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This volume is dedicated to the people of Hong Kong. Cover image of Hong Kong was provided by Alan Kinear.

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Editorial
Can a Globally Integrated Cultural and Artistic Perspective

Help Hold Together a Dissolving World?

John Garzoli[+] Guest Editor in Chief

As editor of this volume of JUCR and on behalf of his former colleagues, I would like to extend my most sincere thanks to previous editor Kjell Skyllstad who worked on the journal from its inception. Kjell encouraged scholarship from a range of intersecting disciplines and ensured that JUCR supported authors whose first language was not English. His commitment to ensuring global input and readership was a step towards unpicking the axiomatic notion that the best intellectual activity emerges from and is concentrated in certain geographical regions and developed in languages associated with the global north. The small steps taken by this journal may prove prophetic as the scholarly world moves inexorably toward the theoretical and practical acknowledgement that the fullest account of human experience and knowledge requires a pivot towards an appreciation of a range of intellectual traditions. In this spirit, it is hoped that JUCR can continue to support the contributions of researchers whose work originates outside the historically dominant centers of knowledge.

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There is no more urgent time to reflect upon epistemological dependencies. As the third decade of the century/millennium approaches, there are challenges which transcend geographical regions and disciplinary interests. We are occupants of a world collectively struggling to navigate a way through changes we have ourselves wrought.

The decade began with Great Britain's David Cameron, Germany's Angela Merkel and France's Nicolas Sarkozy declaring multiculturalism a failed project. After years of hand wringing about the fragmentation of the political spectrum, the shift to the right, the shift to the left, climate degradation, imbalances in wealth distribution, social injustice and human rights infringements, war, fake news, alternative facts and other ills, the decade closes with the strident calls of isolationism, nationalism and unyielding partisanship reverberating in the echo chambers of social media, and more ominously in mainstream political discourse. The current malaise breeds a debilitating loss of confidence in politics (and politicians) of all stripes. This is sharpened by the political and legislative indifference of 'first world' leaders in Australia and the USA to the existential threat of climate change and their deafness towards domestic inequality and global suffering. Out of the decay of political accountability emerges a collective loss of faith in the very political structures, values and institutions that politicians proclaim they defend for us.

Although not an official theme at the 45th International Council for Traditional Music World Conference which was held at Chulalongkorn University in Thailand recently, a persistent point of discussion among participants was the threat the current political and social climate poses to the intellectual vitality of the social sciences and humanities. There was dismay at increasing political and social disinterest in forms of knowledge concerned with social, cultural and artistic matters. The decline in prestige of this type of knowledge work was thought to be the result of the determination by political leaders to disparage it; thus undermining public goodwill towards it and clearing the path to strip its funding. This erosion matters and its effects are exemplified in the very recent case in Australia where a reshuffle of government departments resulted in the former Department of Arts being absorbed into a new Department of Infrastructure, Transport, Regional Development and Communications. There is no longer a portfolio with the term 'arts' in the title and the interests of artists and the arts must now compete for funding and attention alongside advocates for multi-billion dollar industrial interests.

Ambivalence towards the natural sciences is dispiriting enough in today's climate, but there is a perception that the humanities are especially under threat. This may be because the disparate collection of disciplines living under this umbrella are the only ones with an explicit disciplinary motivation towards discussing social cohesion and exposing abuses of power.

A loss of faith is also seeping into 'first-world' academic institutions. The logic of neo-liberalism and its discourses are causing the systematic hollowing out of the

values that underpin the study of the humanities and a loss of confidence in the positive contributions they make to individuals and societies. The powerful political and institutional forces which push universities towards models of industrial corporatization may sit above the universities, but the downstream effect is one of diminishing the value that was previously accorded to our type of knowledge. Not least of the harmful outcomes is the casualization of knowledge work. There in now a new sector in what is called the 'gig' economy made up of non-salaried university lecturers to whom universities outsource core teaching and assessing tasks but fail to provide job security.

These trends are harmful to societies because what is known broadly as the humanities do not simply help understand societies and cultures and their histories, trends and dependencies, they have a hand in shaping them. The various disciplinary outlooks within the humanities may result in an absence of consensus over how to define key orienting concepts such as, for example, the 'culture' concept, but their core interests and energies are directed towards social and cultural problems, often with an eye to proposing solutions as well as diagnosis.

So what can arts and forms of expressive practices say about social life? What contributions can they, and scholars whose work intersects with forms of creative practice, contribute to societies? Who do they speak to, who is listening and do they care?

Can art be of any practical use in, for example, helping achieve the 17 Global Sustainable Development Goals (and 169 targets) laid out by United Nations in 2015?

How art intersects with culture depends on how we think these about primary terms. The massive investment in subjectivity which shaped ideas about art in the 'West' from the mid nineteenth century created a schism between art and society. This resulted in a particular aesthetic disposition that saw artists become increasingly ambivalent and even hostile towards their audiences. While the romantic originating idea that art is purely disinterested and exists solely for its own sake has been in retreat in the Western academy for nearly a generation, it is important to point out that those understandings of the 'arts' that originated in European thought are the product of but one intellectual tradition. Ideas about art may vary from place to place and genre to genre but the notion that art could somehow be independent of social life that was a sustaining axiom in European thought was never taken up in places where creative and expressive practices are thought integral to social life rather than alien to it. When art is seen as the product of inherently social processes, focus can be shifted from an appreciation of its formal properties to an engagement with its culturally defined ontological status and social functions, which is where, in many cases, its primary symbolic meanings lie.

As with 'art', there are also challenges in framing understandings of culture in late modernity (regardless of whether one thinks about this concept from a Tylorian, Arnoldonian or 'cultural studies' perspective). Not least, is understanding how 'culture' intersects with artistic practices and culture's role in shaping the concepts we use to discuss these practices. This relationship requires ongoing

reflection as the three terms of the discussion (culture, artistic practice and deliberation) are in a continual state of flux. In late modernity, a comprehensive understanding of this dynamic requires an openness to new forms of methodological pluralism; especially those that capable of engaging with ideas originating and circulating outside of the orthodoxies of Western thought as well as within.

At the beginning of a new decade, artists and academics face challenges and uncertainties that demand a response. In this light, can artists and scholars be ambivalent about the societies in which they are embedded and which have played a fundamental role in shaping their outlook? It may be that the explicit recognition that art is anchored in its engagement with its own social realities and through its capacity to talk to and about society is an acknowledgement of its most important social attributes. Art, allied to its particular political, geographical and global concerns can be seen as a social conscience. Likewise, writing about art may explore a comprehensive range of interpretative and analytical processes that emphasize the importance of art in it specific cultural context while simultaneously embracing its overarching expressive and communicative telos.
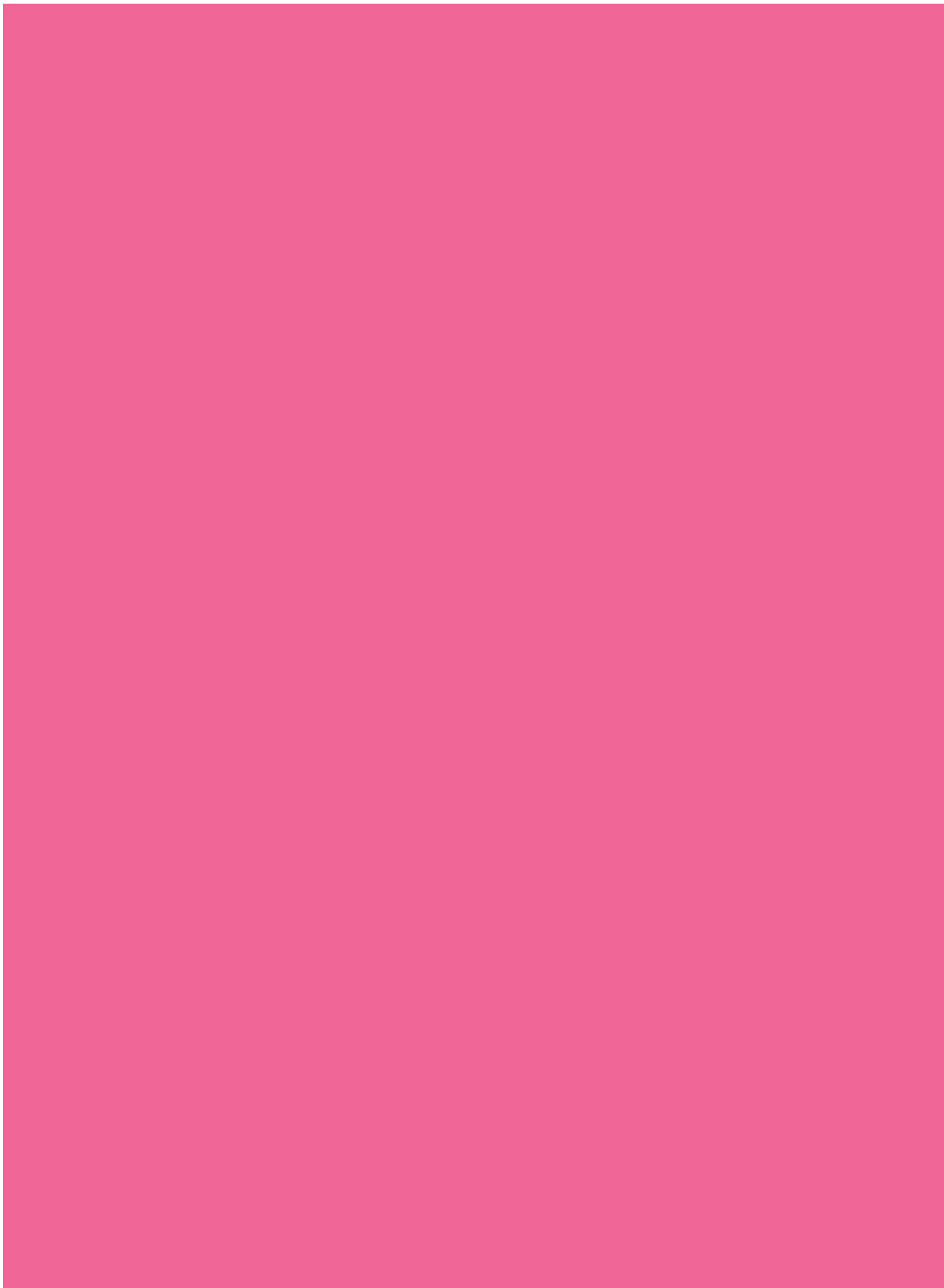
Articles

Heritage and Scale – Challenges to Wellbeing

and Place Management in Dubrovnik's World Heritage Site

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Abstract

This article is an ethnographic contribution to ongoing debates on the consequences of heritagisation and touristification in the lived realities of World Heritage sites. Based on my doctoral research in Dubrovnik, Croatia, the article provides an ethnographic case-study that explores the consequences of global tourism and relationships of scale on Dubrovnik's urban development, local tourism management and the citizens' experienced wellbeing. The article calls for a broader conceptualization and treatment of heritage that encompasses the multiple values attached to the World Heritage and the wider geographical scale and socio-cultural relations that the World Heritage is situated in. To the inhabitants living in or near the enlisted site, Dubrovnik's World Heritage is made meaningful to its citizens within the horizon of the city's wider cultural heritage, historical relations and embedded cultural historical structures. At the same time, global tourism and relationships of scale asserts ever stronger impacts on how World Heritage sites are managed, understood and used, for instance as selling-points in tourism and place production. A 'scaling up' in the tourist industry's power and ownership structures in the new Millennium have affected World Heritage sites' possibilities to influence destination management and to bring forth a sustainable and responsible tourism.

Introduction

The incentives for obtaining status as a World Heritage site are connected to a whole host of socio-cultural and political factors, where the desire to bolster tourism and attract international investment to stimulate economic and infrastructural development occupies a central position (Russo, 2002; Drost, 1996). While some instances of the attainment of World Heritage status produce few evident benefits on the ground, in other cases, the World Heritage status has become intertwined with local socio-cultural relations and power dynamics. It can be is actively drawn on in the consolidation of cultural identities and nationhood, in mechanisms of inclusion and exclusion and in discourses on development.

A locally integrated and culturally sensitive approach to heritage and tourism management has the potential to safeguard cultural values and local identity (Nasser, 2003; Auclair and Fairclough, 2015). By fostering culturally sensitive heritage and tourism management, the necessary protection of the cultural heritage and local environment can be provided, and at the same time local economic development and regeneration will be encouraged (Salazar, 2013). Without accommodating for long-term, sustainable heritage and site management, World Heritage enlistment can become a "double-edged sword" to the communities living in or near the site (Xiaoya, 2013; Salazar, 2013). This can present substantial challenges to the intended long-term benefits of heritage and negatively affect both the communities' wellbeing and the environment in the wider World Heritage area. Ethnographic knowledge of how heritage is produced and interpreted within particular cultural contexts, and of how heritage production intersects with – and influences – cultural practices, perceptions and social change, is needed in order to better understand the *"global-local dynamics of heritage interpretation"* and production as well as its diverse uses and effects (Salazar, 2015).

In the last couple of decades, many World Heritage sites have experienced considerable growth in tourism numbers. With an infrastructure unprepared to cater for the rapidly growing numbers, many urban World Heritage sites struggle to deal with the environmental and social pressures of mass-tourism. Although Dubrovnik's World Heritage status and the large tourism potential that it brings have aided towards the city's urban restoration and economic recovery after the Croatian war of independence (1991-1995), the focus onto economic growth and increased tourism numbers have overshadowed communal concerns. 'Over-tourism' and an urban management that fails to involve the local population in decision-making processes are negatively affecting the local population's wellbeing and the citizens' connections to the urban heritage.

This article is an ethnographic case-study that explores the consequences of globalization processes and relationships of scale on Dubrovnik's urban development and local tourism management. Based on my doctoral research in Dubrovnik, Croatia, the article discusses how global processes of change, especially connected to global tourism, affect the wellbeing of the local residents and stimulate local responses including political activism.

Theoretical Framework

The theoretical framework informing this article, and the doctoral research that it is based upon, is inspired by the interdisciplinary field which is loosely labelled critical heritage studies. The 'critical' element in critical heritage studies centers particularly on a rejection of the 'authorized heritage discourse' (Smith, 2006). According to Smith, the 'authorized heritage discourse' which is the dominant perspective in heritage management practices with roots back to the 19th Century, perceives heritage as related to material and monumental structures that are seen to have innate, unchanging qualities and values. In this view, heritage's meanings are seen as a natural consequence of its physicality rather than as part of a culture's attempts to create meaning, identity and to make cultural boundaries and position themselves within their surroundings. Critical heritage studies, on the contrary, approaches heritage as relational and as a process, which is socially constituted, produced and continually negotiated in the interfaces of shifting spatial and temporal relations.

The research informing this article explores the interpretations and uses of Dubrovnik's cultural heritage and its relationship to place as processual and relational. The values and meaning attached to the city's heritage and to place are shaped by, and tied to, present-day purposes, ideologies, cultural symbolism, power relationships, and hopes and desires for the near future. The particular meanings of heritage, and how they intersect with the production of locality, need to be understood as a hybridization of a range of inter-connected processes occurring simultaneously at different scales. The particular forms and meanings which 'the local' and 'the national' have for Dubrovnikans are not reliant on discernible processes happening either 'here' or 'there', but are continuously co-produced and altered by varying spatial and temporal scopes. This article addresses the following main research question: *How does global tourism influence the production of locality and the management of Dubrovnik's World Heritage site?*

Research Methodology

The article's discussions and findings are founded on ethnographic research for the degree of Ph.D. at the Department of Social Anthropology, University of Oslo (2008-2018). The ethnographic research is based on twelve months of fieldwork in Dubrovnik, Croatia which took place in 2009, 2012 and 2015. It also includes data from a fieldtrip to Zagreb. I have also had evolving contact with researchers, institutions, political and cultural activists, students and citizens in other parts of the country throughout, between and after my fieldwork periods, most notably in Dubrovnik, Zagreb and Split.

I carried out the research primarily by using anthropological methods; in particular participant observation and semi-structured interviews. The contexts and locations for utilizing participant observation varied. I conducted participant observation in a structured manner at a variety of public events including on particular days of commemoration, public meetings, debates organized by NGOs and grassroots activists, seminars, conferences, religious sermons and events, openings of art exhibitions at a local cultural center and in a variety of cultural performances

and events. However, the main context for conducting participant observation was in everyday conversations with local residents in which I was an 'observant participator' (Moeran 2009).

Most of my informants are citizens living in the Dubrovnik-Neretva County *(Dubrovacko-neretvanska županija)* and are between 17 and 83 years of age. The criteria for selecting my informants were informed by a combination of 'snowball sampling' (Coleman, 1958; Noy, 2008) and carefully targeted sampling of informants from different educational, ethnic-religious and socio-economic backgrounds.

In addition to participant observation, I carried out 92 qualitative, semi-structured interviews, as well as three follow-up e-mail interviews in 2018. As a complimentary methodological approach to semi-structured seated interviews, I also carried out several mobile conversational interviews in locations which my informants chose. This type of ethnographic inquiry uses locomotion within a 'field site' as a method to facilitate new insights (Sheller and Urry, 2014; Büscher and Urry, 2009). Mobile ethnography can enable a more 'grounded' ethnographic sensitivity to how ones' informants relate to their environment. I experienced mobile ethnography as a particularly productive method in gaining insights into how informants perceive and experience Dubrovnik's World Heritage site as part of a much wider social-cultural and historically embedded milieu.

From a 'Living Heritage' to a Museum City

> Dubrovnik was once our living heritage, you know …but we cannot live here now…I do not think it is possible to live a normal life in Dubrovnik, especially during the summer season! Because of tourism, everything else is subordinated…tourism dominates everything and locals cannot live normally. It is simply too crowded!

These reflections from Ivana, a Dubrovnikan woman in her forties, reflect a growing sentiment of many Dubrovnikan residents in recent years. Ivana's ponderings of why the citizens' daily life in Dubrovnik has become close to intolerable is not related tourism per se. Rather, her discontent, echoed in conversations with numerous other residents of Dubrovnik, relates to the overall number of tourists visiting the city in certain periods of the day, thus causing congestion. The majority of local residents I encountered put this change down to the exponential growth of cruise-ship tourism in the last ten to fifteen years. In combination with what many locals perceive as a money-grabbing and insensitive local urban management, which fails to include the well-being of the city's residents, many Dubrovnikans are experiencing a diminishing sense of connection with the historic city center and its urban heritage.

In Dubrovnik and a large number of other European urban World Heritage sites, tourism has been an active element in the urban management of the sites for a long time. In many urban World Heritage sites, including Dubrovnik, tourism precedes World Heritage enlistment.[1] Tourism has thus a long history of intersecting with heritage management and has influenced "how World Heritage Sites are perceived, encountered and experienced in the wider social and political realm"

(Bourdeau and Gravari-Barbas 2016:1). Yet, tourism development and cultural heritage management have often existed in an unwieldy relationship with each other. Their separate interests and approaches towards conservation and development have frequently come into conflict (McKercher, Ho, and Du Cros, 2005). This discord is particularly pronounced in urban contexts, and perhaps even more so in the so-called 'tourist-historic cities' (Ashworth and Tunbridge, 2000; Orbasli, 2002), where the often large number of interest groups compete over limited space and finite 'heritage assets' (Orbasli, 2002). In such contexts, public and political discourses on heritage and urban development often become more intensified and competitive (ibid.). Moreover, the different interests and intentions of the heritage management and tourism industries do not always align with the local population's daily needs and concerns. Given the huge economic potential which cultural heritage and tourism development offers, there is a risk that the well-being of the inhabitants in World Heritage sites becomes neglected (ibid.).

Historical processes and events of the recent past have influenced how Dubrovnik's World Heritage site is perceived and used by its current inhabitants. In particular, the city's condition as a post-war society influences communal interactions, cultural perceptions and practices. The post-war condition has refocused the meanings attached to the city's World Heritage site and the way it is used in identity discourse and geo-political, spatial orientations (Loades, 2018). The shelling of Dubrovnik during the Croatian war of independence caused major material damage to Dubrovnik's World Heritage site. This had long-lasting consequences for heritage restoration and has influenced interpretations and uses of Dubrovnik's World Heritage in identity consolidation. The fact that the war occurred concurrently with the economic transition from Titoist communism to a global, capitalist market economy, further intensified the use of heritage as an economic resource in post-war restoration and tourism development.

In post-war Dubrovnik, the city's urban heritage is used to consolidate geopolitical orientation and ideological discourse by bolstering Dubrovnik's (and Croatia's) desired cultural and political belonging to Western-Europe, and subsequent detachment from the Balkan region. The perceived cultural and political heritage of the Dubrovnik Republic (1358-1808), is used in local political discourse to re-negotiate Dubrovnik's politically peripheral position within the Croatian nation-state and re-construct centrality and within the parameters of the new nation-state. The locally perceived political heritage of Dubrovnik Republic (embedded in a discourse of having long-standing international diplomatic skills and an ability to sustain its freedom), is also central to the symbolism of political stability and amenability within the context of Croatia's post-war identity within the EU.

Dubrovnik's status as a World Heritage site has helped to unify and anchor identities within the new geopolitical context following the turbulent 1990s war and other political upheavals. Yet the use of the city's World Heritage in post-war political discourse and economic development has equally produced new power dynamics, lines of social differentiation and exclusion mechanisms. Consequently, the interpretations and uses of Dubrovnik's World Heritage, under the contempo-

rary conditions of market-liberalism and global tourism, have led, in certain areas, to dissonance and outright conflict (ibid.).

Many World Heritage sites are today experiencing challenges of 'over-tourism' and several World Heritage sites, such as the two Adriatic cities, Dubrovnik (Loades, 2018) and Venice (Casagrande, 2016), are facing a rapid depopulation. Their historic centers are becoming increasingly 'museumified' (Di Giovine, 2008) 'playgrounds' for tourists and less 'living' cities for the local populations.[2]

The population of Dubrovnik's walled center decreased from approximately 5,000 in 1990 to roughly 1,200 inhabitants in 2016.[3] Many apartments in the center have been sold to international investors and are now rented out as holiday homes and only used during the tourist season. Work sites and central amenities designed for the local population's daily needs have been moved out of the center to be replaced with large numbers of souvenir shops, up-market boutiques, restaurants, cafes and bars aimed at attracting and catering for a growing number of tourists.

In order to understand Dubrovnikans' growing discontentment with current tourism, we need to take a closer look at substantial changes that have taken place in global tourism in the new millennium. Changes in global tourism have had significant impacts on local destination management and the living conditions for the host populations affected by mass tourism.

Many local residents are today under the impression that tourism in Dubrovnik has reached a 'tipping-point' and they see little or no possibility of changing the impacts of tourism towards more sustainable outcomes. One of these, a young archaeologist called Luka, thinks that Dubrovnikans are in the process of "breaking the branch on which we sit."[4] Speaking from an archaeological point of view, Luka thinks there is reason to be concerned about the long-time de-generation of the material urban heritage due to the large tourist crowds. He is also concerned with long-term economic sustainability and potential vulnerability of the city due to its over-reliance on tourism and the city's urban heritage in economic development. However, more than anything, his use of the metaphor of 'breaking the branch' emerges from his deep concern about the challenges to the longevity of Dubrovnikans' cultural traditions and their urban, civic identity. With growing conviction, he believes that with the current conditions of tourism developments, the residents' identification with the city center is steadily diminishing and many experience that the quality of life for the population is getting worse. Luka thinks that the local authorities fail to sufficiently deal with these challenges due to the lure of short-term economic gains which tourism promises. By giving in to the desire for ever-increasing tourism growth in a limited space, he thinks that tourism inevitably infringes on local life. At the current rate of development, Luka thinks the long-term effects of tourism in Dubrovnik will come with a crippling price. 'Where will Dubrovnik be in 20 years?' he asks. What will be left for the local population and whether anyone will live within the walled center in future? Luka contemplates.[5] What will be the value of the city's heritage if the center becomes a 'dead museum'?

A Different Type of Tourism

Tourism is one of the fastest growing sectors in the world economy, which also contributes significantly towards the global GDP.[6] The direct economic contribution of travel and tourism amounted to approximately 2.31 trillion U.S. dollars in 2016, thus making tourism, as stated by the UNWTO, into a "key driver for socio-economic progress.[7]

On the Dalmatian coast, tourism is a well-established industry, which has propelled local and regional economic development since the dawn of modern tourism, especially since the 1950s. Post-war economic and infrastructural recovery has been heavily dependent on the return and expansion of tourism. Dalmatia, of which Dubrovnik is a part of, thus plays a central role in post-war national economic development. Following the decline in agricultural production, the destruction of heavy industry and political and social restructuring in the post-war era, tourism has expanded into one of Dubrovnik's main sources of income and economic growth.

If managed sustainably, tourism at World Heritage sites has the potential to make significant contributions to the local economy. This can ensure funding for heritage restoration and urban regeneration. Tourism to World Heritage sites may also offer employment opportunities for the local population inhabiting the sites. Dubrovnik's World Heritage status and its large tourism potential are important keys to explaining the city's comparably high economic performance and low unemployment figures on a national basis. Many Dubrovnikans appreciate the contribution of tourism to the economic and infrastructural recovery and development in the post-war period. However, the character of tourism has changed significantly after the turn of the new millennium and it has fomented growing dissatisfaction among the local population.

Under Titoist communism, there was no room for developing private, family-run hotels as everything was controlled by the state. Due to the urgent need for foreign investment in rebuilding the tourism industry after the war, Croatia sold off many tourism facilities cheaply. International investments have helped to recover much of the tourism infrastructure but without these investments, there would be insufficient capital to renovate the large hotel chains from the former Yugoslavia. However, this process has also created a long-term dependency on international investments.

Although Dubrovnik's post-war restoration of its urban heritage and its recovery of the tourist industry tends to be portrayed as a success story,[8] the economic benefits reaped from the city's World Heritage status and its tourism appeal has not benefitted all citizens equitably. In a cultural climate struggling with corruption and nepotism, social differentiation between those who benefit from tourism and those who do not, have in many cases induced growing discontentment and envy. The economic transition from Yugoslavian Titoism to global capitalism has been accompanied by uncertainties and lack of transparency relating to property and land ownership transference. With the nation's highest real estate prices, the

high monetary value of property and land areas, have in a large number of cases induced on-going ownership conflicts. An example of this was found with a family who had an on-going ownership conflict that they had 'inherited' from the husband's father and was still unresolved over twenty years later.

Another area of concern to the local population is how a large proportion of the money generated from tourism benefits external investors such as multinational companies and not the local economy. By steadily selling off the city's tourism facilities, land areas and urban property to international investors (both Croat expatriates and foreigners), many Dubrovnikans experience that their heritage and local civic identity are simultaneously being sold off. Although Dubrovnik's residents and the local economy largely are performing economically better than many other post-war communities in the region, the experienced level of satisfaction with life circumstances locally is not necessarily optimal.

Although tourism also constituted a large chunk of national revenue in the former Yugoslavia, the tourism industry in that period was much more self-contained. In addition to educated and relatively affluent cultural tourists from Europe, tourism in Dubrovnik under Yugoslavia mainly consisted of domestic tourists, who came on pre-booked package tours for between one and three weeks. There was also more tourism during the winter. Under Titoist communism, the citizens' experienced a greater degree of stability relating to income and employment. Moreover, Dubrovnik's tourism industry existed alongside other industries, such as its centuries' old maritime industry.

Due to global interconnections, fluctuations and the vulnerability of global tourism, local populations living in World Heritage sites today often experience a great degree of economic insecurity. The subjects many Dubrovnik residents often honed in on to explain their dissatisfaction were the increased lack of economic security and intensified seasonality in work and income. Although the employment figures in Dubrovnik are higher than the national average, strong seasonal fluctuations in the availability of work mixed with long periods of unemployment affect the well-being of many Dubrovnikans.

Certain measures have been taken in order to tackle the challenges of seasonality and pedestrian congestion in the walled city center. The local authorities, in co-operation with the tourism industry, have begun to focus on developing strategies to spread out the tourism impacts beyond the UNESCO World Heritage site. There has also been a growing focus onto how to prolong the duration of tourism visits and to expand the tourism season beyond the main tourist season. The launch of a 'Dubrovnik – a City of all Seasons' campaign, coupled with the introduction of more international flights in winter, is starting to have an effect on growing tourism numbers in winter. In 2012, the Ministry of Tourism published the 'Strategy of Croatian Tourism Development by 2020' report. The report identified seasonality as one of the main challenges to Croatia's further tourism development and to the employment situation in tourism- and service sector. The majority of tourism visits to Croatia take place over four months of the year - in 2012, 89.8% of the

overnight tourism visits occurred between June and September.[9] A major reason for seasonality in Croatia's tourism market relates to the high concentration of tourism visits in the coastal region. This tendency is particularly pronounced in Dubrovnik and the entire Dalmatian coast. This supports the assertion that although the city's cultural heritage constitutes a central part of its tourism appeal; 'sea and sun' tourism is also a major source of its popularity as a tourism destination. In order to encourage increased tourism in the remainder of the year, the 'Strategy of Croatian Tourism Development by 2020' report recognized the importance of diversifying the range of tourism offerings and promoting tourism in connection with cultural events and public celebrations that occur outside of the main tourist season.

Winter tourism is prioritized as a major area of tourism promotional activities. Cultural events, which formerly did not attract many tourists, such as the St. Blaise festival (3rd February) and the Dubrovnik Carnival (9th – 13th February) now receive widespread promotion and are used to promote Dubrovnik as a "city for all seasons" to tourists. Other cultural activities, such as the Dubrovnik Winter Festival (December 6th – January 2nd) have been invented in order to encourage winter tourism. The number of winter tourists has grown significantly in recent years. The heavy promotion of Dubrovnik as a "city for all seasons" has also had an overall effect on increased overnight visits in periods with no particular cultural events. In November 2017, for example, 26,947 tourists visited Dubrovnik, which constituted a 23% increase from the previous year.[10]

Niche tourism types, such as heritage trails, rural heritage tourism, wine, gastro, and agro- tourism have received strong promotion and several related cultural events and activities such as, the 'Spring Gourmet Week' (1st – 8th April), Dubrovnik 'FestiWine' (16th – 22nd April) and 'Good Food Festival' (18th – 21st October) have been invented to encourage this.

Dubrovnik also increasingly promotes itself as an international arena for business and conference tourism. This has been a gradual process, but in recent years active targeting and promotional activities at international conference fairs has become more widespread. In 2010, a specialised unit the Dubrovnik Tourism Board, named The Conference Bureau, was established to facilitate and provide assistance to conference organizers, and to promote Dubrovnik in international convention and conference fairs.[11] The crossovers between conference tourism with gourmet and cultural tourism have also become more intertwined in the promotional portfolio of the marketed tourism offers.

Partly due to the eagerness to present Dubrovnik as an elite tourist destination and as fully restored to its 'former glory' as a peaceful and stable 'cultured' city, the personal and cultural traumas and humiliation caused by the Croatian war of independence tend to be glossed over in tourism promotion.[12] There has been little focus on the populations' need for reconciliation. Moreover, the potential for fostering participatory, community-based tourism projects in helping post-war communities re-find dignity and meaning is almost entirely absent in local and

regional tourism developments. The focus onto short-term economic gains over-
shadows the other potential roles which tourism can fulfil.

An 'Overheated' World Heritage City

Fluctuations in global tourism and the 'scaling up' in power and ownership struc-
tures in the new Millennium, have affected the ability of many World Heritage
sites' to influence destination management and to bring forth a sustainable and
responsible tourism. Increased interconnections across spatial scales and an ac-
celeration of tourism numbers and journeys made to World Heritage sites, con-
tribute towards 'overheated' (Eriksen, 2016) conditions in many localities using
their heritage as a selling point in tourism.

Used both in a concrete sense – as in the challenges that we face by climate
change, and in metaphorically, Eriksen (2016) sees *overheating* as having become
endemic in the globalized world. Populations in disparate geographical areas of
the world increasingly experience interrelated crises. He identifies three areas, in
particular, as being affected by *overheating:*
- *Environment* (challenges relating to climate change, pollution, diminishing bio-
  diversity etc.), which tends to be downplayed under the neoliberal economy
  and the pursuit of economic growth. Therefore, accelerated growth and con-
  sumption produces a 'overheating' in the environment.
- *Economy*, which due to its increasingly global interconnectedness, lack of diver-
  sification and 'scaling up' is particularly vulnerable to global events, processes
  and potential economic recessions.
- *Identity*, which relates to an experienced crisis in the reproduction of iden-
  tity, locality, place and cultural diversity. This is connected with processes of
  'disembedding' (Eriksen, 2007) and relates to globalization, increased mobility,
  technological innovation, flows of products and ideas, cultural commercializa-
  tion and commodification.

These 'three crises', Eriksen (ibid.) asserts, tend to involve crisis in reproduction
and clashing scales, where, for example, the double-bind of accelerated economic
growth and cultural and environmental *sustainability* is becoming ever more pal-
pable, and seemingly irreconcilable, in the context of global climate change.
Eriksen (ibid.) describes global tourism as exhibiting all the central features of
'overheating.' In Dubrovnik and Croatia, all three crises are apparent. They relate
closely to the effects of globalization processes and global tourism on the city, but
also to local and regional historical events and processes, which condition the
responses to these 'crises' and help to give form to their particular expressions
(Loades, 2018).

The strong reliance on tourism as a near mono-economy makes Dubrovnik
vulnerable to fluctuations in global tourism and to transformative global and
regional processes and events, such as regional political instability, war, global
economic recession and environmental catastrophes. Dubrovnik's tourism in-
dustry has experienced clear, periodic setbacks, which reveal the vulnerability
of the current tourism-dependent local economy and its integration into global

processes and events. The management of Dubrovnik's World Heritage and its use in tourism destination management are increasingly integrated into higher-level scales. The globalization of the tourism industry, combined with technological innovations, have made it easier for small-scale tourism sites to market themselves internationally, to attract larger tourist crowds and new tourism groups. At the same time, international tourism corporations hold more power to influence local tourism management through monopolization of companies' ownership and an integration of local sites into international itineraries. This is particularly the case in tourism sites that are dependent on cruise-ship tourism. Although many Dubrovnikan citizens benefit economically from tourism. Tourism has become a "double-edged sword of integration into higher levels of scale … where localities increasingly depend on the higher systemic levels for their survival" (Eriksen, 2016:69).

Cruise-ship Tourism – Global Connections and Local Impacts

Recent developments in the global cruise-ship industry have had significant consequences for the character, impacts and challenges of tourism in large numbers of cruise destinations worldwide (Krželj-Colovic and Brautovic, 2007; Klein, 2011). With the globalization of the cruise-ship industry, the power of multinational corporations to influence local place management has increased. Cruise tourism constitutes a major element in enhancing Dubrovnik's state of 'overheating' and exemplifies how touristic cities increasingly depend on "higher systemic levels for their survival" (Eriksen, 2016). This limits the local municipalities' possibilities to manage tourism sustainably by controlling the numbers of cruise tourists visiting Dubrovnik and spreading the arrivals across the year.

Cruise tourism has undergone an exponential growth since the late 1990s. The number of cruise routes and ports of call worldwide have increased considerably and the sizes of the cruise-ships have grown.[13] In the period 2002-2012, cruise-ship calls to Dubrovnik tripled (Caric and Mackelworth, 2014). Dubrovnik has become a transit port in an increasing number of international itineraries. Today 80% of cruise-ships visiting Croatia moor in Dubrovnik (ibid.). The global cruise-ship industry is growing so fast that it is creating challenges for the management and preparedness of ports worldwide. The exponential growth of cruise tourism to Dubrovnik has many visible impacts on the walled city center and causes new challenges to urban- and tourism management. With its medieval urban layout and an infrastructure not suited to the arrival of high volumes of tourist at once, Dubrovnik faces large challenges relating to, traffic and pedestrian congestion, waste management, water provision and pollution. Cruise tourism has changed the character of tourism in Dubrovnik, but has also affected locals' attitudes towards tourism and their wellbeing.

Cruise tourism has been strongly encouraged in Croatia's regional and national post-war economic development. As many of Dubrovnik's tourism facilities were heavily damaged from the war, the renovation of the formerly state-owned hotels delayed the revival of land-based tourism. This process was further delayed by frequent property transference disputes and depended upon securing interna-

tional funding and investments. The provision of accommodation and catering facilities on board the cruise-ships, on the other hand, enabled a swifter return of Dubrovnik's cruise tourism after the war. Many Dubrovnikans I encountered during my period of doctoral research emphasized that they were initially positive towards cruise tourism when after the war. To many locals, the return of cruise tourism became synonymous with the return of normality and stability and symbolized Dubrovnik's international character and connectedness with the wider world. Many citizens thought that cruise tourism would make a significant financial contribution towards the city budget. In the late 1990s, the average cruise passenger tended to be affluent. However, with the growth of cruise tourism in the new millennium, the prices of cruise tours have been reduced, and thus the average age and purchasing ability of the cruise passengers has fallen (Perucic and Puh, 2012).

Structural changes in the cruise-ship industry have affected local destination management and the local municipalities' possibilities in managing its tourism sustainably. In recent years, there has been a shift of focus in the international cruise-ship industry away from the previously important land-based destinations and onto the boat journey itself with a variety of facilities offered on board. Cruise tourists are encouraged to spend more money on the ship itself instead of in the different port destinations (Perucic, 2007; Perucic and Puh, 2012). This has contributed towards a new geography of cruise tourism, where "the cruise industry sells itineraries, not destinations, implying a level of flexibility in the selection of ports of call" (Rodrigue and Notteboom, 2013:1). The consequences of these shifts for the host communities are many, especially in terms of shrinking economic benefits to the local economy.

Another evident change in cruise tourism is a monopolization process of the cruise-lines' ownership composition. A small number of increasingly powerful multi-national consortiums control and shape the global cruise-market. Just three companies own 75 per cent of the international cruise market and 96 per cent of the cruise market is controlled by only four companies (Perucic, 2007, Rodrigue and Notteboom, 2013). With increased capital and power to pursue new cruise markets, this monopolization process leads to greater fluctuations in the cruise market, which can affect the services provided, the range of destinations offered and the demands placed on the host communities and ports. Consequently, it has become increasingly difficult for municipalities and port authorities in cruise destinations, to influence the traffic flow, routes, ship sizes and numbers of embarking passengers.

Another structural change in global cruise tourism is that, increasingly, large multi-national corporations secure a stake in the cruise ports' ownership or lease sections of the ports on a long-term basis. This can make it more difficult for the host communities to determine terms and conditions for steering cruise management locally. It can diminish the local port authorities' and the municipalities' power to institute constraints on the number of cruise arrivals, as well as affecting their power to encourage a seasonal spread of cruise arrivals and thus miti-

gate overcrowding at the height of the cruise season. In Venice, the world's largest cruise port operator, the French-Turkish consortium, Global Ports Holding (GPH), have steadily bought up shares in the cruise port, *Venezia Terminal Passaggeri*. Global Ports Holding has similarly tried to assert influence in Dubrovnik's cruise port. In 2016, Dubrovnik International Cruise Port Investment, owned by GPH, signed a 40-year contract with Dubrovnik municipality to lease a land area next to the existing cruise port in the western-lying part of the city part, Gruž. The port investment involve the construction of a new 25,000 square meter port next to the existing one (continuing along the river, *Rijeci dubrovackoj),* a new passenger terminal and a bus station. The value of the project is estimated to €94 million. However, due to suspicion of corruption, lack of transparency concerning the conditions of the contract, and local civic opposition, the contract has been halted.

As we can see, with the globalization of tourism, global multinationals are gaining more power to influence local tourism destinations. However, local municipalities are also central drivers in outsourcing the control of the ports to multi-national consortiums. Mirroring processes occurring nationally, Venice has undergone a process of rampant privatization of cultural heritage assets (Benedikter, 2004, Ponzini, 2010) and an out-sourcing of tourism facilities since the early 1990s. Although Croatia's economic transition to the market economy occurred following national independence in 1991, the challenges of post-war economic, infrastructural recovery and large-scale restoration work, has delayed this process somewhat. However, in the course of the last decade, Dubrovnik's privatization process has escalated considerably. The majority of politicians in the municipal government, of all political leanings, tend to uncritically embrace a further growth of tourism numbers to Dubrovnik (Loades, 2018). Public property and land areas previously used by the local population have been sold off or leased to private investors in tourism. An example of this tendency is seen by how a small public park has been turned into the luxurious gardens of a private hotel. The combined privatization and commercialization processes of cultural heritage assets also affect cultural institutions' potential longevity. An example of this is found in how a cluster of cultural and humanitarian NGOs, housed in the World Heritage enlisted 16th Century quarantines, Lazareti, have been under the threat of losing the premises they have inhabited for up to 25 years to the establishment of a multimedia center for cruise tourists.

Local Resistance and Civic Action in the Adriatic
In recent years, cruise-ship tourism has stirred great deal of discontent and outright resistance in many host communities (Colomb and Novy, 2016; Vianello, 2016a). The attitudes towards cruise tourism in Dubrovnik are undoubtedly mixed and many locals express a great deal of ambivalence towards this emergent tourism-form, perceiving it to bring both benefits and detriments to the city. However, over the course of my doctoral research, I have noticed a turn towards apprehensiveness and critique about the overwhelming impacts that the large crowds have on everyday life.

Many host communities in the Mediterranean have increasingly met the enormous growth of cruise tourism with resistance. In Venice, local resistance has grown hugely (Vianello, 2016a) and has led to the establishment of the civil action group, *No Grandi Navi* (No large ships). Civic resistance towards cruise tourism in both Dubrovnik and Venice stem from concern over the lack of measures taken to limit and spread the number of cruise ships and passengers visiting per day and in certain periods of the year. However, the critiques also surpass the issue of tourism management. The very essence of the capitalist, free market logic of global tourism, monopolization processes, outsourcing of cruise destinations' cultural and natural assets, including heritage, landscapes and ways of life, become targets of critique. *No Grandi Navi* has held a range of demonstrations in the Giudecca canal of the Venetian lagoon. The activists make use of banners, boats, torches and use their own bodies to block the cruise-ships from entering canal by spreading out and swimming in the lagoon. Every day around 20 large cruise-ships enter the narrow canal, dock in the Marittima port and then disembark some hours later (ibid.). The large scale of the ships places an enormous pressure on the fragile foundations of Venice's buildings, which are built on poles. When the cruise-ships pass through the lagoon, an estimated volume of between 30,000 and 35,000 cubic meters of water (depending on the ship's size) is shifted, first by being pressed against the foundations, then pulled back again as the cruise-ship leaves. Venice's cruise tourism thus constitutes a direct threat to the city's cultural heritage.[14] However, the social consequences of over-tourism, and how tourism increasingly is experienced as negatively influencing the citizens' wellbeing, are equally a cause of concern.

The relatively small spatial confinements of both Venice and Dubrovnik; Venice by its lagoon and Dubrovnik by its city wall, mean they experience many of the same tourism related pressures. As in Venice, local resistance against cruise tourism in Dubrovnik has grown, especially over the course of the last decade. Many Dubrovnikans repeatedly complain of how, despite strong local discontent with the congestion and pollution caused by cruise tourism, the municipal authorities and port authorities do little to manage it. Unlike Venice, however, there has been little visible resistance in front of tourists. Although the Venetian demonstrations against large cruise-ships entering the lagoon clearly have inspired and encouraged many Dubrovnikan political activists I have encountered, there is no parallel in Dubrovnik to the types of demonstrations or the blockage of cruise-ships from docking.

Critiques of cruise tourism have however been voiced by the civil initiative, *Srd je naš*,[15] but largely through political lobbying and by calling on the aid of UNESCO and ICOMOS. In 2012, *Srd je naš* called on UNESCO's aid to pressure the local authorities to action to limit tourism numbers and sustainably manage its cruise tourism.

Dealing with Over-tourism

Srd je naš' appeal for international intervention by UNESCO and ICOMOS led to a joint UNESCO and ICOMOS reactive monitoring mission to Dubrovnik in 2015. Based on the report of the joint UNESCO/ ICOMOS monitoring mission in 2015, the World Heritage Committee later discussed Dubrovnik's status as a place of 'Outstanding Universal Value' at its World Summit in Istanbul in July 2016. The question of placing Dubrovnik on the 'World Heritage List in Danger'[16] arose for the second time, revealing the fragility of the World Heritage status to the city's population. The verdict made during the 2016 World Summit was that Dubrovnik is allowed to keep its status as a site of 'Outstanding Universal Value (OUV).' However, the World Heritage Committee demanded that the Dubrovnik municipality need to provide UNESCO with a new, sustainable tourism management plan – which introduces sustainability measures taking into account the 'carrying capacity' of the walled city center. The evaluation highlighted the management of cruise tourism as a major area in need of improvement. In the World Heritage Committee's report, the carrying capacity for the number of people entering the walled center of Dubrovnik was set at 8,000. This number constitutes a significant reduction of the numbers visiting the walled center in this period, which often reached to 12,000 and at its highest close to 15,000 people in one day.

In the second decade of this millennium, a critical discourse on 'over-tourism' has received some attention in academia and has become a widely reported 'phenomenon' in the international press. The concept does not present a fundamentally new phenomenon, but can rather be understood as an intensification of an on-going process of tourism growth with accompanying wide-reaching negative ramifications for the host communities and the environment. The term crystallizes a tendency in global tourism's overwhelming, and sometimes detrimental impacts on localities, and brings attention to the pressing need to deal with the negative consequences.

Definitions of 'over-tourism' often combine quantitative and qualitative assessments of the impacts of tourism on places (Goodwin, 2017; Milano et. al., 2018; Seraphin et. al., 2018; Weber, 2017). Over-tourism can relate to a situation when the 'carrying-capacity' of a place is exceeded (Weber, 2017). It can also relate to a tendency where the numbers of tourists have escalated rapidly in a short period of time and therefore do not harmonize with the existing infrastructure and amenities of the place. However, most definitions of the term incorporate qualitative assessments to how the local population *experience* the impacts of tourism. Accumulative factors in deciding whether a place is suffering from 'over-tourism' can involve assessments of the negative impacts on the experienced quality of life of the residents receiving high tourism numbers, where "the quality of the experience" [of a place to tourists and locals] has deteriorated unacceptably" (Goodwin, 2017:1), situations where mass-tourism has "enforced permanent changes to… lifestyles, access to amenities and general well-being" (Milano, 2018) and where tourist gentrification causes a process of depopulation and flight of local residents in the city cores. All of these accumulative factors are descriptive of the current situation in Dubrovnik. In 2019, Dubrovnik was placed as number three on Vivid

Maps' Over-tourism map as cities with the most tourists per capita (1000 tourists per resident).[17]

The international focus on over-tourism has asserted some effects on local tourism management practices in the Adriatic. In the last years, Venice and Dubrovnik have implemented a range of measures to manage the undesired impacts of tourism in the city cores. Measures of managing and restricting cruise-ship traffic and tackling traffic and pedestrian congestion and flow have asserted some effects on the character of tourism in each of the cities. In 2018, Venice launched the awareness raising campaign, 'Enjoy Respect Venezia.' Dubrovnik similarly launched the project, 'Respect the City' *(Poštujmo Grad)* in 2019.[18] Venice municipality has implemented measures to move the tourist crowds more swiftly out of certain city parts which are suffering from over-crowding and a penalization system for certain kinds of behavior, such as picnicking in public urban spaces, littering, sitting down in front of shops, swimming in the canals, bike riding in the city center and being dressed 'improperly' according to local cultural perceptions. These measures are part of the wider awareness raising campaign intending to shift the character of tourism towards a more responsible and locally sensitive tourism that recognizes the importance of safeguarding local values and customs.

The World Heritage Committee's report in 2016, and the threat of Dubrovnik being placed on the World Heritage List in Danger, have led to the introduction of measures to monitor and control tourist numbers. In January 2017, towards the end of Andro Vlahušic' term of office as the Mayor of Dubrovnik, 116 live surveillance cameras, monitoring the numbers entering and leaving through the city wall entrances, updated every 15 minutes and publicly accessible on the internet, were installed at the five city gates. This represents a growing area of urban tourism management that utilizes new technological solutions to measure and control tourism flows. Other UNESCO World Heritage sites that struggle with overcrowding at certain times of the year or certain points of the day have introduced similar technological solutions. In the five UNESCO enlisted fishing villages, Cinque Terre in Italy's north-western province, Liguria, the local authorities have introduced a ticketing system and a mobile phone application.[19] Through these measures, tourists can obtain figures on the tourist numbers at any given time. At certain times of the year tourists must pre-book their visit to the town, and when numbers exceed 1.5 million people annually, new visitors are rejected. Dubrovnik is similarly planning to launch a smart phone application, which provides information to tourists on the number of visitors to the center at a given moment. The smart phone application will also provide information on alternative sites to visit outside the walled center. In combination with plans to provide a car sharing system for visitors, the municipality attempts to use 'smart technology' in order to disperse the large crowds out of the city center.

After Mato Frankovic was elected the new Mayor of Dubrovnik in May 2017, the issue of instituting measures to deal with overcrowding and to limit cruise tourism have been given much more attention in politics and the local media. Early in his term of office, Frankovic announced that he intended to drastically reduce the

numbers of people entering the walled center at any given time by restricting the maximum number of visitors to 4,000 people (in other words, half of the recommended 'carrying capacity' numbers set by UNESCO). One way to achieve this, he argued, is to reduce the number of cruise-ships calling on Dubrovnik in the tourist 'high season' (between April and October).

Despite the stated aims of the current municipality to reduce the daily number of visitors to the walled center, it remains uncertain whether Dubrovnik's authorities actually will intervene and control access to the city center if the numbers surpass the 'carrying capacity'. According to the local municipality, there will be attempts to divert the flow of pedestrians if the numbers go above 6,000 people. When the numbers inside the walled center reach 8,000 people, the police will start to prevent further crowds from accessing the walled center. Exactly how the authorities plan to divert the crowds, and what criteria will be used for allowing or denying people to access the city center, is not clear.

The local municipality has also stated that there are plans to launch priority tickets which can be bought before arrival by tourists who may be concerned that they will be able unable to enter the walled center. However, unless properly regulated, tour operators could easily exploit such measures. Cruise tourists' guarantee that they are provided with access to Dubrovnik's World Heritage site is essential if cruise-lines are to market the site as one of the attractions in their itineraries. Will priority access, therefore be given long in advance to tour operators and cruise-lines, which rely on pre-scheduled travel itineraries? Such a system may, in fact, further reduce the numbers of land-based tourists to the city and therefore diminish the number of overnight stays. This could have a negative knock-on effect on small-scale tourism initiatives and reduce the annual income to local families who rely on letting a room or an apartment to tourists.

Global Tourism - Vulnerability and Change
Although instituting measures to control the flows and numbers of tourists that enter World Heritage sites offer a potential to improve the living conditions for residents in places suffering from over-tourism, there are still considerable risks involved in heavy reliance on tourism. The strong reliance on global tourism for national and local economic growth, as well as for individual livelihoods, makes Dubrovnik particularly vulnerable to global processes and events. Environmental catastrophes, economic fluctuations and recession, international political conflicts, refugee crisis, acts of terrorism and warfare have negatively affected the tourism industry in many places (Henderson, 2007a; Beck, 2005; Henderson 2007b). The longevity of tourism as a major source of economic revenue to Dubrovnik therefore depends on continued regional stability. This sense of vulnerability to changing regional circumstances and the potentiality of a future war in the Balkans are things that many Dubrovnikan residents I have encountered have in the back of their minds. In national and municipal tourism development strategies, on the contrary, the potential detrimental effects on the tourism industry if a regional conflict was to ignite, is largely absent.

Dubrovnik is, due to the recovery of the tourist industry, a high performer in its own domestic national context and the unemployment rate is amongst the lowest nationwide. In the regional context, Croatia is, also largely due to tourism, performing comparatively well economically. However, if regional political conflict reappears and if war breaks out a nearby country in the future, Croatia's tourism industry will almost certainly suffer. Despite the large geographical distance between Kosovo and Croatia, the knock-on effect of regional conflict was evident in 1999, during the war in Kosovo. After the end of the Croatian war of independence, the renewed unstable political conditions in the Balkan region precipitated a sudden drop in cruise-ship arrivals to Dubrovnik. This was witnessed during the 1999 war in Kosovo where Dubrovnik's tourist industry, which was on the rebound, temporarily collapsed. Although the political situation in Croatia had stabilized, in the 'mental geographies' of many tourists and cruise companies Kosovo was seen as near. Due to the Kosovo war, many tourists considered it unsafe to travel to the entire Balkan region. Cruise companies changed their itineraries accordingly.[20]

The flightiness of the global tourism market has a strong impact on the local population of Dubrovnik. Whereas tourism in Yugoslavia was pre-booked by tour agencies many months in advance, the influence of internet booking today makes locals more vulnerable to changes in the tourism market and the global economic situation. This vulnerability is furthermore heightened by transformative global events and catastrophes.

In the last few years, several European tourism destinations have experienced a significant drop in tourism numbers due to increased political instability, terrorist attacks and the Syrian refugee crisis. Political instability and an escalation in terrorist attacks in Turkey since 2015 have had negative consequences on the national tourism industry. Many formerly popular tourist resorts have had to close down due to the absence of tourists. Numerous Turks earning a living from tourism have temporarily lost their source of livelihood. Likewise, tourism numbers dropped on the Eastern Aegean islands in Greece, which were part of the route of Syrian refugees to enter Western Europe. However, although the international tourism industry is particularly vulnerable to political instability, armed conflict and environmental disasters, tourism usually returns when the regional or local conditions in or near the tourism destinations are considered stable. Einar Steensnæs, former vice president of the Executive Board of UNESCO Paris (2005-2009), reflects on how tourism, despite its vulnerability to global events, usually recuperates when stability returns:

> Turkey and Greece experienced great difficulties in maintaining their tourism industry in the aftermath of the political unstable conditions when the safety situation was not considered stable. However, since then, things have changed in Turkey and Greece and today tourism has in many ways normalized again. This shows that people follow world events closely and choose their holiday destinations accordingly. Experience shows that when the security level is considered as safe again, tourism returns relatively soon afterwards.[21]

However, Steensnæs emphasizes that in the case of long-term conflicts or warfare, and if tourists do not consider the level of security as satisfactory, long-term detrimental effects on tourism could occur. He thinks that the vulnerability of tourism has furthermore increased due to changes in international tourism in the last couple of decades. In the early days of tourism, he asserts, a limited number of places featured as 'natural' holiday destinations to the tourist. Today, on the contrary, tourists of a certain economic standing see 'the whole world' as constituting potential destinations for vacations. The flightiness of tourism has been stimulated by lower costs, heightened connectivity of travel modes, easily accessible information and heavy tourism promotion of a growing number of tourism sites. This has increased the competition for tourists' attention. If political conflicts or warfare ignites in areas near popular tourist destinations, tourists will choose to travel to other places, which may appear as equally appealing destinations. Steensnæs reflects:

> People are ready to find alternative places for travel. This is quite worrying for tourism. If a new war broke out in the Balkans, the situation could become dramatic. The regional situation is very delicate. If the world powers became involved in the case of a new war in the Balkans, and the level of security is not considered satisfactory, tourism will disappear. People will find other places to travel. I do, however, think that tourism can be restored again even after war – as long as people feel confident that the level of security is satisfactory. ibid

As Dubrovnik's recovery of tourism illustrates, the 1990s Balkan wars had crippling long-term effects, but the consequences on the tourism industry and local economy have not been re-erectable. However, the successful return of tourism to Dubrovnik has depended on strategic, large-scale national promotional efforts internationally. Strategies of re-focusing itself as a city for heritage-and cultural tourism and of representing itself as being a part of Western Europe and the Mediterranean (as opposed to being a part of the Balkan region), are parts of deliberate attempts to convince tourists that Dubrovnik is a safe and politically stable place to visit. If a new conflict or war is to erupt in near future, the trust and conviction that Dubrovnik is a safe and stable place, removed from the conditions of the Balkans at large, may prove to be fragile.

In the case of a new war in the Balkan region, Dubrovnik's increased dependency on cruise tourism may furthermore heighten the city's vulnerability as a tourist destination. With a steadily growing number of cruise destinations globally, cruise-ship companies are more likely to change their itineraries if conflict or warfare erupts. This aspect was reflected in my interview with Steensnæs:

> From the point of view of the [cruise-ship] companies, places that today are identified as attractive destinations will seize to be so if the security situation is not considered as satisfactory. Despite their former appeal, the companies will find new destinations and cruise-ship tourism may not be re-erected to the same degree afterwards. In Africa, several countries have obtained a satisfactory level of stability. In for example, Kenya, Tanzania, Senegal and Ghana, new cruise-ship destinations are likely to appear and the companies may view these as positive alternatives. In cruise tourism, the companies decide the destinations. Ibid

The focus onto the impacts of cruise tourism in World Heritage sites was, according to Steensnæs, completely absent during his period in UNESCO Paris. "All together the focus onto the dilemmas emerging from tourism itself, received very little focus," he reflects. Steensnæs thinks that today UNESCO cannot ignore the negative consequences of over-tourism in World Heritage sites.

There is a dawning awareness in many World Heritage sites struggling to cope with large tourism numbers that the site's continued attractiveness to tourists as places of Outstanding Universal Value will in the long run depend on managing tourism flows. UNESCO's advisory bodies, such as ICOMOS, have played a central role in bringing matters of sustainability to the fore. Today, an assessment of the potential negative impacts of tourism on the sites' Outstanding Universal Value has become part of the monitoring procedure of the World Heritage sites. However, UNESCO has limited capacity and funds to follow up issues emerging. UNESCO therefore relies on honest reporting by the State Parties, an aspect that may be affected by the sites' levels of corruption and political transparency, as well as by issues relating to the economic incentives behind the use of sites' World Heritage status.

From a Material Based to a 'Living' and Values Based Heritage Management
The 'place branding' potential of obtaining World Heritage status and the lure of the economic benefits that tourism may offer to World Heritage sites have led to a 'rush to inscribe' (Meskell, 2012). The exponential growth of World Heritage nominations in the new millennium has brought attention to the fact that the behind-lying motivations to be taken up on UNESCO's prestigious list are often connected as much to commercial and monetary interests as it is to a desire to protect the cultural and natural heritage of a place.

This brings attention to the strong need to look beyond heritage as merely being related to their material representations, a 'natural' or 'objective' selection of cultural representations or natural environments. Heritage should instead be seen as a multi-faceted process and a social practice, which for various political, ideological, economic, cultural and historic reasons are selected and reified as a culture's valuable heritage at a certain point in time. The meanings of heritage are malleable and change in relationship with local, regional and global processes. To foster a sustainable management of World Heritage sites it is therefore essential to incorporate a values-based heritage management both into the enlistment process of sites and in the continued monitoring of the sites.

Although the material-based approach to heritage management continues to dominate management practices, the ways in which heritage is understood and the potential roles it can fulfil have significantly broadened since the 1980s and 90s (Ekern et. al., 2012; Harrison, 2013). This reconceptualization of heritage, advocated particularly by UNESCO and its Advisory Bodies, ICOMOS and IUCN,[22] sees a culture's heritage, sense of identity and cultural continuity as encompassing an intimate connection between its 'tangible' and 'intangible' expressions, including facets such as the built environment, traditions, knowledge, skills, landscapes and cultural spaces, and 'living' expressions of a culture.

Since the 1990s, the dominant material-based approach has been supplemented with two emerging approaches to heritage management (Poulios, 2014). These can broadly be defined as, the 'living heritage' approach and the values based approach to heritage management. The material-based approach to heritage management offers little possibility for community involvement as it is driven by scientific 'expert groups' (ibid.). The 'living heritage' approach, on the contrary, focuses on fostering a heritage management, which aims at sustaining continuity and correspondence between the care of heritage (both 'intangible' and 'tangible') and communities' relationships experienced 'bond' to heritage and place (ibid.).

The values based approach to heritage management, an approach that was forwarded by the 1999 Burra Charter, attempts to incorporate the multiple values attached to heritage by different stakeholders into decisions made in heritage management practices (Poulios, 2014). Since then, aspects such as communities' cultural values, dignity and spiritual values have gained a wider recognition as important elements to strategically map and incorporate into management practices. However, although the international discourse on heritage management practices and the multiple roles that heritage can fulfil to communities have broadened, the material-based approach often continues to dominate urban management 'on the ground'. In Dubrovnik, this approach has, if anything, been strengthened due to the commercialization of the city's cultural heritage through the tourism industry, Croatia's entry into the global market economy and due to the pressing need for urban restoration following the 1990s war.

The extensive material damage to the urban fabric of Dubrovnik during the war placed the city on UNESCO's 'List of World Heritage in Danger' between 1991 and 1998. Local, national and international technical and scientific 'expert groups' assisted in restoring the World Heritage site. This has strengthened heritage management practices' focus onto prioritizing buildings of 'monumental value' and the historic, walled center. The post-war restoration of Dubrovnik is internationally recognized as a successful and a praiseworthy example of international public-private collaboration. As one of four examples globally, the restoration of the Old City of Dubrovnik is included as an example of UNESCO's "successful restorations," under the headline "Success stories,"[24] The enormous and continued efforts to restore 'the Pearl of the Adriatic' in the aftermath of the 1979 earthquake and the war damage from the 1990s war, may, indeed, be deemed as successful according to architectural, structural and aesthetic requirements. However, measures of success are perhaps less discernible when it comes to political prioritizations and socio-economic processes guiding the post-restoration use of 'tangible' urban heritage.

The pressing need for restoration following the two consecutive crises has led to a very practical, technocratic type of heritage management. According to many local residents, heritage management frequently overlooks the integration of the buildings' uses, once restored, into the projects. The yardstick of success revolves around aesthetic and 'authentic' facades and structures. Consequently, the perception of Dubrovnik's cultural heritage as being inherently 'a part of' the urban

fabric of the walled center, its 'tangible' monuments and structures dating back to particular epochs, continues to dominate local heritage perceptions.

Many citizens have started to question what the purpose of restoring the walled center is if its residents will not use the center and its restored buildings. Andro, a music teacher in his 40s, touched on this concern. He questions what purpose the post-war restoration of the walled center really has if the buildings are not inhabited by local residents who live there all year around. He is concerned with how the local inhabitants' quality of life and the infrastructural needs of daily life have largely been ignored in Dubrovnik's post-war restoration and tourism management. While he used to feel a strong connection to the city's urban, architectural heritage, today he looks upon Dubrovnik as a 'lifeless museum:'

> What does it mean to protect our heritage? I think that if you convert something into a museum, even if it is perfectly restored ... it is gone from life. Before I thought we should restore buildings to their 'original forms.' Now I value primarily living things. Even if satellites and air conditioning spoil the aesthetics of the buildings, I would prefer that as long as it is a living city ... for the local population ... but not if restoration is aimed at apartments for tourists (Interview with informant Dubrovnik, 2102).

Many Dubrovnikans I have encountered express similar attitudes to Andro. Several local citizens reflect that year by year, they feel that their city is being transformed into an 'exhibit' in an open-air museum. Less and less is the city looked upon as being for their own enjoyment and use. Some residents even experience that their own homes are becoming 'museumified' and that their private lives are turned into exhibits for public scrutiny. This is especially the case for locals who live in apartments overlooking the city wall, where continuous crowds of tourists walking on the wall constitute one of the main sights from their lounge, kitchen or bedroom windows. By focusing on restoring 'facades', but largely overlooking how the structures, buildings, monuments and landscapes' feature in the inhabitants' lives and meaning-making, or what they will mean to future generations, Dubrovnik's cultural heritage is at risk of becoming 'fossilized' and 'museumified.'

Conclusion

To the communities living in or near World Heritage sites, the World Heritage List represents much more than a legal instrument for heritage protection. The officially sanctioned UNESCO concept, 'World Heritage', is produced within the contemporary cultural contexts of the World Heritage sites, often relating to specific cultural symbols, economic processes, ideological uses and political intentionalities for the near future (Chalcraft, 2016; Liao and Qin, 2013; Zhu, 2016; Berliner, 2012; Wang; 2012; Casagrande; 2016). This sheds light on the fact that World Heritage, and the site's more broadly defined cultural heritage, cannot be perceived as having fixed meanings that remain the same after the site's World Heritage inscription. Nor can the particular meanings attached to UNESCO's ascription of the sites' 'Outstanding Universal Value' be seen as synonymous with how the local populations inhabiting the sites come to understand and use their World Heritage and cultural heritage more generally.

The pressures of tourism, and the often associated demands of development and construction, are challenges shared by a large number of World Heritage sites. However, these issues are often most acutely felt in urban World Heritage sites, and particularly, the 'tourist-historic cities' which tend to have many infrastructural and architectural limits to the number of tourists they can absorb (Orbasli, 2002; Ashworth and Tunbridge, 2000). Even though the lure of economic gains from tourism strongly influences the discourse of unhampered tourism growth in Dubrovnik, local politicians, the tourism industry and urban managers have begun to recognize the need to encourage a sustainable tourism and overcome infrastructural challenges faced by the historic urban fabric of the city center. Over the last decade, the discourse of sustainable tourism has become increasingly prominent in Dubrovnik's tourism and heritage management. However, although some concrete actions have been implemented to control the flows and numbers of tourists arriving at certain times, the lack of long-term strategies to lay down a new course for sustainable tourism is evident.

In order to stimulate a sustainable management of World Heritage sites, heritage needs to be understood and managed in connection with the wider spatial and cultural environments in which they are embedded. By awarding protection to certain spatially defined areas of a culture, other areas, which may also be central to cultural heritage and identities, may be overlooked. In the wake of obtaining World Heritage nomination, pressures to construct tourism facilities near the sites, often emerge. As such, these areas close to World Heritage sites are particularly vulnerable to exploitation from market interests.

In order to foster a sustainable heritage management and tourism development in Dubrovnik and other World Heritage sites struggling with over-tourism, it is important to safeguard the lived cultural expressions and traditions of the local populations, and protecting the multiple uses and meanings of the landscapes adjacent to the World Heritage sites. The coastal and mountainous area near Dubrovnik's are exterior to the spatially demarcated World Heritage site, but are closely interrelated with local identity, cultural symbolism and public memory. These areas are under huge pressures from tourism developments. It is therefore of extra significance that these areas become integrated in Dubrovnik's long-term sustainable management of the wider urban milieu.

I see a strong need for urban managers and tourist operators in World Heritage sites, as well as UNESCO, to shift their deep-seated focus on material-based heritage towards a value-based heritage approach.

Identifying the welter of values attached to World Heritage sites and their wider cultural and physical environments at an early stage can help unearth potential areas of dissonance and conflict. The identification of the multiple values ascribed not only to the UNESCO protected site, but also to the wider heritage area, should specifically be incorporated into the nomination processes of new World Heritage sites and in the continued monitoring of existing sites. Otherwise, World Heritage is at risk of becoming 'fossilized' and removed from the inhabitants and the wider

environment it is situated within. If World Heritage becomes devoid of meaning and value to the populations living in or near the sites, it ceases to be 'living heritage.'

Endnotes

1   As one of the world's earliest UNESCO World Heritage sites, the Old City of Dubrovnik was inscribed on the UNESCO World Heritage list in 1979.

2   Di Giovine (ibid.) defines 'museumification' as "the transition from a living city to that of an idealized re-presentation of itself, wherein everything is considered not for its use but for its value as a potential museum artifact (2009:261)". Di Giovine specifies that these 'museum artifacts' do not only comprise material representations, but can also relate to 'intangible' aspects of a culture, such as ethnicity, nationhood, human beings themselves and their activities (2009:261).

3   Source: Dubrovnik Municipality.

4   "Piliti granu na kojoj sjediš. The verb, piliti, translates as 'to saw'. The accurate translation is therefore, "To saw the branch on which you sit".

5   In the period of 1950-2016, the numbers of international arrivals have increased tremendously, from 25 million in 1950, 435 million in 1990, 674 million in 2000 to 1235 million international arrivals in 2016 (https://www.statista.com/statistics/262750/number-of-international-tourist-arrivals-world wide/.)

6   http://media.unwto.org/press-release/2018-01-15/2017-international-tourism-results-highest-seven-years.

7   Numerous local, national and international newspaper articles reports on the economic benefits that Croatia reaps from its tourism industry. Also, the restoration of the Old City of Dubrovnik features in UNESCO's presentation of 'success stories' http://whc.unesco.org/en/107/.

8   Source: Croatian National Tourist Board (Hrvatska turisticka zajednica).

9   Source: Dubrovnik Tourism Board.

10 It is important to note that through the international research institution, the Inter-University Centre (established in 1972) conference tourism is a well-established tourism form in Dubrovnik. However, since 2010, conference tourism has been targeted more specifically as a part of Dubrovnik's 'elite tourism' strategy.

11 See further discussion of Dubrovnik's 'elite tourism strategy' in Loades, 2016. JUCR, ISSN 2228-8279. Volume 12, s 20-37. doi: 10.14456.

12 See further discussion of Dubrovnik's 'elite tourism strategy' in Loades, 2016. JUCR, ISSN 2228-8279. Volume 12, s 20-37. doi: 10.14456.

13 Venice has experienced an exponential growth rate in tourism since the 1950s. The city received

an average of around 2 million tourists during the 1950s. By 1995, the tourist numbers had grown to 12 million and reached 16 million in 2011. Between 1997 and 2009, cruise-ship tourism to Venice increased by 374.5 per cent, and the city has become the fourth most popular destination in Europe.

14 Srd je naš' comprises six NGOs. Two major areas of focus for Srd je naš' is to bring attention to and reduce the negative impacts of cruise tourism and lobbying to prevent the realization of the planned large scale golf and tourist resort on Mount Srd, the hill overlooking Dubrovnik's walled centre. See further discussion of Srd je naš' activities relating to the golf project in Loades, 2016. JUCR, ISSN 2228-8279. Volume 12, s 20-37. doi: 10.14456.

17 https://whc.unesco.org/en/decisions/3546.

18 https://www.vividmaps.com/2019/03/the-over-tourism-map.html.

19 https://www.dubrovnik.hr/vijesti/projekt-potujmo-grad-11950 and https://www.comune.venezia.it/en/content/enjoyrespectvenezia.

20 https://www.thelocal.it/20160817/italys-tourist-jewel-feels-the-strain-of-fame.

21 While 187 cruise ships moored in Dubrovnik in 1998 (with a total of 108,595 passengers), the number dropped to 36 (13,425 passengers) in 1999. Source: Dubrovnik Port Authority.

22 My interview with Steensnæs took place at the Oslo Center for Peace and Human Rights, April 18th 2018. In his period in UNESCO's Executive Board, Steensnæs was also the leader of the delegation for negotiations. He is currently the Executive Director at the Oslo Center for Peace and Human Rights.

23 International Council on Monuments and Sites (ICOMOS) and The International Union for Conservation of Nature (IUCN).

24 https://whc.unesco.org/en/107.

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Free Magazines: A Successful Business Model
Innovation for Print Publishing in Thailand

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Abstract

Although the overall advertisement revenue in Thailand has declined in the print magazine industry and the number of magazine titles has significantly fallen over the years due to internet disruption, free-copy magazines have continuously remained profitable. Most above-normal performance of free-copy magazines is due to a multi-sided platform of resource-based view (RBV) which is structured in the business model innovation developed by Osterwalder & Pigneur (2009). This model relies heavily on mass distribution within a city. The research investigates and analyses above-normal performance in the free-copy magazine sector using the multi-sided business platform to propose the best practice business models.

Keywords: *Magazine Industry, Free Magazine, Resource-based View, Business Model Innovation, Print Publishing*

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Introduction

The Global Entertainment and Media Outlook reported by PWC (Braude, 2017) recognized issues and challenges for the print magazine industry which is experiencing an overall revenue decline, particularly in countries with more developed digitized economies. The Pew Research Center (Osterwalder and Pigneur, 2009) showed that the drop in print media became apparent in 2008 when the number of U.S. consumers who obtained news online for free was greater than those paying for newspapers or news magazines. After the collapse of sections of the Wall Street Journal (US), Condé Nast branched out and moved towards digital publication and established a health magazine, called Self (US). Nonetheless, PWC confirmed that revenue from digital advertising alone could not profitably sustain the overall publication. In 2009, global publishers made efforts to leverage their print and digital advertising inventory in several parts of the world (FIPP, 2015) under the project FIPP World Magazine Trends. However, economists and academics believed that the abundance of information available on the internet has disrupted the traditional print magazine business model, whose revenue mainly generated from advertisement and subscriptions (Ellonen, 2006) and caused an obsolescence risk for the print media business model.

Time Out (UK) is a model of free-copy publishing. It is a city guide and activity-based magazine founded in 1968 and published in cities across 39 countries. In 2012, after a history of 45 years and a market value over £10 million, the publication became freely available (Sweney, 2012). Time Out executives argued that the magazine was not experiencing a financial crisis, but rather developing an innovative business model in response to disruptive factors. When the magazine sold for £3.25 per issue it had a circulation of 55,000 copies per week, but this number rose to 300,000 copies per week when the new business model was implemented and the magazine became free. Through 200 distributors across London's underground and mainline rail stations, highly trained staff distributed free-of-charge magazine directly to the target audience. Arguably, free magazines have a more substantial impact on advertising than pay-for magazines such as Vogue (US) Paris, which had a circulation of under 150,000 per month (Meter, 2015).

The advertising revenue of the magazine industry in Thailand faced an uphill struggle during the global economic downturn. According to Nielsen's Company report (cited in Jitpimolmard, 2016), revenue in the sector declined from 6.1 Billion to 4.2 Billion baht, from 2006 to 2015. In this period, growth of free print magazines in Thailand flourished. While the surviving print magazines in Thailand's market declined from 500 in 2013 to 300 in 2016, there are now more than 28 established free magazines available from strategic locations in Bangkok. Nonetheless, these printed free copies are heavily reliant upon advertising as the primary source of income (Root, 2016).

Objectives of the Study

The research aims to investigate and understand contributing factors in the above normal performance of the free-copy magazine business model through the process of creating, delivering and capturing value, as well as their profitability. Data

will be analyzed by using multi-sided platforms of the resource-based view (RBV) method through Osterwalder & Pigneur (2009)'s business model innovation in order to propose the best practice business model to date.

Research Methodology and Inclusion Criteria

The study used qualitative data collection and analysis to examine six established publishers. A strict inclusion criteria was applied based on successful case studies of western magazines which ensures the inclusion in the study of magazines in the sector which share core-values. According to Wimmer & Dominick (2010), studies related to print newspapers and magazines must take the structure and impact of the consolidation of ownership on newspaper and magazine content quality into consideration. Therefore, the inclusion criteria for selecting the publishers for the interviews are listed as follows:

1. Frameworks applied in the study of the free business model in European countries found that highly populated and commuted cities (e.g. London and Paris) are conducive to print business success. Thus, in this study, magazines were examined in Bangkok, the capital city of Thailand.
2. Free-copy magazines must obtain high quality content and avoid conflicts of interest that occur when publishing advertising material as legitimate content. This excludes magazines which function primarily as vehicles for promotional material for certain companies as they do not have to compete with above-normal performance business model to survive in the magazine market. This sector includes hotels magazines which contain content based on their hotel's locations, amenities and attractions. However, publications with clear separation between editorial and advertorial contents are included.
3. The free-copy magazines must not be created or sponsored by any particular organization as this can dictate the type of contents and emphasise an organizations' particular marketing purposes. As a result, pay-for magazines with occasional giveaways were excluded.

The Free Factor

In the international literature, the phenomenon of 'Free Economics' was coined as the social science of choice under scarcity. This is driven by technologies of the digital age and digital economy which are pushing product price towards zero (Anderson, 2009). In Anderson's article (2009), which focused on the psychological of perceptions of free products, Nick Szabo, an economist at Washington University, described how 'mental trans-action costs' influences people to choose things with the least amount of thought. On the other hand, the term 'transaction costs' which was coined by the Noble Prize-winning economist, Ronald Coase's, explained the ultimate goal of companies is to minimize communication overheads and costs arising out of information processing between team. Between the gap of any price points and zero, consumers are likely to eliminate the decision-making process.

Free Economics can be classified into four sub-types: 1. Direct cross-subsidies; 2. The three-party market; 3. Freemium; and 4. Non-monetary (Anderson, 2009). Economists have classified free-copy magazines as part of the 'three-party market'

system where the third party pays to participate in a market created by a free exchange between two par-ties (Anderson, 2008). In this case, the third party in the market is the advertisers who pay for media to reach consumers, who in turn support the advertisers. This model was described by Osterwalder & Pigneur (2009) as a 'Free as a business model'. They divided the concept into 3 patterns: 1. free offer based on multi-sided platforms (the advertising-based model); 2. free basic services with optional premium services (the so-called 'freemium' model); and 3. the 'bait and hook' model whereby a free or inexpensive initial promotion lures customers into repeat purchases. Osterwalder & Pigneur (2009) further extended the patterns and classified free-copy magazines as multi-sided platforms, with one side of the platform designed to attract users with free content (products) and the other side generating revenue by selling space to advertisers.

The literature related to the Thai free-copy magazine business model is limited. The majority refer to the organizational level of operations producing single publication. They typically involve an in-depth interview with a magazine's Editor-In-Chief and discussions about reader perceptions.

Industry-level research involving multiple publications generally finds that free-copy magazines are primarily used as advertising tools and for marketing communication (Patchankhosit, 2007). However, Jantip (2011) expressed a publisher's perspective who claimed that responding to readers' demand for quality content creation is the main factor for free-copy survival.

Resource-Based View (RBV)

The final analysis of industrial organization (IO) aims to analyze an organization's environmental pressures and the ability to cope with the pressure to determine factors for business success. At the internal level, the resource-based view (RBV) is used to explore the underlying factors behind low-cost and differentiation of the value chain (Hedman and Kalling, 2003). Likewise, Casadesus-Masanell & Ricart (2011) suggested that businesses tend to focus on the evaluation of their efficacy in isolation. However, the success or failure of a company's business model depends largely on how they interact with the models adopted by other players in the industry. The most commonly used business model in publishing organizations is the 'Five Forces Model'. This is an analytical tool used by IOs which assesses an industry's attractiveness and facilitates competitive analysis (Porter, 1989). This helps executives evaluate a business's external environment (Ellonen, 2006; Jitpimolmard, 2016). The business model comprises the following five potentials risks; the threat of potential entrants, the threat of substitutes, the bargaining power of suppliers, the bargaining power of buyers, and the rivalry amongst existing firms in the industry.

In contrast, the resource-based view is used to make assumptions about gaining and pre-serving a sustainable competitive advantage (SCA). This is a function of the core re-sources and capabilities, which are the primary sources of an organization's success that each organization brings to the competition in a given environment (Carmeli, 2001). Arguably, every IO level's success lies beneath the success of RBV.

According to the relationship between core resources and capabilities, SCA and above-normal performance theoretically claim that heterogeneity of organizational resources leads to differences in competitive advantages and performance (Reed and Defillippi, 1990; Carmeli, 2001). In this case, RBV's competitive advantage is in superior organizational resources, capabilities, and competencies, for instance, in its financial, physical, human, and organizational capabilities (Segev, 1987).

Business Model Innovation

The environment of advanced information technology has changed the competition in communication landscapes. The resulting multiplicity of digital alternatives and mostly free-of-charge information sources has led to an economic shift. Thus, there is a need for fundamental changes in current business models as they must respond to dramatic challenges of deregulation, technological changes, globalization, and sustainability. Ninety-eight percent of the businesses employ business model innovation to some extent in order to survive (Casadesus-Masanell and Ricart, 2011). Today, several global innovative businesses, including IBM, Ericsson and Deloitte, have adopted a business model introduced by Osterwalder and Pigneur (2009) that describes the rationale for how an organization can create, deliver, and capture value.

The models strengths lie in a simple description of business related issues, the applicability of interventions and the manipulability of businesses to enable them to create new strategic alternatives. This solves the weaknesses of inconsistency in both research and business practice (Grasl, 2008).

Osterwalder & Pigneur (2009)'s model eliminates challenges and provides simplicity, relevance and intuition by bridging the practices of the concept with the theoretical business model. The model has the following 9 building blocks:

- Customer Segments (CS): An organization serves one or several customer segments.
- Value Propositions (VP): It seeks to solve customer problems and satisfy customer needs with value propositions.
- Channels (CH): Value propositions are delivered to customers through communication, distribution, and sales channels.
- Customer Relationships (CR): These are established and maintained within each customer segment.
- Revenue Streams (R$): These result from value propositions successfully offered to customers who take them up.
- Key Resources (KR): These are the most important assets required to make a business model work.
- Key Activities (KA): These are the most important functions a company must operate to make its business model work.
- Key Partnership (KP): Some activities are outsourced, and some resources are acquired outside the enterprise.
- Cost Structure (C$): The business model elements result in an over-all cost structure.

Methodology

The research's topic derives from the author's observations. It was found that despite the availability of free-copy magazines in several strategic locations magazines in Bangkok, especially in independent cafes, restaurants and department stores, the Thai print magazine market experienced decline. Magazines titles reported a sharp fall from 500 in 2013 to 300 in 2016 whilst sharing the same revenue stream from printed advertising (Root, 2016). While conducting a review of available product, the author visited highly populated urban public transport systems (BTS sky train and underground MRT) stations in central Bangkok and observed that free magazines were rarely found. However, free magazine were in abundance at other popular locations, especially in chain and independent cafés and restaurants.

From the author's observation, a hypotheses, conceptual framework and methodology were developed to explore the problem (see Figure 1).

The search was further extended to include a study of the '45th National Book Fair & Bangkok International Book Fair' (2017) - the largest assembly of publishers in Thailand. There were 11 free magazines titles available at the fair but this number was reduced as a result of the failure of some publications to pass the exclusion criteria.

In the primary stages of the research, seven free-copy publishers were recruited to participate in interviews. This number was reduced to six participants as one did not meet the inclusion criteria due to a conflict of interest between processes of content creation and the publication's sponsors. From these participants, only two titles claimed to be available in Bangkok's mass commute system.
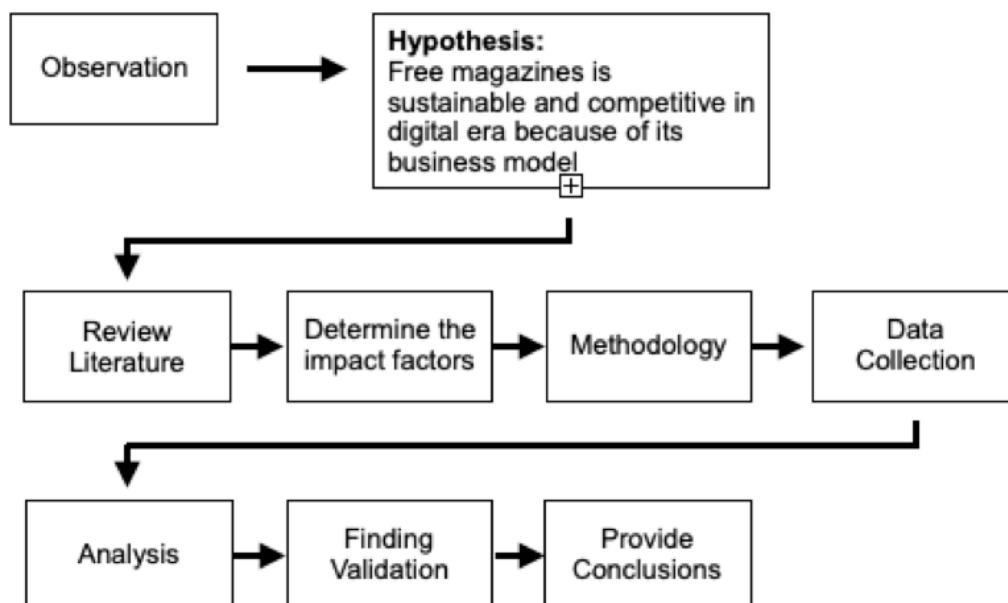

Figure 1. Hypothesis and methodology conceptual framework.

The primary data was obtained from interviews with participants at the management level (i.e. publishers, executives and editors-in-chief) and concerned the nature of the RBV of business model innovation. The qualitative research method paired open-ended questions with close-ended questions and included both unstructured and structured information (i.e. profitability ranging from very profitable to unprofitable).

Each interview comprised three sets of questions addressing the following issues:

- Demographic information of the participants: name, position, years of experience in the field, and years of experience in the current organization
- General Information of the publications: years of operation, the rationale of choosing a particular business model
- Structuring of the business model using the conceptual framework of Osterwalder & Pigneur (2009)'s business model innovation

Data Analysis
In addition to closed and open-ended questions, an interview question form was prepared for recording participant's demographic information which would enable side by side comparisons. Data were analyzed in the form of descriptive statistics. Magazine titles were redacted when presenting findings and for discussions. (This information is only available upon academic request).

Findings
The findings are divided into two sections. First, relates to demographic data of the inter-view participants and general information about the publications (as presented in Figure 2 and 3). Second, the findings of the free magazine business model are illustrated in the format of a business model canvas.

Demographic Data

Publication	Position	Year of Experience in the Field	Time Working at Current Free Copy Magazine
A	Deputy Director	7	5 years
B	Editor-in-Chief	10	5 years
C	Editor-in-Chief	23	4.5 months
D	Publisher	10	Almost 1 year
E	Editor-at-Large	20	Almost 3 years
F	General Manager and Editor-in-Chief	25	6 months

Figure 2. Demographic data of participants.

With the minimum seven and an average overall experience of 15.83 years, the participants had significant professional experience in the magazine publishing industry. Participants, had less experience managing free-copy magazines with an average in the field of 4.08 years. The shortest duration in the field was 6 months for a participant with their current magazine.

Publication	Year of Operation	Publication title's origin	Concept of Publication	Language Published
A	16	Foreign	Bangkok-based lifestyle	English
B	12	Domestic	Lifestyle-entertainment	English
C	9	Domestic	Urban lifestyle	Thai
D	Almost 1 year	Foreign	Bangkok-based lifestyle	English
E	Almost 3 years	Domestic	Online Startup entrepreneur	Thai
F	Almost 10 years	Domestic	City magazine (Lifestyle)	Thai

Figure 3. Demographic data of publications.

Newly Adopted Business Model for Sustainability and Longevity

The duration of operation of the publications ranged from 1 to 16 years. The overall average is 8.5 years and this can be further separated into the following 3 periods: 1). first period (1-5 years). 2). second period (6-10 years), and 3) third period (10 or more years).

There are two publications in each period, indicating that the free business model has sustained operations throughout the period during which Thailand began moving towards the digital economy until the present. Despite this structural shift towards the digital economy, the free-copy model remains profitable. This can be attributed to sustainable factors which promote long-term operations including steady adoption rates and the ability to withstand the disruptions to standard operations that occurred in the transition to the internet era. It was also found that Thai publishers are more likely to pursue a business model of promoting domestic magazines rather than licensing international titles, with 4 established domestically and 2 internationally licensed titles. In the past 10 years, three new domestic and 1 licensed international titles have been produced.

Findings Based on Business Model Canvas

1. *Customer Segments*

Seen from the perspective of the model proposed by Osterwalder & Pigneur (2009), the extensive use of the multi-sided platforms for free-copy magazines helps attract readers with a free-of-charge content, while the other side generates revenue through the sale of advertising space. This section is comprised of a target audience and advertisers. The section considered five out of six magazines who classified themselves as a lifestyle magazine. In these five titles, two magazines are Bangkok-based lifestyle magazines (Publications A and D), the other two are an urban lifestyle (Publications C and F), and one classifies itself as lifestyle entertainment (Publication B). Whilst the majority are in the lifestyle segment, a first-period magazine (Publication E) specialized in online start-up business content. Although half of all magazines (Publications A, B, and E) are aimed at the mass market and the other half are aimed for specialized niche markets (Publications C, D, and F), all publications targeted readers with shared demographic traits. Target readers were middle-class college students (or college educated) between the age of 18 to 45 years.

Although Thailand's first and official language is Thai, half of all publications are published in English (Publications A, B and D) whilst the rest are published in the Thai language (Publications C, E and F). The English language publications expect a 70:30 reader-ship ratio with 70% Thai nationals (with English competence) and 30% Non-Thai English speakers. This indicates that, publication language plays a significant role in the free-copy business landscape.

Target advertisers. Existing advertisers are separated into the following categories and sub-categories:

- Food & beverage venues: restaurants and cafés
- Lifestyle venues: hotels, night clubs and fitness centers
- Lifestyle brands: fashion, beverage brands
- Logistics: airlines, and car rental services
- Business & investment: banking and insurance, real estate property
- Technology: gadgets, printers, mobile network providers
- Government sectors: business support and consultant unit

The results show that business and investment sectors are the largest advertisers in the free-copy landscape. This is followed by technology and lifestyle venues which are the second and third largest, respectively. The fourth category includes food & beverage venues, lifestyle brands, and logistic (tied) and government sectors are the least significant. These advertisers are most likely to purchase advertisement space whilst benefiting from reaching out to their audience through free-copy magazines.

2. *Value Proposition*

The multi-platform analysis has been applied to the value proposition in relation to publishers' aspects of target audiences to advertisers' demands and expectations. Even though the price point of zero is the most crucial factor of the business model, free copies also offer other factors to create a value proposition. The

findings showed a correlation between the type of content, (as a value proposition) and the target audience, and advertisement benefits.

For instance, publication B has high quality original content which provides its advertisers' benefits in terms of newness (no competitor offers the same original content), brand identity, and accessibility. Publication C also focused on its performance in terms of high-value content, design and usability. This is beneficial to advertisers in terms of longevity (long-term advertising) as audiences are likely to keep the publications as a collectable item if they perceive value in the content. Accordingly advertisements in the publication will also be stored and will be reread when the content is reread. In addition, the usability beyond magazines for readers is that magazine graphic pages could be used as teaching materials or as posters for home or food and beverage venue decoration regarded as added value that could further reach a larger audience.

Publication (Language)	Value Proposition	
	Readers	Advertisers
A (EN)	Performance (outstanding quality content)	N/A
B (EN)	Newness (original - straight forward content)	Newness (no competitor), Brand (identity), Accessibility
C (TH)	Performance, Design, Status, Usability (high value and quality content and design)	Getting the job done (vast distribution), longevity (long-term advertising)
D (EN)	Newness (new content and experience)	N/A
E (TH)	Newness (educating people in e-commerce)	Newness (no competitor), Brand
F (TH)	Performance (Idea stimulation content)	Newness, Brand (brand awareness, identity and equity)

Figure 4. Value proposition offered by each publication.

3. Channels

Free-copy publications are to have a much higher impact due to the more extensive circulation than paid-for magazines. In Bangkok, the total circulation of these six publications is 1,580,000 copies per month. Of this, approximately 940,000 copies are in Thai and 640,000 copies (40.5% of the overall circulation) are in English.

Publication volumes from the highest to lowest circulation are as follows:

1. Publication C (TH)   800,000 copies/month
2. Publication B (EN)   360,000 copies/month
3. Publication D (EN)   160,000 copies/month
4. Publication A (EN)   120,000 copies/month
5. Publication E (TH)   100,000 copies/month
6. Publication F (TH)   40,000   copies/month

The site where distribution occurs varies between publication. In order to select the most strategic locations, the information was categorized into sub-categories

in which information overlaps, for example 'Starbucks,' 'café' and independent café are listed as three distinct locations. Although previously distributed by hand or with self-service racks in major cities, high-traffic commuter zones, and public transport networks. (Osterwalder & Pigneur 2009) Bangkok-based publishers of free-copy now focus on food and beverage venues as their preferred distribution points. The second most popular distribution channels were public transport. The third is department stores and financial institutes.

From preliminary analysis, niche magazines are more profitable than mass with larger circulation which indicates that the distribution number and location are uncorrelated with profitability. Furthermore, distribution on public transport and in other major cities cannot guarantee above-normal performance. Distribution on the public transport net-work is economically unfeasible for most free copies in Bangkok, two publications (publications C and E) which have extended their distribution to include distribution points within the public transport network do not boast high profitability. Data showed that food and beverage venues are the most effective distribution channels. This suggests that people may have more free time to spend on each publication. These sites provide opportunity for multiple exposure as the publications are available to all users of the venues who may read them repeatedly.

4. Customer Relationships
All free-copy magazines have established and maintain one-way communication through the creation of appealing content (audience retention). Publication A, B, D and F also use two-way communication through online platforms (audience acquisition). Most publications which embrace an online strategy have been in operation for over a decade (publication A, B and F) whilst only one publication has operated the business for six months (publication D). This might be because publication D has been in business with an inter-national licensed magazine for more than ten years. Therefore, these long-running magazines have more readiness to take on, utilise and manipulate the digital market.

5. Revenue Streams
As the magazines circulate free-of-charge, the first side of the multi-sided platforms considered in the analysis of the free-copy business model does not directly profit from the point of sales. A challenge in the collection of primary data emerged when most companies did not disclose their financial information to their employees, even at the management levels. Accordingly most publishers were not able to provide precise financial in-formation. Taking advantage of the sale of advertising space in the printed magazine, half of the publications (publications B, C and D) relied entirely on revenue generated from this source publication F, relied in this income stream for 90% of revenue and the remaining 10 percent came from organizing events and the other activities. Publication E reduced reliance to 70 % whilst increasing revenue generated by event management to 30 %. Only publication A counted the sale of online advertisements as a source of revenue.

6. Key Resources
Commonly, most free magazines are a part of a larger business. As the most important asset is human capital, to reduce cost, the most functional editorial teams

shares human capital with other departments. For example businesses share the same sales, marketing or the finance teams. Other key resources for magazine production, such as paper providers, printers, and distributors, are mostly outsourced. This indicates that outsourcing key resources is the most sustainable and economically advantageous model for free-copy businesses.

7. Key activities
The most important attribute for maintaining a functioning and successful publishing company is the core competencies, which include high standard content, design, product execution, and distribution to target audiences. All publications shared these characteristics whilst publication D also offered a bespoke graphic design service for advertorials and publications E and F extended conventional activities to their event management business.

8. Key Partnerships
The most important partnerships for all printed publishing houses are with their advertisers, paper suppliers, printers and distributors. Each publication maintains different business relationships with their respective partners. For example, publication B owns the company that supplies the paper and outsourcing printing and product distribution.

9. Cost Structure
Half of the magazine publishers did not provide information on their cost structure. Those who did provide information can be summarized as follows. Publication F rein-vested 30% of its profit in the cost of production, leaving approximately 30-40% to other expenditures. Publication D spent the majority of its income on printing production and paper. Publication E spent most of its profit on human resources, followed by magazine production.

Discussion
This section presents the best practice business model to date in the measurement of above-normal performance in financial profitability in the format of the business model canvas. The discussion is also presented alongside the findings in Figure 6.

In measuring above-normal performance, the sustainable competitive advantage (SCA) was found in relationship between financial success (profitability) and other factors such as time of operation and management. Accordingly, it is possible to develop an optimal business model innovation for Bangkok-based free-copy magazines. It is best represented through publications A, B and F. They are not only the most profitable, but they have also been the most sustainable (operating for 10-16 years) as illustrated in Figure 5.

Publication	Publication A	Publication B	Publication C	Publication D	Publication E	Publication F
Language published	English	English	Thai	English	Thai	Thai
Financial Success	Very profitable	Very profitable	Well-profit	Well-profit	Profiting	Very Profitable

Figure 5. Financial success of each magazine according to publishers' opinion and their language.

All the magazines in this sector are successful (Publications A, B and F) gaining 100 per-cent of their revenue from selling advertisement space. So advertisers in this sector are likely to invest in the business model. Nonetheless, all magazines are expected to meet the same journalistic standards (see exclusion criteria). This includes the presence on staff of an executive publisher (or Editor-in-Chief) with at least 7-year experience in the publishing industry, but not necessarily within a free-copy magazine business.

According to the publishers, the most financially successful publications are domestic titles (publications B and F) regardless of license. However, there is significant overlap in this market sector as some titles are also published in English (publications A and B) and the business model expects a 7:3 ratio of Thai to expatriate readers. Thus, language use plays a vital role in differentiating the customer segments and a value proposition of the business model.

1. Customer Segments
Target audience:
All magazines are in the lifestyle-based genre with relatively similar reader demographics.

English publications focus on niche audiences while Thai publications are intended to appeal to the general population. Nonetheless, in the lifestyle sector, all publications targeted the middle-class college students to adults with an age range of 18-45 years old who are interested in content about lifestyle.

Target advertisers:
Aiming for the primary businesses and investment sectors maximizes sustainability. This sector includes banking, insurance and real estate property. For the secondary market, the target is the technology sector which includes popular gadgets such as mobile phones, printers, and mobile networks providers.

2. Value proposition
Given that magazines are free-of-charge in a multi-sided platform, magazines would rely on readers and advertisers to create a value proposition.
According to the usability of English language publications, readers expected newness in which originality and straightforward content are the most important. Advertisers would perceive benefits from newness as there are fewer competitors in the magazine market. Moreover, their advertisers would be viewed by the reader demographic they expected. Other benefits given are brand identity, the added value in the simple act of its presence, and accessibility from strategic locations and the distribution numbers.

Meanwhile, Thai language readers expected content to stimulate new ideas. Advertisers in this sector would also expect newness, brand identity and equity.

Business Model Canvas	Free magazine business model (6 publications)	Best practice business model
1. Customer Segment	*Target audience:* Middle-class college students with an age range between 18-45 *Target advertiser:* Food and beverage venues, lifestyle venues, lifestyle brands, logistics, business & investment, technology, and government sectors	*Target audience:* Niche market but with same age group and occupation *Target advertiser:* The primary target is businesses & investment sectors, and secondary in technology.
2. Value Proposition	Provider of quality free content, i.e. three published in Thai and 3 in the English language. Advertisers benefits in terms of newness, brand (identity), and accessibility), longevity, and getting the job done (vast distribution).	Provider of free English quality lifestyle magazine content with 70:30 of Thai to the expatriate readership. Both readers and advertisers would benefit from newness due to new content using and non-market competition). Advertisers main benefits would be accessibility from strategic locations.
3. Channels	The use of large circulations in strategic locations depending on each publication in the followings: Food and beverage venues, public transport, other major cities, department stores, and financial institutes.	Food and beverage venues as the primary locations. (Note: Distribution number and its strategic location are uncorrelated with its profitability.)
4. Customer Relationships	With magazines already considered one-way communication, only four publications engage in two-way communication through online platforms.	Printed publication with an online presence is to engage with the audience.
5. Revenue Streams	The multi-sided platform, meaning that profits are not directly from the point of sales. The profit relies on a printed advertisement, up to 70-90 per cent. Whilst the remaining relies on event management and online advertisement income.	Generating revenue generated from advertisement sales 100 per cent. The publication could also possibly split around 10 per cent to event management service.
6. Key Resources	Small editorial team and share management resources, e.g. sales and marketing with a larger company. For production, there are paper providers, printers and distributors which are mostly outsourced.	Focusing on human resource and have editorial team ranging between 4-18 people but shared management with a larger business that can be up to 40 people. Other key resources are offices, computers for graphic design, paper providers, printers, and distributors.
7. Key Activities	Creating high-quality content, design, product execution, and distribution. Some offer event management and graphic design for their clients.	Same as a standard business model; however, graphic design service for advertisement needs to be included.
8. Key Partnerships	Advertisers Paper suppliers Printers Distributors (Note: All publications operate different levels and dynamics of their respective partnerships.)	Paper providers (privately owned) Printers (outsource or partnered) distribution system (privately own)
9. Cost structure	Publication F put 30% of its profit reinvested in the cost of production and leave 30-40% to other expenditures. Publication D spent the majority of their income on printing production and paper. Publication E spent most on human resources and followed by printing production (Note: All publication has its cost structure disclosed.)	Having 30% of the overall income reinvested in the cost of production, leaving 30-40% to profitability. (Note: This information derived from publication F only.)

Figure 6. Business model of free magazine in comparison to the best practice business model.

3. Channels
From the primary analysis, there is no correlation between the circulation numbers and publications' profitability. This is demonstrated by the figures indicating that larger distribution does not generate a greater higher. Similarly, distribution on the mass public transport system and in other major cities does not guarantee high profitability. The highest circulation belongs to publication B with 360,000 copies per month, followed by publication A with 120,000 copies. Although publication F recorded with the lowest circulation with 40,000 copies per month, the company still achieved above normal performance.

Unlike other countries where distribution within the public transport system is a factor in profitability, distribution in public transport stations is mostly economically unfeasible for the majority of publishers, especially newly established ones. Only two publications (publications C and E) were able to extend their distribution to urban public transport, and neither of them was considered 'highly profitable'. These findings have led to the discovery that distribution in cafés and restaurants is a factor in achieving above normal performance through higher profits. Hence, chain and independent cafés and restaurants are considered the most effective strategic distribution points in Thailand due to the consumer behavior of the target audience.

4. Customer Relationships
Apart from aiming for customer retention through the production of high quality content in print, publications with high performance also attempt to acquire customers by engaging with the public through digital platforms.

5. Revenue Streams
Publications A and B generated revenue from fees from the sale of advertisement space with publication F gaining the highest proportion of advertisement space sales to other revenue at a ratio 9:1.

6. Key Resources
The traditional operation involves human assets with editorial teams ranging in size from 4 to 18 people. Within larger organizations in which human assets are shared, the number of human assets can be up to 40 people, including the editorial team. Other key resources are offices, computers for graphic design, paper providers, printers, and distributors.

7. Key Activities
The main functions of publications are sharing fundamental characteristics through con-tent creation, graphic design and graphic design for advertisement.

8. Key Partnership
Key partnerships consist of paper providers, printers and distributors. The best practice for key partnerships is to privately own paper suppliers, outsource or partner with printers and maintain privately-owned distribution systems.

9. Cost Structure

The only publication agreeing to give information on cost structure is publication F, having 30% of the overall income reinvested in the cost of production, leaving 30-40% to profitability.

Conclusion

This study shows that the Bangkok-based free-magazine industry is a sustainable and competitive business model that has been able to withstand digital disruption and retain a high possibility of achieving above-normal performance. The niche market penetration is its strength which is valued by both readers and business and investment sectors. In addition, the business also thrives with a small human resources capital with high efficiency.

When best practices are applied, the business model can be expected to yield success. The niche market should be targeted by maintaining the quality lifestyle content to attract advertisers, particularly in business and investment sector. Despite a large number of established magazines in this sector, there is still space in the market for additional competition, especially since Bangkok-based publishers do not look to expand their audience by expanding the range of their published content.

Therefore, one of the successes of the sector is the effectiveness by which free magazines reach their target audience. Although it may be assumed that the extensiveness of distribution is the key to success, the preliminary analysis shows distribution volume it is not correlated with profitability.

Distribution within the public transport commuter systems has some benefits, but mots publisher do not find it economically feasible. They prefer food and beverage venues as key distribution locations because Bangkokians are more likely to spend time and make a frequent visit in those locations as a part of their lifestyle patterns.

Even though the optimal business model will be effective for Bangkok-based publishers in the current market, there is a constant need for a review of the business model as the business sphere in the information-driven era is rapidly changing. The extent of the challenges brought by market flux are difficult to predict through this study due to limitations in data collection which remain problematic. The withholding of important financial data by these businesses is a significant obstacle to understanding the market in detail.

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The Samoreang Community's
Rehabilitation Project

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Abstract

Samoreang is a historical community in the "Hua Hin" region of Thailand's Prachuap Khiri Khan Province. It is an unique fishing community and famous resort with historical value. Recently it has come under business and land use pressures that are negatively impacting resident's quality of life. The objective of this project is to fortify the community's input to guide the administration's support of sustainable economic development and architectural preservation. A community driven organization named the Samoreang Preservation Group – SPG was created to produce a database of the region's historical roots with its architectural and socio-cultural assets. The project resulted in the following: (1) The SPG provided input and guidance on the local administration's development plan in the areas of quality of life concerns, balancing developmental pressures, preserving the fisherman's way of life, seafood production, intangible cultural resources, and architectural preservation. (2) Cultural tourism of its tangible and intangible assets via fisherman homestays & workday experiences, architectural photography, tours re-tracing historical routes, living museums, traditional foods & its production were proposed as a sustainable development pathway. The creation of the Samoreang Preservation Group provided a foundational inventory of the regions assets upon which sound decisions for future development can be based. Additionally, it established a formal communication pathway for the residents to be involved in the local administration's decision making process.

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Introduction

"Samoreang" is an old community of "Hua Hin" located in Thailand's Prachuap Khiri Khan Province. It is a world renown resort destination that was established about 180 years ago ~1834. At the time, the Hua Hin Sub-district was forested with few houses. Some families from the Bang Chan and Bang Kaew subdistricts of Phetchaburi Province emigrated southward along the shoreline to the area in search of a more supportive and productive environment making a living. They found inviting white sand beaches, plentiful sealife and the adjacent land was fertile suitable for farming. Soon the few houses grew to many transforming the area into a village which has always been known as "Samoreang."

The name of Hua Hin was popularized by His Royal Highness Prince Naresra Vara-riddhi's whom had a large shoreline palace called "Sansamran Sukkawet" built south of the original rock clusters and renamed the area's beach "Hua Hin." It is also the location of the Klai Kangwon Palace, a summer residence of the former King Bhumibol Adulyadej. Eventually the whole district became known as Hua Hin whereas the name "Samoreang" was merely a fading memory.

History of Samoreang

From Mr. Arun Krasaesin's discovery of a 1924 notebook by his ancestor (Siraphan Kamonpramote, 2006), it describes that prior to 1834 Hua Hin was a woodland with only the Khao Takiab village 7 km south and at 6 km north was the Ban Bo Fai Village.

Around that time, a group from the Bang Kaew and Bang Chan sub-districts in the Phetchaburi Province faced difficulties in making a living due to scarcity of natural resources, so they sought better circumstances. On their journey, they happened to come to a village called "Samoreang." There the seaside beach was unlike anywhere else; the rock clusters were spaced beautifully. The area was mostly undeveloped and appropriate for both farming and fishing, so they persuaded one another to reside there. Samoreang had large fields and many canals, such as Chanian Noi, Chanian Yai, and Samoreang canals. The Chanian Noi, or Panian Noi canal, was in the area where the Klai Kangwon Palace is currently situated. Initially people built temporary residences, cultivated herbs, watermelons, and after the melon season they planted upland rice. These three crops and abundant fresh water provided a high income leading to establishing permanent abodes and more immigrants.

Figure 1. Hua Hin Beach, left and the fisherman's village, right.

Since the time of their ancestors, the primary career in Hua Hin has been small-scale fisheries when in evening they went out to fish and came back to shore in the morning. Initially, their methods were angling, long line, and shore based nets. After catching fish, they exchanged them for farm crops among their neighbors. After the construction of railways reaching the South, the transportation between Hua Hin and nearby cities became more convenient. This resulted in the expansion of the fishing market and the emergence of the career of constructing stake traps, which at the time was very expensive as it took at least 10 people's labor on a boat carrying the stakes to drive them into the ground under the sea. Those performing this task had to be able to stay underwater for a long time. They had to swim underwater to drive the stakes in and tie on the bamboo sheets, which was the hardest job in the community at that time.

Stake trap construction started in 1917 after the completion of the southern railway line brought greater wealth to the fishermen.

Figure 2. Racks for drying nets, left and a 1951 picture of Hua Hin's indigenous fishing boats, right.

The stake trap method and career started to fade away in 1952 when a new method of fishing was introduced by utilizing motorboats called "Tankae boats." Another change was the use of "trawl nets." Hence, the initial career of Hua Hin ancestors transformed as technology and the country progressed.

Fish Piers of Hua Hin

The career of most Hua Hin residents was fishing. They used a variety of boats, such as seiners along with Lighters, Junks and Tankaes. During earlier times, Tankae boats needed smaller rowboats to transport fish to the shore markets. The first pier was a 1966 royal project by King Rama IX in response to him viewing the fishermen's hardship as he passed by on horseback. Then around 1970, the fishing boat pier of Hua Hin could no longer accommodate all the ones coming from other provinces (Samut Sakhon, Samut Songkhram and Phetchaburi). Consequently, the Fish Marketing Organization of the Department of Fisheries had a second fish pier constructed in 1971. This 4m wide is 240m long pier is still in use today.

Royalties Brought Prosperity to Hua Hin

King Rama VI made a royal command in June of 1917 for the Royal State Railways of Siam of the Northern Line and the Royal State Railways of Siam of the Southern

Line to be united into "The Royal State Railways" with Lieutenant General Prince Krom Phra Kamphaeng Phet Akkarayothin in charge.

Figure 3. Bird's-eye-view of the community, left and Jetty and fishing boats moorage, right.

Then in 1921, King Rama VI ordered a survey to be conducted at a seaside location for a new summer residence, the Mrigadayavan Palace. Construction began in 1923 and his first stay was in 1924. During the survey for the new Phetchaburi-Ban Cha-Am-Hua Hin railway upon reaching the Samoreang area its clean white sand beaches and beautiful rock clusters emboding the characteristics of a resort location was noted. Consequently, as the railway line reached Hua Hin and bringing many visiting royals, some purchased land for their courts (a sovereign's residence) and seaside resorts. Even Queen Saovabha Phongsri, the daughter of King Rama V, was interested in securing a land for a place of relaxation. King Rama VI came to stay there many times and was so fond of it that he had the Klai Kangwon Palace built to be a summertime residence.

His Royal Highness Prince Naresra Varariddhi was the first royal to build a large court, named "Saen Samran House," by the sea south of the prominent rock outcroppings. Then later, to allow commoners to appreciate the natural beauty of Hua Hin, His Royal Highness Prince Krom Phra Kamphaeng Phet Akkarayothin asked permission to purchase a plot from Prince Naresra Varariddhi's holdings to be property of the Royal State Railways. On this plot a wooden seaside bungalow constructed for the general public to rent for overnight lodging. He also ordered the construction of a 830m road, which is called "Damnoen Kasem," from the Hua Hin Train Station to the seashore. This was done for the convenience of resort guests as well as general passengers who wanted to partake of the seashore's scenery.

Later, he commanded the Royal State Railways to build a European-style hotel; the bungalow that was formerly there was moved to and re-assembled in a new location. The construction of this first hotel began in 1921 and was finished in 1922 and had 28 guest beds.

For Hua Hin to have a better chance of being developed into a resort location a road was constructed as a straight path from the train station to the seashore. This road is the present Damnoen Kasem Road and one and two storied wooden row houses were built to be rented for commerce along it forming the general

commercial area of the Hua Hin community. Presently they are both sides of Phet Kasem Road and the Chatchai Market. The former dirt roads and wooden row houses with low floors and galvanized roofs was changed to rhomboid-tiled roofs as the former faded from memory.

Figure 4. Two views of the Bungalows of the original Hua Hin Hotel.

Figure 5. Two views of the Railway Hotel of Hua Hin, a European-style hotel.

While the Klai Kangwon Palace was being built, His Royal Highness Prince Krom Phra Kamphaeng Phet Akkarayothin, had the Chatchai Market built in 1926 on the land purchased by the Privy Purse. (Chatchai Market was derived from his previous name). He designed the market to have a roof with seven arched roofs in a row. The entire building was made of reinforced concrete, which signifies that it was built during the reign of King Rama VII.

Figure 6. Piam Suk Building, Klai Kangwon Palace, left and the Chatchai Market, right.

After the completion of the southern railway line to the border of Malaysia, Hua Hin became well-known as a famous resort where a large number of tourists

came to relax, swim, fish, and play golf. The Royal Hua Hin Golf Course was the first international standard golf course in Thailand. The unique feature of the local train station is the 4-gabled Sanam Chan Pavilion that was later changed to be the King Mongkut's Pavilion as it was built during his era.

Figure 7. The King Mongkut's Pavilion left at the Hua Hin Train Station, right.

Royal Hua Hin Golf Course

As King Rama V graciously ordered an extension of the southern railway from Phetchaburi Province down south to Songkhla and Ra-ngae per the announcement dated July 26, 1909 (G House, 2010), Prince Naresra Varariddhi commanded the construction to begin. This railroad lead down south along the eastern seashore of the Malay Peninsula and transportation to Hua Hin opened on November 25, 1911. The total distance from the Thonburi station to Hua Hin was 212.9 kilometers. While the Royal State Railways was building the European-style hotel in Hua Hin, Prince Krom Phra Kamphaeng Phet Akkarayothin, commander of the Royal State Railways commanded the construction of a tennis court and a golf course for the guests, which commenced in 1919. The golf course with the first 9 holes was opened in 1922. Then the Royal State Railways extended the course by 2,300 yards with additional holes totalling 18 – finishing in 1928.

Figure 8. Views of the Royal Hua Hin Golf Course.

Hua Hin's Popularity Widens

In August 1936, a total solar eclipse was visible in Hua Hin. At that time, several teams of foreign astronomers came with cameras to study it near the Railway Hotel. This increased the international awareness of Hua Hin as well as the subsequent battles and related activities by the strongly united *Free Thai* movement during WWII. By 1944, one of their training camps was on Khao Tao and another in the La-ou Forest.

Traditional Games & Ceremonies

The folk game "Peepungtai" is exclusive to Hua Hin. The game begins a bit before sunset. The players are mostly young men and women availing themselves of an opportunity to meet. They begin the game by yelling and jogging in a row holding hands. Soon when it is dark, one can watch the Peepungtai parade lit traditionally by beautiful torches.

The ritual of curse elimination via the sea and an the annual merit-making ceremony at the Goddess Tubtim Shrine are held every September. Ones merit is symbolically given to deceased ancestors and to those to whom one owes karmic debts, as well to wandering spirits often seen by fishermen out on the water. The ritual is performed by sailing a boat out to sink and send the curse(s) to sink down and away into the sea of Hua Hin.

Pictured below are two famous people revered by the Hua Hin community. The Venerable Nak of Wat Hua Hin/Wat Ampharam is also known as Master Wiri-yathikaree and the champion boxer Phon Kingphet.
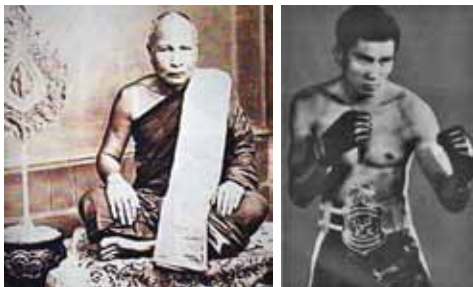

Figure 9. Master Wiriyathikaree AKA the Venerable Nak, left and Phon Kingphet, the first three time world boxing champion, right.

Modern Day Samoreang

Even though the Hua Hin area recently has had to compete with the emergence of resorts destinations closer to the population center of Bangkok; namely Bang Pu and Pattaya, it nevertheless remains an in-demand area filled with the cultural value of an old traditional fishing community. It features charming, unique old wooden houses that are worth preserving. Currently, the old community "Samo-reang" is divided into three administrative districts: Samoreang, Poonsuk and Chaitalay

With the pressure of being a tourist location, the Samoreang community has come under duress from non-local entrepreneurs to develop its shoreline with restaurants and entertainment venues. There is also economic disparity between the traditional economy and the tourism-based economy along with rapid town to city expansion pressures. Some of the established residents have sold their land or rented out buildings and then moved away to reside outside this growth center. Additionally youths with higher levels of education have gone to live and work elsewhere.

Objectives

The creation of a fully inclusive, coordinated rehabilitation and sustainable development plan for the existing native residents to preserve their quality of life while cognizant of the locale being a tourist attraction is needed. Moreover an increased awareness needs to be instilled about the area's historical value and its importance to the community.

The project of rehabilitating the traditional Samoreang community as a symbol of the traditional Hua Hin seaside, was funded the City & Community Rehabilitation Program (CCRP) through the aid of a community architect commission, the Association of Siamese Architects under the Royal Patronage of His Majesty the King, the Crown Property Bureau Foundation, and the Community Organizations' Development Institute.

This project aims were to induce the creation of a body of knowledge and to form a connection at the national level regarding the preservation and rehabilitation of a traditional community quarter. The project's leadership wants to instill a mechanism of cooperation among different community sectors to strengthen the traditional community quarter by supporting the work lives of the locals together with those concerned with rehabilitation and preservation.

Figure 10. Community sign, left. Samoreang canal, middle. Community's entrance, right.

Known Community Problems

The main characteristics of "Samoreang" as a historical community of "Hua Hin," are its traditional way of life as a fishing community and the architecture of its old wooden houses and iconic train station that should be preserved as its legacy.

However, the community has the following problems:

1. How to reduce the loss of traditional forms of employment due to rapid city expansion? The shoreline areas are desirable locations for hotels and related tourist facilities. With such development pressures it is feared the traditional fishing way of life will disappear.

2. How to reduce the loss of architectural history? The community has many traditional wooden houses in need of ongoing maintenance funding to ensure their preservation. A plan for registering their historical significance and guiding appropriate utilization i.e. homestays, cultural tourism etc. needs to be developed and implemented.

3. How to create inclusive development?
There are concerns about how to foster cooperation from all sectors to unify the community's physical development while ensuring the quality of life for its inhabitants.

4. How to instill an appreciation of the community's history?
Pathways to increase residence's awareness of its historical assets and their importance in the role of sustainable development needs to be developed and disseminated.

Initial Goals
1. Strengthen the community through supporting inclusive participation for directing sustainable development in partnership with the community's administration.

2. Create a database of communal assets and characteristics to serve as a development and educational resource. It would include the physical and socio-cultural dimensions of the community. Specifically, its architectural assets, fishing & processing techniques, agricultural elements, foods, supportive industries, festivals, traditional games and handicrafts etc.

Methodology
Review of Informational Sources
1. Archives, Questionnaires and Interviews:
Review and gather foundational information about the community from archived documents, questionnaires and interviews.

2. Surveys: Select team members to be co-researchers in the project to gather information, assist with planning and conduct surveys. (residents from the community and others from local administrative organizations, state agencies and academic institutions).

3. Review of Existing Community Rehabilitation Solutions:
Observation of existing workshops, events and discussion groups from other successful community rehabilitation programs to use as a guide for working with and creating community networks.

4. Database Creation:
Train community researchers to form a working team and how to properly utilize anthropological methods, collect field data and consolidate it into a functional supportive database system. The team's focus is on how to utilize local resources to support its quality of life and sustainable development. Specifically, its physicality (land usage & infrastructure), community's environment, architecture, way of life, history and culture.

5. Establish a Community Development Committee.
This committee is in charge of synthesizing the collected data, reviewing the body of knowledge, problems, and needs of the community. Then it is tasked with draft-

ing the plan and supportive regulations for developing the community's physicality and to set in motion activities leading towards the desired milestones established through input from the community.

Three Areas of Focus
The objectives in the three areas listed below were to seek improvements in the community's quality of life, economy, cultural expression and architectural preservation while maintaining Samoreang's traditional character. These were achieved through a participatory process in all stages (data collection, decision making and implementation).

1. *Economic* – The establishment of a community organization and support network to guide the development of the local economy in a viable and sustainable manner with a focus on increasing business and vocational competency levels together with community-based product production rooted in traditional skills, processes and knowledge. Establish model(s) of community enterprises that embody solutions to local problems in a sustainable yet profitable manner. Consider the establishment of a savings group as a credit resource for lodging development (homestays), handicraft development support and funding a cultural tourism administration group.

2. *Culture* – How the character of Samoreang's natural environment, cultural capital and way of life can be first rehabilitated, secondly maintained and thirdly effectively utilized in a sustainable manner?

3. *Architecture & Community – Historical Building Preservation* – The gathering of information about buildings that are deemed worthy of preservation as ones embodying the community's uniqueness. The structures to be considered are those residences and public buildings with the possibility of restoration that reflects the original Samoreang way of life and supports the community's plans for cultural tourism.

Selection of Team Members
The Samoreang Preservation Group – SPG is a grassroots community development committee whose roles are to set implementation guidelines and to function as a communication liaison to the public. The group is comprised of representatives from the Poonsuk, Samoreang and Chaitalay communities along with those from the Lively-Aged Seniors group.

SPG is responsible for synthesizing the data, knowledge resources, problems together with needs of the community, drafting new regulations and forming plans for development driving goal orientated activities. Specifically SPG activities include:

1. Strengthened the participation of local organizations to induce an understanding of the process of preserving and rehabilitating Samoreang's old community quarter throughout the community.

2. Carrying out activities promoting the restoration of the Samoreang character with the locals who play a variety of important roles in the implementation of community development plans.

3. Integrate and connect with important related parties, which are other regional community centers, provincial agencies, the civil society sector and the intercommunity learning sector to induce cooperation among these entities.

In the past Samoreang's economy has developed in conjunction with institutions supportive of community organization development and it is desirable for this to continue. One example was the creation of the Secure House Project where a savings group for residences was established. There were production development improvements and product value additions suggestions made along with the promotion of community markets. Furthermore, local Thai processes and culture were integrated to enhance the value of merchandise. Additionally, there was a community project for rehabilitating the Samchuk Market.

Activity Observations

Observations were conducted to review the activities of organizations and communities in similar situations as Samoreang. The group traveled to the communities hosting the Samchuk Market, Si Prachan Market and Kao Hong Market on August 15-16, 2015.

The below 12 steps defines a process to energize and restore sluggish communal markets.

1. Create the process
2. Make observations
3. Seminar attendance
4. Community analysis
5. Organize a civil society forum
6. Develop an implementation plan
7. Commence the implementation of the plan
8. Expand the scope of activities
9. Expand network
10. Perpetuate
11. Follow up & evaluation
12. Summarize findings

Figure 11. A presentation on the Samchuk Market, left. Brainstorming session and Summation, right.

After observations and seminar attendance, a brainstorming and self-study session was held and its results were summarized. There was an exchange session for learning about community economic development, the organization of the groups in the community, along with detailing the strengths, weaknesses and characteristics of the Samoreang community.

The Community Researcher Team's Summary of Samoreang's Assets

The community's research team employed anthropological survey methods to collect significant field data and develop them into a resource summary for use by the project. But first the basic needs of the community was ascertained. The need for a secure life that would afford happiness to the residents while managing the public utility infrastructure and environment while being kept free of illicit venues was desired.

There was expressed concern for preserving the old canal's future and character, the fisherman's way of life, the history and ingenuity integral to the essence of the community. Additionally, there were worries regarding the economy and the loss of cultural traditions along with the loss of traditional architecture

A. *Utilization of local resources*

The question of how could the existing local resources be developed and utilized for both economic and cultural preservation was posed.

B. *Cultural capital of the traditional community of Samoreang*

Samoreang's cultural capital is its seaside fishing way of life and folk culture. It includes seine fishnet weaving , annual curse elimination rituals, handicrafts, seafood product processing and traditional games such as those known as Maesee and Peepungtai. What's more is the existing community's traditional architecture in homes and integrated shops.

Tourism in Samoreang can be expanded beyond just being viewed as a destination. It could be arranged with an emphasis on the old historical travel routes with homestays in beautiful old houses arranged to provide a close, personal view into the fisherman's daily life and role within the wider community. In other words cultural tourism.

C. *Attractions*

Along the scenic beaches of Samoreang there are fishing piers to take part of both the sea view and fishing. There are both fresh and prepared seafood for sale.

These locations put the fishermen's way of life on display. One can see their fishing methods, the equipment used and the processing of seafood products. There is also a Fishing Museum detailing the life and history of indigenous fishermen.

Tourism Activities

1. Homestays

The provisioning of houses (and historical dwellings) for rent offers a cultural tourist a first-hand view into the fisherman's daily life, watching the sunrise at the fish piers, making morning food offerings to monks, watching the community's

way of life: Boats leaving to catch fish, crabs, and squid. Boats in the morning return from the sea with their fresh seafood to sell at the local pier.

Excess seafood not sold is preserved via either salt curing or drying. The steps are demonstrated and visitors can buy the local products for sharing back home.

2. Cultural Tours, Sightseeing and Bird Watching
Boat trips, sailing along the beach towards Khao Takiab, describing its highlights and historical places, beaches and listening to descriptions of nature & wildlife, holding festivals, eating mollusks, bird watching birds.

3. Historical Routes, Temples and Architectural Photography
Walking and sightseeing along the old cultural routes of the Samoreang, Chaitalay and Poonsuk communities.

Viewpoints at the God Somboon Shrine, the Goddess Tubtim Shrine, Wat Hua Hin of the Venerable Nak and many houses bearing traditional architecture.

4. Fishing
At night there are boats to fish (jig) for squid with the boats leaving around 6 p.m. to catch bait fish for squid and the desired fish species. Going out to sea to one learns the methods of catching fish, using seine nets, IDing different species and size regulations, fish cleaning and market preparation.

5. Seafood Product Demonstrations
Demonstrations on how to make dried squid, dried fish, steamed mackerel, salted fish and raw fish sauce. Fish net fabrication and repair.

6. Handicrafts
Attend demonstrations on how to use natural materials such as False Venus comb seashells to make crafts and palm-leaf fans, hats and bags.

7. Community Museum
Depicting the changes in the career of Samoreang fishermen from past to present. The seine nets and fish traps along with details of their fabrication, repairs and maintenance. Historical pictures from the region covering historical places, events, structures, architectural changes and seafood processing details.

8. Festivals, Ceremonies, Traditional Games, Music etc.
Guests could be invited to participate or observe seasonal festivals, local musicians, merit making ceremonies, curse elimination ritual and traditional games such as the one known as Peepungtai mentioned previously.

Improvement Areas
1. Maintenance of public areas and landscaping: Areas need to be clean, safe and attractive.
2. Publicity needs to increased through coordination with state and private agencies offering brochures and informational updates via various media outlets (website, social media etc.)
3. Community map needs to be developed to indicate homestays, heritage buildings, fishing and other cultural asset locations.
4. Installations of the community map should be installed at key locations: Including at the junctions of the Samoreang, Chaitalay, and Poonsuk areas.
5. Signage & informational boards need to be developed to offer visitors directions and telling stories – history during cultural tours/walks.
6. Community logo: Identity development of a symbol of the community signage, historical building designation and T-shirts, hats and bags etc.
7. Tram or hop on hop off bus offering city loop tours
8. Parking lots need maintenance and expansion.
9. Event and activity spaces need maintenance and expansion
10. Green spaces and trees need maintenance and expansion.
11. Recreation and sports facilities need maintenance and expansion
12. Wastewater drainage, treatment and future capacity enhancement needs attention.

The Community Development Committee's Summary of Samoreang's cultural assets are as follows:
• The seaside way of life of indigenous fishermen features various fishing techniques and aquatic products processing methods.
• Culture: Traditional ceremonies/festivals, regional foods, games, handicrafts, and music.
• Community's built environment: Beautiful traditional house architecture.
• Cultural tourism elements: Fisherman homestays (way of life education/experiences), seafood processing demonstrations, and tours along historical regional routes.

Figure 12. Listening to details about joining the Community Organizations Development Institute (CODI) in a Secure House Project seminar.

Figure 13. Group meeting and interviewing community sages, left and presenting the project's progress report, right.

Plan Objectives

The creation of a community based group with an extended network of support mechanisms for developing a community's economy in the model of a community-wide enterprise.

- Become familiar with the Secure House Project and how it can assist the Samoreang residents.
- How to develop a community's economic and cultural capital.
- How to increase the capacity and potential of existing community based businesses.
- How to manage local resources utilized in sustainable development.
- How to set up a saving group for funding community ventures: A credit source for residential development projects, homemakers groups and a tourism administration group.

Plan Summary

Thus, the plan for the Samoreang community's rehabilitation project can be summarized as follows:

1. Compile information through field surveys and from the current management entities to summarize it publicly to the residents and other interested parties so they become familiar with the history, culture, importance of the Samoreang area.

2. List the needed policies and physical improvements such as the establishment of heritage-preservation zones and antique house preservation and renovation. The establishment of a heritage building list & signage in support of cultural tourism can also be considered.

3. Increase the promotion of the community's culture and character.

4. Increase the promotion of collaboration between organizations and groups concerned with advocating sustainable economic and quality of life development.

5. Recruiting and incorporating legal mechanisms such as municipal law to support the plan's implementation.

On October 9, 2015, data collection results were presented to the community and supportive municipalities together with a plan for developing Samoreang into a cultural tourism destination. The Mayor of Hua Hin, community leaders, residents and the project team were present to provide explanations and implementation status updates.

Needs of the Community
The potential for sustainable economic development needs to be improved as it relates to community-based enterprises, vocational skills development, and community merchandise production embodying traditional ingenuity which adds marketing value. Guidelines for developing both a community fund and increasing the capacity of community's businesses are also in need of improvement. For instance, there is the possibility of setting up a saving group for seafood production, a credit fund for residence development, a homemaker group and an administrative group for tourism. Additionally, the administration of the communiy's local resources are also in need of development..

From the community's brainstorming session the needs were determined to be as follows:

1. To preserve the original character of the Samoreang canal.
2. To develop further other sustainable revenue sources of income i.e. cultural tourism, handicrafts etc.
3. To restore neglected expressions of culture and reinforce existing cultural traditions, ceremonies, festivals etc.
4. To increase the garbage collection from bins in the public areas.
5. To increase the community's available social spaces for children and adults.

Culture Supported Economy
The cultural capital of the Samoreang community is embodied in its traditional quality of life offered by harvesting the sea and the Thai ingenuity and processes developed to be sustained by it. There are several forms of fishing. The methods are: angling, long-line, shoreline based nets, fabricated stake traps and trawl nets. Additionally, there are the supportive industries of net weaving and seafood processing such as steamed mackerel and raw fish sauce along with local handicrafts made from seashells. Moreover architecturally speaking, the area has several unique traditional houses and places of business.

The locals of Samoreang are pious Buddhists whose traditions remain into the present day. There is a field merit-making ceremony and one to eliminate curses via sending a symbolic boat out to sea. There are also the folk traditions in the community calendar. There is the Loukchuang game, tug of war, and in the past, there was a Thai music band that performed music before the royal audience during the reign of King Rama VII. Furthermore, there were two important and revered figures in Samoreang. The first was the Venerable Nak of Wat Hua Hin and the three time Thai world boxing champion in history, Phon Kingphet.

This strong cultural base can continue to serve the needs of Samoreang by developing its cultural tourism potential to provide an continuation of the residents' quality of life while enhancing its own version of a sustainable economy. Cultural tourism offers a revenue stream to fund architectural preservation of existing structures and environmental rehabilitation.

Figure 14 below is an unifying graphic relating the key issues; quality of life, cultural and architectural preservation balanced with economic viability and sustainable development featuring details of cultural tourism.
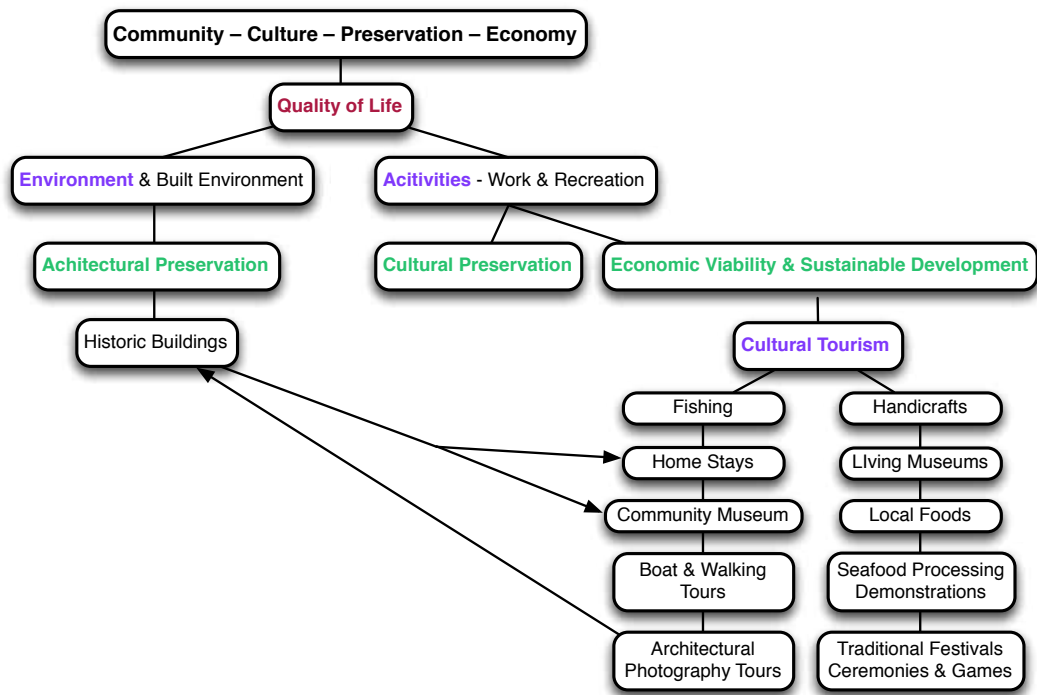

Figure 14. Chart depicting the dynamic interplay of culture, community, historical architecture and cultural tourism.

3. Architectural Heritage Inventory
Below are details of buildings that should be preserved as representative of the uniqueness of the Samoreang community's way of life and holding the possibility of being restored are residences and public buildings offered in support of the architectural preservation and cultural tourism management plans.

Database of Existing Architecture in the Community
Within the area there were a total of 2036 structures. This includes residential homes, houses for rent, shops, houses renovated into tourist lodgings, restaurants, spas, bars and other entertainment venues. These are wooden residences

around 60 – 70 years old. Among those with unique traditional architecture there are architectural elements in both Thai-style residences and commercial wooden buildings; both typically are 2-3 stories tall. Recently these old-styled houses have started to be torn down and replaced by contemporary style commercial buildings.

The existing census data has the following household statistics:

Samoreang Community	530 households	1063 people
Chaitalay Community	605 households	1800 people
Poonsuk Community	901 households	1653 people

Fieldwork was conducted to inventory the community's old house and storefront architecture and to make drawings for reviewing their characteristics.

Architecture Unique to Samoreang
The architectural program at the Faculty of Industrial Technology, Phranakhon Rajabhat University worked with the Office of Natural Resources and Environmental Policy and Planning, Ministry of Natural Resources and Environment and the Hua Hin Municipality to encourage cooperation in developing a master plan to improve the built landscape in the area of the Samoreang community in the municipality of Hua Hin with the aim to develop the environment and quality of life of its residents. This community improvement plan and project that featured wide community participation was held from November 3, 2014 to February 20, 2015 and from September 5-6, 2015.

Both physical and societal data were collected by doing fieldwork in the community, photographing the area's condition and interviewing residents. Below are several architectural examples from the community.

Figure 15. A view of the houses along the Samoreang canal, left. Samoreang fishing boats, right.

Figure 16. Paired pictures and drawings of old houses on Chomsin Road.

Figure 17. Paired pictures and drawings of old houses on Chomsin Road.
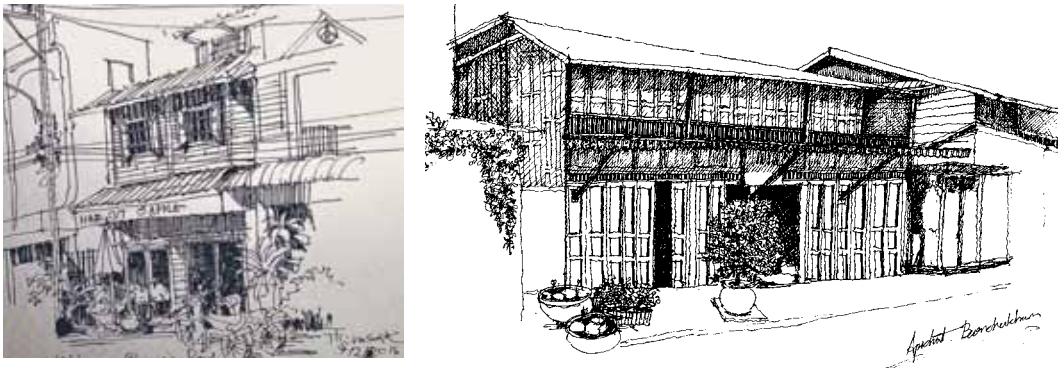

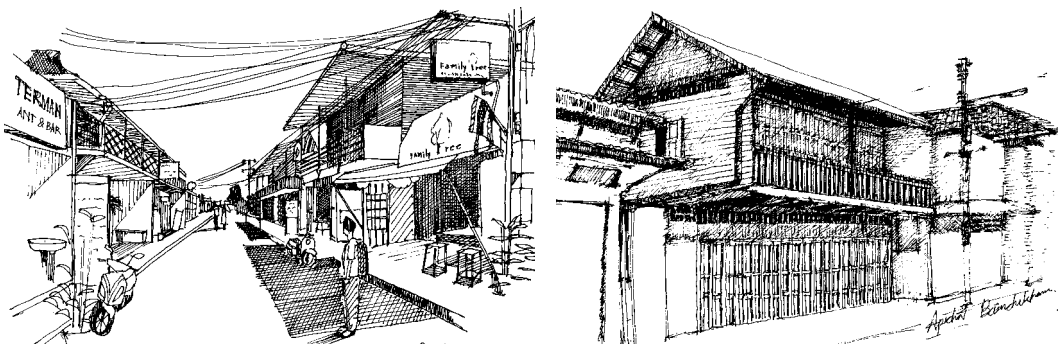Figure 18. Drawings of old houses along Chomsin Road.

Figure 19. Drawing of stores along Chomsin Road.

Figure 20. The Sathukarn House on Krasaesin Road.

Figure 21. Traditional corner house in the Poonsuk area.

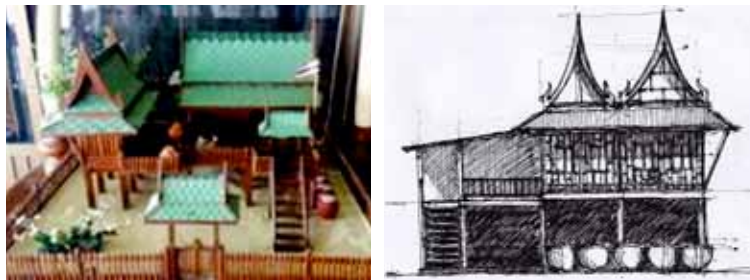Figure 22. Old houses in the Poonsuk area.

Figure 23. Thai-style house, Poonsuk area.

Figure 24. Thai houses and drawing from the Chaitalay area.
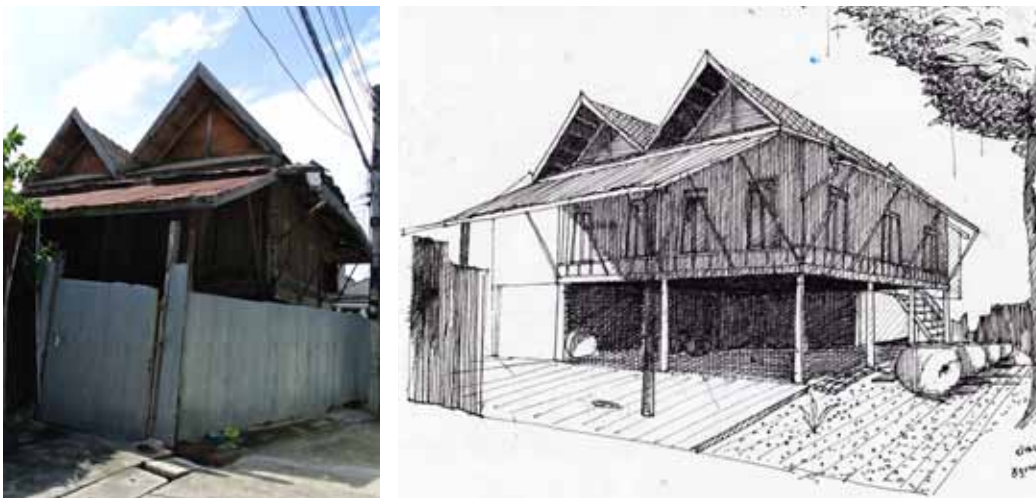

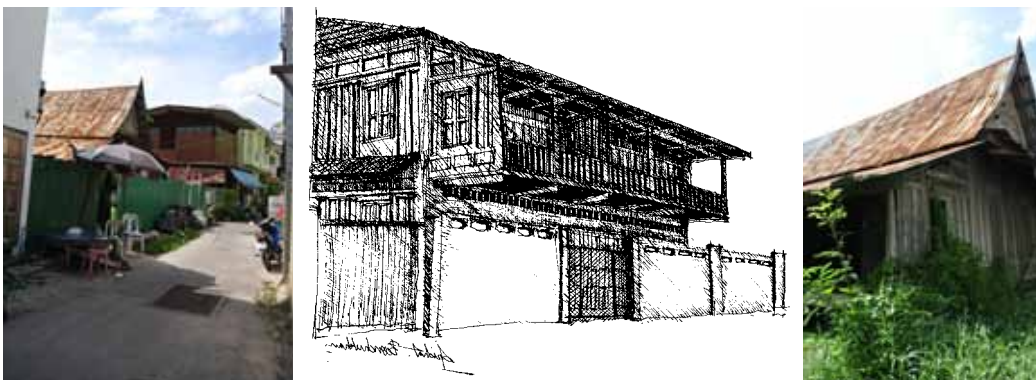Figure 25. Images of Thai houses, Chaitalay area.

Figure 26. Images of Thai houses, Chaitalay area.

Figure 27. A Thai house that was converted into a spa with drawing.

Conclusion

The rehabilitation of the Samoreang community should be an holistic development involving the following elements:

1. Internal cultural elements, which are of intangible value. This concerns the rehabilitation of the cultural character of the Samoreang community to induce sustainable economic and societal development within it while preserving a good quality of life for its residents along with their traditions.

2. External cultural elements, which are tangible cultural elements, namely, architecture. These elements consists of the environment of the community in which the people live that should be made suitable for current and sustainable use i.e. habitation, commercial enterprises, public utility & assistance infrastructure, preservation of buildings with historical significance.

Moreover, there should be measures supporting the rehabilitation of the community's physicality, such as the Secure House Project, measures for restoring the landscape environment and a system for the area's land and building usage to mold a community into a pleasant place to live for everyone.

Development must be conducted through the input from and cooperation with all involved parties to resolve the full spectrum of local community issues. This includes the residents and private and provincial agencies.

Recommendations

1. Since Samoreang is in the area of the famous seaside tourist resort destination known as "Hua Hin," there exists pressure to utilize the shoreline for tourist attractions, restaurants, entertainment venues and so on to cater to tourists. Therefore the community administration's plans need to consider the impact their policies will have on tourism.

2. Community preservation objectives need be integrated with the city's development goals. There needs to be coordination between land use policies, historic building preservation and future sustainable development objectives.
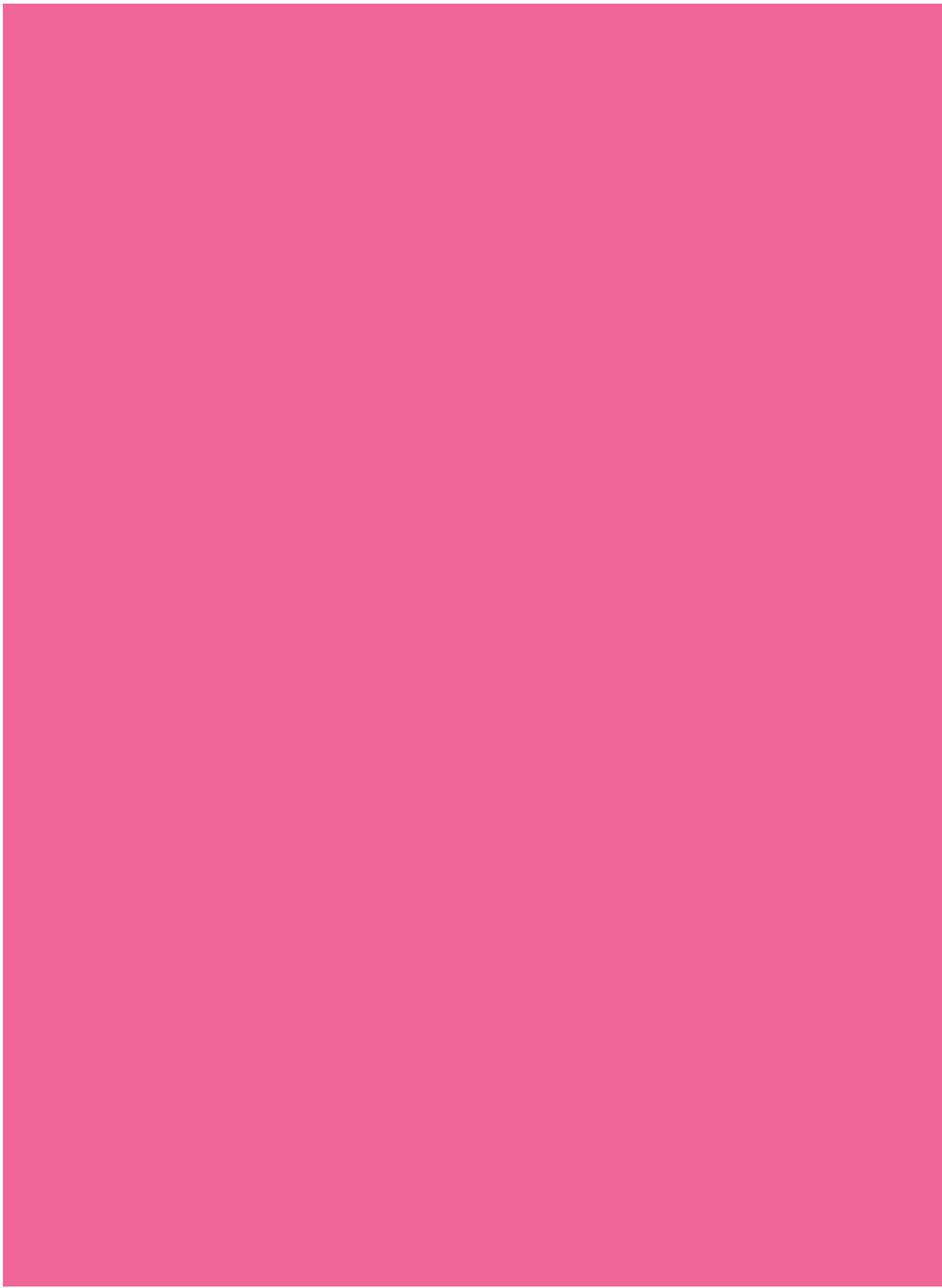
3. There should be an economic incentive established for preserving the historical assets on private property via tax measures, such as a business tax exemption for the preservation of buildings in the private sector or through approved income tax deductions for individuals and/or organizations.

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Case Study

Modernizing Traditional Performing Arts in Vietnam –

A View From Tuong Theater

Nguyen Hoang Hiep[+] & Hoang Kim Son[++] (Vietnam)

Abstract[+++]

In the past, *Tuong* theatrical performances were an art form of the royal court of Vietnam. In modern times, it is performed to public audiences by Vietnam's National Tuong Theater and in local theaters across Vietnam. With its long performances, ancient vocabulary unfamiliar costumes and makeup, the *Tuong* art form struggles to modernize and remain attractive to audiences. In this article, Vietnam's National Tuong Theater is examined to explore how Vietnamese traditional performing arts have modernized since the state implemented the reform policy and market economy. It also considers steps Vietnam's National Tuong Theater has taken to customize traditional plays and renovate the shows to match the demands of modern audiences. An evaluation of their achievements and recommendations for revitalizing the *Tuong* art form for contemporary Vietnamese society is provided.

Keywords: *Vietnamese Tuong Theater, Tuong Arts, Vietnam, Cultural Renewal, Cultural Preservation*

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+++ *Note: We regret that some characters and their accent symbols are not properly represented by our font family in this article.*

Preface

Since 1986, with the comprehensive renovation of economy, politics, and social spectrums, the Communist Party and the Government of Vietnam have changed their awareness and policies on developing the culture and spiritual traditions of the nation. These traditions reflect both national identity and modern social adaptations in relation to major structural changes towards a market economy. The *Tuong* Theater, which is a significant traditional Vietnamese performance art, was formerly a 'high' art performed for the royals which has spread within broader society. However, after 1986 *Tuong* began to lose its popularity and was at risk of becoming extinct.

Vietnam's cultural industry is flourishing, and traditional cultural materials are being actively used to create products and other income streams. *Tuong's* cultural materials are now used by young artists in their art projects. Due to its very specific characteristics and the important symbolic cultural meanings associated with the art in Vietnam, attempts to innovate an ancient form such as *Tuong* while preserving its cultural roots face significant challenges. If changes are not carefully executed, there is a risk of distortion of the art form which can interfere with perceptions of its basic artistic values. We choose a modern approach to cultural renovation because of the creative orientation of artists and because bringing *Tuong* closer to public audiences will bring this art to life.

Based on this foundation, we focused on modernization paired with preservation. Our motives to investigate further in this situation include:

- We acknowledge the aesthetic and philosophic values of *Tuong* and reject the argument that the content and aesthetic values of it are outdated. These are the concerns we wanted to investigate in the efforts of maintaining the existence of traditional *Tuong* in contemporary Vietnamese society.

- On the other hand, as representatives of the young generation of Vietnam, we are exposed to a variety of new forms of contemporary art which we admire. Therefore, we are concerned about the competitiveness of the traditional *Tuong* in a situation where many other kinds of artistic performances exist. The competition is strong with readily approachable content that attracts diverse audiences.

- Finally the existence of the *Vietnamese Theater of Tuong* (51 Duong Thành Street, Hoàn Kiem District, Hà Noi) has led to the introduction of weekly activities that aim to preserve, develop, and advertise the cultural values of the *Tuong* to Vietnamese people and international tourists. This is recognized as an important step in Vietnam's policies of cultural preservation. We would like to investigate specific initiatives of the theater as well as the attitude of Vietnamese people towards this art form while assessing the success rate of such initiatives and suggesting new methods to save the *Tuong* art form from being forgotten and abandoned.

To date most academic researchers have only compiled anthologies and essays about the *Tuong* Theater. These documents provide insights for a comprehensive

understanding about this art form. Some popular and typical research directions include the investigation of *Tuong's* origin, its meanings, characteristics, and core values.

The main sources in the published research are as follows: *The Origin and the Art of Tuong* (Su tích và nghe thuat hát bo) by Mai Linh and Doàn Nong (1942), *Primary Examination of the History of Tuong* (So khao lich su nghe thuat tuong) by Hoàng Châu Ký (1973), Tuong (Hát boi) by Mai Linh and Huynh Khac Dung (1968), *Basic Aspects of the Music of Tuong* (Nhung van de co ban trong âm nhac tuong) by Lê Yên (1994). While these provide insights for a comprehensive understanding of this traditional art form, there is no contemporary research into the preservation struggles of the *Tuong* art form in modern society, apart from the occasional minor mention in newspaper articles.

Within this context, the efforts of Vietnamese young people to preserve *Tuong* are highly appreciated. For example, the existence of a *Tuong* art project called Vevehatboi, along with Den Vâu - a popular Vietnamese rapper who learned how to perform the *Tuong* on a TV show illustrate this point. Although the project's fanpage has yet gained widespread attention, it has achieved some success in advertising Tuong via social media. TV channels have also created documentaries covering this art form and the solutions available to preserve it. Additionally there have been reproductions of traditional scenes from Tuong created by indie actors.

In this article the *Vietnamese Theater of Tuong* - which is situated on 51 Duong Thành street, Hoàn Kiem district, Hà Noi, the University of Social Sciences and Humanities Hanoi, the area of Hoàn Kiem Lake, and the residents in the Old Quarter surrounding the theater comprises the research area and respondents. The chronological range of this research is from 1986 until March, 2019.

When considering the modernization of *Tuong Theater* the successful adaptations and innovations of prior traditional art forms to increase contemporary audiences were examined. Survey results and assessment of the modernization of traditional arts will also be viewed from the perspective of the actual investment in infrastructure and the level of interest of the people towards the theater as well as the performances. In fact, the modernization of the traditional arts in Vietnam is a matter that has been considered for a long time, but its implementation has faced many difficulties, such as but not limited to analyzing the tastes of the audience and devising ways to initiate reasonable changes. The theater's modernizing activities themselves are only in the initial phase and are experimental.

In the authors' opinion, the modernization of traditional art in general and the *Tuong* in particular should be based on many indirect factors such as the aesthetic tastes of the people, the investment of the state and the cost of self-sufficiency of the theater (its viability), the spirit or passion for craft, the desire to learn and open (expand) the creativity of the traditional artists.

Introduction

Performing Arts in Vietnam and the Representativeness of *Tuong*

The performing arts are a core element in Vietnamese culture. Its existence can be seen in relation to social, cultural, and economic factors of Vietnamese society. Although the forms of performing arts do not evenly co-exist within historical periods of Vietnam, they do not stand apart from the socio-political ideologies and the spiritual foundations of specific periods.

Within each historical period, performing arts in Vietnam have been divided into different categories. During ancient times, there were crowd dances/singing and discourses of legends. From medieval times onward, new forms were created and richly developed. After the colonization under Chinese regimes from 179 BC to 938 AD and on the foundation of regional culture and cultural integration, new forms of performing arts such as the *Tuong* and *Cheo* were introduced.

In general, the performing arts in Vietnam are diverse in their manifestation. Each has unique characteristics yet they share similarities with other regional and international forms of artistic performance. One of those similarities is the fact that all forms of performing art in Vietnam are to demonstrate the thoughts and wills of the Vietnamese, who are the community authors of these art forms. Some forms such as the *Tuong, Cai Luong* or *Ca Tru* do have specific individual composers who are highly popular – and in some cases populist. These forms of art are attached to festivals and religious ceremonies, which indicate the social customs and practices of the people. For example, in the folk songs which are sung along rivers in the middle regions of Vietnam as a form of entertainment, the rhythm of the songs is intended to match the tempo of a sailor sailing his boat, and the narrative content refers water related images such as fish, nets, rivers, and boats.

The Vietnamese Origin and Identity in *Tuong*

Tuong is also known as *hat boi* or *hat bo*, is a traditional art form performance of Vietnam whose origin remains controversial. According to historical documents soldiers of the Chinese Yuan dynasty were captured as prisoners of war during the Tran dynasty. One of these captives was a singer named *Ly Nguyen Cat.* He was introduced to the royals and was assigned to teach the *Tuong* to maids. Due to the many similarities between the Vietnamese *Tuong* and the Chinese Peking Opera, many consider the *Tuong* having Chinese origins and spread to Vietnam during the 18th century. And from these roots it transformed as it spread across the country.

In an article titled Hat boi, it is suggested that *Tuong* has existed since the first *Le* dynasty, which is equivalent to the period around the end of the 10th century and the beginning of the 11th. Specifically, a Chinese singer named *Lieu Thu Tam* came to *Hoa Lu* (the capital of the first *Le* dynasty) in 1005 and performed various forms of Chinese singing. The singer was recruited by emperor *Le Long Dinh* and was assigned as music teacher for maids.

The theories regarding *Tuong's* external Chinese origins have a clear foundation. In comparing Vietnamese art forms to Chinese ones, many similarities can be easily spotted, despite some basic differences. Looking at the integration levels of Southeast Asian culture, the Vietnamese culture has engaged and integrated with many different ones, including those from China. Many researchers claim that there exist two forms of cultural integration between Vietnamese culture and Chinese culture: forced integration and voluntary integration.

Based on the story *of Ly Nguyen Cat,* we can see that *Tuong* was a product of voluntary integration, which created a foundation for many changes and creative adaptations by the Vietnamese later on. Despite the similarities that *Tuong* shares with the Peking Opera, the traditional elements of Vietnamese traditional performances, religious dances, and royal performances in the songs and dances of *Tuong* are undeniable. Differences also exist in the costumes of the performers. For example, the boots of the *Tuong* have round soles, while the boots of Chinese art forms have flat ones. *Tuong* also uses a different kind of axe, which is similar to an ancient Vietnamese tool.

However *Tuong* is not simply a copy. Its existence in both the royal and folk life reflects a continuation of its basic dance choreography, while transforming it into a stage performance with strict rules. Although the engagement and integration between Vietnamese and Chinese culture was inevitable, the ancient Vietnamese forms of dance needs to also be taken into consideration.

The *Vietnamese Theater of Tuong* in the Current Social Context
The Performance Facilities of the Theater
In this report, we focus on investigating the facilities of Hong Ha Theater at 51 Duong Thanh street, Hoan Kiem district, Hanoi. This location is the main venue for performances by the *Vietnamese Theater of Tuong*.

The theater consists of three floors, with stairs on the sides of each floor. The main stage is in the middle with side entrances. The stage is decorated with symbols in the form of dragons, phoenixes, and golden thrones. The second floor is an exhibition area with a traditional customs room. An altar is located its middle where the artists usually pray before performances. The third floor has offices for theater officials.

The 395 seat theater is designed in an elegant and reserved manner comprised of wood and velvet. The arrangement of seats ensures a clear view for all whether close or far. The main theater consists of two levels. The first level includes seats from row A to row N, with row A as the one closest to the stage. The second level includes rows from A to E, the technical is between row A and B, and the facilities for sounds and lights are behind row E. On the sides of the second level, there are to rows titled G at which end lie the colorful lights required for stage animations.

In front of the main stage, there is an area situated lower than stage level for musicians. The main stage is rectangular with an area of 60 square meters. The

dressing room is an area just as large 6 meters off the left, with mirrors and lights for applying striking makeup.

We randomly interviewed 10 artists who were working at the theater. Six reported the facilities were acceptable, but need more improvements while the other 4 said the quality of the facilities were good enough.

Characteristics of the Performers

As we observed, the artists, especially the older ones were very serious and professional when it came to performing on stage. In the dressing room, we observed their actions were quick, careful, and joyful. At the time, the theater had 9 artists titled People's Artists, 27 artists titled Outstanding Artists, and many young and potential artists. We conducted a random interview of 10 artists at the theater and found that 8 out of 10 were formally trained at an university, 1 out of 10 graduated from college, and 1 out of 10 had a bachelor degree in playing traditional musical instruments from the Vietnam National Music Academy. A survey of what their background was and reasons they were performers resulted in the following chart.
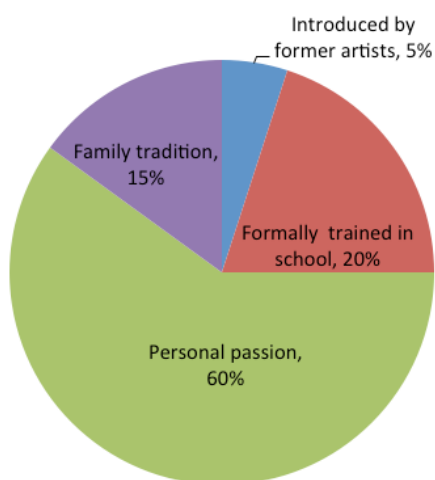

Figure 1. Performer's background and reasons for their career selection.

It is clear from the survey results that the spirit of performing plays a major role in both older and new performers as they cited personal passion, family tradition or sought out formal training related to the arts.

Additionally there are economic pressures to consider as 8 out of 10 interviewed artists stated that they need to hold another job to survive. Sixty percent has been or is currently or expected to be in the future, a trainer. Twenty percent are actors or work in other contemporary art industries while 15% desire to pursue academic research. This left 5% self employed.

The Audiences' Interest in the Theater

What follows is the results from a survey of 50 random audience members who watched a played called "Moc Que Anh Giving in the Tree" on February 24th 2019;

some were citizens living in the old quarters of Hanoi around Hoan Kiem lake, and others were students attending the University of Social Sciences and Humanities, Hanoi.

A 100% of the respondents had never received any information about the *Vietnamese Theater of Tuong* from their relatives or tourists visiting Hanoi. The demographics of these 50 random respondents were as follows: 27 were 15 to 20 years old, 10 were 20 to 30 years old, 4 were 50 to 70 years old, and 3 were over 70. Consequently the survey findings reflect the under 30 demographic's (74%) view on the *tuong* in general and specifically the traditional *Tuong*.

When respondents were asked about the location of the *Vietnamese Theater of Tuong*, only 34% gave the correct answer. Among the 66% that gave the wrong answer, 30% mistook the *Vietnamese Theater of Tuong* for the *Water Puppet Theater* and 16% thought it was the *Vietnamese Theater of Cheo*. Moreover 20% did not know, while none mentioned the *Cai Luong Central Theater*.

As only 34% of the respondents knew the correct location, there appears to be deficits in the theater's publicity and advertisement efforts. Furthermore, apart from the *Vietnamese Theater of Tuong* there are hardly any others offering the *Tuong* in Hanoi. The level of interest in this particular art form appears very limited.

The fact that 30% of the respondents mistook the location of the *Vietnamese Theater of Tuong*, for the *Water Puppet Theater* is understandable as most traditional art forms lack patrons. But more importantly, the *Water Puppet Theater* attracts large numbers of international tourists through its cooperation with tour agents and it is at a desirable location near Hoan Kiem lake.

Additionally the fact that many respondents mistook the *Vietnamese Theater of Tuong*, with the *Vietnamese Theater of Cheo* or gave no answer at all indicates a generalized lack awareness and name – place recognition.

This data reflects the confused nature of information the public has regarding the *Tuong*. Furthermore it is difficult for most people to differentiate Vietnamese traditional forms of art such as the *Tuong, Cheo* and *Cai Luong*. However, it is certain that the *Cheo* has a wider spread than the *Tuong* and especially the traditional *Tuong*.

At the theater, we asked 10 random artists to predict the percentage of Hanoi residents who know the address of the theater. Seven predicted 10%, while 2 predicted 30% – 50%, and only 1 predicted over 50%. These results mirror the point that even the artists understand there is a lack of the public's awareness of the *Tuong* and the traditional *Tuong*.

From asking the performers about the reasons for low attendance, we concluded that there are two main ones. The first being the existence of many new competing entertainment art forms and contemporary audiences are enticed away by them. Secondly, each audience age group has different expectations towards

Tuong, which makes it hard to offer one each weekend for all ages. The middle-age and older people tend to prefer the historical and traditional plays, while young people tend to like the newer and wittier ones.
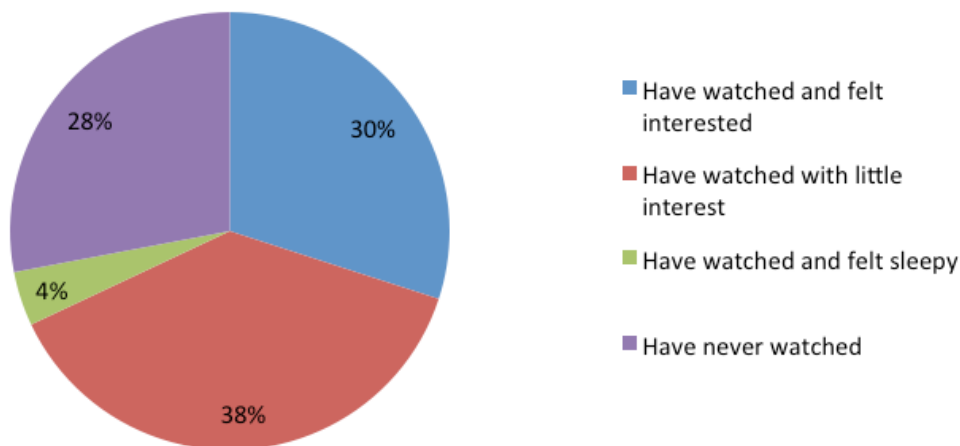

Figure 2. Public's exposure and response to traditional *Tuong* performance. Seventy-two percent of population has had some exposure to a *Tuong* performance.

Efforts to Renew and Bring Traditional *Tuong* Closer to Contemporary Audiences
Efforts to Renew the Traditional Tuong
In the introduction, the traditional *Tuong* was briefly introduced and below discusses the efforts of the theater to renew this art form.

The "Moc Que Anh Giving in the Tree" play and the modernization efforts it underwent for contemporary audiences will be examined. The performance observed was held at 8pm on February 24th 2019 and is a classic proper play of *Tuong* of interest to both scholars and the general public.

Due to the rules of *Tuong*, the process of renewing it can be complex. In the investigation, we received precise answers from many experienced artists. In general, the reformation of the traditional *Tuong* to newer forms cannot be easily executed as even changes in minor details need to be considered very carefully. On the other hand, *Tuong* is the combination of many different art forms. Therefore, the preservation of aesthetic elements of *Tuong* has to work in relation with each other. For example, to change a step in a dance requires changes in orchestration, especially the drummer as it only takes one wrong beat for the dance to turn awkward and strange. Similarly, a mask consists of several layers of meaning and cannot be changed due to the combination of artistic rendering and the study of facial elements. Good looking characters with a calm manner have always had a white face and the violent, hot-tempered characters have long black faces – these and other numerous conventions can not easily be altered.

Similar to masks, the costumes are not changeable. A scarf is a "ribbon" consisting of several layers of meaning, and so are the accessories. Items like swords, hammers, axes and flags have figures on them reflecting the era of their birth. For example, in the past many performers used to wrongly interpret the horse whip for

the horse itself. However in the *Tuong* the horse whip is an unique tool, reflecting a traditional aesthetic in action. In comparison with *Dong Ho* paintings, we know that people are drawn to colorful objects. From an entertainment perspective a wide range of colors captures the audiences' attention and creates a joyful spirit when the actor uses it in depicting horse-riding actions.

When considering costumes and makeup, we view that it is a contradiction to create an entire reformation for the traditional *Tuong*. So regarding this aspect, the theater has instead focused on just changing the materials of the costumes and only renewed non-aesthetic details so that the performer can move easier. For example, the size of the boots may be increased yet the shape of the boots and the resulting agility of every single movement on stage remains unchanged. The materials of the costumes are changed due to many reasons as described below:

- First, the materials are chosen to be more suitable for the environment. In the old days, the traditional *Tuong* was performed outdoors under varying climate and surroundings. Nowadays, most performances take place in theaters, with the support of lights, consistent stage and velvet curtains. Therefore, materials such as synthetic polyester instead of real animal fur are adopted. The costumes are made by machines, which can render the details more precise and balanced. Shiny fabrics with bright colors are adopted as they are suitable for the stage and offer better visibility to large audiences. When *Tuong* moved away from an art form for the elite, it needed to adapt to be compatible with the market economy, even though it is still supported impart by the Government.

- Secondly, some changes in costumes were required to work with better with the performer's movements and stage settings. The stage is made of wood and decorated with carpets in some areas. Therefore, when the actors kneel and move on their knees, the costumes has to be durable and short enough in some places and long enough in others i.e. with more ergonomic construction to facilitate actors' movements while still preserving a traditional appearance and effect.

- Thirdly, changes are needed to entice the audience. The hats are in general, required to be the same – as changing the shape of them will cause changes in their meaning. However, the size of the hats or some small details can be changed. The shape of masks are not changed, but their makeup materials are altered to be compatible with the effects of stage lighting. Similarly the actors have to adjust their makeup as well to have the desired effect under artificial lights.

To summarize, the changes in the costumes and makeup are mostly due to the changes brought about by being inside on a stage. Another area concerns the adaptation of modern technologies to draw more attention to the performers. This is one crucial point that can assist in bringing the traditional *Tuong* closer to contemporary audiences and especially the young people.

The traditional *Tuong* is not known for exaggerating sounds or lights due to the original performance environment was small. Moreover such exaggeration of light and sound can prevent the actors' from portraying the original meaning accurately. However, with the larger inside venues many new amenities needed investigation and integration.

However, the new arrangement of the stage and the ability to amplify or exaggerate sounds and lights became a double-edged sword as it creates more pressure for the actors. The process of speaking and singing lines in the traditional *Tuong* are complex, and not all the sounds are clearly pushed out of the mouth and off the tongue. The tones of vocalization can now be exaggerated with the use of microphones and speakers, introducing unintended and/or altered frequencies. Technology might not always be able to reproduce precisely the sharpness of the actors' voice. In some cases, the actor might not be able to deliver the full meaning of their lines with some technological pairings.

The choreography of dances are not likely to change, but may instead be simplified. In the case when the actors are to deliver figurative or religious performances and non-spoken scenes, the movements will be simplified to its foundational meaning. The performer may even add a few lines so that the audience can fully understand the scene when body language alone is unable to deliver such content. In general, traditional dances will not change as these tend to interact more with the orchestra, meaning that they follow a musical beat. This is especially true in the fight scenes. The actions are dramatized like real action and are termed "partially figurative."

The singing of *Tuong* follows the traditional "five tones" rule. The requirements regarding voice and tones are strictly followed by the artists. The use of figurative indication is adopted flexibly. Instead of focusing on the main character only, the director allows other characters to have small actions so that the stage is not "dead."

Plays' scripts do not belong to the theater, but to the Government. Therefore, any changes in scripts need careful review and prior approval from the Government. From the side of the theater, there are efforts to change the scripts. Some old vocabulary, if not too unfamiliar, will be preserved, while some of the older and hard to understand lines are revised. The script follows the Asian dramatic plot model where it is rooted in emotional struggles that move to a protagonist-antagonist struggle. The traditional scenes are combinations of active relationships and therefore are not able to be cut. With that being said, and knowing that long play length (at around three hours) is one of the negative mental aspects that deter audiences, simplification is desirable, but remains modest. For the newer wittier *Tuongs*, where there is less restrictions on words, the modification of scripts are easier. The performers can add some lines, while abiding by the rules and maintain their close syncopation with the orchestra.

In comparing the classic play "Moc Que Anh Giving in the Tree" performed on December 4th 2017 with a modernized version performed on February 24th 2019 the following differences were noted:

- Change in the length of the play: The most noticeable difference between these two versions of the play is their length. Although the structure of the play remained the same, the simplification and reduction of some lines and details had shortened the play from 180 minutes to approximately 120.

- Simplifying the actions: In general, the actors must not change the nature of their character. However, the dances were in sync with and supported by the orchestra. The characteristics of the actors remain the same, but the witty characters were exaggerated. In fact, many of those in attendance on February 24th 2019 actually laughed out loud. Figurative indications were deduced and the actors were always moving.

- The active use of sound and lighting effects: In regard to the settings of stage and equipment it has been long established in theater that curtains are used to move from one scene to another. Typically there would be two animated backgrounds so it is easier for the audience to follow the play. Sound effects such as birds chirping, red light imitating fire etc. were used more frequently. The fighting and dance scenes were accentuated with colorful lights as are typical techniques in modern dramas.

Prior to the official opening of the 2019 National Tuong and Folk Song Festival a free performance of a renovated "Trung Than" play was held for both the public and the evaluation council on April 10, 2019 where we conducted a review. This was a landmark showing of a shortened historical drama that preserved the original story's content. It was renovated in the same manner as an experimental version of the "Moc Que Anh Giving in the Tree" production with modern theatrical equipment and the integration of several contemporary art disciplines.

A complete team including the staff whom edited the ancient script, the director and the graphic designer was carefully selected by the theater. They operated under the precept: Innovate, but retain as much original traditional spirit as possible. Their goal was to make use of all ideas to respectfully pair an ancient drama with the achievements of the industrial age.

Theater stages have many layers of curtains for the selective revealing of transitions. In the play this time, the curtain was nearly not needed as there was flexible use of graphics, lights and the application of traditional tactics combined with the pre-layout (the background). In addition, the battle drum's role was strengthened, the two routes of the chicken wings passage were also fully utilized as usually only the inner path was used. There were graphics that really impressed the authors. Especially the boxes that rotated on the stage, creating the ghost's lair and at other times used to convey the mystery of the *Cham* dancers.

Sound and lighting elements are strongly represented in the modernization of the *Tuong*. The echo-reshaping audio techniques combined with a gloomy color pallet increase the spookiness of the talking ghost segment. Music in the above passages has a symmetrical beat structure, with repeating sections, while adding Western-style percussion elements take the orchestra in a quite sympathetic direction.

Contemporary and ballroom dance, with their visual and emotive effects bring these visual art elements into this epic drama. This is like a fantasy. In the author's opinion, something new is often controversial. But there is no denying that the integration of contemporary art forms bring forth more boldness and aesthetic pleasure. The choreographer has fused them quite skillfully and subtly, ensuring the essence of the ancient drama was not distorted. Basically modern "tactics" were blended with the familiar expression of expressions.

From the most recent survey, it was found that the material to dress the theater's main stage was a velvet non-glossy fabric and its use continues. However, this time there has been a rich investment in costumes. The designers added emulsion (glitter etc.) to selected fabrics/areas to capture the audience's attention under the spotlights. While the amount of non-glossy materials has increased significantly as this play was nearly continuously lit. There were ongoing color changes, ambient colored swivel lamps and ball lights that proffered a constant rushing appearance.

Efforts to Bring Traditional *Tuong Theater* Closer to Contemporary Audiences

Realizing the fact that the traditional *Tuong Theater* was in danger of extinction the theater's leaders partnered with those with organizing and advertising experience to develop some initiatives to increase the public awareness of this art form. Additionally, a review of similar proposals to support the theater from 1986 till the present was investigated, with most being within the last 5 years.

- Giving away tickets as presents: This is a method to retain two different audience demographic groups. First are the young people reluctant to spend the evening at a Tuong Theater performance and secondly support the loyal older patrons that have less free time and hinderances to transportation. Specifically, the theater gives away tickets to older officers, older artists, and students of universities, especially those in the social sciences and humanities from Vietnam's National University Hanoi and the Academy of Journalism etc.

- Creating tours of performances and offer self-guided directions: Actively advertise historical plays held in many regions, especially the rural areas, border regions and islands.

- Bringing traditional *Tuong Theater* into schools: In 2018, the theater successfully organized two pathways for introducing this art form to students. The first was via classroom activities such as drawing masks and acting workshops etc. The second was discounted student/family tickets advertised through the theater's fanpage that attracted a large number of high school students and their

parents. The price ranged from 100.000 VND to 150.000 VND with discounts for high school and university students.

- Advertising the traditional *Tuong Theater* to international tourists: On Monday and Thursday afternoons, from 6 PM to 7:30 PM, the artists perform in the lobby of the theater. The Lion dancing teams also agreed to perform in front of the theater to attract tourists. The theater installed projectors to provide English subtitles as well as assigned supporters to give introductions and translation of the plays for tourists. According to the authors' investigation 100% of the interviewed artists reported that international tourists were very interested in the *Tuong Theater*. Ticket price ranged from $50 to $100.

- Connecting with potential partners: Since 2000, some theaters have created connections with tour operators, transforming the theater into a tourist attraction. Since 2016, the theater has cooperated with the managers of the Old Quarters of Hanoi to have free *Tuong* shows on Ma May street. In recent years, the theater has also cooperated with the Hanoi Opera House to perform weekly for Vietnamese and international audiences, as well as connecting with schools so that students and young people in general can be introduced to this art form.

Summary and Assessment

During our investigation we came to appreciate the efforts to renew and bring the art of traditional *Tuong Theater* to a wider audience. Currently, the *Tuong* art form remains supported by the government while at the same time co-existing in Vietnam's modern dynamic market economy where many forms of art have been turned into profitable industries. The Vietnamese Party and Government has shown a direct, ongoing interest in preserving and developing the values of the traditional *Tuong Theater*, whereas the *Vietnamese Theater of Tuong* revealed that they want to grow more independent from governmental financial support. They are motivated to create a contemporary art product suited to the needs of a wider audience to increase profit. Their efforts are admirable as it can be difficult to attract substantial audiences to the *Tuong Theater*.

In a way the current situation of the traditional *Tuong* can be compared to an artifact being preserved in the museum where it remains a curious form of art for a small group of knowledgeable patrons. We say this as our subjective judgment is that the recent *Tuong Theater* renewal efforts are simply not adequate. There has not been wide enough advertisements to enhance this art form's visibility and concerns over its preservation to contemporary audiences.

Regarding renewal of the traditional *Tuong*, the act of simplifying the play's original content is the safer and reasonable solution. However, it cannot avoid "dramatizing" it as certain characteristics of the art form are changed. The simplification of dances, songs and dialog can make it more approachable, but at the risk of diluting its original aesthetics.

We recognize that there are certain problems about introducing *Tuong* to contemporary audiences.

First the advertising process of the theater is not effective enough. The facebook fanpage of the theater only consists of approximately 500 likes with extremely limited interactions through shares and comments. For example, the avatar of the fanpage, which was updated on February 14th 2019 received a bit over 30 likes. Currently facebook is the largest social media platform both in Vietnam and internationally.

Below is a pie chart delineating the preferred forms of entertainment from a survey of 50 random respondents.
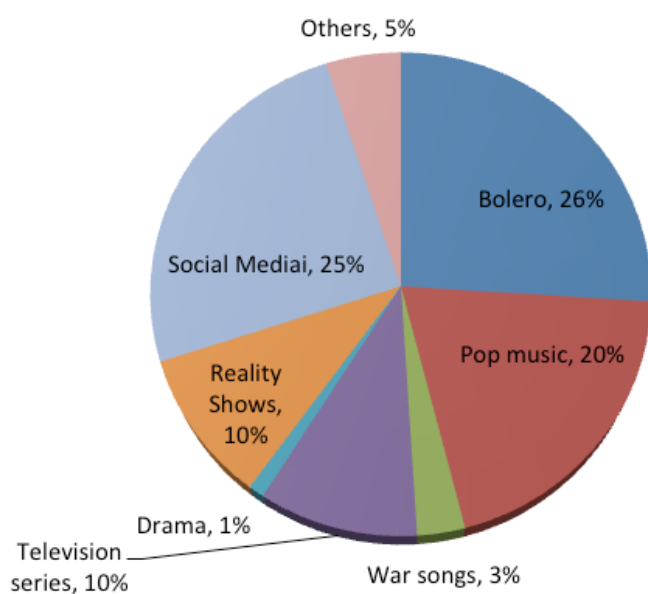

Figure 3. A breakdown of the preferred forms of entertainment from 50 random respondents.

Among 10 artists working at the theater, 9 hold the opinion that the problems lie with its public relations process and plans. Whereas only one person thinks that the problems are caused by the existing press and tour operators.

Secondly, the budget of the theater is not sufficient enough for the artists to organize and carry out long term plans for developing greater patronage. Consequently, the current initiatives are small, scattered and disconnected. This is the reason why the shows for students were cancelled, despite certain achievements in increased awareness and attendance.

Conclusion and Suggested Solutions
Challenges Facing Traditional Forms of Performing Art in Vietnam Over the Last 30 Years
In the last 30 years the performing arts in Vietnam has witnessed radical changes – including but not limited to the creation of electronic music, changes in visual arts and related technologies as well as cinematic effects. These changes pose

threats to the existence and authenticity of traditional performing arts. Through the surveys on the *Tuong Theater*, we have indicated some of the difficulties and obstacles that not only pertain to theater specifically, but are also faced by traditional performing arts in general.

Traditional forms of art and theatrical performances find themselves in a conflicted situation: Whether to preserve the core values and accept small audiences or renew themselves toward contemporary forms of art to bridge the gap for today's audiences. We hold high praise for the flexible and assertive responses from the artists of the *Vietnamese Theater of Tuong*. They have realized that it is high time something was done to support the traditional forms of performing art so they can flourish within the context of urbanization in Vietnam. Although Hanoi was not a geographical origin in the development of *Tuong* it has great potential to develop into a hub of cultural tourism. Many long-lived traditional forms of art in Hanoi have found their own motives for transformation there.

Changes to traditional art forms make for an ongoing debate in Vietnam. Many people express concerns that these methods will distort their basic aesthetic values. While they also think that these forms should be fully preserved – just like how one preserves antiques in a museum for small interest groups. However, most people concerned about this problem agree on the need for a balanced solution between preserving the art form's core values while adopting or integrating some modern methods for these art forms "to live" in Vietnam's current social context.

Tuong can be hard to enjoy. It has lived a complicated life in the past when its main purpose was to serve monarchs. Nowadays, while the modern, fast-paced lifestyle puts a value on the practicality of art, the *Tuong* focuses on artistic and symbolic acting methods, as well as discourses covering history, ideologies and social conflicts. From this foundation, it is difficult to protect *Tuong's* originality on one hand while attempting to blend it with or adapt it to the methods found in modern artistic expression on the other.

Vietnam is currently developing a sustainable, socialist-oriented, market economy. The culture industry in Vietnam, with the support of the government alongside the many start-ups of youngsters who care enough for traditional forms of performing arts has made significant progress in recent years. They have found it is important to strive for a balance between commercializing art for economic benefits and bringing traditional art forms closer to the contemporary audiences with that of the art form's historical roots. It is safe to say that, within the context of the competitiveness of consumerism and fast-paced urbanization, *Tuong* and other forms of traditional art should invest in innovations regarding modern technologies, as well as carefully evaluate and select suitable expressive methods from modern forms of art. Additionally, communication means such as those offered by multi-media, technology and social media for advertisements should be more fully utilized.

Suggested Solutions

From the result of our investigation, we would like to suggest some solutions to the problem of balancing the preservation of traditional art forms with the need for maintaining and growing ones audience.

Regarding the reformation of the traditional *Tuong*, we believe the theater should consider investigating more into the idea of street performances along with a better execution of light and sound effects. We suggest this solution since "Broadway Art" has been used by many nations to advertise their art forms to tourists. Theaters could attract more people by performing in open but small areas, which is similar to the traditional way *Tuong* was performed. Instead of focusing on small details, the theater could interact more directly with their audiences through actions such as giving presents. Although the budget is still based on governmental funding, it could be further supported by increases in the publics' interest and ticket sales.

Regarding revising the *Tuong* for contemporary audiences. The theater could collaborate with religious facilities, especially pagodas for to the following reasons:

- First, the *Tuong* contains religious elements in its performances already. Therefore, it is reasonable to have it be performed in religious environments.

- Secondly, pagodas and temples tend to organize many festivals, which attract a wide range of people of all ages and especially the older people whom were found to be loyal *Tuong* patrons.

- Thirdly, pagodas can consistently pay artists to perform, which is more sustainable than selling tickets at a theater. The preservation of traditional art forms can also protect the Nation from cultural violations and is a meritorious endeavor which religious agencies should support.

Comparing *Tuong* with *Cheo* or *Cai Luong*, this turns out to be a productive idea. Plays of *Cheo* which are performed in pagodas are suitable for most audiences with diverse attendees; they are the highlight of the festival and boosts the artists income. In fact, this same location pairing has been initiated with *Cheo* in many northern provinces. However, the same has not yet attempted with *Tuong*. On the other hand, the theater could also cooperate with businesses, companies and private stores in their events.

Our final suggestion concerns educating students and young people about the art of *Tuong*. Schools could organize extracurricular activities that are related to *Tuong*. This initiative would serve to hopefully increase youth's knowledge about the *Tuong* art form as one needs to know about it to love and protect it.

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Continuous and Integrated Urban Preservation

with Emphasis on Culture and Tourism – Case Study of Arnaia

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Abstract+++

Plans and projects of restoration of cultural and historical heritage if implemented in systematic way, as in an integrated manner applied consistently overtime with long term objectives, can contribute to both architectural preservation and increases in attractiveness to new visitors. The culture and tourism's industry are significant parts of the economy and settlements have a chance to highlight their potential in particular regarding identity, history or their healthy environment along with possibilities for relaxation and entertainment. This is a way to combine traditional and inherited forms of the environment with the conditions of contemporary life and its demands. In this case study of Arnaia, Greece, the authors examine the process of renewal which was carried out in the last three decades, delineating its progress and positive effects. A focus on the competencies of authorities responsible for implementation of cultural heritage protection and tourism development along with budgeting concerns and the participation of the local population.

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Introduction

Arnaia (originally: Αρναία before 1928 Λιαρίγκοβη/Liarigkovi or Lerigovo), is a small urban settlement in the central part of Halkidiki peninsula (Handman, 1991), in northern Greece, about 70 km from Thessaloniki. It is part of the municipality of Aristotelis, with approximately 2,500 inhabitants (not including the surrounding rural settlements). The settlement was founded in the 16th century as a protectorate of the Konstamonit monastery located on the Holy Mount. It was named after the ancient village. Preserved houses, after the Turkish Army in 1821 burned Arnaia, constitutes its core protected area today. Located in a mountainous part of the peninsula at an altitude of 600m on Holomontas mountain 20 km from the sea it has the following natural characteristics: pleasant climate, clean air, and cold sources of drinking water. The town of Arnaia has 30 stone fountains. Its environment of pine forests provided the basis for the traditional cultivation of bees and honey famous for its quality. Additionally, Arnaia has long been a "capital" of handicrafts. It is known for the production of rugs and carpets made of wool, as well as clothing of leather and fur (Gounaris, 2015). This region of Greece, is also recognized for mining. According to census data, Arnaia in 1932 was the largest village of the Northern Halkidiki with about 3,000 inhabitants comprised mostly craftsmen and traders organized into 50 guilds. It also has one of the oldest schools in the area and has long been the center of education. A great number of festivals and traditional celebrations take place there annually (Handman, 1988). For a long time it was an important place along the route of the regional road from Thessaloniki leading towards the Athos peninsula a so called "third finger" and the monastic state Holy Mount (Agio Oros -Atos). However, the construction of new modern roads (Thessaloniki-Kavala highway) and the regional roads to Poligiro and Kassandra/Nea Mudania which were primarily due to address the needs of developing tourism in this part of Greece. They bypassed the mountain range and made a faster and more comfortable connection of the international corridor E 75 to the East coast of the Aegean Sea leaving Arnaia isolated. Development of a road network is based on the spatial plan for this region, many other aspects of this plan contributed to the preservation and restoration of the settlement (Kantemeridou, 2013).

The Process and Procedures of Renewal

Strategies and plans of revitalization had intended to preserve historical heritage, but at the same time to create content and events that will economically flourish Arnaia and provide the conditions for self preservation and protection (Serraos, et.a l, 2006). Projects are conducted with help of the European Union programs for stimulating development through co-funding, in the field of preservation of the architectural heritage and tourism development (Mpolos et al., 2010).

Heritage, ambience and lifestyle are the main characteristics of a creative city, so preservation of the authenticity and originality with the expansion and enrichment of functions to revive its historic core with new impulses (Danilovic Hristic, 2016). Appropriate land use is the best form of heritage conservation. If the settlement has a problem with the attrition of residents and the deterioration of structures, the solution is in a dynamic rehabilitation that involves integrating heritage

into contemporary trends of life and recognition of its value. Solutions are based on the transition from passive to the prospective position, the inclusion of the past and its specific achievements into contemporary life. Cultural, historical and ambient values are saved through the prescribed measures and regimes of protection of areas and individual buildings which are integrated into the urban planning and construction rules. For these reasons only, the coordinated work of the planners and conservators can produce satisfactory results.

Tourism is an industry related to leisure time and brings in a significant percentage of the revenues, so plans involving this area carry increasing importance and significance. Sustainable tourism is a special and very desirable category. It should be carefully planned and measured to make it different from mass tourism in its respect for the principles, characteristics and capacities of cultural assets as well as the community's tolerance threshold. Also for sustainable tourism it needs to be seriously engaged in the process of selecting and creating new activities, jobs and the utilization of local resources while informing tourists about the importance of respecting the region's cultural heritage. The estimations that the small town Arnaia could be attractive to tourists based on its original, well-preserved regional architecture was crucial in considering the potential of introducing new elements to contribute to its existing cultural offerings with the expansion of tourism infrastructure and overnight accommodations.

Urban Matrix

Ministry of Culture of Greece declared this city in 1987 as a historical place and traditional village, and on this basis, in accordance with the legal basis (Law of Antiquities and Cultural Heritage), it enjoys the status of protection (Giannakourou, 2005). Several individual buildings also received protection in the category of "art" or "traditional architecture." According to the Greek Constitution, the State is responsible for the protection of cultural monuments, archaeological sites and historical entities which are documented according to historical dates in the National list of Movable and Immovable Heritage.

Following its typology, Arnaia can be classified as a compact type of settlement that is conditioned by its geographical location, topography and climate. It has a fervent summer and winters with possible snowfall.

For these reasons, the houses are all platted in a compact array. Either on the border of plots or with very little separation. Some passageways are so narrow between two structures that one can hardly fit through. Moreover the narrow paved streets follows the topology of the terrain and often end with staircases, which creates special considerations in a street travel.

Climbing up to the higher altitude on Arnaia's perimeter, a beautiful view of the coverage of tradi-tional roof tiles and its landmark church bell tower dating from 1889 can be seen. This bell tower is also its symbol (Xenariou Manassi, 2000). From this higher perspective one can perceive a radial matrix of settlement where most

of the streets inflow into the central square (Figure 1). It is also evident where problems with parking and access to individual buildings due to terrain are, but these could be rectified with centrally located parking spaces.

Figure 1. The town of Arnaia, an urban matrix and the locations of the most important public spaces. (source: http://gis.ktimanet.gr/wms/ktbasemap/default.aspx), with photos and drawing by the authors.

 The biggest shift, except for the reconstruction and restoration of architectural heritage structures is the maintenance of the landscape in public and semi-public areas which are fully integrated with the environment and has made it extremely comfortable. (Figure 2).

On the major axis in the central part of the village, is a public square on a gentle slope that allows making spectacular visual explorations towards the space. The square is surrounded by buildings whose ground floors primarily offer a number of attractive commercial facilities including cafes and restaurants with some stores hosting traditional products sourced from the environment. Figure 3 has examples of renovation of the main facades on the square, especially parts of the stone walls, shop-fronts, constructive elements of the balconies with wrought-iron railings and the color pallets, according to the old photos and memories of its citizens. Special protection measures was conducted on the interior construction elements in order to fulfill seismic standards and on sensitive materials such as wood.

Figure 2. Public and semi-public spaces, pavement and greenery, 2017 (source: authors).

There is also a very old tree marking the location of cold water spring that offers refreshment for residents and travelers (Figure 1 bottom right). The local legend holds if a man drinks from it he will marry an Arnaia girl. The spring is located in the liveliest part of the village which serves as a meeting place for residents – especially on Sundays after worship in the nearby church of St. Stefano. The Church, built in 1821, has repeatedly perished in the fires only to be rebuilt. During its renewal it was determined that it lies on the foundations of a much older Christian temple from the 4-5 Century and a Christian basilica from the 10-11 Century.

Another public facility nearby is a school founded in 1872 which from 1990 onward housed the City Hall. A new modern school was built nearby. Arnaia continues its leading role in education with special environmental programs for young people, and regularly organizes workshops on ecology, traditional crafts and architecture.

Figure 3. Buildings in Arnaia's main square, left – before the second World War, left (source: www.dimo-saristoteli.gr/en/village/arnaia) and in 2017 (source: authors).

Systematical Restoration of Architectural Objects

The architectural heritage of Arnaia is divided between very rare structures older than the 1821 disaster followed by then those incurred by 1900 and objects from the period up to 1945. Buildings, primarily residential, single floor and those with just one upper floor all have all characteristics of the architecture of the Balkans and are officially named "the traditional architecture of Macedonia." Primarily they are built of natural materials i.e. wood and stone (Barboutis, Vasileiou, 2012). The lower section was usually made of stone, which has a dual function. On one hand it maintains the temperature inside the building, and on the other side increases safety as it resembles a fortress. By comparison of structures from different periods, one can spot a trend in porches after 1900 being converted to balconies and thus reveals the transformation of a rural settlement into being more urban. The living area consists of lounge and guest reception area and intimate bedrooms, as well as a mandatory part being reserved for the cellar.

Figure 4. The beginning of the urban renewal period 1991-1996. Initially it began slowly and only on a few buildings and mostly involved facade work (balconies), but the improvements were evident. (source: authors)

Figure 5. Typical Arnaia architecture, the use of natural materials and colors, 2017 (source: authors).

The architecture in this area is both sacred and profane as it is in the proximity of the Holy Mountain Athos, which is reflected in their form and decorative elements as well as the facade's colors

Proof of this is obvious, because the builders who went to Athos to build the monastery complexes, passed through and many stayed in Arnaia building houses. The colors of individual facades give a special atmospheric experience with their pastel shades of sky blue, yellow, ochre, red and pink that contrast with the white facades and elements of stone and wood (Figure 5).

Projects for the preservation and reconstruction of Arnaia's architectural heritage commenced at the beginning of the 1990s (Figure 4) and was nearly all completed by 2016. Old apartment buildings built at the end of the 19th century which were built of wood using the half timbered system where often the ground floor was made of stone and with characteristic porches, verandas and balconies upstairs and a mild Mediterranean roof were fully updated.

''Having assumed their former glory, interventions in the static structure were limited to the minimum necessary; new equipment were harmonically adapted to the original architectural structure; modern interventions were "absorbed" by the strong traditional character of the buildings; heating systems were adjusted to lo-

cal climatic conditions; fireplaces were used in mountain areas instead of electrical heating units; floors were paved by local stone or ceramic slates; and pin wood was selectively used in wooden interior fittings." (Barboutis, Vasileiou, 2012)

The experts in the protection of cultural and historical heritage proposed the level of interventions in order to have the results resemble and be as faithful as possible to the original. Rare archived documents (blueprints and photographs), interviews with elderly citizens and examinations in situ of specific details were utilized.

Most buildings kept their original purpose, while one part changed to commercial use or home to cultural institutions to enhance offers, but to also encourage the active restoration of abandoned buildings (Hatzidakis, 1996). Renovated facilities in prominent locations have mounted on their facade an historical site plaque describing the original structure's history, its owners and if available, an early photo. (Figure 6).

Figure 6. Highlighted circle shows an informative panel on facades of renovated buildings – the building's date and original layout. Bottom right image shows it in context of new structures in the neighborhood (source: authors).

Progress and Effects

The best example of progress and it effects is the transformation of abandoned but worthy buildings for use by the public. The Historical and Folklore Museum and the Museum of Weaving were made possible through the initiative of the charismatic Culture Minister (the late) Melina Mercouri. The museums are located in two separate, fully reconstructed structures. One shows the typical way of life in the town, the old traditional crafts and home decorations while the second is dedicated to the weaving of mats, rugs and carpets. The building was constructed

by masters masons from Epirus in 1800 and is known as "Giatradiko - The Doctor's House" (Figure 7) since the former owners practiced medicine. It is the oldest pre-served residential building in Halkidiki Prefecture. It also was abandoned and in ruins for a long time till purchased by the Katsagelos family who heads the Greek national tourism organization (ΕΟΤ-Εθνικός Οργανισμός Τουρισμού). The EOT is the well regarded ministry for culture and tourism (and *sports* under its new name). After the structure went through restoration and upgrades it became a public purpose property for the municipality.
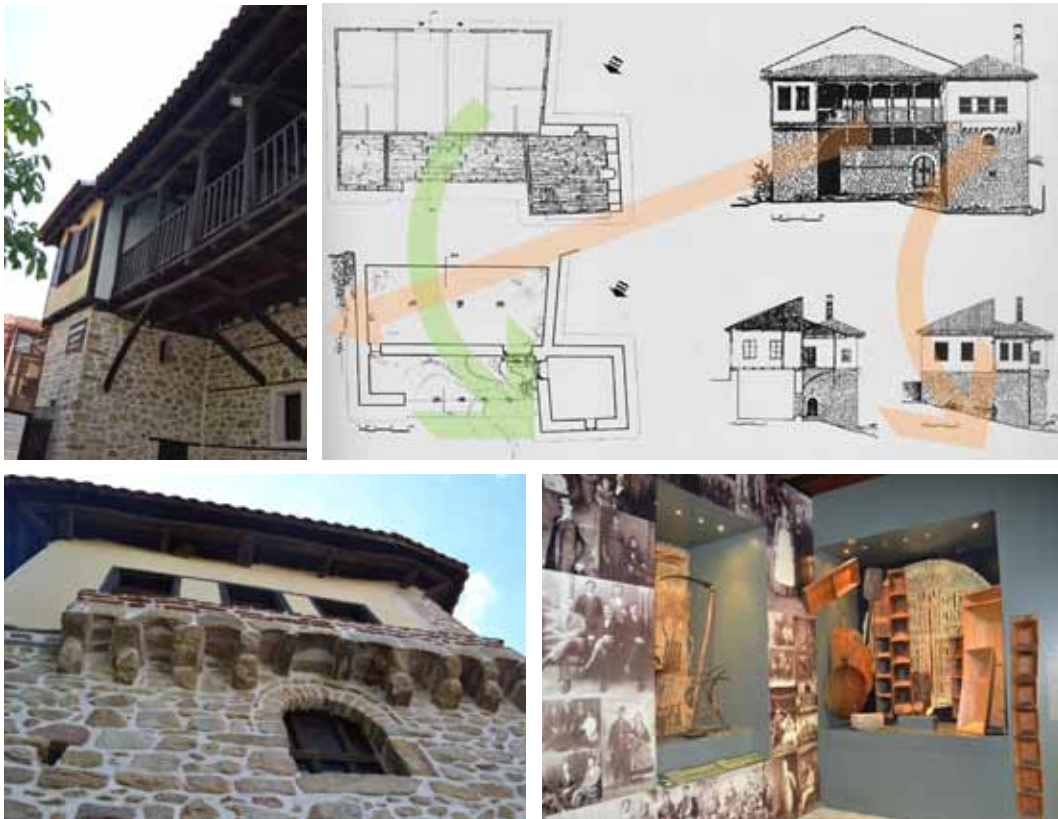
Figure 7. Details of the Historical and Folk Museum (source: authors, and http://www.dimosaristoteli.gr/en/village/arnaia.

The execution and budget of all public work projects concerning reconstruction is monitored through special institutions, depending on the degree of preservation needed and time of their occurrence. The 4th Ephorate of Modern Monuments and the 10th Ephorate of Byzantine Antiquities play key roles. The local government also participated in the reconstruction of several houses, through multiple programs, including the program "Leader" (EEC Leader Initiative) which emphasized the development of local and traditional forms of eco, agro and ethno tourism and absolute sustainable development (Karagiannis, 2011). In the case of Arnaia it meant the production of about 100 beds (living quarters) in reconstructed structures, of which a majority is owned by the local government with the balance held privately.

The local population's response has been absolutely positive in regard to the physical reconstruction of individual residential buildings and improvements in the maintenance of the public areas' infrastructure. Their worth taken either individually or as they contribute to the ambience of the historical core of the community as key indicators of aesthetic support and movement in a welcomed direction. This was evident by the fact that inhabitants raised and contributed the majority of the museum's funding.

Their donated items and photos make up most of today's collections in these two newly established museums. Their way of life has not changed that significantly from that of the past with the retention of traditions and gatherings and the arrival of tourists has created an opportunity for additional income through housing units in private homes. Additionally small hotels in some old authentic homes have provided opportunities. Both have furnished an opportunity for the placement of local craft products.

For the few new buildings that have replaced the old ones their design were based on interpolations from the surroundings and constructed in accordance to the city planning department's guidelines for the protection of cultural and historical heritage. Specifically the use of approved materials and the building's volume with respect to height, width and depth to minimize the contrast between the old and the new (Figure 6 bottom right).

 Also notable in Arnaia specifically is the absence of mass illegal construction, which reflects the strong relationship residents hold towards their heritage and respect for the environment.

Conclusion

Traditional settlements such as Arnaia form an integral part of Greek culture and heritage, but previously the priority of the Greek state was to protect those dating from ancient Greek and Byzantine periods. Moreover pressure from the economic crisis made it more difficult to increase the protection and preservation efforts to more recent items of cultural heritage. In addition, according to Greek law, only when a listed historical building is in complete ruins is the owner allowed to build a new house at that location. Consequently, some owners lack incentive in maintaining the structure. However, there remain many examples of buildings beautifully restored, carefully arranged and fully involved in contemporary life; saved from the category of ruined and abandoned monuments. These buildings can serve as tourist accommodations, guest houses, restaurants or hosting other public uses such as community offices, museums, spaces for educational workshops, etc.

Systematic, integrated and continuous renewal provided the opportunity for the preservation of Arnaia's architectural heritage and gave new life to the community. Proof of this are the tourists, especially in the summer months that come to the highlands in order to enjoy the ambiance of this historic place. Greece, which

has on offer so many cultural and historical monuments of world heritage status from ancient and Byzantine periods has again succeeded in Arnaia. Its success was through a variety of restoration and protection programs with supportive co-operation from its adept Ministry of Culture and Tourism and local government to create the conditions for the development of tourism in smaller and lesser know inland environments. Additionally the assistance of European Union funds and programs were essential, as their integrative approach and blend of strategic planning with technical reconstruction expertise provided new life to Arnaia's heritage through a change of purpose.

Many of the available scientific and professional articles on this topic embody concerns about environmental resources, protection from earthquakes and forest fires, while urban and architectural heritage, as well as the efforts to save it are not presented. This case study was an opportunity to focus and learn how to work effectively in a technical and organizational manner and through the process of financing to achieved the desired long term effects. One must not forget that the preservation and reconstruction phase in this case was gradual and proceeded continuously since Arnaia was proclaimed an historical place in 1987 more than 32 years ago.

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Conference Reports

The 45th International Council for Traditional Music World Conference
Bangkok July 2019

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Thailand"s Chulalongkorn University hosted The 45th International Council for Traditional Music World Conference which was convened by the Faculty of Fine and Applied Arts from July 11-17, 2019. This was the first time in its 70 year history that an ICTM World Conference had been held in either Thailand or in Southeast Asia. Professor Bussakorn Binson, Dean of Faculty of Fine and Applied Arts as Conference's chair stated that "The conference was praised by the Executive Board of International Council for Traditional Music stating it was superbly organized and well-attended by over one thousand delegates from seventy-seven countries."

The call for papers elicited nearly one thousand academic submissions and the final program accommodated 610 30-minute slots allowing for a blend of single and group presentations. Other activities included nine international music and dance workshops, six lunchtime concerts, four evening concerts, and exhibitions on Southeast Asian music, books, CDs, and musical instruments from around

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the world. The keynote address, entitled *Transborder Theories and Paradigms in Ethnomusicological Studies of Folk Music: Visions for Mo Lam in Mainland Southeast Asia,* was presented by Dr. Jarernchai Chonpairot from the College of Music of Mahasarakham University, Thailand.

Transborder flows and movements were the key conceptual framework applied to analyze the *Mo Lam,* a singing genre in the northeastern part of Thailand where Chonpairot had conducted fieldwork from 1972-741 on the *Mo Lam* in Northeast Thailand and in Laos.

Figure 1. HRH Princess Maha Chakri Sirindhorn arriving on campus being greeted by Chulalongkorn University administrative team with Dr. Bussakorn Binson, Conference Chair second from the right.

Figure 2. Keynote speaker Dr. Jarernchai Chonpairot from the College of Music of Mahasarakham University, Thailand. Right performing a musical passage of the *Mo Lam* with the *Khaen* an indigenous multi-reed mouth organ.

The conference focused on six thematic areas as detailed below:

1. Transborder Flows and Movements
Migration is and has been a widespread experience in many regions of the world. The borders that migrants cross include those within as well as between nations. The reasons for the mobility include trade, warfare, service to empires, religious quests, education, environmental degradation, search for a better life, and urbanization. Migration allows cultures, religious practices, ideas and institutions to flow and travel within or across continents. How do mobile people make sense of their encounters with others? How do non-migrants make sense of their new neighbors? What are the outcomes of these interactions? Through their music and dance, how do mobile people negotiate the power of nation states?

2. Music, Dance, and Sustainable Development
Music, dance, and other performing arts are essential to the economic, social, and environmental dimensions of sustainable development. How can music and dance strengthen social cohesion, inclusion, and gender equality? How can music and dance help communities navigate the challenges of global culture and technology on one hand, and biodiversity and ecological change on the other? How can researchers engage communities to sustain their own endangered cultural traditions, and what role should UNESCO and other international organizations take?

3. The Globalization and Localization of Ethnomusicology and Ethnochoreology
Working together means valuing different traditions of scholarship, and balancing academic traditions from the Global South as well as the Global North. Do our own experiences confirm this claim? Within our globalized world, what methodologies are being explored to develop cross-cultural collaborations? How does our academic research benefit the communities we study? What ethnomusicology and ethnochoreology paradigms have developed outside "the West," and how can the insights these give help us build stronger global disciplines?

Figure 4. Panel Presentation.

4. *Music and Dance as Expressive Communication*
This theme seeks contributions that explore music and dance as language, as speech surrogacy, as therapy, and as the carriers of cultural knowledge, experience and/or history. There are many approaches that may be taken in these explorations, and we anticipate contributions will include one or more of the following: formal analysis, studies of cognition and embodiment, the use of linguistic, psychological, and psychotherapeutic methodologies, as well as fine-grained, detailed ethnography.

Figure 4. Auditorium Presentation.

5. *Approaches to Practice-Based Research and its Applications*
The distance between scholarship and performance is narrowing as increasing numbers of ethnomusicologists and ethnochoreologists perform the music and dance that they study, as they teach performance, and as performers take on academic research. Performance also features in a wide range of applied music and dance research, while composers, dance creators, DJs, curators, film-makers and those who record and document can also be considered practitioners. What are the challenges, advantages, and benefits of practice-based research and/or in applied research involving performance? How are asymmetries of power enacted and resolved in practice-based research that includes performance? In addressing this theme, we particularly encourage submissions that consider the many and varied ways in which performance can be included within academic presentations.

6. *New Research*
ICTM invites submissions that fall within the broad area of "new research."

Figure 5. The opening performance of *Mo Lam* from Northeast Thailand featuring Ratree Srivilai with performers from Chulalongkorn University's Faculty of Fine and Applied Arts Dance Department.

Royal Presence and Televised Coverage
The 45th ICTM World Conference was one of the largest ever held in the Council's history. Consequently, throughout the conference's 7 days, many social and news media covered its activities. News on HRH Princess Maha Chakri Sirindhorn gracing the opening ceremony was released on the local royal news channels. Additionally, Thai PBS (Thailand Public Broadcasting Service) as a media partner of this 45th ICTM World Conference televised the 4 related special interest evening concerts.

The Royal news coverage of the opening ceremony and the 4 evening concerts can be watched through the below links:

Royal news of the Opening Ceremony (in Thai)
Four Evening concerts July 12, 13, 15 & 16, 2019.
Evening concert July 12, 2019
Evening concert July 13, 2019
Evening concert July 15, 2019
Evening concert July 16, 2019

Figure 6. Professor Salwa El-Shawan Castelo-Branco, PhD., President of ICTM giving her closing remarks.

Figure 7. Top HRH Princess Maha Chakri Sirindhorn, center with ICTM executive board members and the university's organizing committee members followed by other conference images.

The Salzburg Music Festival –
Peter Sellars & Mozart at Trump Tower Salzburg July 2019

JUCR Staff[+]

It is part of a well established tradition that leading figures in the world of culture are invited to give the inaugural address at the opening of major arts festivals. And so it happened that one of the worlds leading theater and opera directors, Peter Sellars, teaching art as social and moral action at the University of California, was called to set the stage for this years´ Salzburg Music festival.

Of course Peter Sellars is no newcomer to Salzburg. His Mozart interpretations have become famous for building cultural and social bridges between the centuries and between Salzburg and the world as often pointed out by the international press. A very special case that reflects Sellars mindset was the 1988 Festival setting of the Marriage of Figaro in the Trump Tower, that prompted an interview published by Michael Cooper of The New York Times Michael shortly after the presidential election on Nov.28, 2016.

The interviewer does nothing to hide the political connotations and parallells:

"The scenario sounds verily familiar: A plutocrat on a high floor in Trump Tower wields enormous political power, while a woman in his employ worries that he believes that his wealth and position entitle him to do anything he wants with her.

No, it is not the synopsis of a new book about the 2016 presidential campaign. It was rather one of the most influential opera productions of the last 50 years: Peter

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Sellars´s 1988 staging of Mozart´s "Le Nozze di Figaro" which he happened to set on the 52nd floor of Trump Tower, a symbol of wealth and excess and power in an opera about inequality."

For the inaugural opening of this years´ Salzburg Festival on July 27, 2019 Peter Sellars turned to his staging of another of Mozarts´ operas- Idomeneo and connects it to the ongoing fight for the environment.

"In Mozart´s Idomeneo the humans are endlessly blaming the gods, blaming the stars and claim in that nature is cruel rather than getting the message. Human beings are now consuming six times what the earth can sustain. Perhaps something is wrong with us. And now what we need to create,with urgent daring, care, intelligence, creativity and sacrifice, is nothing less than a new civilization that moves at last from the era of empire into the era of ecological awareness….I think we must acknowledge that we are living very badly, and it is not the gods that are cruel. Even our constant use of the words "we" and "our" are poisoned by our narrowness, our "we."

And our "our" do not include most people and most of the planet. This morning the eight richest people in the world own more than the 3.7 billion people, one half of humanity, that lives on less than three euros a day.

There comes a time when we need new stories and when it is no longer acceptable to repeat the appalling cycle of human failure, learning nothing, refusing to advance.

Mozart´s Enlightenment project was to move beyond autocratic delusions,beyond the received artificial structures which sustain autocratic delusions into the far more liberating realities of equality, the fact that every being is equal in the sight of a larger universe.

Mozart´s project is reconciliation instead of a bloodbath, recognition and enlightenment instead of tragedy, and the creation of a new vocabulary which can give voice to a genuine apology for years of incorrect behavior,false assumptions, greed and thoughtlessness, and translates that remorse into action allowing the community to move forward together. Every Mozart opera ends with this moment of recognition, repentance and renewal, initiated by a social and political justice."

For the complete text in English see Salzburger Festspeile

Review

- ## Book Review
  ## Jarle Strømodden: Vigeland & the Park

  JUCR Staff

Book Review

Jarle Strømodden: Vigeland & the Park

JUCR Staff[+]

A Park for All
Jarle Strømodden: Vigeland & the Park

On April 11, 2019 the art world celebrated the 150th birthday of one of Europe´s greatest sculptors of our time, the Norwegian Gustav Vigeland. Each year 1.5 million visitors from far and wide flock to the Vigeland Park in central Oslo, the most popular tourist attraction of our capital, seeking the unique experience of walking through the fascinating sculptural landscape that was to become Vigeland´s gift to the city of Oslo, Norway and the world.

For this jubilee, Jarle Strømholm, Director of the Vigeland Museum and responsible for the administration and communication of the Vigeland legacy has taken upon himself to share his knowledge about the artist and his work in a new book: Vigeland & the Park.

It is first and foremost the work of an art historian telling the story of the development of the park itself and the creation of all its elements. Giving extraordinary

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life to the text, however, one will between the covers find the most impressive collection of documentary art photography imaginable, interpreting in their own way the spirit and symbolic meaning of each and every sculpture and the complex as a whole.


Figure 1. The sculptor, Gustav Vigeland and his work.

The text in itself mainly aims at giving historical and descriptive introductions to each unit beginning with the magnificent entrance of the 7 wrought iron gates with the universally symbolic dragon and fish motives and with an alleyway leading to the bridge with its 59 bronze and 4 granite sculptures aiming at depicting human play in all its aspects. Some of the bridge sculptures have become visitors favorites like the Angry Boy and the powerful male figure cradling a baby in his arms.

Main chapters are devoted to the origin of the central fountain with enveloping human reliefs depicting life´s journey between birth and death, symbolically envisioned by a surrounding and inviting labyrinth and leading on to the Monolith hill with surrounding sculptures of peoples of all ages. The author tells the story of the carving and transport of what was to crown the complex as the final reference point, a Monolith of raging 13 meters high and weighing 260 tons.

Some readers might miss a guide to the symbolic and spiritual interpretation and impact of Vigeland´s legacy but leaves it open: "How one experiences the Park and its sculptures depends first and foremost on one´s own references and preferences."

P.S. For the researcher there is an appendix containing a catalogue of works in the park from the Gustav Vigeland Archives.
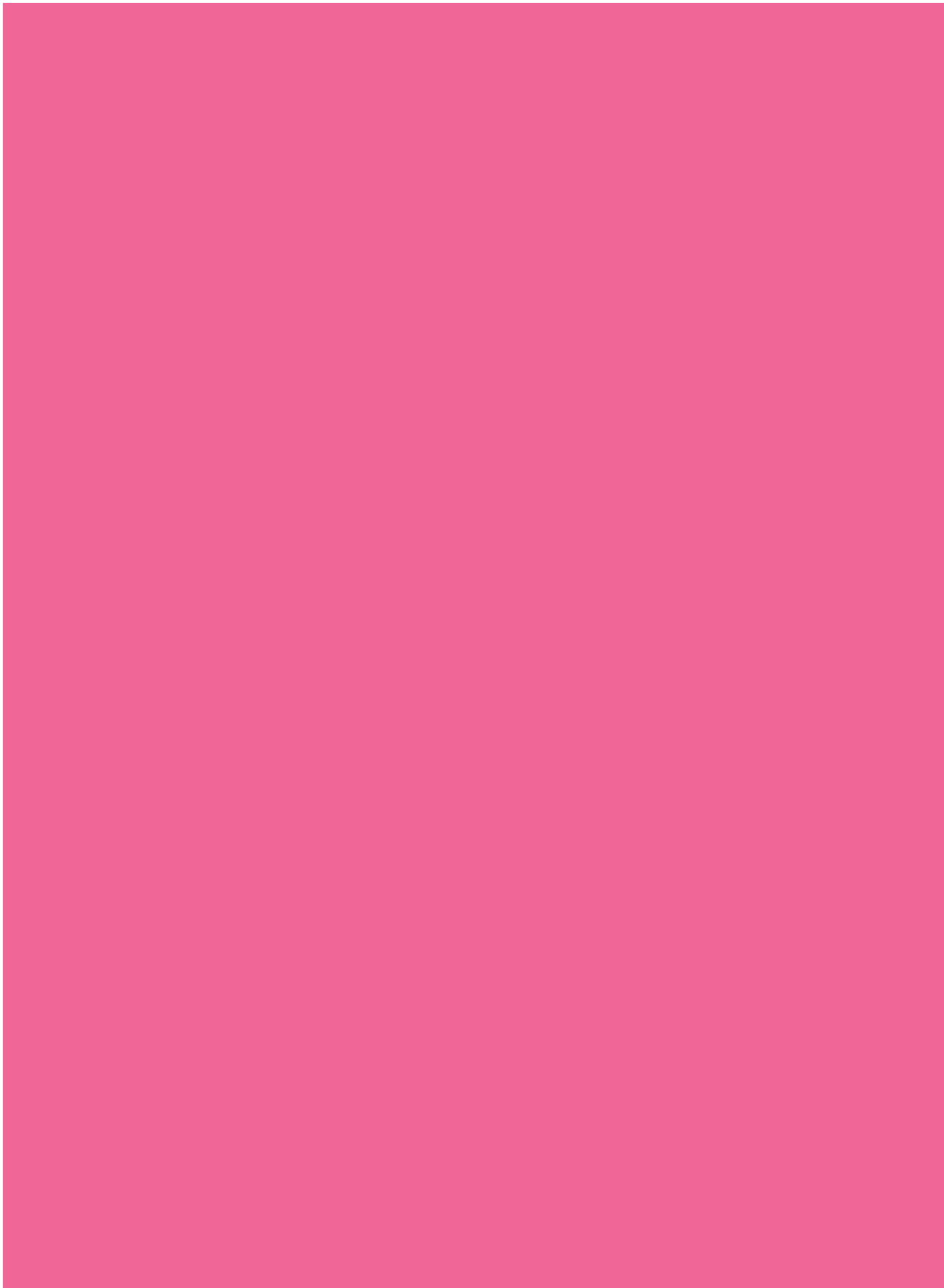
Journal Policies

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.

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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.