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Art Access and Advocacy –
Promoting Creativity and Innovation in
Urban Communication for the Development
of Participatory and Happy Communities

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Cover image of Wat Klangwungyen in Thailand's Ratchiburi Province was provided by Alan Kinear.

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Editorial

ASEAN

and the Future

of Asian Art

Kjell Skyllstad* Editor in Chief

What role can the arts play in strengthening the ASEAN community? In this and future volumes we want to put a special focus on challenges and opportunities for the arts to become an engine for a sustainable cultural, social, and economic development in the ASEAN union. In this we intend to explore ways of fulfilling the aims set forth in the *Declaration on Asian Unity in Cultural Diversity: Towards Strengthening ASEAN Community*.

On the 17th of November 2011 the ministers responsible for Culture and Arts of the ASEAN Member States met in Bali, Indonesia on the occasion of the 19th ASEAN Summit. After stating a common will to “promote regional cooperation and partnership for wider ASEAN markets in the cultural industry” the ministers in one of the main resolutions express the need for “enhancement of cultural creativity and industry” (Chapter 3). As an important introduction to this agenda we refer our readers to the in depth comparative research study by the Dean of the Faculty of Fine and Applied Arts - FAA, Chulalongkorn University in this and the previous volumes.

Opening a common market for cultural goods will however depend on adherence to the recommendation to “strengthen regional cooperation to ensure that commercial utilization does not impinge upon the integrity, dignity and rights of any ASEAN society.” (Chapter 2)

A main goal is to develop Small and Medium-sized Cultural Enterprises (SMCEs). As a major source for development the Member States intend to “optimize

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appropriate use of intangible and intangible cultural assets for economic growth and poverty alleviation.” For the fulfillment of this aim we see the necessity for cooperative research projects like the one recently carried out by Chulalongkorn’s University’s FAA on the mapping of Bangkok art and cultural resources as initiated and led by Associate Professor Bussakorn Binson. This major project along with others has led to the recognition Chulalongkorn’s University’s Music Research Unit as a center of excellence. (see report in vol 4 and recommendation in Chapter 5)

Another equally important decision is the will to “advocate the protection, promotion, and enforcement of intellectual property rights (IPR) and communal rights of cultural products, consistent with their respective obligations.” We regard this as a big step forward in an area that has been neglected for too long, especially in the field of implementing standards set by international conventions. (We refer to the paper by Saemund Fiskvik in vol. 4 for an in-depth discussion on this issue)

In the opening preamble “Promoting an ASEAN mindset” the Declaration sets the stage for a vast communal effort upon which the whole ASEAN Community agenda rests. “To achieve the goal of a truly ASEAN Community by 2015, ASEAN Member States will promote Think ASEAN as the framework for designing and crafting regional policies, programs, projects and promotional strategies in the area of culture. This framework is meant to promote a shared cultural discourse at the regional (ASEAN) level, towards the strengthening of the ASEAN Community.”

The Declaration emphatically underlines the necessity of building this major foundation upon which the whole integration project depends, using phrases like “bringing together ASEAN peoples to recognize their regional identity and relatedness,” and “forging a common identity.”

Tying up with the desire to strengthen cultural industries the Declaration sees “the potential of culture as an engine for economic growth, a building block for social cohesion and transformation, an asset for regional pride, and a vehicle for forging closer friendship and understanding.”

It is with great pride we look back on the concerted effort among other organizations in the region by the Urban Research Plaza - URP through more than a decade to focus on the realization of these aims. In urban settings the needs expressed by the Declaration of “building a caring and sharing society which is inclusive and harmonious” with the “primary goal of realizing an ASEAN Community that is people-centred and socially responsible” will continue to be guidelines for the work. This will for the URP’s Forum and JUCR include continued focus on “leverage on culture as an important component for rehabilitation in response to natural and man-made disasters and other crises situations impacting the ASEAN regions.” (Chapter 4)

A recommendation “Human Resource and Networking Development in the Cultural Context” then contains incentives and guidelines for further development of arts education in the whole region:

“ASEAN Member States will cooperate in human resources capacity building on preservation and protection of cultural heritage and achievements through documentation, workshops, seminars, trainings, exchange of experts, grass-root people-to-people exchanges, youth camps, cultural study tours, sharing of best practices for improving the level of knowledge and experience within ASEAN Member States.” (Chapter 5)

For arts education the Ministers then presented a vision that will mean a special upgrading of research-centered competence building in the whole region:

“ASEAN Member States will encourage the strengthening of the networks of centres of excellence for training on conservation and preservation of cultural heritage, both tangible, and intangible.”

Special Feature: Innovative Management for Asian Futures A Comparative Study of Cultural Industries in Thailand and Korea (Part 2 – Thailand)

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

This is the second installment of a two part feature article that was published in volume 5 of this journal.

Abstract

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

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

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

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What has Thailand done?

The History of Thai Cultural Policy

The history of Thai cultural policy may be dated back to the time when Thailand was still under the absolute monarchy. At that time, arts and cultural heritages flourished under the royal patronage. “Palaces, public edifices, temples were places where all cultural activities took place and artists and learned men met. Several kings were themselves great artists and poets” (Raksasataya, 1997).

Then in 1932, the absolute monarchy was changed to a constitutional monarchy with 51 cabinets (Raksasataya, 1997). It was during the government of Plaek Phibunsongkhram (1938-1957) that the National Culture Act of 1942 was born. The Act defines culture as “that which characterizes progress, order, unity and moral of the citizens” (Institute for Cultural Democracy, 1996). The Cultural Council was expanded and became the Ministry of Culture which focused primarily on the patriotism through “the new name of the country (Thailand instead of Siam), honoring the national banner, consumption manners, nation-building effort, national anthem for the king, language and literature, national dress, daily chores, assistance to children, the elderly and the disabled” (Raksasataya, 1997).

In 1961 during the government of Sarit Thanarat (1959-1963) (Wikipedia; Raksasataya, 1997), the first five-year economic development plan was issued without addressing the cultural dimension. The succeeding government by Kriangsak Chomanan (1977-1979) attempted to include cultural policy into its national development. The Office of the National Culture Commission (ONCC) was established in 1979 as a department of the Ministry of Education to “coordinate, promote and develop cultural activities of both private and public sectors at national and international levels” (Institute for Cultural Democracy, 1996). However, most of the missions aimed at the cultural conservation and preservation programs (Institute for Cultural Democracy, 1996).

During the government of Prem Tinsulanonda (1980-1988), the national cultural policy was issued to promote Thai culture which said that “the State shall promote and preserve the national culture” through the following strategies (Culturelink, 1998):

- Support the preservation of the Thai culture in all aspects through education, research, animation and development in order that culture may serve as an important tool for solving problems encountered in the conduct of individual life, for the development of social, economic and political progress, and for the strengthening of the national sovereignty.
- Disseminate Thai culture to the Thai people at large enabling them to understand and realize the values of their own culture and to translate these values into action. This knowledge and appreciation of Thai culture should lead to the national unity, security, and mutual understanding among the people in the nation as well as among those of the world.

- Promote traditional local and ethnic culture in order to inculcate the appreciation of traditional and regional culture and at the same time stimulate adoption and harmonization of this diversity into a peaceful unity.
- Support and promote cultural exchange at regional and international levels with the aim of creating international understanding and facilitating selective modification and absorption of exogenous cultures into the main stream of Thai culture and cultural solidarity.
- Support and promote coordination and cooperation among the government agencies and private sectors engaged in cultural activities. All measures and devices shall be undertaken to mobilize national resources for the preservation, promotion and development of culture.

From the above strategies, it may be pointed out that this national cultural policy was drafted on a holistic approach. Instead of focusing on only the cultural heritage conservation, it also addressed the necessity of cultural promotion through curricular re-design, public awareness raising, and the coordination between different agencies and communities.

This induced the following governments of Chatichai Choonhavan (1988-1991), Anand Panyarachun (1991-1992), Suchinda Kraprayoon (1992), Chuan Leekpai (1992-1995) and (1997-2001), Banharn Silpa-archa (1995-1996), and Chavalit Yongchaiyudh (1996-1997) to pay more attention to the cultural sector as evident through the 7th and 8th National Economic and Social Development Plans.

Back in history, Thailand focused on labor and agricultural products as the base for its national development. Since the eighth NESDP, it has begun to shift its focus to human and knowledge-based development. Six strategies were issued in the eighth NESDP to promote culture for development as follows (Office of National Cultural Commission):

1. Strengthening of family values – Encourage self-reliance and social bonds through human resource and community development based on traditional wisdom.
2. Recognition of the cultural dimension of development – Reorienting the national development plans to place more significance on the cultural aspects rather than just on the GDP and other economic indicators.
3. Dissemination of Thai cultural values in Thai society and the world – Spreading Thai culture to the wide public as well as to other countries in the world based on the recognition that culture is “an important tool for the transmission and exchanges of knowledge and experiences, and also a vital venue for creating bonds and mutual understanding amongst peoples leading to mutual respect between societies of different races and cultural traits, and pride in their own cultures and products of traditional wisdoms” (Office of National Cultural Commission).

4. Utilization of mass media for cultural dissemination and development – Using the information technology to spread Thai culture as well as to communicate and educate the public. One focus was on the propagation of correct Thai language among the younger generations.
5. Mobilization of cultural resources for cultural development – Raising the public awareness to promote more participation from both the public and private sectors in the cultural development by using their capabilities.
6. Promotion of cultural investment – Raising the awareness and educating the public and private sectors to recognize that culture has a great potential for the national and economic development in addition to its perceived function as a way of life.

The above strategies show that Thailand had paid considerable attention to the cultural promotion. However, it still focused on the dissemination and promotion of Thai culture as well as addressing it by a conservative rather than an innovative approach. The next part will discuss the movement from a conservative cultural policy to a creative economy.

The Mobilization of the Thai Cultural Sector Towards a Creative Economy

Thailand is aware of the creative economy movement around the world. It sees that cultural products and services will lead Thailand to become a country of thinkers and bring about sustainable development.

Creative Knowledge Centers

The first government that actively set policies and implementation plans to drive Thailand towards a creative economy nation was that of Former Prime Minister Thaksin Shinawatra in 2001. His government believed that Thailand could step out of its economic downfall from the Asian economic crisis not through the conventional capital solutions but through the creativity of adding values to the cultural assets. This would lead Thailand towards a sustainable development.

Hence, to set the fundamental foundations and frameworks for the creative economy, several organizations have been established as follows:

- *Office of Knowledge Management and Development (OKMD)*
OKMD was founded in 2004 with the objective to “trigger new ideas and inspire creativities” (Gurteen). It is a state organization under the Office of the Prime Minister based on the government’s fundamental approach of creating and promoting the public’s lifelong learning culture. To put this objective into action, the OKMD has established several knowledge centers in Thailand, hoping to create new young creative blood. Examples of the main knowledge resource centers under the supervision of OKMD are TK Park, TCDC, Museum Siam and TCELS.

- *Thai Knowledge Park (TK Park)*
Established in 2005 under the supervision of the Prime Minister's Office, its vision is to contribute to the building of a learning society in Thailand by "cultivating a positive attitude towards the reading habit, creative thinking, and lifelong pursuit of knowledge among children and youth" (TK Park). Its three main missions are (TK Park):
 1. To replicate the prototype Knowledge Park and dissemination of the body of knowledge on the establishment and management of the Living Libraries.
 2. To develop a prototype online learning community or Digital TK at www.tkpark.or.th.
 3. To develop prototype activities for creative public learning.
 4. To help create a learning society in Thailand.

This Park is popular among the younger generation due to its creative learning environment, a wide array of books, both Thai and English, on various subjects, and its frequent activities such as workshops.

- *Thailand Creative and Design Center (TCDC)*
TCDC was officially founded in 2004 under the Prime Minister's Office with the mission to provide Thai people "an opportunity to experience and absorb the new creativities by learning from success and achievement of all famous artists and designers worldwide" (TCDC). Many of its projects involve the collaboration with the private sectors whose aim is "to raise public awareness by using design to add value to their products along with helping Thai designers work again visibility in the local and global marketplace" (TCDC). Its work can be categorized into three main services: exhibitions, design materials archive and library which is one of the largest in Asia, and public education such as workshops, training sessions, seminars, and events for designers and entrepreneurs to meet.
- *Museum Siam*
This museum is one of Thailand's first interactive museums, telling the stories of how Thai identity has developed over thousands of years. Open for service in 2008, its exhibitions encourage visitors to investigate and learn the facts through playing games and other interactive media (Museum Siam). Now this museum is part of the Institute of Discovery and Creative Learning (IDCL).
- *Thailand Centre of Excellence for Life Sciences (TCELS)*
This organization was founded in 2004 with the objectives as follows (TCELS):
 1. Create, develop, improve, and increase efficiency to add value to Thai pharmaceutical and life sciences products and services.
 2. Create and expand a cooperative network for development and investment in life sciences for health.

3. Promote and support investment and joint investment in life sciences in Thailand.

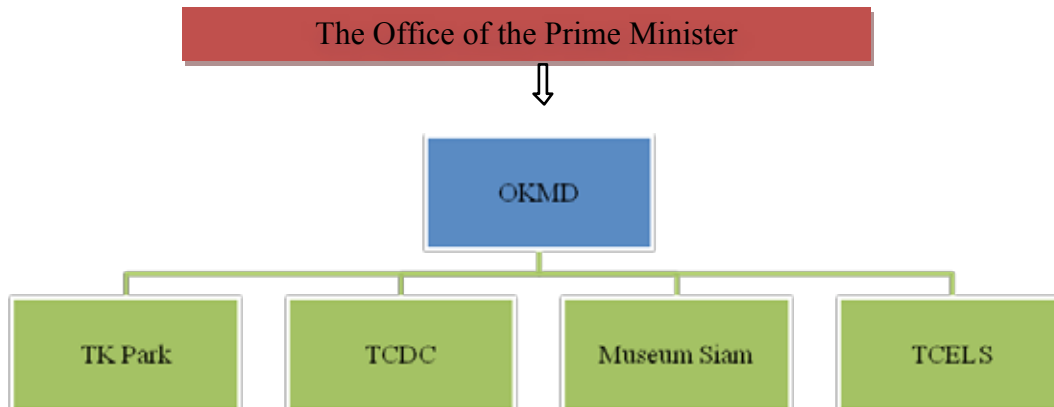


Figure 14. Organizations to support the creative economy. Source: Prepared for this paper.

Thaksin's government has won the heart of the rural people as his policies were developed to support the grassroot economy through microcredit development funds, low-interest agricultural loans, and the rural small and medium enterprise development program known as One Tambon One Product, or OTOP (Wikipedia). In OTOP project started since 2001 (Wikipedia), the villagers were encouraged to create new products using their existing cultural and natural resources to come up with innovative merchandise and services. The OTOP products were also promoted and sold at various fairs throughout the country. They were highly associated with "local wisdom" and "traditional crafts."

After his government was overthrown by the military coup in 2006, several of his projects were terminated. The seven organizations first set up to support the creative economy have been reduced down to only four main ones as discussed above. They have been continued by the following governments of Samak Sundaravej (2008) and Somchai Wongsawat (2008) but the political disruption could not fully support their operations since their role as the prime minister lasted less than a year (Parnpree, 2009).

Creative Thailand Policy

Under the government of Abhisit Vejjajiva, several projects have been drafted to implement the policy of "Creative Thailand" which aims to make Thailand the hub of creative industries in Southeast Asia and to raise the economic regenerations in the creative sector from 12% of GDP to 20% in 2012. In February 2011, the Creative Economy Fund has been set up to support operators in the creative industries. Subsequently in March, the prime minister chaired the first meeting of the National Creative Economy Policy Committee to discuss directions and measures for the implementation of the creative economy policy (Creative Thailand, 2012).

In 2008, a report has been produced to explore the potentials of Thailand's employment and development of creative economy. This report, "Creative Economy," issued by the *Office of the National Economic and Social Development Board (NESDB)* describes how the 10th National Economic and Social Development Plan (2007-2011) could be translated into policies and projects to create value from knowledge, innovation, cultural and natural resources as well as the Thai ways of life. This study was part of the creative economy research conducted in collaboration with the *Thailand Creative and Design Center under the Office of Knowledge Management and Development*. The overall aims were to collect data about the existing cultural resources and management as well as brainstorm for the strategy formulation. (Inside Thailand, 2010).

Three main development policies have been issued as follows:

1. Education policy - Expanding the education system through organizations related to creative knowledge such as the Office of Knowledge Management and Development Thailand, TK Park, Museum Siam, Thailand Creative & Design Center (TCDC) etc.
2. Art and Culture policy - Restoring the conservation and study of arts and cultures in Thailand. Support the value-adding processes and activities for the cultural products by using the local wisdom.
3. Industry and service sector policy - Improving the cultural sector capacity and productivity by adding creativity in products and services.

In 2009, the government under the Prime Minister Abhisit Vejjajiva attempted to boost the creative economy by launching the "Creative Thailand Policy" and "Creative Thailand Commitments" in August that year. They aimed to increase the value of Thai products and services from history, traditional wisdom, innovation, and culture through a sustainable and ecological development. In his speech given in June 2010, he picked Thai food and handicrafts as examples which contained high potential for further development in the creative sector (Inside Thailand, 2010).

His government's strategies started with the program, "Thailand: Investing from Strength to Strength" or known in Thai, "Thai Khem Khaeng," holding 20 creative economy projects worth 3.8 billion Baht to be carried out in 2010. A fund of 20 billion Baht has been set aside for the implementation of the "Creative Thailand Policy" from 2010 to 2012 (Inside Thailand, 2010).

Two clear goals for this policy were (Creative Thailand, 2012):

1. To make Thailand the hub for creative economy in the ASEAN, and
2. To increase the value of Thailand's creative industries from 12% to 20% in 2012.

The *Creative Thailand Commitments* consist of 12 points as summarized as follows (Creative Thailand, 2012; Inside Thailand, 2010):

I. Creative infrastructure

1. Establish the Creative Economy Agency within six months (from 31 August 2009).
2. Adjust the intellectual property and supervision management system within six months.
3. Develop information technology infrastructure (3G, broadband, WIMAX, and fiber optics).

II. Creative Education & Human Resources

1. Integrate the creative economies into the education system by producing subjects and textbooks related to such concept within year 2010.
2. Develop art design skills and support people with such skills to contribute to the creative economy.

III. Creative Social and Inspiration

1. Promote the creative economy at the local and regional levels to increase the value of Thai products and services made with Thai wisdom.
2. Support and showcase Thai people with commendable creative achievements.
3. Establish more creative activities and centers with open access for all Thais.

IV. Creative Business Development & Investment

1. Set up funds and supports for the creative economy, especially for the small and medium-sized enterprises.
2. Arrange investment promotion measures as well as introduce laws to promote and support the creative industries.
3. Develop the marketing tools to promote commercialization of the products and services in the creative industries.
4. Allocate a budget of 20 billion Baht under the “Thailand: Investing from Strength to Strength 2012” to lay the foundation for the creative economy projects.

To set up guidelines for the creative economy policy, the *National Creative Economy Policy Committee* was set up in September 2009. Its role is to ensure that the creative economy will be mobilized accordingly. Under this unit is a *subcommittee* responsible for implementing the Creative Thailand Commitments. Furthermore, the *Thailand Creative Economy Agency* was set up in 2010 under the Secretariat of the Prime Minister and supervised by the Executive Board of the Thailand Creative Economy Agency. It is responsible for making recommendations on the policies and strategies as well as promoting research and development on the creative economy. (Inside Thailand, 2010)

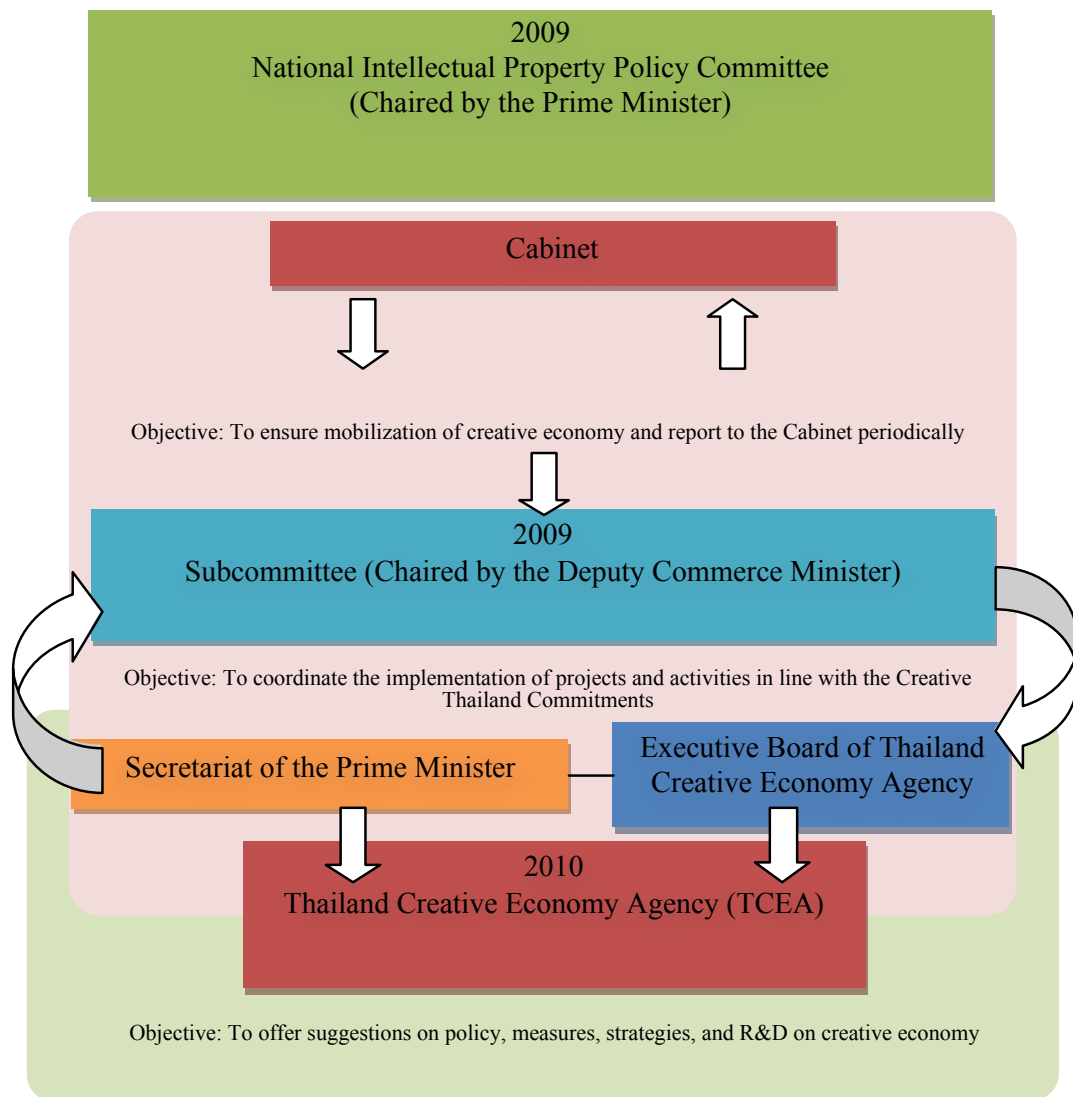


Figure 15. Organizations to support Thailand Creative Economy. Source: Prepared for this paper.

Thai Creative Economy Classification, Value Chain and Elements Models

The Office of the National Economic and Social Development Board adopted the model of the United Nations Conference on Trade and Development to categorize Thailand's creative economy into four main types with the subdomains as shown in Figure 16 Thailand's creative economy classification (National Economic and Social Development Board, 2009):

Generally, the procedures in the value chain of creative economy of Thailand include creativity, production and commercialization (Creative Thailand, 2012; Leopairote, 2010). In other words, ideas and market survey are first conducted to come up with an innovative product and service design. Then the cultural capitals are transformed into cultural products and services by human skills and investments. Then they must be marketable and sold to generate income. Refer to Figure 17 Value chain of creative economy of Thailand for illustration.

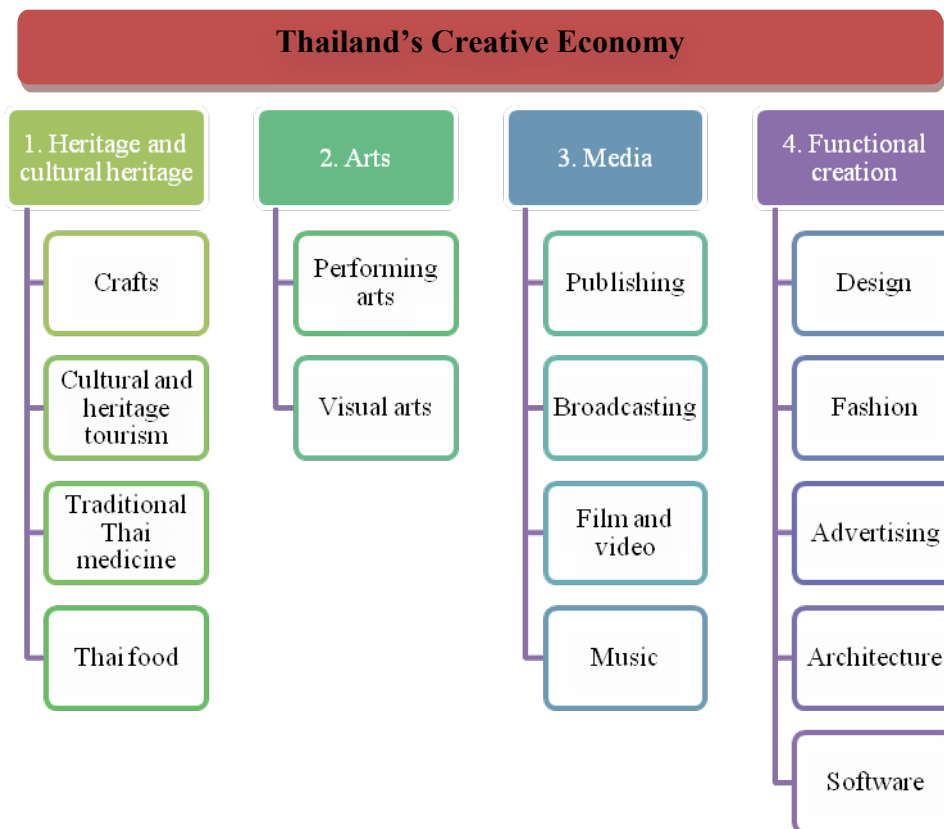


Figure 16. Thailand's Creative Economy Classification. Source: NESDB.

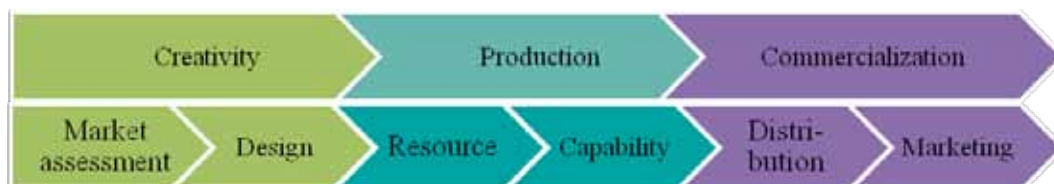


Figure 17. Value Chain of the Creative Economy of Thailand. Source: Adapted from Creative Thailand, 2012, and Leopairote, 2010.

Karndee Leopairote (2010) proposes that there are three elements that drive one another in the creative economy: location; people; and trade and business. Location consists of creative cities and creative clusters which are defined as “urban complex where cultural activities of various sorts are an integral component of the city’s economic and social functioning” (UNCTAD, 2008). People refer to creative classes and entrepreneurs who are talented, creative, original and innovative, capable of creative production, design, or marketing (Leopairote, 2010). Trade and business refer to creative industry and creative products and services which can be both tangible and intangible products that focus on creative contents with market objectives (UNCTAD, 2008). These three components are vital elements in Thailand’s creative economy. Therefore the government should focus its policy on facilitating them through various implementation strategies, which are discussed in the following sections of this paper.

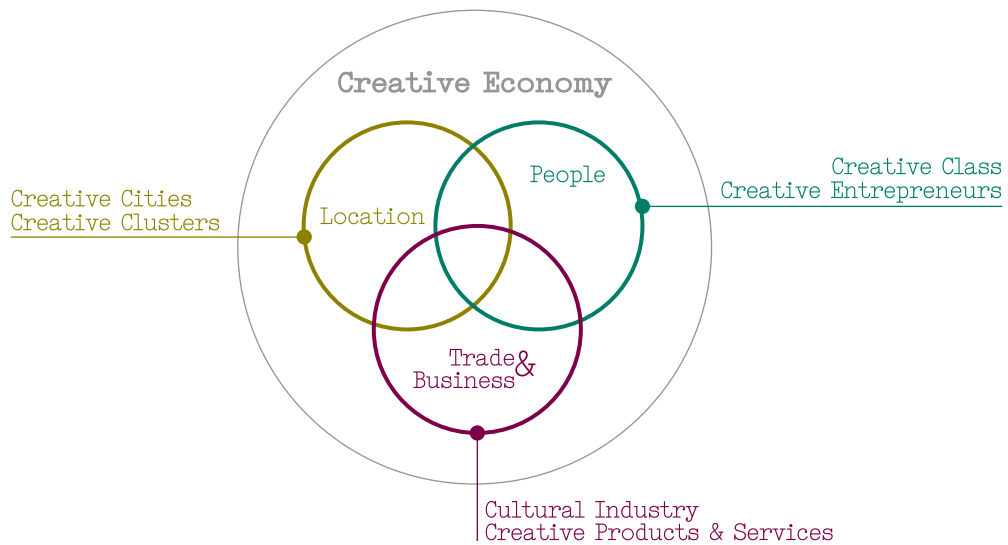


Figure 18. Three Elements of Thailand’s Creative Economy. Source: Kamdee Leopairote, 2010.

Thailand: Investing from Strength to Strength 2012 or “Thai Khem Khaeng”

There are two main goals in the “Thailand: Investing from Strength to Strength” program. The first is to make Thailand the hub for creative industry in the ASEAN. The second is to boost up the creative sector’s regenerations from 12% of Thai GDP to 20% in 2012 (Inside Thailand, 2010)

To implement the above goals, the mission of Thai creative economy is divided into four areas as follows (Creative Thailand, 2012; Inside Thailand, 2010):

hailand, 2010):

1. Creative infrastructure – To upgrade the creative infrastructure to support the creative economy system.
2. Creative education and human resources – To instill the creativity and innovation thinking into the education system.
3. Creative society and inspiration – To promote the significance of the creative economy into the society.
4. Creative business development and investment – To support the business operators in the creative industries.

The initial stage of this policy implementation is to focus on the second and third area (creative education and human resources, and creative society and inspiration). The government aims to raise public awareness and education in the concept, emphasizing on the values of these creative products and services. (Inside Thailand, 2010)

One billion Baht will be allocated by the National Creative Economy Policy Committee to 16 projects for the program’s 2012 Operation Plan as follows: (Inside Thailand, 2010)

1. Thai People's Prototype "The King" and "Creation"
2. Creating Films on Thai History and Culture
3. Creating Creative City Prototypes
4. Creative Economy Promotion
5. Creating a Better Understanding of the Creative Economy
6. Thailand Northern Handicraft and Financial Expo 2010
7. New Image of Thai Products Going International
8. National Seminar and Workshop on Creative Economy
9. Learning Promotion on Creative Economy for Children and Youth
10. Enhancing Musical Talents for Excellence and Developing Potential for Competitiveness
11. Silpakorn Develops the Creative Economy
12. Enhancing Potential and Competitiveness in Product Designs for 15 Creative Industries
13. Promotion of Products for Health and Thai Herbs for Export
14. Development of Creative Skills and Potential for Lifestyle Product Business Group
15. Brand Development and Promotion of Gem and Jewelry Business in the International Market
16. Cultural Performances to Generate Income for People

In 2010, the Ministry of Finance, instructed by the National Creative Economy Committee, allocated a budget to the Thai Khem Khaeng program to produce and propagate the creative economy to the public, including the movie production, "Creative King." In this short film shown in cinemas in Thailand from February to April 2010, the ingenuity of the King is portrayed to stimulate awareness for the creative economy and set an exemplary model for the creative achievements to the Thai society. His Majesty the King is well known for his innovative creations which help improve the quality of the Thai people. He has been presented the WIPO Global Leaders Award in 2009 in recognition for his intellectual property that contributes to the economic development according to the principle of the World Intellectual Property Organization (World Intellectual Property Organization, 2007).

Human Resource Development and Education

As one of the initial focuses for the creative economy policy implementation, the

government places significance on the development of knowledge-based industries. Therefore, it aims to enhance the quality of knowledge and skills of people through several human resource and education programs which emphasize the excellent integration between science and technology, and local wisdom and resources. Several related study disciplines and courses are established in schools and universities to train young people how to be innovative and creative thinkers. Furthermore, the government tries to facilitate the commoditization of knowledge and encourage the private sector to be productive in the creative sector. As John Howkins advised Abhisit Vejjajiva, “the government should play a role in creating the environment conducive to creative economy activities, facilitating the creation of creativity, rather than directly initiating creativity itself” (Inside Thailand, 2010). Therefore, a foundation of creativity is first needed to stimulate and support people to be more creative. Infrastructure is needed as well as a reform in the education system to cut down 30% of study time in classroom so that children may have more time to explore creative thinking and learning outside (Inside Thailand, 2010).

Use of Culture and Technology

Another model for the implementation of the Creative Economy Policy is the employment of technology to increase the value of cultural resources and promote innovation and creativity in the cultural sector. Different organizations and ministries are assigned the tasks to accomplish the creative economy.

The National Electronics and Computer Technology Center (NECTEC) and the National Science and Technology Development Agency (NSTDA) were appointed to create a database that will help raise the awareness among the public for cultural conservation and development. The organizations will be working with the communities and agencies for data collection. Furthermore, they are responsible for the personnel training related to the use of information technology under the “Digital Thai” project (Inside Thailand, 2010)

The *Ministry of Culture* has also been assigned to work on several projects in response to Creative Thailand Policy. Their responsibility is to inject the concept of creative economy into the people at all levels, including the local communities, so that together with Thailand’s rich cultural capitals, more creative economic productions may be achieved.

There are four main creative economy projects under the responsibilities of the Ministry of Culture (Inside Thailand, 2010):

1. Establishment of a Central Cultural Information Center

The main concept is to use the technology to create a database about the traditional wisdom and practices of various cultural communities. Thailand is a country with great cultural diversity. The objective of this project is to work with those cultural and ethnic groups in documenting and disseminating their traditions, wisdom, practices, craftsmanship, etc. This database will contain six areas, including “libraries and archives, archeology and museums, histori-

cal parks, local wisdom, contemporary arts and culture, and musical dramatic art” (Inside Thailand, 2010). Because the goal is to publish this information to as widest public as possible, the database will be in digital form for wide access.

2. The Creative Provinces Project

The concept of this project is to stimulate the local pride through their cultural identity, traditional way of life and local wisdom. The communities and villages are encouraged to share their cultural expressions at the cultural festivals and events promoted by the Ministry of Culture. At the festivals, the local performances, occupations and way of life are shown.

3. The Creative Arts and Cultural Festival

The Arts and Cultural Festival will host cultural performances by various communities in Thailand. One of Thailand’s traditional performing arts called “Khon masked drama” will also be one of the highlights. In addition to the shows, cultural products will also be sold at the fair. These kinds of festival are also great tourist attraction, earning them the income from tourist activities. Thus this is culture that may help the local people generate income for their cultural sustainability. Through such incentives, they may become creative thinkers to innovate new cultural products and services, which is in line with the nation’s creative economy policy. The heart of this project is to be open for all cultural groups and religion in Thailand to live in harmony as well.

4. Preservation of Cultural World Heritage Sites

The heritage sites are valuable not only because of the attached social, historical, architectural, and cultural values but they also bring pride and economic benefits to the source communities and Thailand through cultural tourism. Therefore, the aim of this project is to restore and renovate the Cultural World Heritage sites of Thailand to protect and enhance the overall integrity of Thailand’s priceless heritages. The plan includes light installation as well as documentation in film and videos.

The *Ministry of Science and Technology* also takes part in the creative economy policy implementation. The assignment from the government was to develop creative approaches to increase the value of the agricultural products. Based on this, the ministry started with the research and development plan to learn and hear more from the communities. The research and development fund was planned to increase from 0.25% of GDP to 1% (Inside Thailand, 2010). Secondly, “30 science and technology typology villages” has been developed with the objective to encourage the local people to utilize their local knowledge in the production of creative commodities and services that will help them generate more income and employment while reducing the costs the enhancing the overall quality of life.

Inside Thailand (2010) illustrated some of the project’s achievements as follows:

The Ministry has transferred farming techniques to the science and technology prototype village in Bo Kluea district of Nan province. As a result, this village is able

to increase rice production from 100 kilograms for an area of one rai, or .4 acres, and local people are able to earn more income. After their rice farming, local villagers have been urged to plant various crops, such as wheat, tomatoes, and mushrooms, in order to increase their earnings on top of rice cultivation. The Ministry has also promoted chicken-raising in the natural farm system, so that villagers have a revolving fund for use among themselves. In order for villagers to reduce expenditure, the Ministry has transferred to them the biomass technology to produce alternative fuel and the knowledge of improving cooking stoves for the efficient use of energy. Other activities involve introducing household accountancy and processing wheat into a new health product to bring down hypertension.

Furthermore, the Ministry of Science and Technology recognizes that rice, the staple food of Thai people, can be one of the products for creative development. Thailand has also been exporting rice, earning stable income for the country. Because of its significance, the *National Innovation Agency (under the Ministry of Science and Technology)* collaborated with the Thai Rice Foundation under the Patronage of His Majesty the King to create the “Rice Innovation Awards 2010” (Khon Kaen Rice Seed Center, 2010). To encourage more agricultural innovations, the program called “Creative Agriculture” is developed to apply science and technology onto the agricultural products for value-added benefits (Inside Thailand, 2010).

To raise the awareness and promote the public appreciation for the creative economy, the “National Innovation Day” has been proposed by the Ministry of Science and Technology to be on October 5 of every year to honor King Bhumibol Ayulyadej as the “Father of Thai Innovation.”

Creative City

The aim of this project is to focus on educating the Thai public about the creative economy so they may be motivated to participate in the creative economy development. Mainly, it is in the responsibility of the Office of Knowledge Management and Development (OKMD). It is working on nine projects, five of which are serving the theme of “Creative City,” and four are the OKMD Creative Awards for creative entrepreneurs, Executive Creative Economy course, mobile information distribution, and the development and promotion of the creative economy website. (Inside Thailand, 2010)

The goal of the “Creative City” program is to increase the understanding of Bangkok residents about the function and value of the creative economy and that they may take part in the creative economy development by using their surrounding cultural resources as input to create innovative products and services as output. They can help create conducive environment for the creative activities to take place. They can help make Bangkok an impressive city in several dimensions such as lifestyle, arts and crafts, food and entertainment. (Inside Thailand, 2010)

Creative City Prototypes

Similar to the “Creative City” program, the “Creative City Prototypes” project seeks to select ten different cities in Thailand as model cities which have successfully utilized the local wisdom and innovations to create activities and products that reflect its history, culture, and traditional practices. The selection was planned to complete in 2011.

Knowledge-based

The government realizes the significance of knowledge and information that they are the foundation for innovation and creation. Therefore, it has increased its support on the research and development sector of Thailand as mentioned before. In 2010, there was also “Thailand Research Expo 2010” organized by the Office of the National Research Council of Thailand to “publicize research projects among researchers, academics, entrepreneurs, and the general public and also to develop new bodies of knowledge” (Inside Thailand, 2010).

Decentralization

In order to foster a creative environment in Thailand, the government shall play a role in the supporting and motivating different sectors to contribute to the creative economy. Its goal is to empower the civil sector as much as possible through the decentralization which will allow a wider scope of activities and faster actions to implement the policy. To achieve this goal, the government of Abhisit Vejjajiva announced the four important points to focus on as summarized below (Inside Thailand, 2010):

1. Delegate the missions and implementation plans from the central government to the local level
2. Remove the financial and fiscal management constraints, for example, by giving subsidies to the local administrations and revising the property and land taxation
3. Work closely with the civil society
4. Promote good governance and enhance the administration transparency

Thailand’s Strengths and Opportunities

Thailand holds its advantages in several areas, especially its cultural capitals. The traditional wisdom has been passed down from generations to generations in the craftsmanship, traditional medicinal practices, food preparation and performing arts. Complemented by the hospitality and service-minded of the Thai people, the services in the health sector especially spa, tourism, hotel and restaurants are well received by the consumers both domestic and international. Given the rich cultural diversity, Thailand is also one of the prominent cultural tourism destinations in the world. (Inside Thailand, 2010)

With the help of the information technology advances, Thailand has great opportunities to expand its market worldwide as well as benefit from the smaller

sizes of the businesses. The world's demand for the Oriental culture also propels Thailand forward to sharing its cultural resources with the world (Inside Thailand, 2010).

Weaknesses and Threats

Many smaller business operators in Thailand are reluctant to jump into the creative sector due to the misconception that such business setup and expenses are high. Furthermore, sometimes consumers do not support the creative goods or services as they perceive their prices to be too high. This is because they do not realize nor understand the value of these creative productions. Thus an education or knowledge shall be passed to the public to enhance their perception towards these products and services.

Equally important, facilities to support the creative economy development, such as “scientific laboratories to check and certify the standards of certain commodities, such as food and cosmetics” are needed (Inside Thailand, 2010).

Another problem in Thailand's creative economy is due to the limitations in the personnel who possess creative or innovative skills and knowledge to contribute to the sector.

Intellectual property rights need more protection because piracy discourages business operators to invest in the creative economy. It can also pose danger on the consumers' health as in the case of fake medicines. (Inside Thailand, 2010)

Lastly, one of the greatest obstacles to the continuous development of the Thai economy is the political instability. In the recent years, Thailand was faced with several protests from different groups such as the United Front for Democracy against Dictatorship (UDD) and the People's Alliance for Democracy (PAD). These protests led to the destruction of several places in Bangkok, such as the fire on a section of Central World, the injuries and deaths of people, and closing down of Suvannabhumi Airport, etc. These incidents swayed the investors' confidence to invest in Thailand. They also disrupted and obstructed the implementation and continuation of the Creative Thailand Policy. Therefore, related governmental organizations and stakeholders need to come together to solve these issues in order for the creative economy to prosper.

Creative Industries in Thailand

In 2008, the creative industries in Thailand contributed 9.53% or 1.067 trillion Baht (about 32 billion USD) to Thailand's GDP (Inside Thailand, 2010). Of all these industries, IT and jewelry show great economic regenerations. Revenue from the jewelry sector provided 4.7% of Thai GDP, and value-added contribution of 0.97% of GDP in 2008 (Inside Thailand, 2010). The jewelry exports amounted to 157.7 billion Baht, making it Thailand's fourth largest export earner (Pratruangkrai, 2009). About 876,000 people, or 2.4% of Thailand's workforce, were employed in this industry. (Inside Thailand, 2010)

The information and technology industry employed 1.2% of Thailand's workforce, and exported 192 billion Baht worth of products. (Inside Thailand, 2010)

According to the United Nations Conference on Trade and Development, Thailand's creative goods exports in 2008 totaled 13 billion USD, or 1.29% of world market share, ranking at 17th of the world. This means that Thailand is one of the top 20 world exporters of creative goods and is showing a positive trend at 5% annual growth. (Inside Thailand, 2010)

Fashion Industry

The fashion industry has been a major creative industry and once major contributor to Thai's economy, accounting for approximately around 15-18 percent of total GDP. Even now under the unstable situation, it is the largest manufacturing industry in Thailand, with more than 4,000 factories employing more than one million people, roughly 20 % of total employment in manufacturing. The Thai fashion and textile industry is pursuing high quality, value-added strategies to succeed in the competitive environment. The quality of the fabrics in Thailand is generally high and continuously improving. The fast-growing Thai fashion industry, encompassing leather, jewelry and garment industries, contributes to Bangkok's creative and energetic ambiance. However, fashion is still a young industry in Thailand compared to Japan and European fashion houses, as its first brands appeared only some 25 years ago. Nevertheless, in terms of creative marketing range, Thai fashion industry has grown to cover near the whole sector: women's, men's, and children's fashions are all well-represented in Bangkok's shop windows. Thais are very fashion conscious which make a demanding home market. Moreover, (before political turmoil in March-May, 2010) the many tourists arriving in Thailand every year help spark new ideas and provide a ready supply of customers for Thailand's fashion industry. The ancient appreciation of beauty, a modern sense of style and decades of production experience make Thailand an obvious location for foreign fashion business. Unfortunately, for export, the full liberalization in textile quotas under World Trade Organization (WTO) commitments that came into effect on 2005, has caused tougher competition between WTO member states in global markets and Thailand is becoming less competitive against cheap labor countries such as China, Indonesia, India, Pakistan, and Vietnam. Thai manufacturers have to work out new strategies and create higher quality products in order to compete with higher quality product countries such as Hong Kong, Korea, and Taiwan.

The Thai fashion industry has been heavily promoted within the last previous years. The previous government had plan to secure 1.2 million jobs within the industry, as well as educating 'fashion people', consisting of designers, merchandisers, and production specialists. It involved the improvement of the overall quality of design, marketing and manufacturing. The project was designed to help achieve higher level of skilled labor. As a result, many universities in Thailand have developed fashion curriculums and offer degrees in Fashion design and apparels. The demands of these creative industries are still high. At present there are foreign fashion institutions present in Bangkok have expressed their interest in collaborative programs with Thai's Universities.

While Thai craftspeople are well respected for their artisanship, Thailand still do need foreign investments in order to bring in an augmentation of product design improvement and a more solid establishment of Thai brands and products. Research and development to upgrade design and branding, technology and machinery modernization are needed so that the industry can be transformed from labor intensive to highly innovative. Nevertheless, the latest few years have become tougher for Thailand in terms of competitiveness because the other countries that produce cheaper products, especially China have taken the position as market leader and hereby have the main market share in world markets. However, the exports of Thai's high quality fashion products still have a future to compete in the global market, by creating suitable policies and strategies wisely. For once, the Thai government by Thaksin Shinawatera pushed through the "Bangkok Fashion City" project in 2003. That project was designed to help increase the textile and clothing's trade competitiveness in developing the quality of Thai products to be well accepted and competitive with continual efforts to penetrate these new territories, but later many experts indicated that Thailand has lost opportunities for its fashion industry by previous government policies, because the policies created by previous government were developed in the wrong directions with poor structure and over-expenditures. Thus, if the present government would like to proceed promoting this creative industry it should refocus to develop people, technology and management as a whole with long term planning and implementation.

Digital Content

Although Thailand's digital content industry is still small, Abhisit Vejjajiva believed that it has a great potential for rapid growth to become the forefront of Asia's creative sector.

The definition of "digital contents" may include the products and services that involve images and sound, such as "film, animated games, computer graphics, advertisements, software, websites, and social networks" (Inside Thailand, 2010).

Film and Movies

The film and movie industry of Thailand has generated a lot of income for the country. In 2006, the movie industry earned 27.4 billion Baht. In 2007, it rose up to 33.7 billion Baht. The income generated by the post-production businesses amounted to 33 billion Baht. Thai movies and films' market share in Thailand increased from 36% in 2006 to 45% in 2007.

In terms of exports, Thailand's movie exports in 2005 amounted to 1.13% of world's movie exports while India exports accounted for 2.46%, Korea 1.47%, and Hong Kong 0.43%. In 2007, Thailand exported 49 movies (Wiwatsinudom, 2009) and 441 foreign film productions from feature films, TV series, music videos and commercials were shot in Thailand, with a total value of 1.13 billion Baht. The figures showed substantial growth from 1998 totaling 291 productions worth 400 million Baht (Wiwatsinudom, 2009).

For digital records, Thailand's exports were 0.21% of world's total digital records, India 1.93%, Korea 3.79%, and Taiwan 0.40% (Wiwatsinudom, 2009).

It can be seen from the above figures that Thailand's film industry has a potential for great development. Therefore, plans and strategies shall be developed to promote and support this sector.

Initially, the government of Abhisit Vejjajiva focused on the film industry, aiming for Thailand to become one of the top film production destinations. He believed that Thailand has many great cultural and natural landscapes ideal for film shooting locations. Thai people are also very hospitable and skillful. In addition, it has a good standard of equipment and infrastructure. All these components are appealing to foreign film production companies. Furthermore, the government injected 200 million Baht into Thailand's digital content industry for the development of its production base.

In 2009, the "Thailand Entertainment Expo 2009" was organized to expand Thailand's entertainment network globally and present itself as the destination for foreign movie shooting location. Thailand has a high capacity in entertainment media production process in pre-production, production, as well as post-production. This program presents great opportunity to generate business transactions and increase employment rate. It intends to increase the foreign investment in Thailand in the movie industry as well as other peripheral sectors such as services and tourism.

To push this strategy forward, Thailand has policies to support foreign film companies. Foreign film production companies wishing to film in Thailand can file an application and have it immediately reviewed by the Sub-Committee on the Review of the Request for Permission for Foreign Film Production. If approved, the benefits include a waiver of import tax on filming equipment, double taxation agreements with other countries, and access, granted on a case-by-case basis, to protected national parks, historical sites and temples.

In November 2010, the Thai Cabinet agreed to waive fees for shooting permits on government-owned properties including national parks supervised by the Wildlife and Plant Conservation Department; along with properties under the Royal Forestry Department, Royal Irrigation Department, Fine Arts Department, Treasury Department, State Railway of Thailand, and Suvarnabhumi International Airport. This fee waiver remained in effect until the end of December 2011, except for national parks, for which the fee waiver policy expired on 1 December, 2011.

In addition to the above, the government of Abhisit Vejjajiva was driving the establishment of a movie town for movie production in order to push Thailand as the movie industry hub of Asia (BOI, 2010). The Ministry of Culture has issued the Strategy for the Establishment of a Movie and Video Production Town in Thailand for 2009-2012 as illustrated in *Figure 19 Strategy for the Establishment of a Movie and Video Production Town in Thailand (2009-2012) (Inside Thailand, 2010)*:



Figure 19. Strategy for the Establishment of a Movie and Video Production Town in Thailand (2009-2012).

In 2011, Thailand Tourist Authority, an agent responsible for Filming regulation expected to maintain 9% growth in income from foreign tourists, with the number of international arrivals expected to reach 16.5 million by the end of the year. With Thailand’s strong domestic and international appeal as a filming destination, the country should remain at the forefront in this region. It can be seen from the above figures that Thailand’s film industry has a potential for great development not just the film industry itself but related industries such as tourism, services and luxurious goods will also share the benefits, because “Film-Tourism” describes the effects that film and TV-productions can have on tourists decisions as they inspire people to experience the screened places firsthand. Not only is film tourism an excellent vehicle for destination marketing, it also presents new product development opportunities, such as location tours, film museums, exhibitions and the themes of existing tourist attractions with a film connection” (film-tourism.com). Therefore, plans and strategies shall be developed to promote and support this sector.

Foreign movies shot in Thailand included the Beach, the Deer Hunter, Around the World in Eighty Days, the Killing Fields, Bangkok Dangerous, etc.

To stimulate the foreign investors in Thailand's film industry, the Software Industry Promotion Agency (SIPA) and the Federation of the National Film Association of Thailand created the "Film Expo Asia 2010" event to promote Thailand as a favorable place for movie shooting as well as travelling destinations. This short film competition event aimed to promote, Thailand's strengths in the hospitality of the Thai people, the richness in its cultural and natural diversity, as well as the readiness in the equipment and infrastructure to support the foreign investment. (Inside Thailand, 2010)

The Information and Communication Technology (ICT) Master Plan for 2009-2013 seeks to increase the digital content industry value to 165 billion Baht by year 2013 (Inside Thailand, 2010).

In fact, Thailand's movie industry has been gaining more and more popularity since 2009 with several movies such as "Nang Nak" (1999) and "Tom Yum Kung" (2005) which integrated Thai culture and traditions into the movies. Tom Yum Kung hit 4th on the US Box Office in 2006, earning 9 million USD (Wiwatsinudom, Thailand Animated Film Industry Development Strategy for International Competition, 2010).

However, some policies and laws are not supportive of the growth of Thai movie industry. One of the most controversial issues is the movie censorship system of Thailand. The problem lies in the inconsistency of the censorship application on movies and TV contents. Scenes with nudity, alcohol, smoking, drugs, and weapons pointed at human beings including any inappropriate contents about the royal family are blurred or deleted. The committee board responsible for such censorship is constantly criticized for its unclear set of rules to make the censorship decisions. Some scenes, in the opinion of many viewers, are acceptable and yet they are censored or deleted. Some nudity scenes in other films are permitted to be shown. The problem with this inconsistency and so-dubbed "irrationality" has stirred the Thai movie makers and audience's negative feelings.

Apichatpong Weerasethakul is one of the Thai film directors and screenwriters whose work has been censored in Thailand. His films have received much attention from the wide public and especially the foreign movie industries. "Uncle Boonmee Who Can Recall His Past Lives," "Tropical Malady," "Blissfully Yours," and "Syndromes and a Century" are examples of his famous work which have won prizes and awards at the prestigious international levels such as Cannes Film Festival, Venice Film Festival, Lotus du Meilleur Film-Grand Prix, and Hong Kong Asian Film Awards. However, in contrast to the international acclaim, "Syndromes and a Century" is censored in Thailand due the four following scenes (Apichatpong Bids to Unshackle Thai Cinema, 2007):

- A Thai Buddhist monk playing a guitar
- Two monks playing with a toy flying saucer
- Doctors drinking alcohol
- A doctor kissing his girlfriend

In response to this, Apichatpong chose not to show this film in Thailand if the four above scenes would be deleted.

This is one example of how the policy and regulations in Thailand may hinder the creativity in the creative industries. Producers and business operators may feel discouraged to come forth with new ideas due to the obstructive policies. Compared to Korea, Korea used to have very restricting rules and regulations on its media, but they were removed in the late 1990s – 2000s to encourage more freedom for creativity. Therefore, Thailand needs to revise its regulations on its media censorship.

Animation

Thailand started to develop animation without any support from the government in 1945 – 1946 with a cartoon movie about a rice farmer. In 1946, the first color animation was called “Het Mahatsachan” or “Miracle” but was not very famous. In 1978 the animation called “Sut Sakhon” joined the film festival in Taiwan. After that there was no animation movie because of the high cost and lack of studio for production.

In 1987 Kantana Animation Company cooperated with a Japanese company to produce computer graphics, both 3D Animation and Special Effects for advertisements, commercials, movies and television media. In 2004, Kantana produced and broadcasted the first animation series named “Son Roi Percent.”

In 2006, the cost of animation production declined along with the cost of computers and programs but the quality enhanced due to the technological advances. This enabled Kantana to produce another animation movie named “Kan Kluay.” It is the first successful Thai animation movie which becomes well-known at international level as it was shown at the Cannes Festival and accepted in many countries, such as Spain, France, and Brazil, etc. The animation movie earned more than 100 million Baht of revenues in Thailand and more from its license show and products, such as iPod, Milk, Arrow T-shirts, etc. (Wiwatsinudom, 2010).

In 2008, Thailand animation industry has been supported by the Film and Digital Act 2008 with the vision of promoting Thailand to become a digital content industrial center. The objectives, mission and strategies are as follows (Wiwatsinudom, Thailand Animated Film Industry Development Strategy for International Competition, 2010):

Objectives:

1. To be the center of film and digital contents production, promotion, and marketing
2. To be the center of professional human resources development for film and digital contents industries
3. To be non-pirate film and digital content products zone
4. To establish a center to promote film and digital contents industry

Mission:

1. To development the film and digital industries in Thailand to have competitive quality in world market
2. To develop human resources to support the expansion of film and digital contents industry and become the center of film production and digital design
3. To promote and develop education in film and digital contents
4. To develop policy and action plans to attract foreign investors to make investment in Thai film and digital contents
5. To set up organizations to support and develop film and digital contents in Thailand
6. To develop a film and digital contents center to become an international center
7. To set up campaign and measures to promote copyrights laws for film and digital contents

Strategies:

1. To adjust film and digital contents management structure
2. To strengthen the competitiveness of Thai film and digital contents industry
3. To develop human resources in film and digital contents industry
4. To develop film and digital contents market
5. To reinforce Thailand to be non-pirate film and digital contents zone
6. To reinforce the popularity of Thai film and digital contents
7. To support and encourage foreign businesses to invest in Thailand

The performance of the animation industries in Thailand may be summarized by the following tables.

	2004	2005	2006	2007	2008	2009
Market value of Thai animation (million bath)	4,993	5,572	6,800	7,540	12,086	10,200

Figure 20. Growth Rate of Thailand's Animation Market 2004 – 2007. Source: SIPA, 2009; Bangkok Post, 2010.

	2007	2008	Growth
Import Value	3,556	6,502	83%
Export Value	812	715	-12%

Figure 21. Import and Export Value of the Animation Industry 2007–8. Source: Wiwatsinudom, 2010.

The tables above show that the animation industry of Thailand shows a positive trend for Thai animation producers through its constant growth. However, the drop in year 2009 was due to the economic downturn. The animation exports also reduced in year 2008 from 2007 by 12%. Looking at the import versus export figures, it is shown that Thailand has significantly increased its foreign animation imports in year 2008, compared to 2007. The animation and games industries of Thailand have been growing from 12.9 billion Baht in 2006 to 15.1 billion Baht in 2007 (Wiwatsinudom, 2009).

For the past 5 years, the Thai animation and game industries have grown by at least 15% per year. Many companies have been showcased abroad and are well-recognized internationally.

Following the success of the animation movies “Kan Kluay” (2006) and “Kan Kluay 2” (2009), Thailand is seeing more animation movies both in TV series such as Bird Land (revolving around the hero named Bird McIntyre who is a famous singer in Thailand), the Four Angels, etc. In theater, Kantana is releasing a 3D animation movie named the “Echo Planet 3D” on August 2, 2012. Sahamongkhol Film is also showing its “Yak: the Giant King” animation in October 2012. Echo Planet 3D is special in its character design as the main characters are Thai kids who are from the Karen ethnic tribe, the first time that minorities in Thailand have been given a significant role in Thai animation. The plot is also designed to raise the audience’s awareness to save the natural environment.

According to reliable resource (www.creativeclusters.com), Thailand has proposed that Asian countries should join hands together to build robust alliances. With this in mind, SIPA (Software Industry Promotion Agency) and DEP (Department of Export Promotion) organized the first ever ASEAN business matching for creative economy (ACE 2009) which was held in Phuket, Thailand in June 2009. That event aimed to support the Creative Economy Policy, and was considered as the first business matching event conducted in Thailand. This event was designed to help create networking among Creative businesses involved in animation, games and digital content. It was expected that this event will help Thailand in outsourcing service, as well as helping to revive the Thai economy through creativity.

Compared to Korea (summarized in figure 22 Korean Animation Policy), Thailand does not have a clear model of policy and implementation that will support the Thai animation industry.

Thai animations comprise of 8-13% of total animations which are broadcasted in Thailand. Though Thai animation industries possess skillful anime and manga designers, such as Jakraphan Huaypetch who won the top award for his manga at the International Manga Awards from the Ministry of Foreign Affairs of Japan, the business requires a large amount of investment. The South Korean government spends 20 billion baht per year to support its animation industry, and China is investing 3 billion baht each year. Thailand’s budget in 2010, on the other hand, was only 178 million baht. (Bangkok Post, 2010)

Govt. Policy	Production	Marketing	Support	Strengths
<ul style="list-style-type: none"> • Setting quota for Korean animation broadcasting in free TV, cable TV, satellite stations, etc. • Networking synergy of TV animation producers • Business cooperation network • Enhance the international collaboration for movie production 	<ol style="list-style-type: none"> 1. Planning and design 2. Production 3. Post-production 4. Distribution 	<ul style="list-style-type: none"> • 3rd largest market share of the world • Animation exports lead to other cultural industries • License characters sold in many forms such as stationaries, comics, movies, etc. 	<ul style="list-style-type: none"> • Government organizations: KOCCA, KBC, SAC, GITCT, etc. • Set up many funds for animation support 	<ul style="list-style-type: none"> • Characters receive high popularity • Shows Korean culture

Figure 22. The Korean Animation Policy. Source: (Wiwatsinudom, Thailand Animated Film Industry Development Strategy for International Competition, 2010).

The Thai government needs to inject more investment into the industry as well as facilitate the sector through its policies. In Korea, the government has set a policy to limit the level of international animation film broadcasting to less than 60% of the country's total animation broadcasting time. It also supports its domestic animations to be shown 45% of its free TV animation broadcasting time, and 35% on the cable TV (Wiwatsinudom, 2010).

In terms of supporting policy, Thailand does not have any concrete policy nor strategy to fully support the domestic producers. The smaller animation entrepreneurs had to find the financial sources themselves. However, the Software Industry Promotion Agency (SIPA) recently attempts to encourage more co-productions with other countries in Asia and has proposed that the Board of Investment (BOI) reduce its tax on animation and software from the minimum capital investment of 1 million baht to 500,000 baht (Bangkok Post, 2010).

SIPA has also collaborated with Thai Animations and Computer Graphics Association (TACGA) to launch the National Animation Pilot Project (NAPP) in 2010 to co-produce four animation movies under the theme "Silk" which explores the different concepts of love. The four companies joining in this project are Kantana Animation Studio, Imagimax Studio, Anya Animation, and Imagin Design. Together 200 employees from the four companies have been working on their movie which will be about 20-25 minute long. The total budget for this project is 100 million Baht, 10%

of which is supported by SIPA, 10% by the four companies, and the rest through fund raising from investors. The teasers of the four animations, “My Brother Turtle,” “Aood Man,” “The Lady of Badal,” and “The Crystal Orb” will be shown at the Cannes Festival to promote Thai animations at the international level (Daily News, 2010).

The expected results of this project are that Thai animation companies will gain a morale support as well as financial benefits from the synergistic collaboration to produce more quality animations. Thailand has been playing the role of producing animation for the foreign companies for years. Its skills are second to none. However, what it lacks is the contents and character design.

In order to promote Thai creative industries to meet with international standards, the local industries should strengthen their own creative economy, and in order to boost the creative industry in Thailand, more substantial supports from the government are needed such as financial and laws. On average, a world-class animation takes 3-5 years to complete and needs a financial fund of 800-3,000 million baht (Daily News, 2010). With the U.K. or Korean creative industries as a successful example models, Thais need to provide adequate evidences through systematic data collection to convince the government for providing more financial injection into its creative economy.

Summary of Thailand’s Creative Economy

The following summarizes major events and developments related to the creative economy of Thailand from 2001-2010.

2001

- Project: One Tambon One Product (OTOP) to promote local creative cultural products

2003

- Project: Bangkok Fashion City to promote Bangkok as the world’s fashion center

2004

- Organization: *Office of Knowledge Management and Development (OKMD)* to trigger new ideas and inspire creativities.
- Organization: *Thailand Creative and Design Center (TCDC)* to provide Thai people “an opportunity to experience and absorb the new creativities by learning from success and achievement of all famous artists and designers worldwide” (TCDC).
- Organization: *Thailand Centre of Excellence for Life Sciences (TCELS)* to develop the Thai pharmaceutical and life sciences products and services

2005

- Organization: *Thai Knowledge Park (TK Park)* to contribute to the building of a learning society in Thailand by “cultivating a positive attitude towards the reading habit, creative thinking, and lifelong pursuit of knowledge among children and youth” (TK Park).

2008

- Organization: *Museum Siam* – an interactive museum which tells the stories of how Thai identity has developed over thousands of years.
- Report: “Creative Economy” issued by NESDB & TCDC, under the OKMD
- Act: Film and Digital Act to support Thailand digital contents industry

2009

- Policy: “Creative Thailand Policy” with two main goals – 1) To make Thailand the hub of creative economy in ASEAN, and 2) To increase the creative economy contributions from 12% to 20% in 2012
- Commitments: “Creative Thailand Commitments” with 12 points and 4 areas
- Organization : “National Creative Economy Policy Committee”
- Event: Thailand’s creative economy has been divided by the model of UNCTD
- Program: “Thailand’s ICT Master Plan for 2009-2013” to raise value of the digital content industry to 165 billion Baht by year 2013
- Program: “Thailand Entertainment Expo 2009” to expand Thailand’s entertainment network and position itself as the leading movie shooting location
- Strategy: “Strategy for the Establishment of a Movie and Video Production Town in Thailand” by the Ministry of Culture

2010

- Program: “Thai Khem Khaeng” by National Creative Economy Policy Committee; 16 projects including the launch of “Creative King” film program
- Organization and unit: “Thailand Creative Economy Agency” under the Secretariat of the Prime Minister, supervised by the “Executive Board of Thailand Creative Economy Agency”
- Programs: “Central Cultural Information Center,” “Creative Provinces,” “Creative Arts and Cultural Festivals,” and the preservation of the Cultural World Heritage sites (by the Ministry of Culture)
- Programs: 30 science and technology prototype villages, increase of research and development fund from 0.25% to 1% of GDP (by the MOST)
- Program: “Film Expo Asia 2010” by the Software Industry Promotion Agency (SIPA) and the Federation of the National Film Association of Thailand
- Funding: 200 million Baht for the digital content production base development
- Program: “Creative City” to raise the awareness of the public as well as to educate them about the creative economy by the Office of Knowledge Management and Development (OKMD) – breaks down into 5 sub-programs to encourage Bangkokians to make Bangkok a creative hub for food, design, and arts to attract more tourists
- Program: “OKMD Creative Awards,” “Executive Creative Economy” course, mobile knowledge dissemination, and website development and promotion by OKMD
- Program: emphasizing digital marketing, strengthening Thailand’s brand, promoting sustainable tourism, and working out an effective crisis management system by Tourism Authority of Thailand, as well as develop and enhance the online technology for tourism

- Program: “Rice Innovation Awards 2010” by National Innovation Agency (under the Ministry of Science and Technology) and the Thai Rice Foundation under the Patronage of His Majesty the King
- Program: “Creative Agriculture” by Ministry of Science and Technology
- Action: “National Innovation Day” every October 5 to honor King Bhumibol Adulyadej
- Program: “Creative City Prototypes” by the Government
- Program: “The Prime Minister’s Industry Award 2010” presented to 31 industrial operators
- Program: “The Prime Minister’s Export Award 2010”

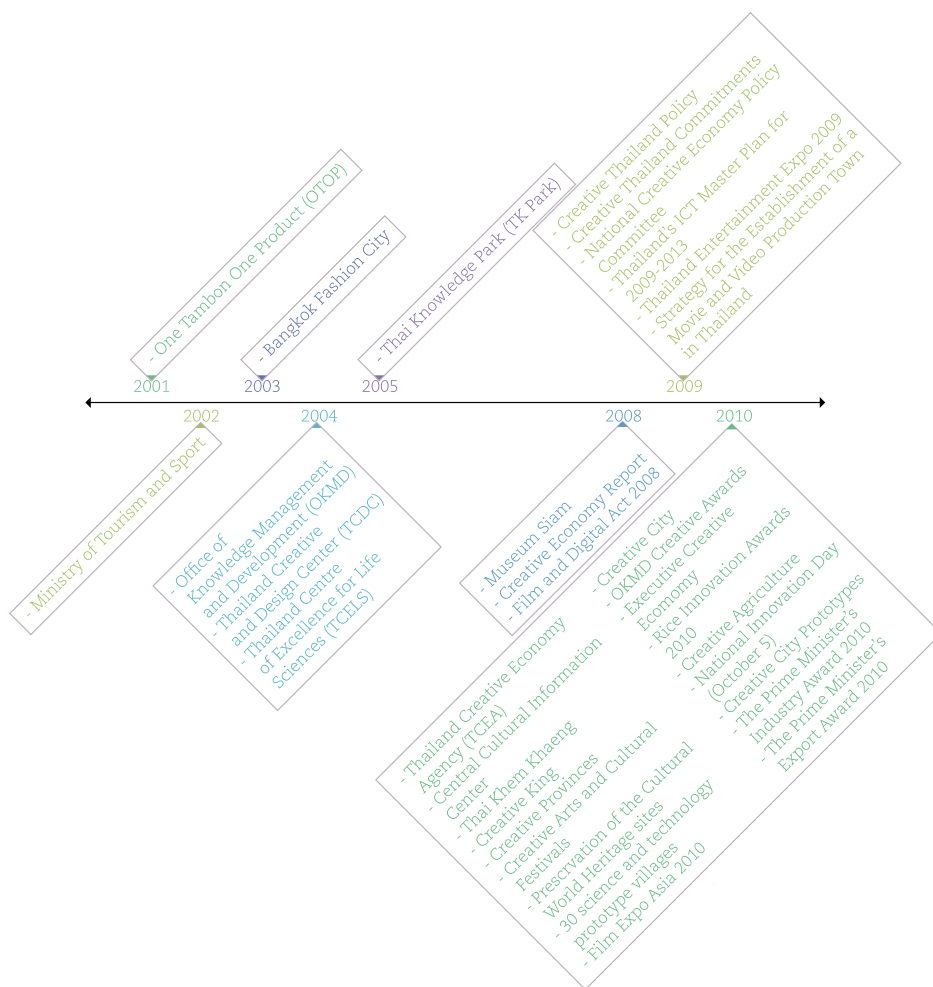


Figure 22. Development path of the Thai creative economy. Source: Prepared for this paper.

General Future Creative Movement

The cultural sector of Thailand had been receiving more attention from at the national policy level as reflected through the succeeding governments’ National Economic and Social Development Plans. The seventh National Economic and Social Development Plan for 1992-1996 focused on cultural heritages as it stated that culture should be emphasized “hand in hand with economic development” by encouraging “acquisition, application, and dissemination of local wisdom, and folk knowledge to ensure that the local wisdom and folk knowledge continue to

contribute to development of the local people’s quality of life in harmony with the changing social environment.”

The recognition for the public involvement in Thailand during the same period may be exemplified by the eighth and ninth National Economic and Social Development Plan for 1997-2001 and 2002-2006, respectively, as they shifted from a “growth orientation to people-centered development” and focusing on the strengthening of the communities as one of their goals (Phuttitarn, 2011). The tenth and eleventh plans are now focusing on “knowledge-based development” and “creativity.”



Figure 23. Direction of the 11th NESDP. Source: NESDB.

From the figure above, it may be seen that the 11th NESDP focuses on the creative industries development as one of its primary missions. Some of the main strategies to create the knowledge-based economy are as follows (Vimolsiri, 2011):

- Develop creative products so as to initiate new products and services based on creative ideas to generate jobs and income and be the pride of the country
- Develop science and technology, research, and innovation as driving forces to foster the Thai economy to grow sustainably
- Develop infrastructures and logistics systems by seeking support from the private sector participation based on Public-Private Partnership (PPP)
- Reform business laws as well as rules and regulations to yield fair business practice

Stated above, the 11th NESDP aims to develop infrastructures and tools for the creative producers to come up with creative assets. Certain rules and laws are planned to be revised to promote and support the conducive environment for more injections of both domestic and foreign investment.

Thailand is planning to move towards a green and sustainable national development based on value creation derived from the harmonious integration between its cultural heritages, local wisdom, creativity, technology, and natural resources. Its ultimate goal is to become a highly efficient country with quality citizens who will be the main factor for the sustainable and competitive national development, as illustrated in the figure 24.

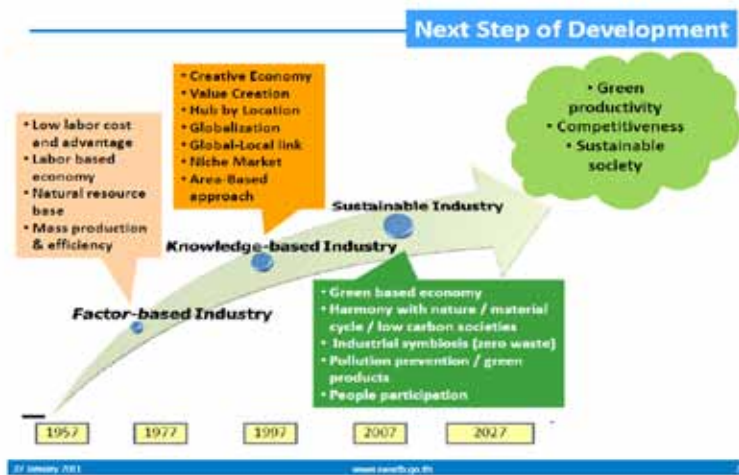


Figure 24. Next step of Thailand development. Source: NESDB.

Conclusion

Thai's creative industry has always been one of the more vibrant and creative in Southeast Asia and perhaps even Asia as a whole (even though, Korean is more dynamic), freed from some of more strict regulations that apply in the nearby States. Thai creative regulations and policies do add a few unique hurdles of their own, but the generally more tolerant nature of Thai society and the massive foreign investment of the 1980s and 1990s which introduced many new products and services nurtured a vibrant scene. However, things are now a bit less free-wheeling, and the industry has to cope with new economic realities and budgetary constraints. Large annual growth rates should not be realistically viewed as standard or the norm, as that was an accident of history. But the spirit of creativity and standards of creative direction that characterizes the Thailand scene lives on. Profits and salaries in the industry are way down compared to the past years, but having to struggle to survive is perhaps the greatest exercise in creativity. At the very last, Thailand truly realized that cultural industries are becoming increasingly important components of modern post-industrial knowledge-based economics.

It is going forward into the direction of positive movement towards mobilizing the knowledge and cultural resources to achieve competitive productions and innovations in the creative industries for its national development.

Compared to Korea, Thailand has set several models for the creative economy but their development and implementation may be inconsistent due to the political instability. Thailand also needs to revise its regulations to support the operators

in industry by removing the constraints on creativity as well as to promote both domestic and foreign investment through legal support. As John Howkins says, the role of the government should focus on facilitating the conducive environment to invite more creative ideas and achievements. The new era of Thailand's national development is shifting from labor-based development towards the direction of using knowledge, local wisdom, cultural heritages, sciences and technology for sustainable economic and social development.

Many positive signs are showing for Thailand. To achieve its goal of becoming a competitive creative economy, it needs to raise the awareness and educate the civil and business sectors in relation to the meaning and benefits of the creative economy. Then it needs to provide education through education system, both formal and informal. The people shall be encouraged to integrate their existing local knowledge with the new one to create cultural assets. The government shall play a more active role in outlining and continuously implement different supporting policies and laws to facilitate the creative industries, such as the tax privileges for creative entrepreneurs. It should provide resources in the form of infrastructure and financial funds to aid and enable the entrepreneurs to be actively engaged in the creative economy. Certain organizations shall be set up and regularly reevaluated to ensure the continuous implementation of plans and strategies. By addressing the above issues, the three elements of Thailand creative economy will be strengthened to propel the nation to the forefront of Asia's creative arena.

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Articles

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Music & Well-being

– *Music as Integrative Experience*⁺⁺

June Boyce-Tillman⁺ (United Kingdom)

Abstract

This article will examine the power of the liminal space as a transformative experience. It will also examine a holistic model of the musical experience that brings together the environmental, the expressive, the intellectual, the social and the intuitive within its very nature. It will link this with contemporary developments in the area of spirituality/liminality. It will illustrate this from three projects - a Singing for Well-being choir, the Space for Peace event in Winchester Cathedral and a local community pageant. It will draw on the work of John Dewey, Christopher Small, Victor Turner, Estelle Jorgensen, Heidi Westerlund and Richard Shusterman.

Keywords: *Advocacy, Encounter, Liminality, Freedom, Empathy, Paradox*

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⁺⁺ This article is based on a keynote presented in Bangkok on March 3rd 2013 at Urban Research Plaza's international forum hosted by Thailand's Chulalongkorn University and Japan's Osaka City University.

Music and Community

Music creates and restores community – *communitas* (Turner 1969, Storr 1993, Boyce-Tillman 2000a and b). To illustrate this we will do a small exercise. Take your own pulse and we will see what happens to it at the end of the song that we will sing together:

The Song of the Earth

CHORUS: Sing us our own song the song of the earth,
The song of creation, the song of our birth,
That exists in belonging to you and to me,
To the stars and the mountains, the sky and the sea.

1. Listen! You're hearing the song of the earth,
They sing it who know of their value and worth,
For they know they belong with the sea and the sky,
To the moonshine at midnight, the clouds floating by.

CHORUS

2. It is not one song but patchworks of sound.
That includes all the pitches that people have found
That includes the vibrations of earthquakes and bees
Of the laughing fire's crackling and murmuring breeze.

CHORUS

3. All blend together to make the earth song,
Fragmented parts separated too long,
True notes and rhythms and colours and beat
Make sacred spaces where we all meet.

CHORUS

(June Boyce-Tillman 2006a)

Now when we take our pulses we find that they are coming together. That process is called entrainment. We become a single unit – sharing the same emotions and becoming bodily like one another. The need for advocacy is often formed from a breakdown in community. Milan Kundera shows how totalitarianism leads to this breakdown and the need for advocacy:

Totalitarianism is not only hell, but all the dream of paradise – the age-old dream of a world where everybody would live in harmony, united by a single common will and faith, without secrets from one another. Andre Breton, too, dreamed of this paradise when he talked about the glass house in which he longed to live. If totalitarianism did not exploit these archetypes, which are deep inside us all and rooted deep in all religions, it could never attract so many people, especially during the early phases of its existence. Once the dream of paradise starts to turn into reality, however, here and there people begin to crop up who stand in its way, and so the rulers of paradise must build a little gulag on the side of Eden. In the course of time this gulag grows even bigger and more perfect, while the adjoining paradise gets even smaller and poorer (Kundera (1989/90).

This keynote will look at ways of creating communities through music that are coherent but not totalitarian. The place of community is much debated in the literature (Boyce-Tillman 2007). Charles Darwin “was puzzled by a phenomenon that seemed to contradict his most basic thesis, that natural selection should favor the ruthless” (quoted in Kent 2013):

Altruists, who risk their lives for others, should therefore usually die before passing on their genes to the next generation. Yet all societies value altruism, and something similar can be found among social animals, from chimpanzees to dolphins to leaf-cutter ants.

Neuroscientists have shown how this works. We have mirror neurons that lead us to feel pain when we see others suffering. We are hard-wired for empathy. We are moral animals (Sacks 2012).

In some southern African cultures there is the concept of ubuntu which is in contrast to the individualism that has developed in Western culture:

Africans have a thing called ubuntu. It is about the essence of being human; it is part of the gift that Africa will give the world. It embraces hospitality, caring about others, being willing to go the extra mile for the sake of another. We believe that a person is a person through other persons, that my humanity is caught up, bound up, inextricably, with yours. When I dehumanize you, I inexorably dehumanize myself. The solitary human being is a contradiction in terms. Therefore you seek to work for the common good because your humanity comes into its own in community, in belonging (Ubuntu Age 2012).

A good method for strengthening relationships among people is to have them work together in pursuing goals they share. This can take place in many different settings, a symphony orchestra, the charitable work of many non-governmental organizations, or a business cooperative. Bonding among the participants can take place in the pursuit of virtuous ends, such as producing good music, or questionable ones, such as those pursued by the Ku Klux Klan or street gangs. This lecture will look at various projects involving music to encourage this bonding.

Forms of Advocacy

Advocacy appears in different shapes and forms in the literature. Most popular is social justice advocacy which is characterized by a desire for transformation. – changing what is to what should be. It encompasses the power relations set out in the Kundera quote above and embarks on the following strategies:

- Questioning the way policy is administered
- Encouraging participation in the agenda setting from the significant issues raised
- Targeting political systems which do not respond to people’s needs
- Embracing inclusivity and engagement
- Proposing policy solutions
- Opening up space for public engagement

These strategies occur in a number of different contexts and all of them can include music:

- In a political context, it is often an organized collection of people who seek to influence political decisions and policy, without seeking election to public office. So in Serbia performing artists challenged the government's war policy.
- In a social care context it is often network of interconnected organizations and projects which seek to benefit people who are in difficulty often in the context of disability and mental health. Here projects for people in UK which involve singing groups for people with memory loss are growing in number (Hallam et al. 2011).

In the context of inclusion, citizen advocacy programmes seek to cause benefit by reconnecting people who have become isolated, especially minority groups. The intention is often here not only to facilitate *communitas* but also understanding or empathy on the part of the dominant culture. It reverses negative relationships where empathy has broken down or been twisted into exploitative relationships such as those in which people benefit from others' misery, such as an employer who pays his workers as little as possible and a consumer who buys cheap products from ruthless manufacturers.

Germans have a special term, *Schadenfreude*, for "enjoyment obtained from the troubles of others (Merriam-Webster 2012)." We can include in this category the pleasure a general might feel in defeating an enemy, or a coach might feel when his team defeats an opposing team. Rapists and pornographers are exploiters. Exploiters draw benefits from hurting others (Kent 2012:5).

Arts practices can reduce indifference on the part of the wider community as in the first form of advocacy cited above. People can start to care about others' well-being. They can lead to genuine caring, in which people feel better off when other individuals are better off as in the African concept of *ubuntu* described earlier. Caring is about empathy that goes beyond merely cognitive understanding of how others feel to include an emotional impact:

It is feeling sad in response to another's sadness; joy in response to another's joy; fear in response to another's fear, and so on. So conceived, empathy transfers others from external objects into parts of ourselves; "different" consciousnesses not only interact, they interpenetrate. In this way empathy expands our identity to include others; what happens to them, in some measure, happens to us (Contri 2012).

Performances can probe a community's weaknesses, call political and community leaders to account, desacralise its most cherished values and beliefs, reveal its conflicts and suggest remedies for them. The arts generally reflect the state of a given society. George Kent goes on to say that it is about showing that solidarity is possible:

Even if caring gestures do not bring an end to armed conflicts, they can be helpful. For example, the West-East Divan Orchestra, created by Daniel Barenboim and the

late Edward Said helps to bring together young people from all sides of the Middle East conflicts. It has not had a huge impact, but it demonstrates the possibility of civility between the parties. This kind of thing is worth doing even if it does not resolve the underlying problems (Kent 2013:11).

Another approach is suggested in a YouTube video that advocates “outrospection,” in contrast to introspection, and suggestions the creation of a museum of empathy that would help visitors come to a deeper understanding of other people’s lives (Krznaric 2012). Rather than focus on conflict and violence, there is the alternative articulated by a group at Saybrook University:

We support the development of a culture of transformative personal, organizational, and social change that fosters and celebrates the highest human qualities and practices, including empathy, altruism, peaceful conflict resolution, and restorative justice (Schulman 2012)

Heidi Westerlund develops this in terms of music:

My intention was also to show that music could be a genuine way to create situations, to construct social relations in situations, to *communicate* in a holistic way that combines body and ethics, individual and community (Westerlund 2002:144).

In the area of social advocacy music therapists (Aldridge 1996) have been working in this area for some time but there is an increasing number of groups using singing for well-being including empowerment like the one I shall describe below (Bailey and Davidson 2003, Bailey and Davidson 2005, Bungay et al. 2010, Clift et al. 2000, Clift and Morrison 2011).

I have set out elsewhere the transformational possibilities of the liminal space created by musicking (Boyce-Tillman, 2009). George Kent expands it, as I have, to include a Gaian perspective, the view that “humanity constitutes a living system within the larger system of our Earth “(Sahtouris 1998):

Take the living system most intimately familiar to all of us: the human body. We’ve long known that our bodies behave as a community of cells, which are organized into organs and organ systems. The central nervous system functions as the body’s government, continually monitoring all its parts and functions, ever making intelligent decisions that serve the interest of the whole enterprise. Its economics are organized as an equitable system of production and distribution, with full employment of all cells and continual attention to their wellbeing. The immune ‘defense’ system protects its integrity and health against unfamiliar intruders. It can be thought of as a kind of global political economy with organs as bioregional units, their different tissues as communities, cells as families or clans, and the organelles within cells as individuals.

Physiologically we can see that the needs and interests of individual cells, their organs and the whole body must be continually negotiated to achieve the body’s dynamic equilibrium or healthy balance (Sahtouris 1998).

Meaningful Engagement

John Dewey's work (1934) asked artists to take on board the totality of an experience in order to understand its potential power:

An interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication (Dewey 1934/80:22).

In arts projects, the aesthetic aspect of the experience means a qualitatively different, fulfilling and inherently meaningful mode of engagement in contrast to the mechanical, the fragmentary, the non-integrated and all other nonmeaningful forms of engagement that can characterize the wider world. It is the type of engagement that I intend to set out as a way of initiating arts projects that are truly integrative of a community. For cities are like bodies and need ways to create a sense of mutuality.

From this perspective it makes sense to speak about the “metabolism of cities” and the ways in which cities meet their needs (Deelstra 1987).

The fundamental questions are:

- Is all music integrative?
- How can music and cultural advocacy be linked?
- How far can music empower?
- How far can music represent cultural minorities?

To answer these I am using Christopher Small's idea of musicking:

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance...or by dancing.... It is descriptive, not prescriptive.... It takes place in a physical and a social settingwe can ask the wider and more interesting question: What's really going on (Small 1998:19-23)?

Such a theory of musicking establishes a tight connection between music and Identity. Ruth Westheimer shows how she retained her Jewish identity after being separated from her parents by singing a Hebrew lullaby:

I sang that lullaby – which has a melody written by Heinrich Isaak back in 1490 – to my children. And maybe I mangled the melody, but I felt – and still feel –the sweetness of it in my bones (Westheimer 2003).

Cindy Cohen describes a project in which a woman of indigenous Peruvian origins finds her true identity by learning the music of that tradition (Cohen 2007).

Music as Encounter

The musical experience is one of encounter in a variety of different domains (Boyce-Tillman 2004, 2006a and b, 2009).

- Expression – another self
- Materials – the environment
- Construction – the world of abstract ideas
- Values – another culture

Expression

The expressive domain includes the generation of such virtues as – strength, compassion, the possibility of reminiscence, nurture/challenge, excitement/relaxation and vulnerability. It concerns the feelingful content of the music, the memories or images evoked by which can be intrinsic to the music or extrinsic (related to the performer or listener). This is well expressed in this poem and the way in which the piece played here will always recall this memory:

Bach and the Sentry by Ivor Gurney

1. Watching the dark my spirit rose in flood
On that most dearest Prelude of my delight.
The low-lying mist lifted its hood,
The October stars showed nobly in clear night,

2. When I return, and to real music-making,
And play that Prelude, how will it happen then?
Shall I fear as I felt, a sentry hardly waking,
With a dull sense of No Man's Land again?

Empathy is born here which we shall revisit later. In one project I set a text I had found in a black township in South Africa. A child singing this text in Song of the Earth said how:

I felt close to the people in Africa whose prayer we sang. Now I continue to sing it and think of them.”

The domain of Materials asks what is playing or who is singing and what is it made of. It asks questions about the nature of the space in which it is taking place. It deals with the relationship to the natural world. It asks for a renewed relationship with Gaia – one that is tune with indigenous belief systems:

Did you know that trees talk? Well they do. They talk to each other, and they'll talk to you if you listen. Trouble is, white people don't listen. They never learned to listen to the Indians, so I don't suppose they'll listen to other voices in nature. But I have learned a lot from trees; sometimes about the weather, sometimes about animals, sometimes about the Great Spirit (Tinker 2004).

It asks for seeing music as embodied as a form of embodied cognition as in the recent developments in Somaesthetics.

The use of the living body (or soma) as site of sensory appreciation (aesthesis) and creative self-stylization. ... To pursue these aims, somaesthetics is concerned with a

wide diversity of knowledge forms and discourses, social practices and institutions, cultural traditions, values, and bodily disciplines that structure (or could improve) such somatic understanding and cultivation (Shusterman 2008).

Participants rediscover their bodies in the act of singing as in this participant in PeaceSong:

I have sung for many years but it always meant working out if the next note was a G sharp or G natural and a crotchet or a quaver. Because you only asked me to sing a single note I was aware of the breath entering and leaving my body and it became a meditative experience (Participant comment 2009).

It draws on a spirituality based in the natural world – a Gaian spirituality.

Stones are not closed, my child. Stones are open to all that the wind brings them. Dead creatures, dust, sharp objects, knocks and stains...it a work of art that is themselves. ... Now I am "Dances the Bones, Sings the Stones." (Mar 2011).

In the domain of Construction musical ideas are debated and developed. It concerns how repetition is used in a particular style and how interest is held and arguments followed. Here orate and literate traditions diverge and the two need to develop a respect for the other's methods of debates and understanding. Written musical traditions literacy have for long been prized over orate ones. There are differences in construction between orate and literate traditions (Ong 1982). Here is a description of how the notated Western traditions were adapted by the black Christian traditions which were orate in nature:

Rather than retaining the Euro-American structure, hymns were reshaped or improvised or "blackened" as a means of contextualisation (Costen 1993:98).

Olu Taiwo describes the differences between the way the beat functions in literate (metric) and orate (return beat) traditions:

Comparing the metric beat, (a European perceptual flux) with that of return beat, (a West African perceptual flux), we may ask, what are the distinctive differences between these two paradigms of perception? ... My observations conclude that subjective experiences of points and spaces differ between metric and return beat perceptions (Taiwo 2012).

He goes on to describe the metric beat as linear and static and the return beat of the orate traditions as curved and dynamic and sees the literate beat as focussed on past and future and the return beat on the present. The structures are therefore more circular and repetitive and process and product more closely fused than in the notated traditions which tend to contrite more on past and future and a linear approach to time.

Classical forms have developed in more totalitarian ways with the notated score exercising a control over what happens; but later I shall set out forms that at-

tempt to fuse literate and orate elements in an effort to include diverse traditions within the same work. I am exploring different ways to put together pieces reflecting the valuing of diversity which move away from the musical structures of popular and classical worlds. It is a piecemeal beginning as described by Ulf Hannerz:

There is now one world culture; all variously distributed structures of meaning are becoming interrelated, somehow, somewhere. And people like the cosmopolitans have a special part in bringing about a degree of coherence; if there were only locals, world culture would be no more than the sum of its separate parts....As things are now, on the other hand, it is no longer so easy to conform to the ideal type of local. Some people, like exiles or migrant workers, are indeed taken away from the territorial bases of their local culture, but may try to encapsulate themselves within some approximation of it. ... Here, however, today's cosmopolitans and locals have common interests in the survival of cultural diversity. For the latter, diversity itself, as a matter of personal access to varied cultures, may be of little intrinsic interest. It just so happens that it is the survival of diversity that allows all locals to stick to their respective cultures. For the cosmopolitans, in contrast, there is value in diversity as such, but they are not likely to get it, anything like the present form, unless other people are allowed to carve out special niches for their cultures, and keep them. Which is to say that there can be no cosmopolitans without locals (Hannerz 1996:111).

This interface of various tradition types with construction leads to the **domain of Values**. The following questions relate to this domain:

- In what context is the music performed?
- Why is it being performed?
- How like the original context is this?
- Have people paid to hear it?
- What are the values of the culture in which the music originated and how is this reflected in the music?

In this area the relationship of particular pieces to their own culture are explored (Diamond 1996). In any culture certain ways of knowing are validated (Boyce-Tillman 2005) and others become subjugated and devalued. Figure 1 shows on the right hand side the dominant values of Western culture:

Often the subjugated groups within a community use music for what Foucault calls strategies of resistance (Foucault/Gordon 1980). They therefore use different musical strategies from the dominant culture. In these groups music can play a very significant part as with the Jews surviving the holocaust and the black slaves their servitude. The intention in this area is to create a better world:

A musical pedagogy relates to a lived life, and asks for matters of character, disposition, value, personality, and musicality to feature in pedagogical training so that teachers may “think and act artfully, imaginatively, hopefully, and courageously toward creating a better world.” (Jorgensen 2008).

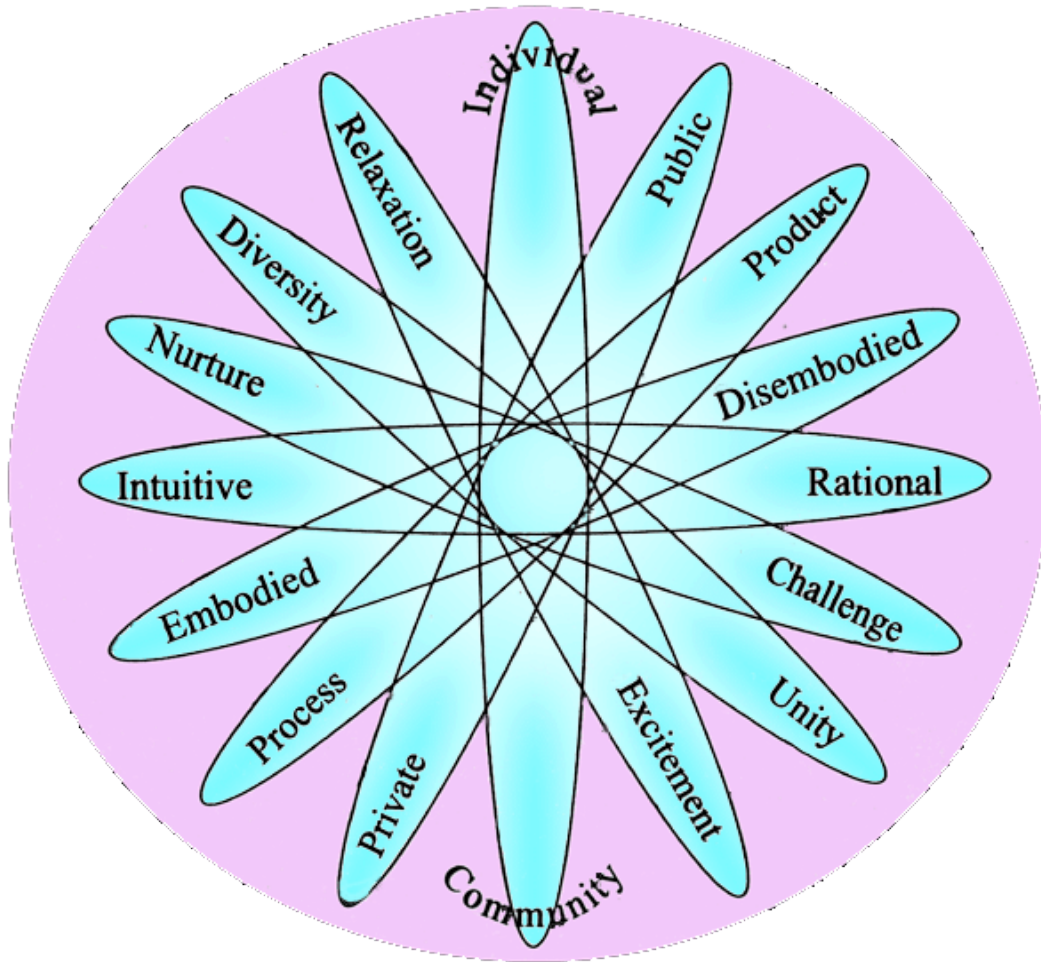


Figure 1. Value systems within a culture.

The use of music to validate the values of subjugated groups within a community is part of the philosophy of this paper.

The Liminal Experience

Music can take us into a liminal transformative place. This happens if we can negotiate a relationship with all these four domains as in figure 2.

We have looked at four domains of the musical experience. I am defining it as the ability to transport the audience to a different time/space dimension – to move them from everyday reality to ‘another world.’ The perceived effectiveness of a musical experience – whether of performing, composing or listening – is often situated in this area (Jackson 1998). Indeed some would see music as the last remaining ubiquitous spiritual experience in a secularised Western culture (Boyce-Tillman 2001b). Here, I have subsumed within my own thinking the following ideas:

- Flow, coming in from psychologists of creativity (Csikszentmihalyi M. and Csikszentmihalyi I.S. 1988, Csikszentmihalyi, 1993, Custodero 2002, 2005)

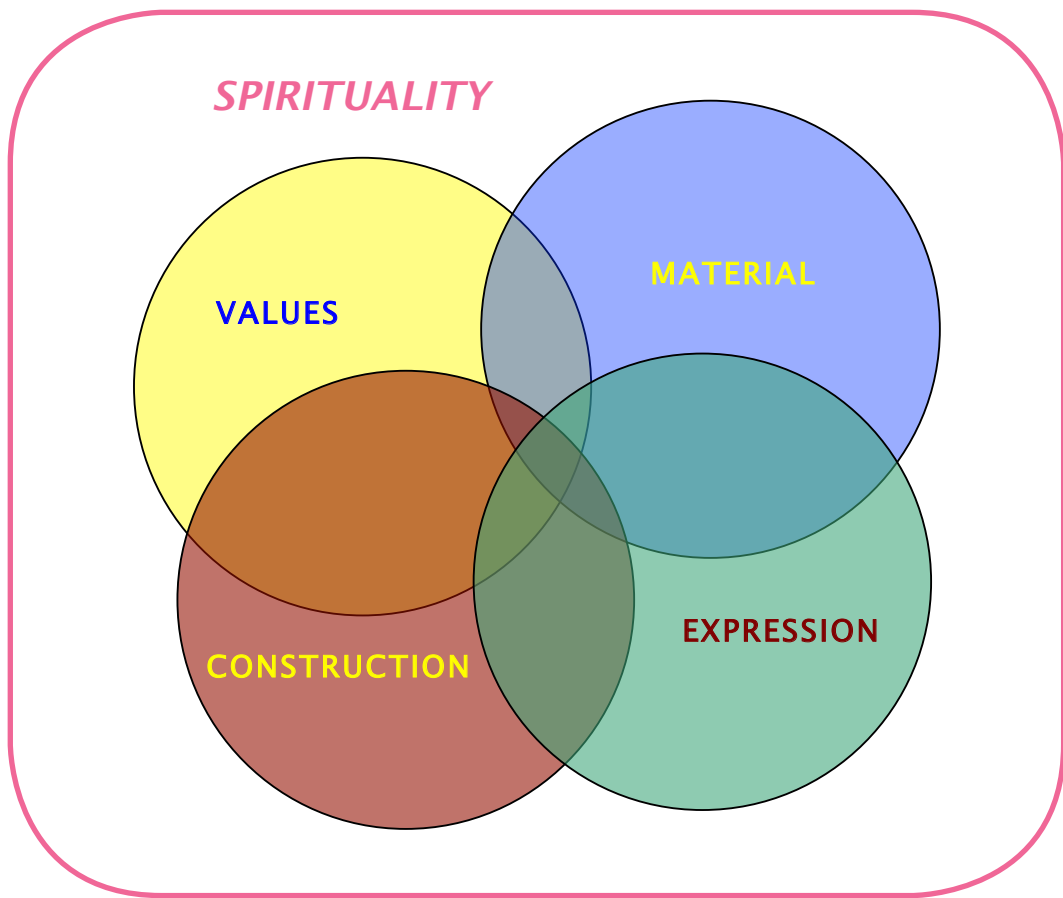


Figure 2. The domains of the musical experience.

- Ecstasy, often associated with idea of 'the holy' coming from the religious/spiritual literature (Otto 1923, Laski 1961)
- Trance coming from anthropological (Rouget 1987), New Age (Collin 1997, Goldman 1992, Stewart 1987) and psychotherapeutic literature (Inglis 1990)
- Mysticism, coming from religious traditions, especially Christianity (Underhill in Rankin 2005)
- Peak experiences (Maslow 1967)
- The religious experience (Rankin 2005)
- The spiritual experience of children (Hay and Nye 1998, Erricker, Erricker, Ota, Sullivan and Fletcher, 1997, Hay, 1982, Robinson 1977)
- Liminality (Turner 1969, 1974)

Characteristics of the Liminal Space

The literature reveals a variety of characteristics of this space (Boyce-Tillman 2009) that are potentially transformative:

- a limen that is crossed from ordinary knowing especially in the space/time dimension
- a sense of encounter
- a paradoxical knowing so that diversity can exist within it easily

- a sense of empowerment, bliss, realisation
- a sense of the beyond, infinity
- a feeling of an opening-up in the experiencer as boundaries start to dissolve
- a sense of transformation, change
- an evanescent and fleeting quality that cannot be controlled, which may result in a sense of givenness
- a feeling of unity with other beings, people, the cosmos
- respect for difference
- an understanding of the alterities within the self associated with the ability to use these creatively
- the encounter with a wider infinity through encounter with widely differing Others – which can be cultural and personal

The liminal/spiritual space appears to be outside of ordinary time – chronos:

Art uproots us into virtual reality. ... Time in the standard sense of khronos [author's italics] is suspended, and space is irrelevant because the viewer/listener/reader is encapsulated in the art, the virtual space provided by the artists (Galtung 2008:54).

Because of this, like the magical middle act of Shakespeare's *Midsummer Night's Dream*, it is potentially transformative (Boyce-Tillman 2009). Now we will look at some of these characteristics in more detail.

Freedom

Sometimes this is seen as belonging to a different realm:

Music is the echo of the glory and beauty of heaven. And in echoing that glory and beauty, it carries human praise back to heaven (From Scivias in Van der Weyer 1997:79).

In a reconciliation context this freedom leads to taking risks:

In the context of the mixed groups in Rostov, there was no time to mentally prepare for improvisation... Once the musicians started playing on their instruments, we saw mental concentration and playfulness in their faces. In other words, once the musicians started playing they instantly entered the zone of risk and uncertainty – this is the zone of dialogue par excellence (Jordanger 2008:13).

To create new relationships requires risk-taking and trying out new ways of being and renouncing old hardened emotional positions.

Intuition

This freedom can lead to other ways of knowing being accessed, particularly more intuitive ways:

Purposive rationality focuses on the survival of the individual organism, but the knowledge required for the survival of the whole group, or wisdom, is held in the non-conscious realms of the mind, accessible to conscious awareness through art and ritual (Cohen, 2008:4).

This means that aspects of a common humanity may be accessed that have been lost in purely logical/rational ways of knowing.

Empathy

The accessing of intuitive ways of knowing opens up the possibility of a deep empathy with other parts of the universe:

In music you can hear the sound of burning passion in a virgin's breast. You can hear a twig coming into bud. You can hear the brightness of the spiritual light shining from heaven. You can hear the depth of thought of the prophets. You can hear the wisdom of the apostles spreading across the world. You can hear the blood pouring from the wounds of the martyrs. You can hear the innermost movements of a heart steeped in holiness. You can hear a young girl's joy at the beauty of God's earth (Van der Weyer 1997:79).

This can also be with the deepest parts of the self:

What I do know is that the hopelessness I felt was so deep, I could admit it only in song (Westheimer 2003:64).

Felicity Laurence sets out a careful definition of empathy:

In empathizing, we, while retaining fully our sense of our own distinct consciousness, enter actively and imaginatively into others' inner states to understand how they experience their world and how they are feeling, reaching out to what we perceive as similar while accepting difference, and experiencing upon reflection our own resulting feelings, appropriate to our own situation as empathetic observer, which may be virtually the same feelings or different but sympathetic to theirs, within a context in which we care to respect and acknowledge their human dignity and our shared humanity.

Various and educable, cognitive and affective capacities are needed, whose level of advancement affects the quality of our empathizing. Antecedent factors also affect how, with whom, when and how well we empathize, while expressions of fellow feeling, including a feeling of oneness, and prosocial behaviour towards those with whom we empathize, may follow (Laurence 2008:25).

She makes the case that music is very effective way of entering this important area of human experience and one which is clearly of great relevance to cultural advocacy – in that it acknowledges where one is standing but enables a move across into understanding difference. It provides a route into comprehending and accepting difference without losing one's own position.

Paradox

This leads us to a central possibility in this experience – the ready tolerance, acceptance of and delighting in paradox (Clarke 2005):

Mystery can be defined as a known unknown. Mystery is “a mixture of certitudes and uncertainties; of probabilities, hypotheses, realities that surpass us, and fundamental questions to which we have no answers. ... It is one of those words that is indefinable, but that can in the final analysis be part of any definition (Gebara 1999:133).

In the area of cultural advocacy, truth is often paradoxical; it needs to be the joining of apparent opposites - different cultures, understandings, experiences. It sees that truth may well reside in the embracing of opposites as one. This could be the most profound truth of all – a place where we stop thinking the world into pieces and start thinking it together again. This was the poem I wrote that was the basis of one of my first interfaith pieces:

Between

Between the God and the Goddess
And the mosque and the synagogue

The bullet holes in the tumbled statues
The grass blades on the landfill,

The shaman and the cleric
The hysteric and choleric

The slaying and the praying
And the coping and the hoping

In the fractured rapture
In the hole in the soul

At the crack
The lack

Might
Bite

The Contradiction of ‘both’
Meets
The Paradox of ‘and’

Rebirth.

Expanded Discourse

The result of these characteristics is that it is a place of expanded discourse where people’s horizons are widened and broadened – an essential part of cultural advocacy:

[The processes of peace] involve learning new skills and expanding the meaning of concepts, often “unlearning” what was formerly believed to be true (Cohen 2007:31).

Through performance, communities are finding ways of seeking truth and also recognizing its multiple faces (Cohen 2008:3).

People often describe this as opening up inside of increased awareness.

Three Case Studies

I am now going to show three projects in which I have been involved to illustrate how these principles play out. They are examples of re-imagining the global community through musicking:

It is not enough to imagine the global community; new and wider forms of political association and different types of cultural community will first have to emerge....it is likely to be piecemeal, the disjointed and largely unplanned (Smith 1991:160).

This article documents three examples of this process which is piecemeal and disjointed, but planned on both a large and small scale. The first is an event called Space for Peace in Winchester cathedral which concerns advocacy in the area of multi-faith dialogue; the second is a village pageant designed in the area of advocacy within a rural community; the third is a Singing for Well-being choir which represents advocacy in the area of people with memory loss.

Space for Peace

The intention of this project is to look at how alterities can co-exist with integrity:

Allow the Other a distinct identity rather than making the Other the Same as the relating I (Levinas 1969:33).

It acknowledges the way in which individual cultures function in relation to otherness:

[Culture is] the essential tool for making other (Abu-Lughod 1991).

She also finds most [anthropological] conceptions of culture static and homogenising, and thus dehumanizing; moreover, given to exaggerating coherence; and also strongly inclined towards depicting cultures as bounded and discrete.

It seeks to counterbalance these tendencies. *Space for Peace* which has been carried out for the last four years in Winchester Cathedral (Hampshire Chronicle 2012). The date is Jewish holocaust memorial day. It has been interrogated in academic articles (Boyce-Tillman 2009, 2010, 2011, 2013). It concentrates on how to assess two aspects of the project – relationship with difference and empowerment (Derrida 1969, Levinas 1972, Buber 1970, Sacks 2002). This case study concentrates on the need for reconciliation and understanding for community well-being. An email concerning a recent keynote concerning the role of music in divided communities contains the following quotation and brings into the discussion the domain of the spiritual:

“We have to focus on the spiritual aspects of the agreement now, which is the message that ‘we can do better.’”

He [Professor Duncan Morrow, Dept of Social Sciences of the University of Ulster] also mentioned several times that what has been lacking in the last 15 years (since the signing of the Agreement on April 10, 1998) is a serious discussion in Northern Ireland concerning “what it means to be human.”

As a result, there are still many problems, lots of tensions, one cannot walk freely in some parts of Belfast if you are of the wrong group, and people still live with some sense of fear and insecurity. ...I [the author, Olivier Urbain] firmly believe that music and the arts can serve as catalysts to bring out our highest “spiritual virtues,” or “psychological virtues” in secular language, such as courage, wisdom and compassion, mutual respect and a sense of connectedness, and that the arts are an excellent means to explore the question of “what it means to be human” (Urbain 2013).

This music-making event has a strong interfaith dimension in so far as different faith communities are deliberately invited to participate. It is a radically innovative musical structure in that it includes sections which are united under a single conductor and others where diversity is valued. It include a range of groups from a variety of backgrounds both musical and faith. Some choirs use notation, some have no grasp of it and learn everything orally; some are older and some are singing for fun; some are ordinary faith congregations; some are skilled musicians; Hindus, Jews, Muslims, Baha’i and Christians from a range of denominations participate and some are declared atheists and humanists. The age range has been 7-85. The space is a meditative space able to contain and merge diversity in a way that accepted it without obliterating it. Each has chosen three pieces in advance that they wish to sing for peace. The third section is created by the participants on the basis of choice. Each group choose when to sing and can also be invited by the congregation to sing. The congregation move around the building, lighting candles, praying, being quiet, as they choose, but also participating in creating the musical sound. People become very sensitive to their surroundings and to one another. Some of the soundscapes are very complex as a number of pieces are performed simultaneously in various areas of the cathedral and sometimes it is quite simple.

The cathedral becomes a resonant meditative space. The groups are situated around the cathedral in various chapels and the transepts. In the middle section the choirs choose what they want to sing and also when they sing. They also have a set of short chants that they all share. This reflects a model for peace in which we all do our own thing but have to work out how it all fits together. The audience/congregation can also ask them to sing as well. The congregation and choirs will be able to move around the building, lighting candles, praying, being quiet, as they choose, but also participating in creating the musical sound. Some of the soundscapes would be very complex as a number of pieces are performed simultaneously in various areas of the cathedral and sometimes it is quite simple with few groups singing. At the end of this section all the choirs converge on a single note and sing peace in various languages on it. Over this single pedal note singers and

instruments improvise. The effect is quite magical as they walk in candle-lit processions from their positions round the cathedral back to the nave. From immense diversity, the choirs come into an impressive unity.

The Chants

These – which are sung at the opening and the end as well as from time to time in the middle section as people wish - reflect different aspects of peace-making. They fit together in a form called a Quodlibet in which each group has a different tune but they all fit together. Among the chants is a well-known prayer for peace:

- Lead us from death to life, from falsehood to truth
Lead us from despair to hope, from fear to trust
Lead us from hope to love, from war to peace
Let peace fill our hearts, fill our world, fill our universe
Peace, peace, peace, peace, peace, peace.

There is a move towards forgiveness in one chant:

- Where there is love and joy and peace, where there is love, forgiveness grows.

Some of them include peace with the earth:

- Come, flowing air, serving every part of earth, Bind us together in a unity.
- Walk gently, stand tall. For sacred is the earth.

Another uses the natural world as an example of respect for difference:

- As the water with the rock and the air with the sun, so we are drawing nearer with love and respect.

There is a Jewish chant for peace, slightly adapted:

- Shalom, my friends, salaam, my friends, shalom, salaam.
May peace, my friends, be with you today, shalom, salaam.

Another chant is based on the Wilfrid Owen poem *Strange Meeting* – in which a soldier meets the enemy he killed and considers that if they had met somewhere else they might have been friends.

- Sing of a place, a flowering field where divisions end, I'll meet you there.

Comments From Participants

The comments reflect how well these aims were fulfilled:

- I have been pondering on how to best describe my response to *Space for Peace*, the feeling of almost joy and the urge to follow those pure evocative sounds echoing through the spaces of the cathedral.
- Have you ever walked the pavements of a residential area of New Delhi or Dhaka or Hanoi in the evening? It's the hot season and the warmth of the evening air cloaks like velvet and every so often, as you pass the little urban gardens the heavy exotic scent of night-flowering shrubs wafts over the walls. The perfume is so wonderful you stop and backtrack, trying to find the source

of that heavenly perfume. That was how your choirs and soloists sounded. Please go on exploring these musical spaces.

- Will youth guitars, visiting choirs, sermons of deans and Handel's hallelujahs all combine with organ notes in one triumphant shout of praise before the world dissolves? For me the process began last night. Thank you.
- It was an incredibly brave and innovative venture which worked brilliantly. The acoustics in the Cathedral are not generous to choirs (I've performed in a choir there myself) but your inspired idea of removing the pews and placing individual choirs in different areas and having them sing spontaneously meant every nook, cranny and nave was filled with the most incredible music. I loved the fact that you could walk around, sampling different styles and interpretations and, along the way, enjoy the surprise of a lone voice suddenly appearing from a balcony or behind a pillar.
- A superb atmosphere of peace and the Cathedral almost seemed to come alive with the artists' presence.
- I loved being able to wander around and stop and listen as the mood took me.
- Kasam Sumra's Call to prayer from the Cathedral pulpit was a stroke of inter-faith genius!
- Pooja Rana created a wonderful devotional atmosphere in the small chapel.
- It was lovely to have the children's choirs there. They would have experienced a sense of togetherness and peace, which will be an experience which will stay with them I hope.
- The coming together at the end with the candles was very moving.
- And as a member of the audience I felt involved. I wasn't being sung 'to' or 'at'.
- The event allowed me to flow, so I was 'with' the artists. It was my choice to engage with their musical offering for peace.
- "Space for peace" was one of the high points of my life. ...The cathedral was cleared of chairs which was wonderful - one great echoing space. It was all about peace - calls for peace constantly mingling and changing. ...I was able to sit and meditate on the stone floor in the middle of the North Transept, one of the most beautiful parts. It came to me that "peace is possible". (Unpublished comment 2009)
- My favourite part was at around 8.25pm sitting in the (then empty) choir whilst the sounds and performances washed in and out. It reminded me of the 'offstage' singing of 'Praise to the Holiest' in Gerontius - I think that is what Heaven must be like!

The Singing for Well-being Choir

This is a project of the University of Winchester's Centre for the Arts as Wellbeing. This preliminary year has been funded by the Music Research Institute, managed by David Walters, Honorary Knowledge Fellow of the University. It has taken place in two venues in central Winchester. It is carried out in , partnership with the Live at Home Scheme. Of the singing facilitators one is a trained choir, dance and Singing for the Brain leader, and the other comes from a theatre background and is a piano teacher. The sessions are designed for people who are in the early to moderate stages of the memory loss associated with Alzheimer's and other dementias. Most of the clients come directly from the Alzheimer's Society in

Winchester. The sessions are attended by the client with a carer (often a spouse or family member), and a core set of volunteers, who note down attendance, contact details, background information (including whether they have been diagnosed with dementia) and also serve refreshments. There is first of all a half an hour of sociability round the tea-table, and as a familiar group has developed – a friendly and lively time.

This is a group of people who are marginalised by the prevailing culture. In the singing session they find some community and some empowerment. One member leads the same song each week and it is the last remaining place that he can claim his power. Others are moved out of their inertia and start to smile and laugh. The *communitas* includes both carers and cared-for in a single *communitas* in which all can share. For an hour they share on an equal footing. The session follows the lead of the participants as well as the leaders and includes some movement and instrumental accompaniment sometimes. It is a place of social advocacy where a group is empowered and given dignity.

The River is Flowing – A Local Community Pageant

This project sought to be build community from the diverse groups within a Hampshire village by celebrating its spiritual history. This brought different aspects of the village together in a search for a local identity. It was produced by co-operation between two university professors who live in it and whose specialisms are Music and Theology. It was in two sections. Scenes 1 to 7 take place in the garden of the local big house called the Priory where the medieval convent had been situated. Scene 8 was in the form of a procession from the Priory to the Church. Scene 9 was in the Church. The event included over 100 singers and performers of very mixed ages and expertise. Some of them were orate – a community choir and pupils from the local school. Others were musically literate singing a piece by John Tavener, and Tudor composers as well as plainchant from the psalter from the priory when it was a convent. The local silver band accompanied the parts that were outside and the organ took over in the church. I planned this around the repertoire of the various groups and built it up like a mosaic which meant that the groups retained their distinct identities and worked within their capabilities. They were directed by their respective leaders and I as the story teller welded these disparate elements together. Songs for communal singing in general were strophic pieces of a folk hymn type structure. It brought together a village made up of diverse groups of various classes and abilities. There was a real sense of *communitas* created by the co-operation and sense of shared ownership.

Conclusion

The place of music in cultural advocacy has been illustrated by three different case studies. One seeks to honour difference in faith communities. Another seeks to give dignity to a group that is entering the margins of a culture. The third looks at the creation of community spirit in a rural community which is potentially divided around lines of class and age. This is achieved by adopting a mosaic structure using where people are in their musical journey rather than composing something that requires everyone to learn something new. All three case studies

see music as a frame in which dignity and respect is given. The initiator of these projects challenges more totalitarian models of musicking and moves towards a more person centred model giving people a measure of choice in what they contribute and valuing both oratorical and literate traditions. The events use structures which bring together the local and the global – setting up a global model that consists of local traditions brought together without obliterating them under the banner of a single style. Music is well-placed to deliver a new model of integration that is truly person and community centred.

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Art as a Mechanism for Enhancing Social Accessibility⁺⁺

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Abstract

“Art Access and Advocacy,” the theme of Urban Research Plaza’s 11th international forum, implies the development of access channels through the arts, which enable the participation of socially disadvantaged persons in social activities and ultimately result in the making of a highly communal society. In this article, I will discuss the social context from which this theme emerged. In addition, I will consider the importance of arts management in a few concrete examples.

Keywords: *Advocacy, Access, Art, Development, Village Members*

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Ethics for Overcoming the Invisible Wall

Public space is “space in which a ‘seat’ or ‘place’ is prepared for every person” (Saito 2000). It is a space that is open to anyone, accessible to everyone, and may become anyone’s territory. While public space is easy to discuss in principal, it is difficult to guarantee in practice. The depth of the problem lies primarily in the fact that “the tacit power of public space to exclude is constantly internalized by persons living in situations of social exclusion.” Namely, the excluded bear the full brunt of the exclusionary power of public space. What is more, they do so alone, without any means of appealing their exclusion. The strain of exclusion, of course, is more than an individual can bear alone. Exclusion manifests itself somewhere in the collapse of the individual’s life and brutalizes and strains the individual. The most critical and distressing issue in all of this is the problem of segregation. As a society, we force individuals to live in situations of isolation, while at the same time failing to recognize it. It is not that we ignore the problem. Rather, it is that we overlook or forget it because persons living in isolation or segregation are unable to transmit messages to the outside world.

The problem of exclusion frequently appears in desolate rural villages, institutions for persons with disabilities, districts with large concentrations of elderly residents, hospitals, sparsely populated regions, disaster-afflicted areas, massacre sites, conflict zones, slums, and outcast communities. It often affects the members of socially marginally groups, such as transgendered persons, prisoners, immigrants, alcoholics, drug addicts, shut-ins, NEETs ((Not currently engaged in Employment, Education, or Training), and individuals struggling to secure stable employment. The fundamental purpose of this forum is to consider how art can be used to help the aforementioned communities and individuals overcome their exclusion. The issue of exclusion manifests itself in a particularly realistic and urgent manner in the various countries of Asia, which suffer frequent natural disasters, are rife with political instability, and were directly affected by the financial collapse resulting from the 2008 Lehman Shock. I firmly believe that this exclusion is an issue that must be resolved. However, can art really function as a medium for addressing the issue of social exclusion or isolation?

Above, I described the internal issues confronting excluded persons. These issues function as an invisible wall isolating the excluded from the rest. However, there is also an invisible wall inside most of those who attempt to assist the socially excluded, too. Namely, we unconsciously bracket ourselves off from those that we are attempting to assist and approach them from positions of safety and security. For example, consider the term “minority.” While the majority/minority dualism prompts us to consider the existence of minority groups, it holds the potential danger of rendering the relationship between the majority and minority fixed or immobile. Furthermore, members of majority groups have an unconscious tendency to view minorities from a position of perceived superiority. This perceived superiority leads to the production of an endless series of unequal relationships between those providing assistance and those receiving it. It manifests itself in the arrogance of individuals who feel as though they are “charitably aiding” the less fortunate. We need to transform this currently asymmetrical relationship between

assistance provider and assistance recipient into one of parity. In addition, we need to move away from dualistic stereotypes. We need to assume a more egalitarian posture that recognizes we are not the majority and that every person can become a minority. Discriminatory, disadvantageous, irrational, and asymmetrical relationships, which we cannot see, are being left to fester all around us. A failure to address those relationships will ultimately give rise to a range of unconscious and unrecognized moral hazards. Therefore, it is important to possess an ethical disposition, which recognizes the inequalities that exist in society. As it happens, art is truly a media, which can help to illuminate the inequalities and asymmetries in society.

Art as Media

Public space must be guaranteed in order to foster a democratic society. As I stated at the outset, public space is space to which everyone has access. We believe that art effectively aids in the establishment of channels of access to public space. Below, I will discuss the reasons why art has the potential to aid in the construction of such channels. When I use the term art, I am referring here not only to fine art, but also to music, theatre, and the various forms of cultural and, in some cases, sub-cultural expression.

When an individual or organization commits to an art project, it is essential that both the artists and the local community see merit in the project. Otherwise, the project will be difficult to sustain. First, I would like to think about this issue from the perspective of the local community.

Do individuals and societies confronting complex problems really need art? To put it bluntly, art can be considered useless when people are simply struggling to obtain the foodstuffs they need to survive. For example, after the 1995 Great Hanshin Earthquake, a groups of performers who attempted to hold an acting workshop at an emergency shelter were met with angry jeers from the audience. As that example vividly illustrates, art is not something that people will accept unconditionally. Rather, it is much the opposite. In the case of disasters, it is particular important to pay attention to the progression of events. When during the three post-disaster stages of relief, recovery, and reconstruction is it appropriate for art to intervene? In my opinion, it is during the recovery stage. Furthermore, the intervention should not be temporary. It needs to be sustained over an extended period of time. In such cases, what are the roles art can play?

In my understanding, art can play two primary roles. First, art enables individuals to reclaim themselves and develop new relationships with others. In other words, it is an extremely effective tool for encouraging communication. Second, art broadens the realm of possibilities. Specifically, it increases the number of choices or alternatives while guaranteeing diversity.

I would like now to turn to an example that I mentioned at a previous forum. In the city of Osaka, there is a “dangerous” area where day laborers gather known as Nishinari Ward. Nishinari is commonly known as “Osaka’s ghetto.” The area is

home to approximately 20,000 laborers. However, demand for labor is weak and employment is scarce for Nishinari's laborers. Conditions are particularly dire for the thousands of unmarried, elderly men that live there. Nishinari is currently confronting a range of intractable social problems, including alcoholism and solitary death. However, several years ago, a group of NPOs operating in Nishinari established an illustrated storytelling collective for the elderly. The collective is comprised primarily of former homeless persons. Its membership currently includes seven previously unacquainted male members. The members' average age is 78. The collective now puts on frequent performances and the members have come to live such vibrant and energetic lives that they would no longer be recognized. Formerly self-centered, self-destructive, and out of control these seven members after joining the collective, came to consider the feelings of others and now occupy stable positions in their community. In their case art has played an important role. It helped the men regain feelings self-respect by instilling in them a sense of pride. At the same time, it helped teach them an expressive skill, which they now use to communicate with others.

Let us look at another example from elsewhere in Asia. This is an extremely interesting case I encountered while conducting fieldwork in Indonesia on the eastern coast of the island of Seram. There was a coastal village with a population of approximately 2,000 that during the 1980s had fallen into a state of extreme desolation as a result of the population's drug and alcohol abuse. The newly appointed headman of this dilapidated village began working to revitalize it. Previous headmen had attempted to restore the village through welfare initiatives and economic policies. However, all previous attempts had failed to restore the village. The new headman, who happened to be a choreographer, formed a village dance troupe. The headman hoped that the dance troupe would serve as the focal point of the revitalization effort. Initially, villagers resisted attempts to provide them with lessons. However, the headman's enthusiasm gradually penetrated the village and a number of young villagers began eagerly attending his lessons. Eventually, many residents began to participate. A decade after the troupe's founding, the village was completely cleaned up and transformed into a place where the residents' smiles rarely faded. As this example demonstrates, the ability of art to connect people to one another can function as a powerful engine of social revitalization. By the time I visited Seram in 1997, the revitalization process was already complete and a truly beautiful atmosphere permeated the village. During my visit, I had the opportunity to attend a performance by the village dance troupe and it was magnificent. By that time, the troupe had already won a national competition at the Indonesian National Performing Arts Festival and completed a tour of Holland. In this case, art served not only to revitalize the village and heal its residents, but also to enliven village life and generate new employment opportunities.

Next, I would like to examine the second characteristic of art: the role that it can play in increasing the realm of possibilities and encouraging diversity. The assistant director of the Japanese not-for-profit foundation AIT (Arts Initiative Tokyo), Roger McDonald, is half-Japanese and half-English. He offered the following statement about art and identity. "I vacillate constantly between multiple identities and

feel very strongly that art is a place that accepts such vacillation. There are no absolutes in art and art is always accompanied by questions. Therefore, it is a place that accepts my multiple selves as they are. That in and of itself is the strength of art and is probably the reason that I am involved with art” (Sumitomo 2010).

Art is a world without definite answers or, to put it bluntly, a world in which “anything goes.” For that reason, an extremely high level of accessibility is guaranteed. Importantly, because art is so accessible, it helps to make other things more accessible too. It can play an important role in creating open spaces into which anyone can enter. The highly public spaces that art helps to create are “pleasant spaces.” Yes, highly public spaces are pleasant spaces for everyone.

So, then, how does all of this benefit art? We need to refrain from viewing art simply as a tool or mechanism for solving problems. Namely, art should not be used or exploited only as we see fit. Rather, by bringing art into contact with socially disadvantaged communities, we can provide art with access to new themes and modes of expression. The places into which art will be introduced are located at the very center of a range of serious social problems. The urgent conditions and desperation of the people in such places will likely force artists to adopt new themes and methods. When confronting the problems found in socially disadvantaged places, artists must be strong and intense. The art that is born from feelings of urgency and desperation is neither a reproduction of an existing form of expression nor a reaction against it. Rather, it is art that is born out of the search for an unknown or heretofore non-existent form of expression. Therein lies the primary benefit for art. Namely, the opportunity to develop new methods of artistic expression and encounter new artistic themes provides the artist with the motivation to participate in attempts to bring art into socially disadvantaged and isolated places.

For the Purpose of Sustaining NPO-Directed Art Projects

No matter how many times we extol the virtues of art as a media, if we fail to provide art with a sustainable fiscal foundation, it will be of no use at all.

For that reason, we need to create an environment in which artists can pursue their work easily and without obstruction. This is primarily an issue of management. Simply put, we need to create a system in which artists are provided with adequate funding. However, that is easier said than done. Unlike in the United Kingdom, where a systematic effort has been undertaken to introduce art into the nation’s healthcare facilities, Japan has no available funding for art in hospitals. Moreover, it would be difficult to obtain such funding from the current national budget for arts and cultural programs. So if one is unable to seek funding via the conventional channels, one would have to fabricate some type of grand story in order to secure money for health and welfare programs. At the same time, it is currently difficult to secure funding from private donors, corporate sponsors, and other types of non-governmental organizations since the concept of “Art as Means for Formulating Solutions to Social Problems” is fairly new. Although NPOs are fre-

quently involved in the implementation of arts programs, it is also true that many continue to struggle to secure sufficient funding.

Yet, despite these constraints, NPOs continue to vigorously engage in a range of artistic efforts. While their attempts should be applauded in overcoming tremendous fiscal constraints, it is possible that NPOs inadvertently help conceal defects in the higher levels of the existing social system. By doing so, they render those defects invisible, making them impossible to address and ultimately resolve. Currently, there are many cases in which the individuals involved in the implementation of arts programs for the socially disadvantaged fail to receive proper compensation and actually pay for program costs out of their own pockets. As a society, we are excessively dependent on the activities and resources of such individuals. When one NPO moved its headquarters, each of the more than ten staff members, excluding the director, resigned their positions. This is likely due to exhaustion. When I heard the news about this NPO, I was deeply shocked. It is not easy for art NPOs to exist without external assistance in contemporary society.

The phenomenon of the weary and unfortunate assisting the weary and unfortunate is truly tragic. We need to recognize that NPO staffers do vital work, which is deserving of just compensation. Moreover, as a community, we need to provide such individuals with mental and fiscal support. However, even when external support is forthcoming, there are limitations. When an NPO seeks broader funding, the local arts council, which provides funding for the arts and makes policies decisions regarding art and culture, has to be mobilized. However, arts councils, which were founded in England, are still not fully operational in today's Japan. Arts councils serve as a commons. They are places we can express our belief that funding for NPOs that serve our local community is a favorable undertaking. As a society we need this form of a default setting. Therefore, proactive lobbying will become increasingly important as we move forward.

About four years ago, Professor Channarong Pornrunroj, the former Dean of Chulalongkorn University's Faculty for the Fine and Applied Arts, took me to a prison in Bangkok. At the prison, an art workshop was being held for prisoners facing life sentences and those on death row. None of the prisoners participating in the workshop will ever set foot outside the walls of the prison. Observing their paintings, I was surprised at the detail as they were clearly working very hard to produce quality paintings. I sat in as Professor Channarong interviewed one of the prisoners. During the interview, the prisoner stated, "If I had encountered art earlier in life, I probably never would have committed murder." Upon hearing this, I was astonished and, at the same time, deeply impressed by the power of art. I want us all to believe in the power of art and artistic expression.

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Life-Boats – A Sailing Sculptural Installation

*with Direct Social Participation, Artistic
Exchange and Incorporated Music
by Composer Geir Johnson*

Marit Benthe Norheim⁺ (Norway)

Abstract

Three sculptures in concrete will become functioning boats, shaped as female figures. (12 meters in length and 3m above the water's surface). – Propelled by electric motors, charged by alternative energy. Life-Boats will sail, with captains and passengers, on the European canals, leading them through the heart of the cities. These sailing sculptures will connect the countries through a cultural exchange - which has always been a part of the history of Europe.

This project is about meetings – about receiving foreign expressions – about daring to move into unknown territory and communicate on the basis of common grounds. There will be direct participation and involvement in the process, both in the production phase and along the journey. The audience in the towns where the boats will be docking will be able to go on board and experience the installations within the sculptures and the music by the Norwegian composer Geir Johnson.

Keywords: *Flexibility, Mobility, Archetypal Protection Symbols, Women Life Stages, Direct Involvement, Music Incorporation.*

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Introduction

Creating Spaces for Social Participation – Life-Boats and Related Projects

In my art I am addressing topics that I am very pleased to be able to exchange within the framework of this forum and its subject matters. As a child, I lived in India and when I started school in Norway as a 7-year old, I was convinced that I was half Indian. I had so many stories to tell, and my experiences from a world so different from the Norwegian, made me into a storyteller from an early age.

I can see now that the ways in which the Asian societies relate so strongly to the public spaces – where they meet, eat and share experiences of human and religious matters, often on a grand scale - has had a great influence upon my way of expressing myself artistically.

I have been looking forward to giving this talk and to show my work, in a part of the world where the power and magic of objects is a part of people's lives in a different way than in the Nordic countries.

I believe that I don't need to explain the need for the irrational – for what happens between the lines, in the same way – or is that just my nostalgic memories from another world? As a woman I have naturally been involved in working with the feminine aspects in my sculptures. I am often working on a large scale, but that is not because I want to make big monuments, it is because I work site-specific, and therefore relate to the proportions of the surroundings that I am dealing with. And I am opposing the power-monuments, which very often are masculine power demonstrations in the public space.

For the last twelve years I have made several mobile sculptures. Figures that represent symbols of for instance, protection and bear in them easy identifiable states/conditions and emotions. They are made in concrete and are still able to move - durable in the choice of material, but they appear and disappear again. They will drive or maybe sail past you – past people who are not prepared for that kind of experience.

I am interested in art which is placed into, or is a part of a context, and which can be experienced on many levels, not just through the intellect and thoughts. This is why working in the public space has interested me so much. Producing a story of my own selected parts set in relation to the site specific – has been the driving force of large parts of my production.

Additionally social participation is a very important part of my concept structure, both through direct involvements, where amongst others collected photos or personal symbols modeled in porcelain (according to a given theme) are incorporated into the projects. But also the physical aspect of being able to experience the sculptures by sitting on them, turn and drive them, slide through them or enter into them. It is important for me when I involve children and young people in my projects that they should not just "do" but that they are made aware of the creative process – of thinking for themselves – of finding their own expression and

sticking with it. This is why the schools have worked in parallel with me on a variety of related themes and also in many different subjects.

Introduction of a selection of sculptural projects that have direct relevance for the “Life-Boats” project

What they have in common is that they relate to some of the aspects that the three sculptural ships are built upon:

- Use of archetypal protection symbols
- Women in different stages and conditions of life
- Direct involvement of a variety of population groups
- Climate, waste/recycling, environment
- Flexibility, mobility - Incorporation of music in collaboration with the composer Geir Johnson



Figure 1. “Rolling Angels” with Norwegian Soloist’s Choir; singing Geir Johnson’s composition “Rolling Angels” in the Church of St. Martin in The Fields, Trafalgar Square, London, 2000. Photo by C. Ørntoft.

Rolling Angels

“Rolling Angels” (16 human sized angels in concrete, modeled over used dustbin armatures). The dustbins were given wheels so that they could move. Composer Geir Johnson produced sounds that buzzed out of speakers molded into each angel, based on insects and birds, so that they could create their own sound world.

Rolling Angels have been pushed through the centre of Oslo, into Jakob Culture Church, after which they rolled through Wick in Northern Scotland, and then on to London, (Trafalgar square, the Church of St. Martin in the Fields and Salisbury Cathedral) afterwards Sæby and Århus Cathedral, Denmark. Over the course of the whole journey the Norwegian Soloists choir performed the composition “Rolling Angels” by Geir Johnson, written for the sculptures.

Angels are, just like the figureheads, populist symbols, used by all cultures and religions, which everyone can relate to. It has been exciting and enlightening to

make a work that is as adaptable as this one, where audience participation and involvement have been crucial for being able to use them in the public space. They have been pulled and pushed through the towns by both young and old. These journeys have also demonstrated the relationship that three different cultures have to angels as symbols, and the reactions to the angel sculptures' effect on the public life. In Norway, most of the focus was placed on the sculptures as a missionary tool and the prejudices surrounding this. Both in the UK and in Denmark the curiosity was directed to a greater degree towards the connection between the spiritual aspect and culture, both in terms of content and historically. The angels staged confrontational and challenging situations by their mere presence. The character of the surroundings was changed by the arrival of this large flock of angels.



Figure 2. A “Rolling Angel” pushed by a man in Trafalgar Square, London 2000. Photo by C. Ørntoft

Another populist protection symbol, that I always have been fascinated by, as one of the few “ritualistic” images in the western culture, outside of the churches, is the figurehead which I have used on several occasions in different ways.

Figureheads

“Figureheads – Women in the Wind” (*Five figures in concrete on two purification towers, each 6 meters tall. For the pulp and paper company Union/Norske Skog, Skien 1996*). The company wanted to create a positive focus for their new biological purification tanks. This extension became the company’s “flagship,” I chose to make a fertility cycle consisting of female figureheads as an architectonic component of the two industrial purification tanks. Just as the well-known symbol of the figurehead has protected humankind on its voyages on unknown waters, so the concrete women protect the biological, womb-like purification tanks. Each of the sculptures has its history associated with the process, as well as being intended as spiritual “pin-ups” with content, in a very male-dominated factory environment, where the area around the tanks was in use around the clock. In addition to the employees being very enthusiastic about their women, the company also got its own page on the



Figure 3. "Figureheads" - Women in the Wind for a biological cleansing plant, Skien, Norway 1996. Photo by Tom Riis.

For me, it was fantastic to experience the significance that these irrational figures were getting in such a rational functional context. Unfortunately, the factory is closed now. During the difficult process of closing the factory, several of the factory workers said: "They are not going to take our ladies!" They were also named one of the seven wonders of Telemark in the Telemark newspaper! This is why they have allowed the purification tanks with the figureheads to remain and they are now finding a new use for the building.

I have chosen to bring extracts from the following article "Strong frontal figures" by art historian Jorunn Veiteberg in the book "Armed women – a story about the creation in concrete," by Kjersti Bache, published on the process of this piece, because it highlights my interest in the tradition of the figureheads/galleon figure from an art historic angle:

"The huge dimensions of the figures and the constant touching on sensuality and fertility, nourishment and protection, lead one's thoughts to depictions of female deities in pre-Christian religions. These early mothers symbolized fertility and life-giving, and in primitive cultures where man lives in harmony with earth and nature's cycles, fertility is always sacred. Norheims sculptures bear witness to faith in the body's experience and women's strength. And the most important aspect of Marit Benthe Norheim's figureheads is their function as protective symbols and signposts."



Figure 4. “Lady of the Sea” at Sæby harbor, DK, in collaboration with 905 children. Photo by C. Orntoft.

Lady of the Sea

“The Lady of the Sea” (Sæby harbor, Denmark, 2001, concrete, 6.85 meters tall, has two faces, looking over the sea as well as looking in towards land). The sculpture refers to the main character in the play “The Lady of the Sea” by Henrik Ibsen, which he wrote in Sæby. Here, the sea is referred to as a symbol of all the dark forces within and outside of ourselves, where the woman sees herself like a mermaid washed up on shore.

It also refers to the medieval image of Virgin Mary from the chalk paintings of Sæby church, where she bares her breast to Christ on doomsday and seems to say; “you have been human, you have suckled from me, please show mercy upon the poor people I am hiding in my cloak.”

But the main point of reference is again the figurehead. Nine hundred and five children and young people in Sæby were asked to imagine a situation of danger and then make their own protection symbols in ceramics and glass. They produced everything from angels and devils to pizza and mobile phones, play stations and portraits of pets and parents. These reliefs are incorporated as a mosaic into the cape of the sculpture of the “Lady of the Sea.” This sculpture was the first to involve the collaboration with schools and children on a large scale. The project leader Inger Grund Petersen wrote about the process in this way:

”Marit Benthe Norheim has a singular ability to involve both children and adults in her huge projects. With great seriousness and commitment, she manages to both communicate her visions as well as being open and unbiased in her approach to the people that she includes in her work. She has, as an artist, a unique respect for the expressiveness that children contribute, and succeeds in creating enthusiasm, ownership – and above all else, meaning in the artworks that she creates.”

Else Marie Bukdahl writes about the piece that:

“The Lady of the Sea” - is an example of how a monumental sculpture can create a whole new town space; provide a location with an eye catching new profile and the town a striking landmark. With The Lady of the Sea, Marit Benthe Norheim has succeeded in combining writing and sculpture, religion and art, children and art, together in a way that is both fascinating and original.”



Figure 5. “The Rat Maiden” Skien, 2006, cement, 7 meters tall. Made for the 100 year jubilee of Henrik Ibsen. Photo MB Norheim.

Rat Maiden

“The Rat Maiden” (Skien, 2006, cement, 7 meters tall was made for the 100 year jubilee of Henrik Ibsen’s passing.) “The Rat Maiden” is a character in Henrik Ibsen’s play “Little Eyolf.” She is a rat catcher, who sees herself as the liberator of the rats and she goes from home to home to see if there is anything that nags or gnaws. In little Eyolf’s family there are no rats, but the little eleven year old boy is trapped between two parents in a marriage filled with conflict. They overprotect and disregard Eyolf. The Rat Maiden sees who Eyolf actually is and gives him new opportunities, which Ibsen symbolizes by his drowning; surrounded by water, as a symbol of change, new life. Rats are some of the most despised species in our culture, and when the Rat Maiden takes their side, she becomes a symbol of a kind of protector of the ostracized.

I have also constructed a slide inside her, so that children can climb up on her back, move through her and slide through the rat and what it represents and come out in one piece on the other side. Inside her you can hear Geir Johnson’s composition “The journey between laughter and tears.” Because the piece is so much about seeing and being seen or not seeing and not being seen, 2300 children and young people have made eyes in porcelain, which are inlaid as a mosaic within her body.

Camping Women

“Camping Women” (Was made in relation to the European Capital of Culture designation for Stavanger in 2008). The bearing idea and simultaneously the inner armature of the construction of the concrete sculptures are functioning caravans. Each of the female sculptures’ torsos grows out of the roof, such that the caravan functions as the skirt of the figure. One can enter the 4 meters tall “Camping Women” which are titled; the Refugee, the Bride, Maria the Protector, Sirene and Camping mama. Inside, the space has been customized in various ways - several of them with the participation of different population groups.



Figure 6. “Camping Women” – A rolling installation in concrete made for Stavanger – the 2008 European Capital of Culture. Photo: MB Norheim.

The caravans are capable of being towed; they arrive behind their respective cars and have rolled around during the European Cultural Capital of Stavanger 2008 region for 8 months on a constant journey. They have visited about 40 locations in that period, camping sites, parks, schools, town squares etc. The installation has since visited Reykjavik Arts Festival, Iceland, in addition to several journeys throughout Norway and Denmark. They are soon to be situated and used for the next years to come, by Aalborg University, Denmark.

Life-Boats

“Life-Boats” (A Sailing Sculptural Installation with direct social participation, artistic exchange and music by Geir Johnson). This version began with a dream I had one night that I saw the “Camping Women” sailing on the water. After that I researched the possibility of making boats out of concrete. Ferrocement boats have a long history going all the way back to 1848. The reason why it is not a technique that is used very often today is due to the fact that it is difficult to make the process cost-effective. Building a boat in this technique is a handcraft, and is approximately the same process that I have used for many years to make my sculptures.

I am working towards creating three sculptures in concrete which will become functioning boats, shaped as female figures. They will be 12m in length and rise

3m over the surface of the water. The sailing figures will be propelled forward by electrical motors which will be charged with alternative energy.



Figure 7. Life-Boats - An artistic rendering of the sculptures sailing in the Larvik Fjord in Norway by C. Orntoft and Malene Pedersen.

The sculptures will become "floating cultural houses" and will sail on the European canals, which naturally lead the ships through the heart of the European cities that are built up around the old waterways. The project will not be related to the borders of the respective countries, but rather, will connect their cities together through a cultural exchange - which has always been a part of the history of Europe.

The Life-Boats project is about meetings – about exchange – about receiving foreign expressions – about daring to move into unknown territory. In addition, I will, as with several of my previous projects be using direct participation and direct involvement in the process, both in the production phase and on the journey.

I have always been interested in the manner of which populist, recognizable symbols provide a portal into the irrational, and I have therefore several times worked with the symbol of the figurehead as a protection on many different levels. (see the section on the *figureheads/ladies in the wind*) The figurehead in this instance is taking over the entire boat, instead of keeping watch from the bow. She will become the boat itself.

The water, the boat/ship - and the act of sailing, contain many symbols that relate to life and passion, rebirth and death, overcoming and communication on many levels. Each "Life-Boats" character and its interior will relate to this.

Their subtitles are based on a Scandinavian word game, often played whilst travelling; "My Ship is Loaded with Something Beginning with..." – And then mention-

ing a letter. The sculptural group “Life-Boats”, will comprise three female boats, where the preliminary overriding theme will be woman in the three phases of life. Each sculpture has its own identity and narrative, based on biological components of the female reality that are the same for all women in all cultures. Obvious, but nevertheless full of incomprehensible and irrational magic.

The individual titles are:

”My Ship is Loaded with Longing” the young one, entering the world, whilst offering her breast. She lies on her side, with her hips as the cabin. She will have a treasure chest inside her body. The treasure chest is decorated with true pearls and prisms, with a letter opening, so that the people we meet will have a chance to deliver letters with their dreams, hopes and longings for storage in this chest.



Figure 8. The full scale chest in the shopping center Friis, Aalborg. Photo MB Norheim.

As a part of the Danish Art festival, Port 2010, the chest, in full size, which will be inside the first “Life-Boats” sculpture, was exhibited at the active shopping centre. Below is the letter, with the invitation to take part in the project.

Dear children, young people and adults of all ages,
I am writing to invite your innermost longings on a journey. The chest you

see before you will be placed inside a female sculpture called “My Ship is Loaded with Longing,” part of the “Life-Boats” project. She will be the first one that is made, of the three (12 meters long) sculptural ships in concrete that will be launched in North Jutland and will sail on the European canals. The idea is to involve as broad an audience as possible throughout Europe.

In the chest you can place love letters, poems etc. which you have lying around, which you perhaps don't dare to send or to show to anyone, but which you nevertheless do not want to throw away. Texts about dreams and longings can also be written on site, placed in the chest and mixed with everyone else's hopes and longings. The chest will sail out into the unknown; it is sealed and will never be opened. – What can easily be shown and what is so intimate that you want to keep it to yourself? By placing the texts into the chest, one doesn't need to explain anything to anyone, or to reveal oneself. What are the boundaries of modesty for the written word in our era of mobile and internet communication?

Children and young people do not write letters any more. All communication takes place quickly. One doesn't wait longingly for a reply for days – weeks – months. Generation 30+ wrote love letters and handwritten poems, which were kept in a secret place, if one didn't dare to send them by post. If they did get sent and an answer was received, then these were read many times and hidden well. Many people have looked after these kinds of valuable personal letters their entire lives.

I work physically with my art. The digital for me is a tool for necessary, practical communication, but not for the most intimate thoughts. Does handwritten become more private than what is written or stored on the computer? Is the personal computer or mobile today's private/secret treasure chest?

Hope you will sail with us - both in spirit and in words. Best regards from Benthe”

“**My Ship is Loaded with Life**” – in the middle of her life and pregnant. She floats on her back – with her pregnant belly as the cabin. Children and young people from every country that we sail to, will be asked to model a self portrait in ceramics. I want to have the greatest possible diversity of nations and cultures represented.

We will collect the reliefs, when we arrive in the various docks and fix them into place in the boat. Together they will create a wall to wall mosaic inside of her. The children have created self portraits that together form the mosaic.

“**My Ship is Loaded with Memories**” – the aging or death.

She travels on her belly, full of small figureheads on her back, so that they can maintain watch in all directions. This ship will be built out of many composite notions of women, based on a variety of portraits of women from the participating countries. The women will be over 70 and will have a history which means that they will have travelled and lived in countries other than their own – and for

different reasons. We will include interviews with refugee women and immigrant women from as many different cultures as possible – living in the participating countries. The interviews will be about belonging and identification and will be made available to the public audio visually inside the sculpture.



Figure 9. All three models 1:5 from an exhibition in Skagen, Denmark. Photo MB Norheim.

A travelling exhibition with a presentation of the "Life-Boats" process, started in November 2009 and is still on the move. This exhibition is expanded as the project progresses. In addition there have been seminars arranged with the "Life-Boats" project as a turning point. Below is the introduction text to a seminar at Utzon Center, Aalborg, DK. 2010, by Professor Antje Gimmler:

"Of Routes and Roots - A dialogue between mobility research and art"

Mobility is one of the central characteristics of our globalised era. We are virtually mobile - with new communications media. We move geographically when we travel and commute or move. We use products that have been transported all over the world. But we also travel mentally; we develop as individuals and create a new narrative about our identity as we relate to our future and past. When we move down routes, we also create roots to the places, the people and the symbols that are meaningful for our identity and existence. Routes and roots are attached to each other and new and unexpected connections come into being in the world of mobility.

The artist Marit Benthe Norheim has, with her project "Life-Boats," created a unique access to the journey as a symbol of the human longing for both continuity and change. In the project, the boats invite a sensual experience of the different sides of our inner and outer realities in the daily life of mobility."

The journeys: can be undertaken over the course of many years during the summer seasons. The process of planning and organizing the trips and the artistic exchange – which is a large part of the aim of the “Life-Boats” project, will run alongside the production phase. During the course of the production phase an international coordinator will be appointed, to take care of the contacts with the different cultural institutions in the various cities, and to enter into collaborations. The cities that the sailing sculptures will be docking at, will be chosen in collaboration with a network which is in the process of being built up. It is an important part of the overall concept of the project that “Life-Boats” become an open narrative framework and that it establishes an artistic exchange, where representatives of each country meet the sailing sculptures and the artists that are travelling with them, with their own performance artists, musicians, singers, etc. The sculptures will function as **mobile cultural institutions**.

Holger Koefoed, Art Historian writer and lecturer of the Oslo National Academy of Arts, expressed his views on the journeys of the “Life-Boats” in this way:

“I think of the dragon ship of the Vikings, which struck fear into the hearts of people along the coasts and canals of Europe. Now, a different and more modest fleet of women are coming, with an entirely different message - take care of the environment, travel sustainably, imagination is our greatest resource, etc. There are so many dimensions to this art project that are important and positive on their own - and which, collectively approach fairytale proportions! Nordic wanderlust has led to other ways of experiencing than by hoarding and this art project can become an image of the Nordic contribution to our common European culture which could create society and culture according to the Nordic model - politically, socially and artistically. This project is not ideology in solid form, but will function in a more open and inspirational way. There are alternatives, even in this day and age, which is so desperately in need of them.”

Another comment to the idea of the sailing sculptures’ journeys comes from Inger Grund Petersen:

“Norheim’s sculptural projects are always communicative cultural projects in the broadest sense, and nobody who comes into contact with Marit Benthe Norheim’s new project “Life-Boats” will remain untouched by the meeting, just as “Life-Boats” will become infused with meaning from all the people, who go on board the “Life-Boats” on the journey through Europe, and contribute to the artwork. At a time of huge divisions in the European project, it is precisely this cross-border cultural exchange and powerful artistic projects like “Life-Boats” that are capable of creating cohesion and cultural understanding.”

Else Marie Bukdahl is also commenting on the art exchanging voyages in this way:

“In a world where there are often contradictions between population groups and nationalities, the “Life Boats” will create new life-affirming relations between people

and symbolize the desire for fellowship and respect for one another, which is always at the top of our agenda, but which we often have had problems with realizing”

The Music for the “Life-Boats”

In several of my projects, both the temporary and the permanent ones, I have had a good collaboration with the Norwegian composer, Geir Johnson. He will also create music for the interior of the “Life-Boats” such that the female boats are all profiled by his sounds capes, which contain musical interpretations of the various sailing women’s characters and lives. I have chosen to cite Geir Johnson’s words about the musical aspects of our collaboration:

“During the last fifteen years I have worked out a lot of music to Marit Benthe Norheim’s sculptures. Some have been implemented for the unveiling and inauguration. Others have been mounted inside her sculptures - and some have been pure sound installations - music to accompany the sculptures. When she asked me to compose music for “Life-Boats,” it was soon clear to me that I would need to consider at least two different tasks. One would be to create music that follows the sculptural boats on the journey, and which is mounted inside the boats, while the other will be the music used when the “Life-Boats” come to their port calls elsewhere. This time I decided to take on the first task, to create music that is in the boats, and which will face the public when they enter the boat, or which may accompany the crew on trips. In this music I’m interested in mythical conditions, such as the Sirens’ song of Odysseus: What was it really he heard, that was so beautiful that he had to bind himself to the mast? But music which is based on man’s relationship with the sea has many other points of departure. One can also ask the question about the world of sounds that have followed the sailors at all times when they crossed the oceans, home from the trade mission or from looting, with spices and fine fabrics, or with slaves and booty. And in all this, the seafarers’ own music, which often expressed longing for another life, and the songs of those who sat at home, and as expected, perhaps in vain for one who never came back. As a textual basis, I work for example with texts by Enheduanna, the world’s oldest-known poet, who was the princess and priestess in the city of UR in Mesopotamia about 4,000 years ago. This is the starting point for the music that will fill the three “Life-Boats,” where hardly anything is going to be recognizable, but where the elements of this will be to rediscover in the creative process.”

I also want to present a new project which will be part of the journeys, rising from “Life-Boats,” by Ruth Wilhelmine Meyer, Singer / Vocal performer, in her own words:

“Life-Boats become Life-sounds. It radiates so powerfully from the boats of Marit Benthe Norheim that they must get answers from living women on land. The boat sculptures must be transformed into social sound sculptures: Life-sounds. The boats - “Longing”, “Life”, and “Memories” should meet children, pregnant women and women over 70 when they dock. We must hear the sound of this meeting; children’s voices of the most peculiar varieties, elderly people humming an old song from their shared musical heritage and very importantly, the sound of unborn life: Many pregnant women gathered with contact microphones on their bellies so that we can

all hear it together. That is how we become bound together in a communal sound sculpture. This is universal, indivisibly connected to the life cycle and life experiences – powerful and inviolable. More specifically, I can see how this sound composition, which is directly inspired and connected to “Life-Boats,” could form a kind of core in the diverse cultural exchange that will take place when the boats arrive at various locations. This core is so powerful that it can enter into an artistic unity with other expressions of both visual as well as performance art. This is how Norheim starts a wave of new visions in the world with her highly visionary, but very concrete sculptures.”

The Norwegian singer Jørn Simen Øverli, who will also be a passenger performing on the journeys, are saying about the importance of cultural exchange through songs:

“Life-Boats” can encompass an enormous amount whilst it is in the process of being realized. Communication is the key word. In my view, it would be natural to attach songs to the boats. The boats will cross borders and create contacts and it is thus important and natural that they will be filled with many different kinds of artistic expression. Songs are one of the best shortcuts to creating an understanding of each others’ cultures, which is what the boats meant to do.”



Figure 10. Production process in full scale of “My ship is loaded with Life” Photo MB Norheim.

Production in full scale: As I am writing, the first sculptural ship is fully financed and half of the financing for the second ship is in place. The first ship is therefore finished and the next half way done. Funding is being applied for on an ongoing basis for the implementation of the whole project. The whole project will only be launched when all three sculptures are fully financed and finished together.

The technical and artistic process takes place in my workshop in Mygdal, near Hjørring, North Jutland, Denmark. The workshop has undergone a comprehensive refit in order to be able to function as a “shipyard.” I have two assistants in the workshop, who take part in the welding and building of the sculptural ships.

The ship-engineer L.T. Olsen from CDE Danish Marine Design ApS has produced drawings to full scale for the sculptural ships and boat builder Erik Foldager who has built several ferrocement boats, is part of the process both practically and as a consultant.

There are a great number of collaborative partners from several countries to this project. Cultural institutions and educational institutions are for instance collaborative partners for the collection and dissemination of knowledge and experience of the artistic and ship technical process regarding the journeys and the exchanges both artistically and culturally.

During a weekend in May 2012, more than 80 volunteers participated in the casting of the first boat. This was a very powerful event of working together to achieve a clear and specific task, by people from the age of 15 – 75, and from a huge variety of social backgrounds.



Figure 11. The casting process of "My ship is loaded with Longing" Photo Niels Fabaek.

Conclusion

The overriding theme is communication. The overall aim of the "Life-Boats" project is to create new kinds of dissemination of art and culture. That is why there will be established exchanges on many different levels.

Women use their bodies to develop, protect, and nourish life, both physically and intellectually, until it is viable. These are values that I, as a woman want to keep elevated and visible in our times where fellowship needs to be emphasized. By doing this I want to demonstrate what we can achieve together and that we are

dependent on both giving and receiving care and protection. The figurehead as a protection against unknown dangers will be a reminder and an admission that we need the irrational and spiritual aspect in our meeting with the world – a reality where all the unknowns have come closer through our communication possibilities, both digitally and physically.

The outcome that I am hoping for, with the “Life-Boats” project, is that people will see that irrational and at the outset mad visions can be realized. That belief can move mountains. That one can embark on unknown journeys in and outside of oneself and create a foundation of value in the service of culture, which creates opportunities for lifting and carrying together.



Figure 12. “My Ship is Loaded with Longing” The first sculptural ship is ready and stored outside of my studio, until it will be sailing together with the other two sculptural ships. Photo: MB Norheim.

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Website

More information about the Life-boat's ongoing process can be found at: www.life-boats.com.

Artists & Creativity in Urban Placemaking

Reflections on a Downtown Minneapolis Cultural District

Tom Borrup⁺ (United States)

Abstract

Participatory city planning led by artists was not in the sightlines of Geddes or Mumford when modern planning practices were born. A century-long trend brings increased requirements and expectations of participation by public stakeholders and growth in neighborhood and district-level planning. Increasingly complex urban environments require cross-sector collaboration and cross-cultural dialogue, in addition to understanding a multitude of culturally specific ways people use public and private spaces. Challenges to the profession grow as the role of planner evolves from engineer to facilitator. This paper reviews these trends as well as recent scholarly work calling for more involvement of creative voices and practices in planning. Through a Minneapolis case, this article examines inclusion of a theater artist, choreographer, vocalist/songwriter and muralist in leadership of a district planning project that generates a richer analysis, more robust options, and offers a greater sense of participant ownership through creative placemaking.

Keywords: *Artists, Urban Planning, Creative Placemaking, Culture-led Regeneration, Cultural Planning, Cultural Districts*

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Introduction

The tools of the artist are an essential part of how we imagine cities: through stories, images, metaphors, exploring possibilities as well as critiques (Baeker 2002:24).

This paper explores theory and practice related to the integration of creativity and creative methods within the process of city and district planning – in particular the public participation process. A Minneapolis case is described, an urban district undergoing a regeneration through building on cultural assets and strengthening social and institutional cohesion.

This paper traces the evolution of urban and neighborhood planning practices and summarizes challenges to the planning profession in relation to globalization, ethnic diversity, and economic changes in cities. The introduction of cultural planning and the idea of creative placemaking are summarized along with the call by some scholars for use of more creative and culturally appropriate methods.

I suggest that creative methods employed by artists can engage people of more diverse backgrounds and draw them more deeply into the analytical and visioning work of city planning. A Minneapolis case examines inclusion of a theater artist, choreographer, vocalist/songwriter and muralist in leadership of a district planning project that generates a richer analysis, more robust options, and greater sense of participant ownership through creative planning activities.

Urban Planning and the Social Needs of Cities

Strategy making in the planning field requires complex imaginative, intellectual and technical work, involving a wide range of sources of understanding and imaginative power (Healey 2010:188).

Urban planning on the local or neighborhood level can be traced through voluminous literature on the topic (Rohe 2009, Silver 1985). Formal city planning came to be recognized in the early part of the 20th century, and by the second half of the century became a full-fledged profession with trained personnel embedded in all levels of government (Baeker 2002, Peterman 2004, Rohe 2009). The emerging role of public participation in the process of planning stems, as well, from the middle of the 20th century but evolved significantly after the 1970s (Healey 2010, Peterman 2004, Rohe 2009, Silver 1985).

Urban theorists Patrick Geddes and Lewis Mumford, advocated citizen participation in planning before it was a generally accepted part of the practice. According to Baeker (2002:23), they promoted “civic exhibitions on urban and regional issues, surveys, and through input to the creation of planning alternatives or scenarios. Mumford saw plans as ‘instruments of communal education.’” Earlier forms planning required engineering and organizational skills to coordinate resources and materials to implement top-down, expert-designed schemes. As societies and cities evolved along with the growth of local municipal governance and citizen activism, requirements of planners became more complex.

Most scholars acknowledge the urban planning profession is grounded in allocation of real estate and provision of infrastructure and municipal services to meet needs of expanding and changing populations. Known for its primary purpose as 'land use planning', this remains its chief concern (Albrechts 2005, Healey 2010, Peterman 2004, Zukin & Braslow 2011).

Friedmann (1971) and Peterman (2004:266-7) describe how planners incorporated concepts from the social sciences into their practice after World War II. Planning was based on making rational choices among alternatives. This rational planning model remains the undercurrent of the practice, positioning planners as experts who inform leaders and the larger public of optimal choices. Many in the profession began to acknowledge by the 1960s that choices were laden with values and benefits for some over others. Considering planning as a technical field, Peterman writes, "it was presumed that planners operated above the political process and apart from those for whom they were planning." Practitioners and observers quickly discovered, argues Huang (2005:78), that even engineers and bureaucrats had biases. She writes, "The value-free model of planning is nothing but a myth."

The professionalization of the urban planning field during the 1950s and 1960s and its institutionalization within municipal government, Baeker (2002:23) argues, put it within a political milieu and undermined the capacity of the field to maintain a holistic view or interdisciplinary nature. While planning was as apolitical by many, Baeker argues, the value of "growth and development were generally viewed in positive – and often unquestioned – terms."

Many critics argue that urban expansion and building by private sector developers took precedence over rational human needs or the rights of residents to maintain long-standing and cohesive communities. Huang (2005:78) argues that, "modern urban planning in the Euro-American context was born as a tool of the state to balance private and public interests under capitalism." However, she and others agree that it lost its balance.

Zukin and Braslow (2011:133) assert that in a capitalist society, cities provide two basic commodities: land and labor. Even in the transition from an industrial to a creative or knowledge-based economy, they argue, the specific requirements of land and the skills of labor may change, but for municipal leaders the object of "industrial and land use policy [remains] to prepare the ground for private-sector real estate developers."

In her arguments to redefine planning as more people-based than land-based, Healey (2010:18) offers a more optimistic view of what she calls the 21st century planning project. "Overall, the idea of planning as an enterprise of collective activity, of public policy, is linked to a belief that it is worth striving to improve the human condition as lived in particular situations in the context of interaction with others, human and non-human."

Collaborative Planning and New Challenges for Planners

It's no-one's job to connect agendas, ways of thinking, knowledge and skill bases. If no-one is responsible at present, then everyone is to blame for our many ugly, soulless, unworkable cities and to praise for our occasional places of delight (Landry 2006:7)

In his 100-year survey of urban planning, Rohe (2009:216) provides a view into the more specific evolution of local and neighborhood-based approaches that provided planners important lessons.

It also taught us that local social relations and networks matter greatly to people and should be given great weight in revitalization planning. Social networks are particularly important in low- and moderate-income neighborhoods. It taught us that total clearance should be a last resort, considered only when rehabilitation is not feasible. Finally, it taught us that planners do not have all the answers, but should listen to and work with local residents in neighborhood rehabilitation projects.

A later stage in the development of urban planning Rohe (2009:217) labels 'community action', called for a "permanent increase in the capacity of individuals, groups and communities ...to deal effectively with their own problems..."

Peterman (2004) traces a different trajectory of planning describing the practices of advocacy planning and collaborative planning. Planners realized that in the allocation of land, services, and other resources, significant choices were being made that had great impact on the lives of community residents. Healey (1998:1534) calls this "a competition in which there are a few winners and quite a lot of losers." Some planners felt personally or ethically obligated to address needs of the less powerful in society and took on the role of advocates to develop plans on behalf of those they considered citizen clients.

An underlying assumption of advocacy planning is that communities have a single interest. In many cases homogeneous communities, comprised primarily of one socio-economic or racial group, found themselves in opposition to a large-scale public or private project (Healey 2010). In such cases the advocate-planner may help turn the tables. Such homogeneous communities are less often found among growing cast of what Sandercock (2004) calls 'mongrel cities' where diverse populations and people with conflicting interests share space. In such cases, Sandercock argues, the 'politics of voice' becomes a volatile dynamic. Who is speaking, and who is speaking for whom, are frequently asked questions. This leaves planners to ponder not only the desired qualities of place but whose aspirations for that place are heard and accounted for in the planning process (Healey 2010).

Healey (1998) suggests that planners respond through collaborative approaches to emphasize ways of thinking and acting that encourage discussion of the qualities of places and address conflicts in non-threatening ways. This, she says, simultaneously builds capacity for problem solving both in planning and in the community in general. Collaborative planning requires planners to step into the role of a

neutral facilitator, leading a consensus-driven participatory approach to decision-making (Peterman 2004, Sandercock 2010). In these cases, there is less emphasis on technical expertise and more on social skills. “Listening to stories, identifying common goals and forming partnerships in action: this is creative community engagement – engagement that is as much about learning as doing” (Sarkissian & Hurford 2010:154).

In order to achieve more robust public engagement, Redaelli (2010:3) argues, “it is necessary to move away from a model of participation in which the administrator plays the role of the expert and citizens are merely reactive.” Planners, she argues, should involve citizens in an exchange and engage them in a progressive dialogue rather than merely asking their input.

Changes in the larger social environment elevate the importance and potential value of participation and collective action as well as the need for skills to manage and maximize this involvement – widely divergent from the technical skills with which most planners have been equipped.

Illustrating emerging conditions facing the planning profession, Bradford (2004), describes the established field as largely unprepared for a variety of challenges including diversity, creative thinking, economic equity, and issues around environmental sustainability. In the wake of such challenges, Healey (1998:1543) writes:

This recasts the role of urban planning in a new form as an active social process through which the governance power to regulate and to distribute resources which affect the qualities of places is reshaped by a collaborative reflection on the ideas, systems of meaning, and ways of acting which have been driving placemaking in particular places in the past, and a mobilisation of transformative potential to make a difference to placemaking in the future.

Globalization of urban populations, and changing lifestyle patterns unfolding in the 21st century (Florida, 2010) increase the complexity of the task for planners. Bradford (2004:5) observes,

...conditions of diversity require bridging cultural differences, remedying social inequalities and a discursive re-framing to merge economic and environmental goals....[these provide] sweeping challenges to established policy routines and planning practices still based on rigid functional specializations and categorical programming, with little cooperation and learning across different departments, specializations and sectors.

Planning practitioners in these conditions have found their work cannot be bound by established field and sector definitions or by their own cultural biases (Vazquez 2012) if they are to truly engage with and address the needs of their communities. A more holistic view (Baeker 2002) and meaningful dialogue across race and class increase challenges to planners and communities of all sizes.

Globalization and Local Place Identity

Places that did not ‘stay true’ to their history, social dynamics, economic background and distinctive heritage and urban features tended to struggle with maintaining a new identity and brand over time while those that adopted a more ‘organic’ and joined-up approach to identity building were more successful (Bianchini and Ghilardi 2007:284).

While globalization has complicated the city planning, the idea that it results in homogenization of places have been put aside by many scholars and planners. According to Healey (1998:1531), the seeming contradiction in globalization is that the distinctiveness of each city and neighborhood take on greater significance. She writes, “in a world where integrated place-bounded relationships are pulled out of their localities, ‘disembodied’ and refashioned by multiple forces which mould them in different directions, the qualities of places seem to become more, not less, significant.” Qualities of place, argues Healey (2010:35), are more than an image or assemblage of assets. “Place qualities are generated and maintained by complex inter-relationships between people in diverse social worlds, which potentially connect them to all kinds of other places and times in dynamic and unpredictable ways.”

Each city, region, or nation develops unique political structures and traditions of public participation, points out Redaelli (2010), adding another dimension to the challenges for planners. These are what Healey (1998) calls planning cultures. As different localities evolve their own ways of conducting business and making decisions, complexities are multiplied within multi-ethnic and transitional neighborhoods, exponentially increasing challenges in bringing people together through the process of planning and subsequently building a sense of ownership of plans. Maginn (2007) asserts that planners and policymakers often set up planning processes and local partnerships with insufficient knowledge of local cultures. This is complicated by the general lack of what Vazquez (2012) calls ‘cultural competence,’ arguing that most planners lack reflective understanding of even their own cultural practices, let alone appreciation and understanding of the cultures and practices of others.

Some of the difficulties in adapting to planning with diverse stakeholder groups, points out Maginn (2007:38), include practical dilemmas such as negotiating access and finding appropriate settings. Language translation and cultural inclusion can slow the planning process requiring added expertise, time, and expense. Traditional data-driven policymakers see little value in such investments. They tend to have “concerns about the validity, reliability and objectivity of qualitative research.” These same policymakers are likely to confront social dynamics that cannot be measured by statistics. Relying on data to make local development and policy decisions may prove quicker and less costly, but do not take into account unique local conditions and social dynamics, Maginn argues. Data-driven planning may, in fact, produce results that exacerbate or create unanticipated problems with greater costs.

In some governance cultures planning can be adversarial, observes Healey (1998:1541). She argues that planning structures should embrace rather than suppress conflict as part of a process of building local governance capacity. “Collaborative approaches to placemaking help to create arenas which can act as learning environments through which stakeholders learn new ways of relating to each other.” Maginn (2007:31) concurs, “if policy agents embraced conflict and harnessed the energies generated by it, they could increase their institutional capacity which would eventually lead to more productive policy outcomes.”

Cultural and Aesthetic Justice Through Planning

Generalizations about what constitute the ‘good life’ can result in formulaic design principles and public policies. These have proven disastrous, argues Healey (2010:32). Such practices represent “major mistakes that twentieth century planners and policy experts tended to make,” and must give way to more culturally and place-sensitive approaches. Motivating engagement of disenfranchised or disaffected citizens goes beyond conflicts over land uses, allocation of housing, jobs, roadways, infrastructure, or other civic amenities. Cultural, aesthetic, and symbolic conflicts take on increased significance in diverse communities.

In planning and other social policy arenas redistributive justice has dominated most 20th century struggles for social justice, according to Baeker (2002b:68). Redistributive justice, he points out, has focused on “socioeconomic inequities, disparities in basic physical and material needs (such as income, property, access to paid work, education, health care, and leisure time), and – more starkly – the resulting rates of morbidity or life expectancy.”

In light of globalization and increasing diversity, the material-based view expanded during the latter part of the 20th Century to include less tangible elements related to cultural justice or recognition. This emerging struggle, says Baeker (2002), is rooted in social patterns of representation, interpretation, and communication, including cultural domination, non-recognition, and disrespect. The urban planning profession is particularly prone to such missteps as it privileges some aesthetics, land uses, and even ways of conducting civic dialogue (Sandercock 2004).

In addition to equity in land use, economics, and cultural representation, spatial and building design emerge as a dimension of the quality of life of urban inhabitants (Matilla 2002, Talen 2006). Acknowledging challenges in the discussion of aesthetics in civic discourse, Matilla (2002:132) argues that modernism has created a separation of aesthetic issues from social and political issues. “My claim is that aesthetic welfare cannot be distributed simply by distributing ‘aesthetically good quality urban form’ produced by professional designers.” Defining aesthetically good urban form, she contends, is a political matter – not simply a task to be left to architects and designers. Universalizing theories of good aesthetics ignore cultural variations and preferences and suppress the cultural identities of those who tend to be outside economic and cultural elites. Thus, equitable distribution of so-called ‘good design’, argues Matilla, advances injustice rather than reduces it.

Instead, Mattila (2002:137) argues that aesthetic justice stems from equitable distribution of the rights to design cities. In other words, the right of people to participate in the process of determining appropriate aesthetics. She points out that this is a, “matter of developing the institutions and the methods of urban planning and design in a way that they retain sensitivity to the experience of different groups of inhabitants and better allow public participation in planning and design practices.”

Expanding the Toolbox: Cultural Planning and Creative Placemaking

The value of creative placemaking is as much in the doing as in what is done
(Vazquez (2012:2)

To aid urban planners in this complex landscape, new tools, new partnerships, and new planning techniques are needed. Mapping, understanding, and engaging with the people and cultures in rapidly diversifying cities has emerged as one of the tenets of cultural planning, a practice with less than a generation of history in most parts of the world. Cultural planning has emerged only recently as a relevant component of the urban planning landscape (Ghilardi 2008).

In most parts of the world, cultural planning has based itself in a more anthropological definition of culture as a way of life, seeing the “integration of the arts into other aspects of local culture, and into the texture and routines of daily life in the city” (Ghilardi 2008:5). This requires cultural planners and local cultural managers to gain broader appreciation of ways in which artists, the arts, and culture are and can be integrated with the social and economic life of cities.

Evans (2005:959) makes a case for cultural planning, as a “critical aspect of mediating and articulating community need, as development is planned and takes shape, through culture’s potential to empower and animate.” This in turn, he argues, can lead to participation in, and ownership of, community regeneration by stakeholders. He warns, however, that culture-led regeneration programs can be a distraction from underlying power shifts or control of real estate (See Vazquez 2012). Too many city leaders and policy makers focus on cultural assets as tools to address economic development and the competitive images of cities in the global arena – to the detriment of quality of life, social equity, or other concerns argues Evans.

Cultural planning seeks involvement of diverse stakeholders to fashion the kind of city in which they would like to live. A cultural lens in planning enables people to imagine their cities or neighborhoods in new and different ways. Defining culture and cultural assets broadly enables a wider range of people and groups to have a reason and a way to be heard and to contribute their concerns, visions, and stories (Baeker 2002).

Maginn (2007:30) suggests that techniques of applied ethnography offer planners a way forward in achieving more effective community participation. He first advocates policymakers develop a more sophisticated understanding of the topography

and culture of local communities, and that policymakers, “need to demonstrate an explicitly genuine commitment to participation by embracing community diversity and conflict.” Like the cultural competence advocated by Vazquez (2012:30), policymakers need to become more aware of the impacts of their own cultural practices. In particular, writes Maginn, “they need to understand how the structures and processes they put in place, the policy discourse(s) they use, and their perceptions of and attitudes towards local communities impact on the participatory experiences of different groups within a neighbourhood.”

Ghilardi (2008:7) also weighs in on the importance of approaches and styles involved in the placemaking process, “Place-shaping and culture-led regeneration must be seen as truly creative rather than mechanical, formulaic processes.” In the course of any planning process, the methods or approaches employed can have great bearing on the outcomes.

As an ongoing process, versus a discrete planning process, the practice known in the United States as creative placemaking includes the formulation of plans as well as ongoing place management (Markusen & Gadwa 2011). Both planning and management must include diverse stakeholders on an ongoing basis. Successful placemaking, argues Healey (1998:1541), rests in its social infrastructure, “both the range and density of networks between stakeholders in a place and the degree of trust and translatability between the different social worlds surrounding the different stakeholders.” In the presence of such networks, she says, knowledge moves freely, increasing the intellectual capital of a community and advancing policy objectives meaningful and useful to all stakeholders. It is through these networks and creative ways of thinking that successful creative placemaking results (Vazquez 2012).

Creative placemaking incorporates the practice of cultural planning and its tools for broadening public participation, along with the creative and analytical capacities of artists, cultural mapping, and creative facilitation techniques. Such techniques, applied in planning processes as advocated by Albrechts (2007), Dang (2005), Sandercock (2004, 2005), and Sarkissian and Hurford (2010), engage residents and stakeholders in deeper and more meaningful ways.

“The strength of creative placemaking as a vehicle for a sustainable community, cultural and economic development,” writes Vazquez (2012:3), “is due largely to the processes that lead to the outcomes.” These ongoing processes require active engagement and investment by all sectors and stakeholders. Key among those stakeholders are artists and other creative sector workers. They serve to maintain the flow of intellectual capital in communities (Healey 1998), and refresh ways of thinking. As boundary-crossers artists bring an array of tools for building and maintaining intellectual exchange in communities (Baeker 2002).

Artists as Planning Partners

While the planning profession may be reluctant to engage in community cultural development work, community-based artists are hard at work in community planning (Dang 2005:123)

Many artists working in community settings develop an extensive array of techniques and practices that foster community building (Cleveland 2000, Goldbard 2006). Their involvement in formal urban planning, however, is less common. The planning profession growing from engineering and technical practices, rarely opens itself to creative activities or to artists as partners. While planning describes itself as a highly collaborative profession, artists and community arts organizations are not formally considered within the purview of the field but have much to offer (Grodach 2010).

Scholars such as Albrechts (2005), Dang (2005), and Sandercock (2003), and scholar-practitioners Sarkissian and Hurford (2010) advocate ramping up involvement of creative people in planning, bringing artists into central roles. Observes Baeker (2002:24), “In this vision of cultural planning, the contributions of the artist are also invited, and the tools of the artist become key to the participation of all.”

Community planners, artists, and cultural practitioners have a great deal to learn from one another. Artist training and practice emphasize observation, listening, and intuiting the shape and dynamics of their surroundings in ways different from those most commonly accepted (Root-Bernstein 1999). In fact, some artistic processes parallel planning processes. Dang (2005:124) describes artists as the storytellers of their communities. “They can provide a planner not only deep insight into a community, but ready-made and powerful means of communicating them.” Many community-based artists teach and facilitate processes for people to create art together. They are skilled at helping people examine complex issues and bringing forth poignant personal stories in effective ways.

Dang (2005:124) asserts that “as a means of conversation, the arts are often more accessible and inclusive than the standard town hall meeting or open house.” Artists often have skills to help the voiceless find their voice especially for individuals less skilled at verbal debate. Some can help, perhaps without using words, to address the fears, questions, emotions, dreams and visions of individuals, groups, and communities.

Bringing to the planning practice the tools of artists and decades of practice in community-based arts offers new opportunities to unleash imaginations, bridge cultural divides, and build the efficacy of members of communities. “In whole systems approaches, that involve broadly based-participatory decision making and embrace a broad understanding of cultural resources, the tools of the artist are engaged by all who care about the collectively imagined public space in which they dwell,” writes Baeker (2002:24).

As the planning profession emerged as a discipline, it both benefitted and suffered from the division of labor that has proven effective at deepening knowledge and increasing productivity (Fischer 2005:4). However, we also know from “all the attempts to support multidisciplinary work that hardly any ‘real’ problems can be successfully approached by a lone discipline.”

Sarkissian and Hurford (2010:5) recount two decades of employing creative practices in their Australian planning work describing the impact of these techniques in “bridging conflict, changing the flavor of community discussions, opening participants to new possibilities and forming lasting partnerships to transform our communities and our futures.”

Bringing together multiple points of view is central to deepening the knowledge planners have – and the knowledge members of communities have about their communities. Artist-led processes can also help develop connections between different sides of issues, problems, and policies. Borrowed from ethnographic practices, the practice of bringing ‘local knowledge’ into the planning process has emerged as a critical part of good planning (Healey 1998, Maginn 200, Matilla 2002, Sandercock & Atilli 2010).

Local knowledge, according to Healey (1998:1539-1540), “describes the mixture of knowledge built up through practical experience and frames of reference people use to filter and give meaning to experience.” The capacity to collectively establish arenas for dialogue and enable interaction in ways sensitive to cultural differences, can better inform planning and other urban governance processes. Healey goes on to assert that this helps to sustain a comprehensive consciousness or what Dewey calls ‘enlarged intelligence’ (Dewey 1927-1991 as cited in Healey, 2010:195). Healey suggests this “holds in place the breadth and depth needed to ensure that conceptions of the whole and parts of an urban area are as pluralistic and dynamic as possible.”

In addition to sharing knowledge and developing deeper understanding, the building of relationships through creative planning processes has added benefits. Such relationships subsequently help coordinate strategies and actions called for in plans. Inclusive planning processes can legitimate policy decisions and represent actual moves towards more participatory forms of democracy, argues Healey (1998). Albrecht (2005:16) claims important products of inclusive planning include “strengthening of the social tissue” and enhancing “social capital and political capital as citizens and local politicians [take] pride in ‘their’ city.” Reardon, Sorenson and Klump (2003) call this the ‘empowerment approach’ to planning. These approaches set the tone for an artist-centered public participation process employed in planning a downtown Minneapolis cultural district.

Reflections on a Minneapolis Cultural District

Deliberate place-development and management work thus involves mobilizing a particular type of imagination, one that ‘sees’ places and spatial interconnectedness and recognizes the complex dynamics through which we experience place qualities as we and they evolve (Healey 2010:230).

The Minneapolis planning project was designed to engage a diverse mix of stakeholders in a downtown district in a variety of ways in accordance with the complex nature of the district, and to bring local knowledge to bear in generating wider public discussion of visions for the area. While the process leaned largely on

local knowledge, it included outside expertise. Visiting speakers on topics meant to push boundaries of thinking and to inform the process complemented a parallel set of artist-led public participation workshops. Participation activities also met goals related to long-term capacity-building, creating and/or strengthening relationships among stakeholders and the practice of problem solving.

In cultural planning, moving beyond asset inventories to the collection of stories is an important step (Baeker 2002, Sandercock 2003). For this work the Minneapolis project engaged several youth organizations to work with artists. Youth interviewed, videotaped, photographed, wrote poetry and created radio spots highlighting stories of people in the district. With story central to planning (Sandercock 2003), collecting a multitude of stories of people on the street – and focusing on their experiences and ideas for the future was an early focus of the process.

This youth-led cultural mapping exercise explored life on the street, the people, and histories of the area. Youth related their own stories, interviewed a variety of people with connection to the street, and offered observations and reflections. Products of the youth projects were presented in numerous venues including the central public library, museum, and formal theater space, as well as a web page. While some cultural assets were mapped in standard ways, youth projects engaged many people and served as an inspirational part of the process. Artists in the public planning exercises built on these stories.

Among the challenges with this downtown district was devising public participation in planning to involve the diverse mixture of people who make it their space. Stakeholders range from white suburban families attending the Disney Lion King, transgendered and gay club-goers, and basketball fans attending a game at the nearby arena, to African American teens strolling and congregating. The district comprises a kind of urban space and experience unfamiliar to many Midwesterners.

The project presented a dense concentration of activities, involvement of creative people and strategies, and a high level of public attention. A study of the pedestrian realm was compiled using an internet-based social media tool and the participation of 300 community stakeholders. A Facebook page solicited comments, photographs, and videos related to conditions and experiences of the street.

Multiple public planning workshops, similar to those used by many urban planning professionals engaged stakeholders including residents, business and property owners, nonprofit leaders, artists, students, and others with relationships to the district. The sequence engaged stakeholders in co-creation (Sirianni 2007) of the key elements of the corridor plan. These elements, in order focused on values, vision, design, and naming and claiming (or declaring intentions to take action).

Such workshops are familiar in urban and neighborhood planning yet these differed as they were led by a team of artists and engaged participants in arts-centered activities. During the workshops a team of urban designers and architects

engaged with the project participated as stakeholders contributing to and learning from local knowledge (Healey 1998, Sarkissian 2005). Artists led the workshops; they included a theater director, visual artist, choreographer, and vocal artist/songwriter.

The Role of Artist-Planners

Art can be that important initial point of entry, transcending language and providing opportunities for residents to learn to work together on shared projects (Dang 2005:125).

Artists can tell powerful stories through their respective media – and help others do so. Sandercock (2003), in her discussion of the use of story in planning, writes, “There are still too few practitioners or academics who are conscious of or creative about the use of story”, (p. 26).

The interdisciplinary artist team led the Minneapolis planning workshops bringing many skills cited by Dang (2005), Maginn (2007), Sandercock (2005), and Sarkissian and Hurford (2010). The mix of artistic disciplines engaged a wide range of stakeholders and used strong group facilitation techniques, representing sensibilities appropriate to the urban environment and relevant to this downtown district. Seeing and experiencing a place through the practice of movement – with multicultural sensibilities in addition to those of a visual artist, storyteller and music-maker – bring critical dimensions to creative placemaking.

The boundaries and fringes in which the production of new knowledge takes place, Fischer (2005:5) asserts, “are where the unexpected can be expected, where innovative and unorthodox solutions are found, where serendipity is likely, and where old ideas find new life.” Sarkissian and Hurford (2010:7) sum up their experience as creative planning consultants, “Our deepest desire is to meet at a place of creation that calls new, informed and meaningful ideas into existence through rationality, integration, community knowledge and experience.”

The challenge for the artist team was similar to that described by Sarkissian and Hurford (2010:13), to create “spaces of trust for different kinds of stories to emerge and for people to express themselves in their own vocabularies.” Activities exercised every voice singularly and in unison, practiced listening to others, moved in relation to others, and drew visions of the future to activate and bring forth a tapestry of ideas in new ways.

Conclusion

The Minneapolis case supplied many lessons. Multiple stakeholder involvement platforms resulted in a wide variety of vantage points, ideas, and new partnerships – or potential for partnership. Assets were uncovered – in that they were connected and appreciated where they were not before. Stories of the multitude of people occupying the district, through the planning, took on equivalent value where previously many stories had been ignored or discounted.

The central thrust of this case was to contextualize and illustrate involvement of artists and creative practices in urban placemaking, particularly in the public participation process. The complexity of stakeholders engaged by the artists reflects an ongoing process of discovery. Focus groups, social media, suggestion boxes, public displays of a three-dimensional model of the district, representative steering and advisory committees, and other vehicles also engaged and collected input from a diverse array of stakeholders.

Drawing attention to the breadth of “ownership” of the district served an important purpose to influence civic leadership and discourse in the media. Public participation workshops involved individuals representing many of the stakeholder categories including residents, students, workers, visitors, property and business owners, and artists.

Considerable time was devoted to the pre-planning of each of the workshops, involving artists and the planners, designers and architects, learning and adapting from each. Meetings were lively and challenging. Artists brought different ideas to accepted ways of conducting planning, thus this process demanded re-articulation and re-thinking, exactly what the project set out to do. The end product exceeded expectations but required more time than expected. Bringing together artists from a variety of disciplines and experiences with designers and planners provided the kind of innovative and unorthodox solutions cited by Fischer (2005) and Sarkissian and Hurford (2010).

Activating creative people can help community stakeholders better tap their thinking through multiple expressive forms. Artists embody, demonstrate, and move people to engage in reframing ideas and in making things that are new and unique. Artists re-purpose raw materials to create value, beauty, and new meaning, as well as unique and different functions. Taking stakeholders beyond symbolic change to learning and to creating together took them to a next level of making real things in time and space and to forming new associations and relationships. This was the intent and result of engaging artists in creative placemaking.

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The Revitalization of Community Through Dance Communication:

*A Case of Community
Dance in Sapporo, Japan*

Takako Iwasawa⁺ (Japan)

Abstract

We are currently faced with the fragile relationship and network between people. It is necessary to encourage people to revitalize their community. Projects that resolve social issues through the arts have been acknowledged and practiced worldwide. Community Dance is one such art project. It began in the 70's in England as a new extension to the social function of dance in regenerating the community, in which community members shared concerns together and negotiated these issues via communication through dance.

This study focuses on Community Dance in Sapporo, Japan where diverse activities and projects have been active since 2010. It includes public dance workshops, stage performances and their creation. Outreach was offered as part of the after-school youth program, at senior homes, hospitals, and special events for displaced persons from the Tohoku region. Based on the author's investigation this essay discusses how people can regenerate their human-network through Community Dance.

Keywords: *Community Dance, Facilitator, Community, Dance Communication, Communication Through Dance,*

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Introduction: Community Dance in Japan as a Social Movement

Nowadays human relationships are getting more fragile. Community building and revitalization have become social issues. Therefore, some projects aiming to resolve social issues through arts have been recognized and practiced worldwide. Community Dance is one of these efforts. A dance festival was initiated in 2008-2009 and Community Dance has since spread widely in Japan.¹ ‘Dance Life Festival 2008 – Dance can save Japan’ was a great opportunity to promote this movement. The festival was held at seven locations around the country and Sapporo city was one of them. Japan Contemporary Dance Network (JCDN),² as the festival coordinator, concentrated their efforts on putting “the power of dance”³ to use in community dance programs in cooperation with public halls of local governments and foundations nationwide. After the festival, JCDN continued their efforts. For instance, they set up a website “Community Dance JAPAN on Web” as an ongoing project encouraging everyone from children to the elderly to participate in dance programs around the country.

As a result, the Dance Life Festival became a type of social movement. Community Dance in Sapporo is one example. Then, what is Community Dance? Its definition is very complex and ambiguous. The definition is as follows:

Community dance is a strand of participatory dance practice defined by particular values, intentions, qualities, and methodologies. It includes a broad range of practices and styles and is not dance style specific. It is about artists working with people. It’s about people enjoying dancing, expressing themselves creatively, learning new things, and connecting to other cultures and to each other (Amans 2008:4).

From this definition, we learn about the complexity of Community Dance and at the same time its possibilities to contribute to the community. In this study, I discuss how people can regenerate human-networks through Community Dance.

Research Objectives and Methodology

This study⁴ focuses on the Community Dance activities in Sapporo, Japan. In addition, I would also refer to other similar cases such as Community Dance in the UK and an American dance company in order to offer more historical background. In this study, I intend to clarify the social function of Community Dance as a new way of community building and to explore how it can contribute to building and revitalizing a community through dance as communication. The methodology of this study is mainly participatory observation. In the case of Sapporo, I myself have participated in most all the activities as a facilitator for two and half years. Throughout this study, I recorded the activities and conducted a survey questionnaire and interviewed people involved. Also I have conducted field research in the United States.

1. Community Dance

1-1. Community Dance in the UK

In the UK, Community Dance started in the 70’s as one of the educational activities introduced in schools. Presently, dance is introduced into the national curricu-

lum – from the elementary to middle school. Dance is a compulsory/selective subject (JCDN 2008:52). Up till now, most Community Dance programs has functioned educationally for youth in and out of school. In the 21st century, Community Dance activities have more and more permeated British society. According to a year 2000 survey, there were 75,000 local Community Dance activities per year with 4,800,000 participating. These were mainly educational programs for youths (JCDN Nov. 2010:23). The UK is highly regarded as the pioneering country for Community Dance. There is another remarkable point worthy of mentioning. Community Dance in the UK has been initiated by extensive supportive systems and organizations from the Arts Council down to other governmental and private organizations. Not only governmental organizations such as Arts Councils and National Dance Agencies, but also private dance agencies and other organizations have worked together to support dancing artists and furthermore the development and promotion of Community Dance. These major organizations are as follows (JCDN 2008, Nov. 2010):

Arts Council England: It is a non-departmental public body of the Department of Culture, Media, and Sport and its mission is to promote the performing, visual, and literary arts in England. There are nine regional councils in the country. The support for dancing for the public began in 1978.

National Dance Agency: It was established as a subdivision of Arts Council in 1989. It functions as a regional center supporting dance artists as well as dance in the local communities. There exist ten organizations including Laban⁵ in the country.

Dance Agency: This includes non-governmental, private organizations supporting dance activities. There are 64 agencies in the country including the Foundation for Community Dance.

Among these organizations, the Foundation for Community Dance (founded in 1986) plays a central role. Under the slogan of “everybody dances,” it has been challenging stereotypes of dance. Community Dance from the UK was introduced by many groups of people into Japanese society – art coordinators, producers, art NPO activists and staff members working in public facilities who went to learn Community Dance. These people’s efforts have greatly influenced the formation of Japanese Community Dance and in turn have launched a social movement.

1-2. Liz Lerman and Dance Exchange

As an American dance company, Liz Lerman Dance Exchange (renamed as Dance Exchange), has greatly affected Community Dance in Japan. It has been invited to conduct workshops in Japan in 2004, 2007, and 2009 (it visited Sapporo in 2009). The aforementioned company was founded in 1976 by Liz Lerman (see Fig. 1). It has the mission to create dances that arise from asking: Who gets to dance? Where is the dance happening? What is it about? and Why does it matter? The company has reached deep into communities with its activities. Before the establishment of her company, Liz Lerman was teaching seniors at the city-run resi-

dential facility named Roosevelt for Senior Citizens in Washington, D. C. She then created “Woman of the Clear Vision,” a dance about her mother’s death with a cast of professional dancers and Roosevelt residents. This was a turning point in her life as a dancer. In her autobiographical book titled “Hiking the Horizontal (2011),” she recollected her own experience.

“My life changed when my mother was diagnosed with cancer. Only in my mid-twenties, I realized that I needed to make a dance about what my family and I had gone through. I was interested in finding older people to be in that dance.” In 1975 she found a retirement residence facility in Washington, D. C., “I told the manager I wanted to teach a dance class. ... At the Roosevelt, I was learning a way to allow for many levels of achievement as well as capacity. And at times, this diversity contributed to something quite beautiful and unusual. Toward the end of class we would sometimes use an improvisational structure composed of a free-form dance done in the center of the circle with each person taking a turn to solo. ... I also noticed that the older people dance harder, with more investment, if they understood the sources of the movement. ... It was then that I began to see that from an artistic point of view, we could change people’s lives, and from a community point of view, we could change how people interacted. ... The dance about my mother, Woman of the Clear vision, a regular performance group emerged from among the Roosevelt residents. I wonder why it is still so new, even though it has been thirty-five years since I made Woman of the Clear Vision and first considered the fact that older bodies make for great storytelling, beautiful movement, and a curious form of courage” (Lerman 2011:41-48).



Figure 1. Liz Lerman (2012).

To encounter elders and to dance with elders is indeed her starting point to approach dance as community engagement.⁶ In her latest book, I find out the origin of her concept and methodology of Community dance. She was lead by her experiences to think about an intergenerational dance termed ‘dance exchange’ rather than by elders alone After corporationalization of the dance company in downtown D.C. in 1976, the Dance Exchange established the Dancers of the Third Age⁷

as an adjunct troupe of senior adult dancers in 1980. The group goes on to give hundreds of performances in Washington-area schools and to share the bill with the core company in many major engagements. Furthermore in 1993, Dance Exchange and Dancers of the Third Age combined into an intergenerational performing troupe. The company was officially renamed the Liz Lerman Dance Exchange. In 1997 Dance Exchange moved artistic and administrative operations to a former post office on Maple Avenue in Takoma Park, Maryland, a progressive small town on the D.C. border. In 2011 Liz left the troupe to pursue a new independent phase of her career. Cassie Meador has taken up the position of artistic director of the company, using Dance Exchange as its official name.

Liz Lerman and her colleagues developed unique dance making methodologies known as ‘Tool Box’ and ‘Critical Response Process.’ ‘Tool Box’ contains instructions for a variety of art-making techniques and concise descriptions of principles and practices. ‘Critical Response Process’ is a method that nurtures the development of artistic works-in-progress through a four-step methodology, which facilitates the dialogue between artists, peers, and audiences. Both of them are open to the public and available as books and through a website.⁸ In addition, ‘the horizontal’ is a key concept for Liz Lerman. It is the most important idea for her dance. The horizontal (way of thinking) means to think along multiple perspectives (Lerman 2011: xvi). Against the hierarchy of the stereotyped value system – good or bad, high and low etc., she advocates that we should see and think of dances equally from this new criteria’s viewpoint. (see fig. 2). Liz Lerman and her dance company have kept communicating through dance as well as in the community based on this concept. In order to achieve the horizontal way of dance making, we are required to pay more attention to the creative process from individual bodies, stories, and interaction among people who have multiple perspectives.

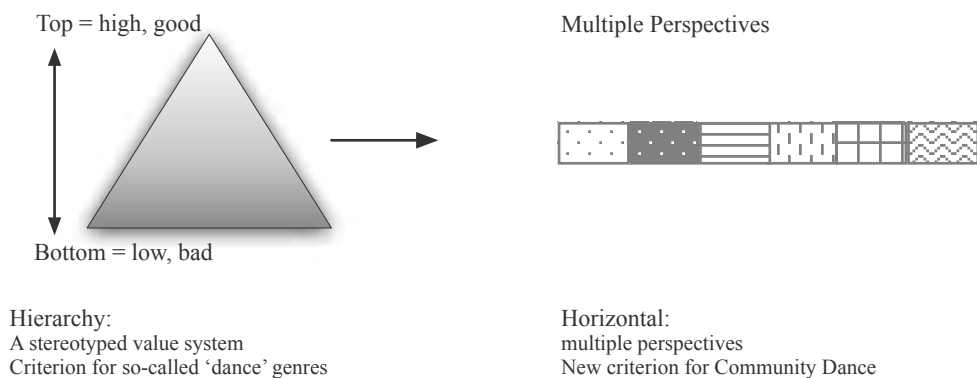


Figure 2. Comparison between two criteria: hierarchy and horizontal (based on interview with Lerman).

2. Case study: Community Dance in Sapporo, Japan

Sapporo is the capital of Hokkaido Prefecture and the fourth-largest city in Japan in terms of population (1,900,000 in 2011). Among all the cities in Japan, Sapporo has a particular historical background. Prior to the city’s establishment, this area was the region for indigenous Ainu⁹ settlements. In 1866, at the end of the Edo Period, construction began on a canal spanning the area, which enabled the early

settlers to establish Sapporo village. The settlement's name was taken from the Ainu language *sat poro pet*, and it can be translated as “dry, great river.” In 1868, the officially recognized year celebrated as the ‘birth’ of Sapporo, the new Meiji government concluded that a new capital on the Ishikari Plain should be established. Between Meiji and the early Showa era a great number of settlers had come from all over the country of Japan to this northern island seeking new land. Currently the majority of population in the Hokkaido region is the descendants of those settlers – approximately the fourth to sixth generation. The birthplaces of these settlers is diverse and thus it could be said that the Hokkaido people have relatively less sense of belonging in the community than in other regions in Japan. But the situation seems to be changing, and the residents are getting more community-orientated little by little.

2-1. A big impact from Liz Lerman Dance Exchange:

The Birth of Community Dance in Sapporo

In 2010 ‘Kyobun Community Dance Club (KCDC in short)’ was founded in Sapporo, Japan. It is open to the general public and is organized by the Sapporo Education and Culture Hall¹⁰ (*Kyoiku Bunka Kaikan*: “*Kyobun*” in short). Before the founding of this club, a contemporary dance company ‘Liz Lerman Dance Exchange’ visited Sapporo in 2009 and conducted a creative dance workshop and a stage performance with Sapporo citizens. As I mentioned before, it was a part of the ‘Dance Life Festival 2008,’ which was held in seven cities throughout the country. This festival aimed to construct the foundation in Japanese society for everyone to have access to dancing. During the 12 day workshop 34 Sapporo citizens aged from 25 to 76 years old took part and they created and performed the original dance piece titled “*Yuki no kioku* [Memory of Snow]” (JCDN Apr. 2010:99). Among the seven cities, that joined the Dance Life Festival 2008, Sapporo can be characterized as hosting dances with the aged.

Firstly the dance workshop was divided into two classes – but in the end these two classes were put together: the senior class was for people aged 50 and up and the junior class was for high school students and those 49 and under. There were participants who had experienced dance as well as beginners. The participants included some with disabilities, such as one that used a wheel chair and a deaf-mute woman. Owing to Liz Lerman and her company members’ outstanding talent and long-term experience to facilitate both the senior and junior people to dance equally, this project was regarded as successful. Moreover, most participants were fascinated by this new style of dance and some of them demanded more Community Dance. Liz Lerman Dance Exchange had a big impact on the participants. A few months later, some of participants founded a small dance group named ‘Tane [tane; seeds]’ which is still viable. Under such social circumstances, the Sapporo Education and Culture Hall held a symposium titled ‘The Power of Dance’ in order to encourage more Sapporo citizens to join Community Dance again in June 2010. Many people including newcomers got together at this symposium and as a result KCDC officially began as a club managed by Sapporo Education and Culture Hall.

2-2. Multiple Activities by Kyobun Community Dance Club

As the public hall used for promoting educational and cultural activities to Sapporo citizens, the Sapporo Education and Culture Hall launched the project of KCDC with two major missions in mind: the popularization of Community Dance and training a facilitator who can design and conduct dance workshops open to the general public. Unfortunately, in Sapporo there were no appropriate persons who could become facilitators and the Culture Hall had only a small budget for this project. Consequently, they could not afford to invite skillful professional dance artists as facilitators outside of Sapporo. Unlike the situation in the U.K., Community Dance itself is still new to Japanese society and thus even the well-experienced dance artists had no specific methodology established in facilitation. Naturally the Sapporo Education and Culture Hall determined to give the opportunity of dance workshops to amateurs and to train them as facilitators through trial and error. As a result three volunteers joined this project as trainees of facilitators. Two of them had experience with Community Dance with Liz Lerman but another who was this author had not experienced the workshop first-hand.

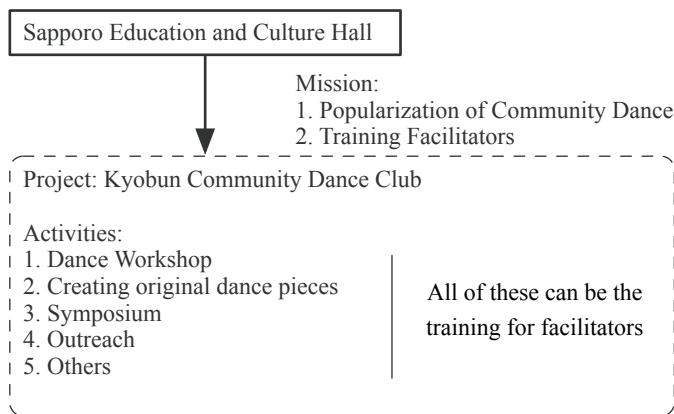


Figure 3. Mission and Activities of Kyobun Community Dance Club Project.

Currently KCDC offers diverse activities. These can be divided into five categories: dance workshops open to the general public, original dance pieces, symposium, outreach programs and others (see Fig. 3). Firstly open dance workshops is a central part of these activities and is held approximately once a month. Secondly for the creation of original works – four pieces have been already created and performed, and KCDC calls for a number of people and then practices for a few months. The creative workshop will be held for several months in collaboration with participants. Thirdly the symposium includes presentations by guest speakers – dance artists, and coordinators working in the public hall and NPO activists etc. – as well as discussions about dance (and other related arts fields) for community engagement among all of the participants and an annual activity report by KCDC. Fourthly outreach is done for the expansion of Community Dance itself. (see details in the next chapter). Finally other activities are irregularly offered and can include a *Yaei Dance* (means a dance camp) etc. It is a picnic-like dance event. The Hokkaido region is blessed with a magnificent and beautiful natural environment. *Yaei Dance* aims for dancing created through communication with the

nature (see Fig. 4). Facilitators are supposed to mainly act in all the activities from the planning until the feedback stage. This commitment is regarded as a training program for facilitators.



Figure 4. Yaei Dance at lake Shikotsu-ko in 2011.

2-2-1. Dance Workshop: *Dance for Everybody*

Dance workshop is the main part of facilitator training program. It is achieved by following the PDCA cycle, namely, Planning, Doing, Checking, and Acting. The flow of a Community Dance workshop can be listed as below:

1. Workshop design → Planning
2. Trial (rehearsal) → Planning, Doing, Checking, and Acting
3. Practice of workshop (including recording and questionnaires to participants) → Doing
4. Feedback (discussing the matter) → Checking
- 1'. Next workshop design (adding improvement/reflection from the last workshop into the new one) → Acting and Planning

The dance workshop is regularly held at Sapporo Education and Culture Hall for two days approximately once a month. The first day is a trial for facilitators and the second day is a real workshop. The day two workshop is open to the general public without any fees. The basic structure of the three hour dance workshop is as below:

1. Ice breaking: participants know each other (including self-introduction)
2. Warming up: stretching and/or simple bodily movements (walking, jumping, rolling on the floor etc)
3. Making dance: a main part of workshop, the content is different each time
4. Showing dance
5. Feedback: sharing opinions through discussion and questionnaires

Facilitators make a great effort to create different content for each public workshop and take into consideration organic relations in designing the whole process. The workshop provides unusual ways of moving and thinking to its participants, and thus they discover new ways for expression and for their bodies to move. Through communication with the others, they learn how interaction with others can influence another's movement. The important thing is not that everybody is required to dance the same choreographed movements at the same time and in sequence, but that the participants develop body awareness and personalize some interesting movements and share them with others.

2-2-2. A Method for Dance Making: Story Phrases

As I mentioned before, KCDC is greatly influenced by Liz Lerman and her colleagues. A method for dance making known as Story Phrases is one of their greatest gifts. Facilitators who experienced Liz Lerman's workshops have mastered it and often apply it in various ways. The creative process of Community Dance is to pick/dig up the hidden story – both individually and communally and then transform it into bodily movement and share it with together. “Story phrases” is an essential practice in Community Dance. Firstly facilitators provide a theme to participants and let them exchange their own experiences and/or opinions related to this theme. When creating a dance, all the participants and facilitators in particular, will pay attention to the keywords and/or gestures while participants are telling stories. People can realize and create bodily movement from such elements. After finding the core movement from each story, each participant develops it as a phrase of dance and shares it with other participants. As the next step, through combining with other movements and changing the basic movement in various ways, participants create longer phrases of dance. Story Phrases is effective for Community Dance in the sense that every participant can have confidence to dedicate themselves to dance making through his/her own story. “A letter to your dearest person” is one example of Story Phrases (see figures 5 and 6). Action in writing a letter as well as a story put into the letter can be the starting point of dance making. The human body is more communicative than we might have expected.

2-2-3. The Role of Facilitators in Community Dance Workshops

People who have different backgrounds come to KCDC: from youths to adults in their seventies, teenagers, men and women, disabled people, foreigners, housewives, teachers, dancers, actors, painters etc. Facilitators themselves also have diverse backgrounds. It is not easy for facilitator to design a dance workshop for everybody to join, but the role of a facilitator is very important in this regard. Facilitators in the art field can be defined as below:

Facilitator plays an important role in workshop. He/she is the person who has the ability to provide ideas to appropriate persons at the appropriate time for the purpose of making suggestions from participants better and more joyful. The facilitator is supposed to put such an idea into the conversation or discussion in a casual manner so the participants can expand their own ideas and they can clarify how they can put them into practice. What is important for the workshop facilitator is not only

to summarize the voices from participants, but to also bring out the unnoticed ideas in participants, improve those ideas and to help the participants to put them into practice (Yamazaki 2011:263-264).



Figure 5. (left) Writing a letter to your dearest person.
Figure 6. (right) Creation phrase of bodily movement in reading the letter.



The facilitator is not a top-down instructor, but rather is a person who encourages participants to interact among themselves creatively. The facilitator is required to have a horizontal way of thinking as Liz Lerman has advocated.

3. Social Demand for Dance Workshops

Recently it has begun to be recognized by society that communication through dance can influence communities. In various fields such as education, welfare, medical care and many other social situations, people need a deeper communication level in their human-network. If we look at the dance artists dispatch programs to school and public halls subsidized by the Ministry of Education, Culture, Sports, Sciences and Technology Japan and the Japan Foundation for Regional Art – Activities¹¹ etc., then it is obvious that society demands dance as a new way of communication. In fact, dance has distinctive powers: a power of expression through our own bodies, a power of creating something from zero, and a power of communicating with others (JCDN Nov. 2010:2). In this way, people notice the important role of dance in society and they are now searching for the better way of using it. Here I would investigate three outreach activities, which KCDC practiced in Sapporo, and through my investigation I shall explore how Community Dance can work in the society.

3-1. After School Youth Program

In January 2011 KCDC visited an after school youth program as their first outreach event. Here one of the facilitators was working as a part-time instructor and thus we were easily accepted to conduct a workshop with their elementary school kids. We designed a program with two parts: a workshop and a performance to show our production to the children. In the first part, we conducted a simple and play-

ful workshop, that both kids and instructors could experience. ‘Musical chairs’ and ‘Paper, stone, and scissors’ and so forth are very common games for children, but we altered these games for the purpose of enabling the participants to use bodily movement and communication through dance differently (see Fig. 7). The second part is to show our dance piece titled “*Ashi-ato* [*ashi-ato*; footprints].” For this outreach program, we gathered those who had participated in the regular Community Dance workshop previously. Then eight people – from a young child to a senior in their sixties participated in this creative program for two and a half weeks.

The main purpose of outreach is to have more people learn, experience, and understand Community Dance. Community Dance is the genre-less and border-less dance, but I would say that it could be categorized as a contemporary dance. However, it then could be hard for school kids and new instructors to understand it as a new dance form. To prevent their rejection, we tried to link the first part with the second as we included almost the same exact elements in the first part in the following game experience. But we also conjured up another way to link the two parts: creating the ‘object of toys’ (see Fig. 8). The acting area was an empty and flat space. We asked all the participants including the performers to create the stage set with toys and clothes prior to the show. Each of them went forward to the acting area and put their favorite thing wherever they liked. In such a process, we could see certain communication. With this stage setup it made it easier for the audience to understand the work more fully. From the answers to our questionnaires given to instructors, I found these strategies effective to some degree.



Figure 7. (left) Musical Chairs: in our variation of Musical Chairs, participants tried to connect with people who sat on the chairs in various ways. Figure 8. (right) Object of Toys: participants created the stage set with putting toys and clothes on the stage as they like.

Here I shall quote from the responses provided on the questionnaire given to the instructors. I asked the instructors to comment about each section of the workshops i.e. both the workshop and the performance. From the viewpoint of instructors, I could find out how school-children as well as instructors felt and understood the whole program of community dance.

I was completely absorbed in the game ‘Musical chairs’ and in the end everybody was getting to be connected through the game. Also it was a great fun for me to

watch kids putting toys on the stage, because of different ways of thinking. Both instructors and kids were completely immersed in the whole program. I was moved by it since there was no rules and no judgment, but unrestricted and freedom of oneself. [from a male instructor at his forties]

It seemed to me that it was a theatrical play rather than a dance. While watching the dance, kids talked to each other about it. Their opinions seemed various indeed and then each of them learned the different ways of looking at things [from a 20-year-old female instructor]

3-2. *The Senior House*

In December 2011 KCDC visited a senior house. Twenty senior citizens and seven staff took part in the program. In the one-hour program we conducted a workshop and a short dance performance. When designing the whole program, facilitators paid attention to how they could make the seniors enjoy dancing as their physical abilities varied. Facilitators decided to focus on simple body movements, which the participants could do while seated. Also the contents of the workshop had some links to our dance piece. In the workshop the participants practiced variations of hand-clapping and also tried a variation of a communication game.

As for preparation, the facilitators tried a new method of planning the workshop with the staff working in the senior house for several days before the event. In the case of their outreach program, the facilitators needed to pay attention to how the participants can accept this program smoothly. It is also important to have a prior meeting with the staff to get to know each other. In the discussion between staff and facilitators, both parties can determine the optimal way to conduct the workshop. The communication game in the workshop, which we called 'Chotto Anta game [*chotto*; Hey, a word to call someone else, *anta*; you]', was created through such an interaction between staff and facilitators. This example was fruitful because facilitators could share a common idea with the staff prior to the event and thus it was no longer a passive, but an active program for the participants.

There also I gave the questionnaire to the working staff who plays an important role in the outreach program and one staff described her feelings as:

In the preparation workshop, I was worried about how much the seniors could do and also they seemed nervous in the beginning. But later on when it was time for the Chotto Anta game in particular, they were enjoying themselves more actively than I had expected and the staff were also absorbed in it. It was a lot of fun. Afterwards we were in an unusually relaxed mood. I thought it is great for all of us as everybody that joined the event was smiling – and it lasted for a long time. I thought I need to keep this communication game from now on. [from a female staff at her forties]

3-3. *An Event for the Displaced People from the Tohoku Region*

Currently, in Japan natural disasters gives an opportunity for people to reconsider the human network or 'community.' On March 11th 2011, we suffered from both the Tohoku earthquake and tsunami and consequently a large number of people

were forced to change their lives. Recovery from disasters becomes an urgent social issue to be solved, but it is yet to be completed. This earthquake displaced a large number of people. Some of them decided to move to other regions with support received from the government. The city of Sapporo is one of the local governments that accepted those that were displaced. Not only the government, but also NPOs are offering support programs and projects. 'Yokoso Attakai Do [welcome to the heart-warming Hokkaido] is one such projects. In 2011 KCDC was twice invited to join this support project. It was run by a group named 'Michinoku-kai.' The Michinoku-kai is a self-support program founded by disaster victims who moved to Hokkaido region after March 11th. It aims to create mutual aid among its members, building a human-network amongst them and with the local residents, nurturing financial independence, providing information for incoming settlers from the Tohoku region and so forth. What this group expected KCDC to do was to establish better human-networks through dance communication. This event was a good opportunity for the participants to get to know each other. Community Dance is a dance for everyone and has the power to promote communication with bodily movements. As for the small workshop, it can be said that it worked well, but we could not transform the substance of this community at all.

3-4. *The New Usage of Dance in Society*

Outreach is one of the useful ways to have more people learn about Community Dance. The other activities related to outreach are programs for those who come to join Community Dance out of his/her own free will, while they don't yet understand Community Dance well. Outreach is completely different in that participants aren't prepared to accept Community Dance yet and thus it is more important for facilitators to create opportunities to share information with the working staff and each other before the workshop. Because Community Dance is the dance for everyone, the facilitators should make an effort to search for the form in which all the participants can contribute to the dance in different ways and at different levels. The participants and audiences could profitably be included in the whole program like those offered for youths. In addition, we experienced that dance is an effective communication tool and workshops can change existing human relationships. Arts (including dance) can break through fixed human relationships (Hayashi 2011:77-78). Obviously in the senior house case, the working staff changed their views towards the seniors during the process. It is a positive ability of the arts to provide different perspectives for people. The outreach activities by KCDC were successful to a degree in that it encourages people to be aware of their own creativity so that they can communicate with each other in an innovative way and as a result strengthen the human-network. However it has not yet contributed to members solving community problems. To achieve such an aim, it takes a long time for each community to dig a bit deeper into the issues with its community members.

Conclusion: Revitalizing the Community and Community Dance as a Design Community

Through the investigation of Community Dance in Sapporo, I found that communication through dance is a useful way for revitalizing a community and for community building. Here in my summary, I would like to use this final ques-

tion to reconsider the label of Community Dance: Does the public need the label of Community Dance? And why? I believe that the question leads us to the next step of community engagement. In order to reconsider the necessity of the label Community Dance, I would like to examine it from the viewpoint in terms of the community itself.

Community is generated from activities in cooperation with a number of people. Originally the term of community derived from a Latin word, *communis* (com; with/together + *munis*; contribution/ task). In other words, community connotes a phenomena to contribute to something in cooperation and to execute a task with others...We could divide the usual sense of community into two types: 'local community' where residents in the same place are active working with together, and 'theme community' where people, who reside in different places but share the same concern, get together (Yamazaki 2011:259-260).

Community Dance in Japan has just begun and thus we don't know yet where it will go in the future. However, it is a fact that the emergence of Community Dance in society could encourage a number of people (including even those who have not considered dance positively) to participate in the building of their community. Below is an opinion about community from a Community Dance from one of KCDC's members.

When people get together and try to do something, they become a community. It is easy to come together, but it is also easy to fall apart. It is more difficult to keep it. But still I would say that it has more power than we expected. (from a questionnaire answer Jan. 2013: teenage female).

From her perspective, we realize that community in Community Dance can be categorized as a themed community and people can build a community by sharing dance (communication). Also we need to take into account her concern about the future: the sustainable and open (unclosed) community building. What should we consider as openness and sustainability of a community? Yamazaki advocated that now we need to go forward building 'a designed community.' A designed community means a community where people have design thinking.¹² When community with design thinking pays attention to social issues it shifts incrementally towards a better community. (Yamazaki 201:260-261). If we apply the idea of a design community to Community Dance, the intention of Community Dance can be designed and further clarified so that it will become more acceptable and accessible to society.

Endnotes

- 1 As Mashiyama referred to Community Dance program in 2002 (Mashiyama 2003:127-129), Community Dance was introduced to Japanese society before the Dance Life Festival 2008.
- 2 Japan Contemporary Dance Network (JCDN) is an NPO with a nationwide membership of people and organizations involved in all aspects of dance, including artists, presenters, critics, corporations, foundations and other NPOs, etc. It was founded in 2001. Its mission is "to establish points of contact

between the society and dance” and to conduct programs building up systems for nationwide performance tours, support for artists’ creative activities, networking with the overseas dance community, creating forums for exchange of dance-related information, conducting surveys and research and promoting the spread of dance. Through these interactive activities JCDN seeks to enrich and strengthen the environment for dance (Japan Foundation 2012).

- 3 The power of dance means its capabilities are three-fold: an ability to express through one’s own body, an ability to create something from zero, and an ability to communicate with others (JCDN Apr. 2010:2).
- 4 This study is subsidized for three years by Japan Society of the Promotion of Science.
- 5 Laban, an institute for dance education in London, was founded by Rudolf von Laban (1879-1958) who is known as one of the pioneers of modern dance in Europe. It has a various kind of programs not only for professionals but also for the public. In 1978 Laban set up a community course (JCDN Nov. 2010:23).
- 6 You can see the dance with elders more in detail in her book “Teaching dance to senior adults (1984).”
- 7 The Third Age is a phrase coined by Liz Lerman herself. The term of elder/ senior sounds negative to her and then she teased out the positive meaning in the Third Age which refer to senior adult – the first age as kids and youth, the second age as middle-age people.
- 8 You can see Toolbox at www.d-lab.org/toolbox and Critical Response Practice in the book titled “Liz Lerman’s Critical Response Process (2003).”
- 9 The Ainu is an indigenous group in Japan and Russia. In Japan, because of intermarriage over many years with the Japanese, the concept of a pure Ainu ethnic group is no longer feasible. The social and historical issues about Ainu people in this region is very complicated, which deserves a separate, paper on this subject.
- 10 Sapporo Education and Culture Hall (founded in 1977) is one of public cultural facilities managed by Sapporo Cultural Arts Foundation. It plays a central role to promote cultural and educational activities – performing arts in particular for Sapporo citizens.
- 11 The Japan Foundation for Regional Art Activities (JAFRA Chiiki Sozo) is an organization founded in 1994 with the aim of encouraging creative and innovative regional community development by promoting the development of the arts. From the latter half of the 1980s there were many public facilities such as halls, theaters and art museums built in all the regions of Japan. But low usage rates and a lack of independent activities by these regional facilities kept them from fulfilling their missions. In other words, the hardware component was in place but the software component necessary to make them function effectively was lacking. This led officials from the regional public organizations to join together to create the JAFRA as an external public service organization to provide the software component, including funding to support the arts and culture activities undertaken by these institutions and local governments. In particular, JAFRA is known not only for offering financial support but also for offering a wide range of services including training personnel

to manage public culture and arts facilities, dispatching artists to participate in regional programs, building a cooperative network among the regional culture facilities and institutions, disseminating information about regional culture programs and arts management, conducting research and surveys concerning regional culture facilities (Japan Foundation 2006).

12 Design thinking has two main meanings: to understand the substance of social issues in a community physically and intuitively – through heart, body and mind, and secondly to create new a system with new types of experiences. This means utilizing unused resources in a way that various stakeholders consider beautiful and integral to the future of their sustainable community (Kakei 2011:243).

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Yamazaki, Ryo. *Chi-iki o kaeru design community [Design Community can Change/Innovate Local Communities]*. edited by Yusuke Kakei, Tokyo: Eiji Press (2011):258-269.

Websites

Community Dance Japan on web (produced by NPO JCDN) (in Japanese)

<http://cdj.jcdn.org/>

Dance Exchange

<http://danceexchange.org/>

Foundation for Community Dance

<http://www.communitydance.org.uk/>

Kyobun Community Dance in Sapporo (in Japanese)

<http://communitydance.blog.fc2.com/>

Liz Lerman

<http://lizlerman.com/index.html>



Conference Report

- The Asian Conference on Arts and Culture:
What Allows Cultures to Survive? – The
Performing Arts Responding to Urban Crises
Bangkok August 2012

Kjell Skyllstad Editor in Chief

The Asian Conference on Arts & Culture

*What Allows Cultures to Survive? –
The Performing Arts Responding
to Urban Crises
Bangkok August 2012*

Kjell Skylstad⁺ Editor in Chief

This is a report from the Asian Conference on Arts and Culture, August 8 – 9, 2012, held at Srinakharinwirot University in Bangkok, Thailand.

Ten years ago on October 12, 2002 a bomb exploded in the tourist town of Kuta, Bali, killing 202 people and injuring 240 more. The war on terror that had starting with the heinous attack on the World Trade Center in New York was all of a sudden brought to Indonesian soil. How did the people of Bali respond and what lessons can be learned for crisis preparedness education in Asian cities generally? These questions, posed at the opening of the conference on arts and cultures at the Bangkok campus of Srinakharinwirot University by the keynote speaker Professor Leon Rubin and setting an important agenda for the whole conference, could be summed up in the most burning cultural question of our times: What allows cultures to survive?

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

And how did Bali survive? Professor Rubin, distinguished arts educationist and theatre director on the global stage, drawing from years of experience with Asian theatre, referred to the intimate connection of crises response to the worldview of Balinese society. In fact all arts on the island, he said, are connected to the aim of restoring balance. The forces of good and evil will always be among us. Evil can only be encountered by increasing the works of good.

And here the artist community leads out in the response. Professor Rubin referred to Picasso responding almost immediately to the bombing of Guernica during the Spanish civil war through painting his now famous work.

The performing arts community of Bali did not respond by pleading for revenge, that would only engender more evil. Instead, Bali as the last vestige of Hindu culture, was seen honoring the principle of nonviolence through the restorative purification ceremonies held all over the island in the wake of the tragedy. Pointing to the religious roots of theater that existed in ancient Greece and continued on into the European middle ages with their mystery plays that fulfilled comparable ritual functions, professor Rubin pleaded for a return to these spiritual roots, with Asia leading the way in restoring the transforming and humanizing power of the arts.

And so an accent had been set and a perspective drawn up, encouraging a fruitful debate on the variety of issues presented in the individual presentations. The glory and power of Asian arts as a medium of integration was further explored by the eminent Professor Emeritus Surapone Virulrart pointing to the spiritual and thematic interconnectedness of Asian art, and offering an optimistic outlook for the promotion of Asian cultural continuity in the coming ASEAN union.

Associate Professor Suchityra Chongstitvatana, Director of the Institute of Thai Studies at Chulalongkorn University followed suit through her touching presentation "Love Story in modern Thai globalized culture," Professor Karen Coats of Illinois State University, USA, engagingly exploring childrens' culture "The arts of the cradle, the cradle of the arts" and last but not least Professor Anissa Fung, founder and project leader of the Visual Arts and Community Development Research Project at the Hong Kong Institute of Education, Department of Creative Arts, presenting her "Reflection on Chinese Ritual Culture: Art for the Mirror World."



Review

- Book Review

Music and Healing Rituals of Sri Lanka:
Their Relevance for Community Music Therapy
and Medical Ethnomusicology

Kjell Skyllstad Editor in Chief

Book Review

Music and Healing Rituals of Sri Lanka:

*Their Relevance for Community Music
Therapy and Medical Ethnomusicology*

Kjell Skylstad⁺ Editor in Chief

It is with a special sense of satisfaction that I have the privilege of recommending this book by Dr. K. D. Lasanthi Manaranjanie for our readers. It constitutes an important and most welcomed contribution to the art of healing, opening up for music and the arts as central fields of study within medical ethnomusicology and cross-cultural psychiatry.

In a very special way the present work likewise constitutes an overdue homage to the practitioners of traditional medicine who through long years of devoted service to their communities have shown how artistic forms organize human experiences on a deep level and reorganize them when the holistic perspective on life has been broken.

The explanation given for disease may in this context be seen as descriptions of the world as interpreted by members of a given culture. The traditional practitioners of South Asia have largely contributed to an understanding of the conception among traditional societies of illness as a syndrome that members of a group consider themselves to suffer from and for which their culture provides them with a diagnosis, preventive measures and prescribed cures. Demonstrating that illness cannot be separated from the socio-cultural context, the author gives a valuable

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

and informative introduction to traditional healing methodologies in the context of community music therapy.

In the planned development of a center for international music therapy studies in ASEAN, foremost at the Faculty of Fine and Applied Arts, Chulalongkorn University, Bangkok. This book will serve as an important sourcebook for promoting a dialogue between Western and Eastern traditional medicine that has just begun.

Dr. K. D. Lasanthi Manaranjanie: *Music and Healing Rituals of Sri Lanka: Their Relevance for Community Music Therapy and Medical Ethnomusicology*. S. Godage & Brothers, Colombo, Sri Lanka , 2013, 168 pp. ISBN 978-955-30-4034-3

Journal Policy

About JUCR

The Journal of Urban Culture Research is an international, online, peer-reviewed journal published biannually by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Japan. JUCR offers its readers two categories of content. One is a window into the latest international conferences and reviews on published books, websites, and other media. Secondly its main core is a range of 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 a broad definition of urban and welcomes cultural discussions regarding communities of any size. JUCR encourages researchers and the full range of artists in visual arts, creative arts, music, dance, theater together with those in urban studies and planning to seek cross-disciplinary and cross-cultural practices.

JUCR has the objective of stimulating research on both the theory and practice of fine and applied arts in response to social challenges and environmental issues as well as calling for solutions across the creative realms. Moreover, JUCR supports advocacy processes, improvements in practices, and encourages supportive public policy-making related to cultural resources. JUCR intends to offer readers relevant theoretical discussions and act as a catalyst for expanding the knowledge-base of creative expression related to urban culture.

Review Process

1. JUCR promotes and encourages the exchange of knowledge in the field of fine and applied arts among scholars worldwide. Contributions may be research articles, reports of empirical studies, reviews of films, concerts, dances, and art exhibitions. Academic papers and book reviews are also acceptable. Articles are typically only considered for publication in JUCR with the mutual understanding that they have not been published in English elsewhere and are not currently under consideration by any other English language journal(s). Occasionally, noteworthy articles worthy of a broader audience that JUCR provides, will be reprinted. Main articles are assessed and peer reviewed by specialists in their relevant fields. Furthermore to be accepted for publication, they must also receive the approval of the editorial board.

2. To further encourage and be supportive of the large diverse pool of authors whose English is their second language, JUCR employs a 3-stage review process. The first is a double-blind review comprised of 2-3 international reviewers experi-

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

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

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

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

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

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

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

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

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

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

Submission Requirements

- Worthy contributions in the urban culture arena are welcome from researchers and practitioners at all stages in their careers. A suggested theme is announced prior to each issue.
- Manuscripts should generally not exceed 7,000 words including the abstract and references. Tables, figures, and illustrative material are accepted only when necessary for support.
- Manuscripts need to use our template for submission. Please download from our website's submission guidelines page. Details are described in the top half of the first page with sample text following. Documents not using the template will be returned for reformatting.
- All manuscripts are required to include a title, abstract, keywords, author's byline information, an introduction and conclusion section along with a Chicago formatted reference list. Manuscripts with existing footnotes and in-text references may retain them as a resource for readers, but are not required. Footnotes are to be relocated as non-standardized endnotes listed before references.
- Manuscripts should have all images, figures, and tables numbered consecutively. Reference lists need to conform to The Chicago Manual of Style (www.chicagomanualofstyle.org) as detailed in our template. We recommend the free online formatter for standardizing ones references. See www.bibme.org.
- Each author should send with their manuscript an abstract of 150 words or less together with a submission form providing their biographical data along with a maximum of six keywords.
- All manuscripts submitted for consideration need to be accompanied by a completed and signed Manuscript Submission form found on our website.
- Authors authorize the JUCR to publish their materials both in print and online while retaining their full individual copyright. The copyright of JUCR volumes is retained by Chulalongkorn University.
- Authors should strive for maximum clarity of expression. This point cannot be overstated. Additionally, authors need to bear in mind that the purpose of publication is the disclosure and discussion of artistic knowledge and innovations that expands the realm of human creativity and experience.

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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.

