bangkok published their report of a ground-breaking qualitative field research extensively exploring cultural activities and resources in all 50 districts of Bangkok under the title Living Cultural Sites of Bangkok.

In the introduction the report presents a panorama of the 200 years cultural history of Bangkok, noting how the communities that comprise Bangkok and the city core itself have gone through continual changes since the times of King Rama I, the city´s founder. For urban historians the lack of methodical and technical instruments, however, have until recently prevented the necessary insight into the processes of urban change that would allow for scientific analysis and practical follow up (reconstruction, rehabilitation and protection of historic monuments, habitations and cultural spaces).

When the Institute of Arts History at the University of Zagreb, Croatia sent out an announcement and an international Call for papers for a conference on the mapping of urban changes it was on the backdrop of a recent methodological break through

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

achieved through the research activities of the DU: CAC (Dubrovnik Civitas et Acta Consiliorum) study group.

Gathering researchers from different disciplines like art history, architecture, archeology and urban culture and development studies the conference set out to discuss recent methodologies in the visualization of urban historical habitats obtained from archival sources, texts and maps, and collected through projecting archival data on maps, processing data with a Geographic Information System (GIS), and developing new data technologies, including and challenging 3D and 4D reconstructions.

The interdisciplinary program included sections on subjects like From Literature to a map, Layers of urban form, Destiny of urban utopias, Integrated sources for urban development research, City in its maps and images, Advantages of GIS, Uncovering medieval Dubrovnik through archival sources, New methodologies and recent projects and Systematizing long-term research.

In times where forces bent on effacing urban history in the interest of "development" are given free rein it seems more urgent than ever to unite forces with urban historians working for urban cultural continuity. Coming up with historical urban charters or government decrees protecting cloistered city spaces could provide us with important tools in the battle ahead.

It is high time not only to record urban change but to detect and disclose the forces at work driving unsustainable and irrevocable urban change. Mapping our urban cultural resources and initiating and continuing basic research in urban history will need a common commitment from researchers and citizens alike.

Figure 1. Professor Cedric Ryngaert making a presentation on human security.

Review

- Prague Soundscapes: Listening to the City - Urban Soundscapes Revisited

Kjell Skyllstad

Book Review

Prague Soundscapes:

Listening to the City – Urban Soundscapes Revisited

Kjell Skyllstad Editor in Chief

Here it is. One of the most comprehensive collections of scholarly writings about a concept first introduced by the Canadian composer and "sound ecologist" Raymond Murray Schaffer and his colleagues- the Soundscape.

More than any other publication on a music related subject that has recently been released, the present volume demonstrates the continuity of musical research in a living professional environment deeply rooted in tradition and at the same time interacting with our times in a model interdisciplinary way.

The merits of this interdisciplinary approach become fully apparent in the introductory chapters by Professor Zuzana Jurkova of the Charles University in Prague, the editor of this unique volume and prime mover in the research environment of her institution. Enriching the scope of urban studies through a necessary focus on music and the arts especially in European contexts she no doubt has set an important example for other institutions to follow.

In the first introductory chapter Listening to the music of a city she gives a critical outline of the theory and philosophy of musical space applying it to her search for the specific character of Prague musical worlds: " Our initial decision to understand music not only as sound, but also as a social phenomenon i.e. the sounds and people who produce and accepts them, is substantial. In this case we are primarily interested in how the people of our Prague musical worlds are connected to a concrete place, including the meanings they attribute to it."

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

Situating the origins of the cooperative research projects that motivated and formed the basis for the present publication in the research environment of the anthropological seminar of the Faculty of Humanities, there follows an outline of the following chapters:

- Music and identity
- Music and social stratification
- Music and rebellion
- Music as goods
- Electronic dance music
- Music and spirituality

Each of these six chapters in their own way presents a wealth of material as a valuable contribution to understanding the place of the arts in city environments with special emphasis on the place of music in negotiating cultural and social values in the multi-multicultural community.

Zuxana Jurkova et.al: Prague Soundscapes
Karolinum Press. Charles University in Prague
ISBN 978-80-246-2596-6 (online pdf)
ISBN 978-80-246-2515-7

To learn more about Charles University and Prague Soundscapes see:
http://cupress.cuni.cz

Figure 1. Dancing children of paradise - photo: Tomas Martinek for Children of Paradise.

Journal Policies

Journal Policies

About JUCR
The Journal of Urban Culture Research is an international, online, double-blind, 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 art, design, music, the creative arts, performance studies, dance, cultural studies, ethnomusicology, and related disciplines such as creative arts therapies and urban planning. Articles related to either the academic or wide vernacular interpretation of urban culture and the arts as a tool promoting community and individual well-being, health, and diversity are welcome.

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 experienced with non-native English writers. This is then followed by a non-blind review. Thirdly, a participative peer review will, if needed, be conducted to support the selection process.

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

4. The reviewers are identified by their solid record of publication as recommended by members of the editorial board. This is to assure the contributors of fair treatment. Nominations of potential reviewers will also be considered. Reviewers determine the quality, coherence, and relevancy of the submissions for the Editorial Board who makes a decision based on its merits. High relevancy submissions may be given greater prominence in the journal. The submissions will be categorized as follows:

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

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

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

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

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

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

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

Submission Requirements

- 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

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 15 2017