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Cover images of the historic Kundeejeen community in Bangkok were provided by Alan Kinear.

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# Editorial

# Calling and Connecting Cities for Peace

*A Participatory Action Program for a  
Nuclear Free World*

Kjell Skyllstad<sup>+</sup> Editor in Chief

As I write these lines a very special ship has just docked in New York. Starting from the Japanese port of Yokohama on Sept 1 the worlds largest passenger ship sailing around the globe for peace, visiting port cities in 23 countries, arrived in New York on October 29, 2018 to coincide with a meeting of the United Nations First Committee on Disarmament and International Security , where, together with the permanent missions of Austria and Mexico, it presented the theme of “Building Momentum for the Entry into Force of the Treaty on the Prohibition of Nuclear Weapons”.

This 99th 8th mission of the Peace Boat is host to the “Peace Boat Hibakusha Project: Global Voyage for a Nuclear-Free World,” in which a delegation of Hibakusha, the name given to the survivors of the atomic bombing of Hiroshima and Nagasaki, travel onboard to give personal testimonies and calls for the abolition of nuclear weapons. During the entire voyage they have been giving testimonies on how the bomb affected them and their families in the years that followed.

<sup>+</sup> Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway

Mr. Koji Ueda, born 15 February 1942 was exposed to the atomic bomb at age 3. He suffered from radiation after he entered Hiroshima City with his mother to check on the damage on their home that had stood only 400 meter from the epicenter. In Japan he speaks about his experience to many groups, including students from elementary age to university level.

Ms. Terumi Kuramori from Nagasaki was 1 year old when she and her mother experienced the bomb just 5.8 km from the epicenter. Fortunately the family had already taken shelter and survived. She has devoted herself to ensuring that Nagasaki is the last place nuclear weapons are ever used.

Peace Boat's first voyage was organized in 1983 by a group of university students. While always a key theme, activism to support the movement for the banning of atomic weapons has been a particular central aim of voyages since 2008, when the Hibakusha Project was launched. Since then over 170 Hibakushas have participated. The awarding of the Nobel Peace Prize for 2017 to ICAN - The International Campaign to Abolish Nuclear Weapons meant a special encouragement for the Peace Boat NGO that has worked in partnership with ICAN since its early years, and is a member of ICAN's International Steering Group.

Mr. Kawasaki Akira, Peace Boat Executive Committee member, served as ICAN co-chair from 2012- 2014 and played a significant role in negotiations to strengthen the Treaty on the Prohibition of Nuclear Weapons that was adopted by the UN last year and so far has been signed by 69 nations with Thailand among the 19 ratifying nations.

At the official 2017 Nobel Peace Prize ceremony in Oslo Mr. Kawasaki headed a group of 30 atomic bomb survivors who participated in numerous social events.

The Peace Boat agenda includes a comprehensive educational program both on board in ports visited. It includes a Global University where topics studied include world conflict areas and innovative approaches to peace. An international student program in peace activism and conflict resolution includes giving scholarships to students from opposing sides of conflict to participate in a program of conflict transformation. Every day on the ship lectures and workshops are offered on contemporary issues like conflicts, human rights and the environment.

For additional information about the Peace Boat program please see [www.peaceboat.org](http://www.peaceboat.org) or contact via email at [pbglobal@peaceboat.gr.jp](mailto:pbglobal@peaceboat.gr.jp).

# Special Recognition Leonard Bernstein at 100

## Uniting the World Through Music

Kjell Skjellstad<sup>+</sup> (Norway)

Below is excerpts from a jubilee celebratory presentation given at the 16th Urban Research Plaza Conference ,Faculty of Fine and Applied Arts, Chulalongkorn University, February 7 – 8, 2018.

"My father clung hard to the belief that by creating beauty, and by sharing it with as many people as possible, artists had the power to tip the earthly balance in favor of brotherhood and peace. After all, he reasoned , if humans could create and appreciate musical harmony, then surely they were capable of replicating that very same harmony in the world they lived in."

Jamie Bernstein: "My Father's Idealism" [www. Leonardbernstein.com/at/100/humanitarian](http://www.Leonardbernstein.com/at/100/humanitarian).

I never had the occasion to meet and talk with Leonard Bernstein as I did with some of the other great music educators/composers of our time like Zoltan Kodaly of Hungary, Dmitri Kabalevsky of Russia and Alois Haba of Tsjeckia. Still he became my greatest inspirator during a critical period in my life, first of all through his compositions. Experiencing the *West Side Story* for the first time I became aware of the potential of music for conflict transformation in the multicultural society that inspired my own research, first and foremost the *Resonant Community* project. It is all about finding a new way of sharing, or as the final song expresses the hope of the new generation.

There's is a time for us,  
Some day a time for us,  
Time together with time to spare,  
Time to learn, time to care, some day!  
Somewhere.  
We'll find a new way of living,

<sup>+</sup> Dr. Kjell Skjellstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

We'll find a new way of forgiving,  
Somewhere... *West Side Story*

Throughout his life Bernstein sought to carry out his ideas in daily practice. He became a supporter of Amnesty International and created the Bernstein Education through the Arts Fund. And then seeking yet another way to reach out to the young generation he discovered Television, that already during my college years had become an important cultural national medium through its orchestral concert series. Then in 1954 the New York Philharmonic took a new and bold step forward in inviting Bernstein to start a series in prime time TV of Young Peoples Concerts that was to last for another 14 years. Within the framework of this years Urban Research Plaza's conference Bernstein's project could be remembered as the golden beginning of participatory education for global citizenship through music and the arts.

And there was more to come: *Artful Learning*. In a series of talks under the heading The Unanswered Question (title of a composition by Charles Ives) given at Harvard University in 1973 Bernstein said: "*The best way to know a thing is in the context of another discipline.*"

A more direct support of interdisciplinarity is heard to find. Artful learning is described as a transformational learning model that empowers educators to use the arts and the artistic process to awaken and sustain the love of learning for all students. It stimulates and deepens academic learning through the arts (Alexander Bernstein).

Learning history through music was for Bernstein connected to the role he was going to play in the anti-war movement of the 70's. With Paul Newman, Bernstein co-hosted "Broadway for Peace" a fund-raiser at Lincoln Center's Philharmonic Hall to support the Congressional Peace Campaign Committee funding congressional candidates campaign for peace.

One single example would suffice to show Bernsteins passionate engagement for peace. It is found in the January 12, 1973 edition of the New York Times announcing an unusual double event for the Inaugural Presidential Inauguration Day with the heading: *Bernstein to Conduct Inaugural Day Peace Concert*

The article goes on to explain that the Philadelphia Orchestra will play Tchaikovsky's "1812 Overture" a "festival" work celebrating Russia's victory over Napoleon's invading army, at the Inaugural Concert for Richard Nixon at the Kennedy Center in Washington. On that same evening Leonard Bernstein is said to conduct a "Plea for Peace" program, performing Haydn's "Mass in Time of War" also connected to Napoleon and composed during his war with Austria in 1796. It ends, like all masses with the final prayer "Dona Nobis Pacem" – "Grant Us Peace."

For extensive information about the life and works of Leonhard Bernstein our readers are kindly referred to the official jubilee website [www.Leonardbernstein.com/at/100](http://www.Leonardbernstein.com/at/100).



# Special Report

# When Musicians Become a Menace

Kjell Skyllstad<sup>+</sup> (Norway)

Twenty years ago following the 1st World Conference on Music and Censorship in Copenhagen, Denmark a group of engaged musicians and musicologists came together to set up an organization with a main focus on making their work against censorship more effective, agreeing on giving the new organization the name of *Freemuse*.

After 12 years of activities observing increased silencing of artists regarded as a menace to the existing social order the organization decided to broaden its scope, addressing root causes rather than just symptoms. The broader focus included the promotion and protection of freedom of artistic expression and creativity across all art forms through the adoption of a common agenda of monitoring and documenting violations of artistic freedom globally and working with artists and activists for systemic structural changes.

Finally a comprehensive documentation based on extensive cooperative research carried out in nations across the globe has now been released: *The State of Artistic Freedom 2018*. see [www.freemuse.org](http://www.freemuse.org).

It is indeed a shocking documentation A statement accompanying the release of the research results says:

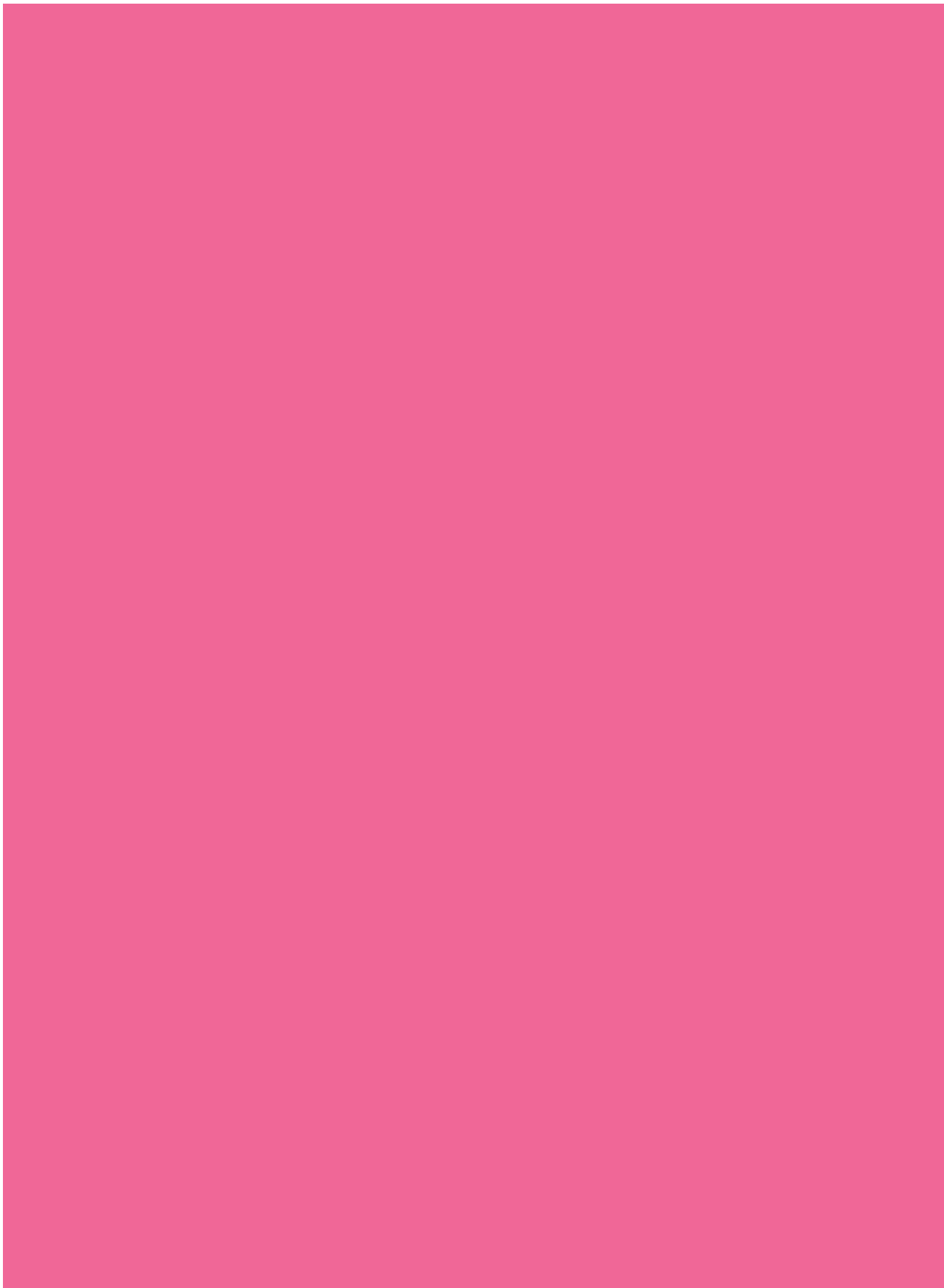
Freemuse warns of the emergence of a new global culture of silencing others, where artistic expression is being shut down in every corner of the globe, including in the traditionally democratic West.

<sup>+</sup> Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

*Freemuse* researchers have closely examined more than 500 individual cases of artistic freedom violations in 78 countries in the 2017 calendar year, analyzing legal, social and political motivations for the violations. The report identifies 48 artists in prison, each serving around 4 years of punishment. Also during 2017 one musician per week were found to be prosecuted for expressing themselves. They include rappers, LGBT artists, and musicians from minority groups

Aiming at silencing artists from groups advocating social change or reform is seen as a priority especially in countries under authoritarian rule who keep constant watch on the popularity ratings and reactions on the social media as well. It seems however that any action aimed at silencing the voices for social justice in the media age is bound to backlash and fail.

For a report from the symposium *Listen to the Silenced: The State of Artistic Freedom in Europe* convened by Cultural Action Europe at the European Parliament on September 4, 2018. See [www.cultureactioneurope.org](http://www.cultureactioneurope.org).



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# The Recreational Landscape of Weltevreden Since Indonesian Colonization

Evawani Ellisa<sup>+</sup> (Indonesia)

## Abstract

This paper explores the formation of recreational landscapes in Weltevreden (now the central part of Jakarta) during the colonial age. Before the 20th Century, the Dutch colonial government pursued the so-called “liberal policies” that consequently, the colony needed to go beyond the narrow objective of economic gain, by promoting social institution to improve the quality of life. It encompassed governmental, educational, and religious aspects, that bring progress and more opportunities to gain prosperity. Recreations formulated as part of the essential elements of personal development and civilization to reflect the values of the daily life and introduce modernity. The study found that the prototypical play spaces in Weltevreden were discriminatory accessible to the public and sporadically provided. In the post colonial age, the play spaces transferred into public spaces that continuously renegotiated to assimilate and transform the old into the new meaning in concomitant with the new urban design of Jakarta.

**Keywords:** *Weltevreden, Uptown, Recreational Landscape, Colonial Society, Urban Design*

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## Introduction

In the middle of the 18th Century, administrated by the Dutch East Indian Company known as VOC, the city of Batavia or now Jakarta gloried itself among all other cities in South East Asia as “the Queen of the East.” The city layout and architecture reflected an attractiveness as a “Holland in the tropics” corresponded of its system of canals lined by rows of trees and neatly built burghers’ houses. The town oriented extraordinary on the commercial with its high defenses and the eclectic cultural mix of citizens. However, this situation only lasted for less than a century. The population growth that aggravated by water pollution and cholera endemic caused Batavia called as *het graf der Hollanders* or “the grave of the Dutchmen” followed by the dead of hundred of its inhabitants. This situation led the face of Batavia to turn away from the maritime zone and focus to the inland suburb.

When Herman Willen Deandels (1762-1818) inaugurated as Governor General and had given great power to reorganize the ineffective and incompetent colonial government in Batavia, his first idea was moving the dreadful old capital to the cooler and healthier area located within a few miles to the South, in a suburb called Weltevreden. The area has now become the most central of Jakarta, of which the origin of many remaining artifacts traced back from abundant arrays of people, places, events and social condition of the past colonial culture. This paper applied the synchronic approach in discussing the concept of recreation in its practice and how it defined the configuration of the urban space of Weltevreden. The years between mid of the 19th Century and the beginning of the 20th Century used as a limit in this study as they represented the era when Weltevreden reached its heyday.

Taking the colonial city of Batavia as the backdrop intrinsically linked to the process of modernization between the mid of the 19th Century and early 20th Century, the questions raised in this paper are: how did the recreation space reaffirm the Dutch sovereignty and racial superiority? How did the provision of recreational facilities incorporate the division of urban spaces and segregation of populations, and how they adapted to the local situation? What was the position of indigenous people as the dominant population and how did they gain the opportunity to practice recreation? Based on Hurd and Anderson (2011) discussion in this paper emphasized the driving forces behind the idea to provide the recreational space, i.e., leisure, play, and recreation. The backbone of this article is the analysis of the reciprocal influence of leisure activities, urban configuration, and events. The study aims to fill the lack of study on colonial cities in South East Asia, despite the structure of these colonial cities to a very large extend were laid down based on the Western dominance. As the structure of colonial cities in South East Asian countries today hardly deviate from the structure of the cities a century ago, understanding the historical roots of Jakarta will enrich the research’s topics that manifest plurality and diversity of colonial cities.

## Methodology

Since the aim of this study is to explore the formulation of recreational landscapes in Weltevreden, this article employed the inductive approach to examine

the object of recreations. Through accurate observations and measures on old archives consisted of written accounts, archival data, and images, I tried to detect patterns, resemblances, and regularities before formulating tentative hypotheses to develop the general conclusion. To provide a transparent window on Batavia, I have to rely on archival chronological maps kept in *Arsip Nasional Republik Indonesia* (Indonesian National Archives) in Jakarta. The primary source of materials to clarify the objective interpretation of old maps come from abundant old photographs in the online KITLV Images Archive documented by the Dutch from the 1850s and collection of photos and postcards compiled by Scott Merrellees (Merrellees, 2000; Merrellees, 2014). However, although photographs can be used to reconstruct events, rituals, and correlations, there was no indication of what the photographer's intention from the circumstances taken by the photos. To fill the gap, we gathered any recreation and leisure related empirical data and employed the scholarship of other historians about the period.

This paper also complemented by notes of two travelers, who settled in Batavia for an extended period and absorbing a sense of place while trying to observe the city with their sensibility. One traveler's notes compiled in manuscripts that translated into Indonesian by Achmad Sunjayadi "Batavia Awal Abad 20" (2014).<sup>1</sup> Another note was written by Irving E. Smith, an English traveler who was visiting Batavia for the sake of travel. His record compiled by G. G. Van der Kop in the book entitled "Batavia Queen City of the East" (1925). Both travelers also shared their experiences to tell the reader about the destinations, advice for visits, and inspire readers to travel to Batavia.<sup>2</sup>

### Recreation, Play and Leisure

The word recreation originated from recreate; it means to create a new, restore, refresh. In modern society, recreation defined as an activity that people enjoy; that people engage in during their free time; and that people recognize as having socially exchanged values (Cross, 1999; Miller and Robinson, 1963; Hunnicutt, 1984; Duncan, 1980). The meanings of leisure are countless, from the simple one as free time work into a much more complex set of attributes that encouraged abundant possibilities of interpretation (Csikszentmihalyi, 1975; Veblen, 1989). Tinsley and Tinsley state that leisure is an experience that may occur in all aspects of life. The conditions and specific attribute to leisure are: 1) the individual is free from obligation; 2) the activity is voluntary; 3) the activity is pleasurable, and 4) the act culturally recognized as leisure. The characteristics of leisure are: 1) attention centered in a limited stimulus field; 2) total involvement in the activity; 3) loss of anxiety and constraints; 4) lack of consciousness of time and space; 5) enlightened perception; and 6) enjoyment (Tinsley and Tinsley, 1982). On the contrary, the play has a single definition. The play is imaginative, intrinsically motivated, not serious, freely chosen, and actively engaging. Foster Rhea Dulles (1940) in his book *America Learns to Play* stated that the amusements and recreations that we have today are not a new phenomenon. Archeologists have uncovered various ideas of play, leisure, and recreation that are universal among humans, even in primitive societies around the world.

The development of recreation places in cities in Western countries in early 19th Century triggered by issues of hygiene and sanitation, circulation and green space that ruled the idea to include leisure and play in urban planning. The professional acting in defining the recreation facilities in the urban planning and design projects had a strong influence of the Garden City, City Beautiful Movement, Park Movement, and Ecole des Beaux-Arts. To examine the development of recreation in Asian colonies, we need to cross the Indian Ocean. Bringing the role of providing the raw material for the European continent, by the mid 19th century, the colonial cities around the world were beginning to develop a colonizer's economic model of the "Mother countries" in Europe (Hobsbawn, 1987). The discoveries of technology implemented in everyday life in the mother countries had presented in colonial cities as well. Batavia city also enjoyed benefit from the advances in technologies that improving the living standards in Europe, such as electricity, telegraphs, gas works, tramways, railways, and automobiles. Daniel Headrick (1981) and Philip Curtin (1989) have demonstrated that colonial rule was an offshoot of advances in Western science. Several studies, especially on health issues revealed that various impacts of Western medical practices from vaccination to slum clearance had documented how "colonization of the body" proceeded alongside the colonization of territory in the late 19th and 20th centuries in Asia (Taylor, 2011). The modernization process with the technologies imported by foreigners reflected foreign principles, with urban areas and non-indigenous agents as the specific references. However, the novelty of such innovations had their impact on indigenous inhabitants, and their applications deeply adapted to the local conditions.

### **The Emergence of Batavia as a Modern City**

There are abundant analyses and description depicted of the old Batavia as the Dutch colonial city. Most stated that old Batavia characterized by the demonstration of dominant power over the subordinate society. Marsely L. Kehoe (2015) shared how the old city of Batavia exposed the hierarchy as a typical Dutch colonial city:

To further reinforce this control, VOC administrators were eager for Dutch citizens to express a cohesive Dutch identity. Despite this desire, Dutch Batavians developed ostentatious displays of rank through costume and behavior, which provoked a series of sumptuary codes. This preoccupation with rank among the Dutch populace signaled the same hierarchy within the social fabric of Batavia that encoded in the very form of this planned city.

Unlike the old walled city of Batavia that corresponded with a model of rigid urban planning, the New Weltevreden developed as the open city by the process of accretion. The embryo of the city shaped by an initiative process based on rational, objective and legal principle. Before being designated as a modern city, the surface of the area had already crisscrossed by an internal and external network of roads and railways that connect Batavia with hinterlands. The oldest street such as Jacatraweg and Molenvliet already established in the early decades of the 18th Century.



In the absence of a completed master plan, it was Herman Willem Deandles (1808-1811) who acknowledged as the first planner and project developer of Weltevreden (Passchier, 2007). Using his power as a governor general, he transferred the formerly rural estate into the “new town.” A strong military character remarked as the starting point to arrange the city of Weltevreden. The center point was a military square “the Waterlooplein” (previously was named after Paradeplaats) with the surrounding area was almost entirely dedicated to the military population; envisaged a new settlement with barracks, the military commander’ residence, houses for officers, and a military hospital. At the beginning, the spatial planning of Weltevreden aimed to attain military intervention and control. As the planning objective was corresponding to the convenience of the government rather than inhabitants, the agenda of the town design did not allow the development of leisure for public consumption. There was a social club for recreation, but it exclusively utilized for military populations. Another landmark was Medan Merdeka known as Buffalo Field in the era of VOC. In 1808, it was Deandles who decided to use as a military exercise field and named this nearly one square kilometer “Champ de Mars.” After the British interregnum (1911-1816) the governor general resided the State Palace located right in front of the square that eventually it renamed into Koningsplein or King Square. By the middle of the 19th Century, the heart of Batavia had completely moved to uptown where one could find the Governor General’s residence, key government buildings, the elegant houses of Europeans elites and major church. This time, the embryo of recreational facilities appeared through the development of the social clubs, the museum, the Freemason’s Lodge, the European shopping districts, and major hotels – Figure 1.

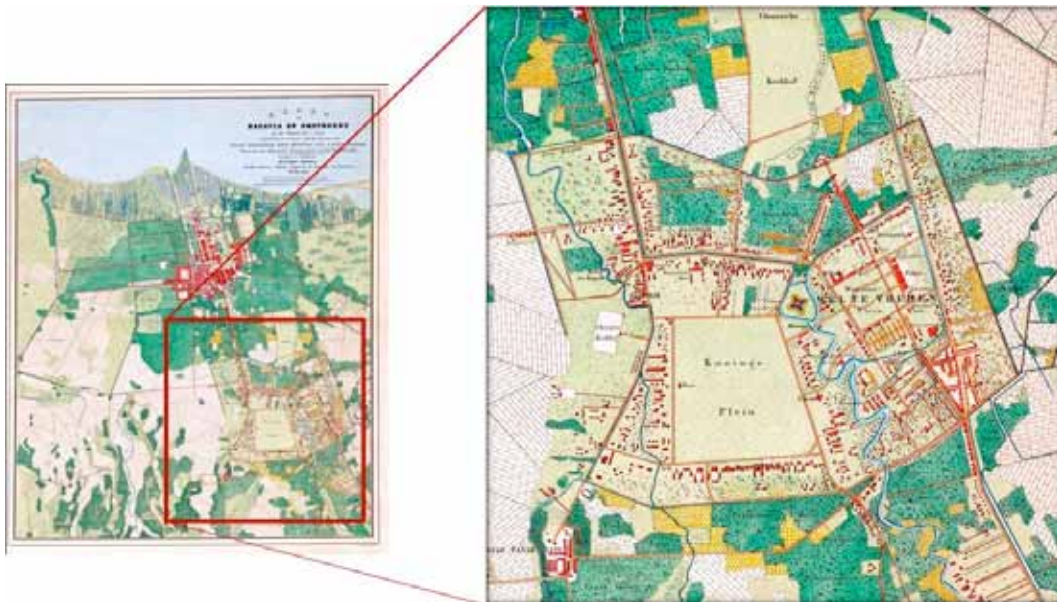


Figure 1. Map of Weltevreden in 1853 (Source: Alexander Duncker, 1853).

### The Role of the Squares

In a society dominated by governmental officials and the colonial army, there were no planners responsible for designing the urban areas in Batavia before

the turn of the century. In the absence of professional urban designers, the geographic, economic and social advantages had aroused Weltevreden to grow into a beautiful city through the superimposed of geometrical form upon the existing irregular pattern. Weltevreden subjected to the process of continuous remodeling of city structures governed by the dominated powers during the successive period of history. The Dutch followed the already stream modern town planning principle in defining the blockage to fit within the given pattern of existing streets through the principle of zoning in combining with the concept of “the City Beautiful.” It was a magic word borne as a tidal wave in many cities in the world at those times – Figure 2.



Figure 2. The Atmosphere of Weltevreden (Source: KITLV Leiden and Merrelless, 2000).

The squares of Koningsplein and Waterlooplein located centrally but exclusively in the central of the city. It represented more as the starting point and the symbol of colonial power, rather than holding the role as the forum of public space; as they were not publicly accessible and facilitated the favorite activities for the mass of the city inhabitants. The Waterlooplein designed as a square holding the military atmosphere as they dedicated to the military population. In the square itself, there was an officer’s club where on Sundays military music was played. In the absence of active recreation for the public, in the mid of the 19th Century, Waterloopein functioned as the fashionable place to see and to be seen. Ladies and gentlemen, from the upper echelons of society, often paraded around the Waterlooplein in their beautiful horse-drawn carriage or on horseback as reported by an observer in 1827 (Merrillees, 2000). drawn carriage or on horseback as reported by an observer in 1827 (Merrillees, 2000). For the upper class, the consumption of goods and services regarded as social fashion and they continued to exhibit their wealth and status through grandiose dress and behavior. Due to its symbolic and centralized position, Waterpooplein was the right place for those who were motivated by the desire for prestige. Following the popular idea of “conspicuous consumption “ by Veblen (1924), the act of “to see and to be seen” at Waterlooplein was a manifestation of leisure behavior to impress the rest of society through the demonstration of their social power and prestige – Figure 3.



Figure 3. Waterloo Plein (Source: Merrelless, 2000).

Koningsplein square, like Waterlooplein, was also holding the central role as the royal plain where military often undertook tests with light artillery, but without causing any anxiety to the occupants of the surrounding neighborhood. Scott Merrilees (2000) who compiled old photographs in his book focusing on topographical photography of Batavia reflected the ambiance of the square through some photos and notes from travelers. A visitor to Batavia in 1862 pointed out that Koningsplein was larger than Champ de Mars in Paris and as large as the whole city of Utrecht and therefore one needs one and a half hours to walk around it. The photographers Walter Woodbury and James Page depicted Koningsplein as the Hyde Park of Batavia. Merrilees (2000) quoted the notes from Weitzel in 1860 who showed how the European response to tropical climate for enjoying leisure: “[in] every beautiful afternoon when the heat of the day has gone, many carriages, pedestrians and horse riders met. One will regret when sudden invading darkness makes so soon and end to one joy” – Figure 4.



Figure 4. Konningsplein seen from the street (Source: KITLV Leiden & Merrellees, 2000).

The role of Koningsplein as military drill and passive recreation ground ended, when schools began to flourish and established various programs of extracurricular activities, mainly sport. Athletic tracks, a stadium, and sports facilities transformed Koningsplein for those who were searching for healthy recreation. On 31 August 1906, the Batavia city government decided to hold a paid recreation facility called Pasar Gambir to celebrate the birthday of Queen Wilhelmina. Afterward, Koningsplein endured an unexpected lifeline not only as part of the recreational landscape, but also in the context of the practical function in the city life of Jakarta. A struggling the square itself to regain its symbolic role as a charming city center of Jakarta is still withstanding until now.

### The Recreational Space

After nearly three centuries of the Dutch domination, Batavia underwent the significant change in the outlook of the colony and society. The previous domi-

nant male Dutch civil servants transformed into the multi-cultural version of European society by the increasing of the numbers of businessmen, professionals, and Dutch/European woman. Sex ratio increased from 600 women per 1,000 men in 1900 to nearly 900 per 1,000 in 1930 (Scholten, 2000). The new political course of the Ethical Policy initiated, though in the 1920s had lost its progressive nature and turn into conservatism to maintain "tranquility and order" (Colombijn and Coté, 2015). Nevertheless, at the microcosm level, the social life still showed the demonstration of a hierarchy. A "legal apartheid" took different forms in different domains, as racial stratification remained the cornerstone of the colonial structure (Dijk and Taylor, 2011). The division of urban spaces and segregation of populations incorporated into the provision of infrastructure and recreational facilities. By locating the public space for leisure within the emerging concentrations of European settlements, the provision of these spaces was in line with the overall government strategy to both discursively and physically secure modern uptown for dominant society. Under new political course, the city dwellers of Batavia had demonstrated typical European colonies around the world. Batavia population as registered in 1926 consisted of 29.216 Europeans, 40.000 Chinese, 228.000 Malay natives and 13.000 Arabs (Jakarta Metropolitan City Government, 1995). The European citizens, although small groups, overwhelmed by the large Indonesian, Indo (Europeans and local mixed), and Asian migrants. Although the Netherland's borne inhabitants were minorities, as "the established elites" they gradually become the primary trend-setters. The upper classes had both wealth and leisure from their large estate and business, with all labor performed by the servants and slaves.

Recreation as an instrument of development in Weltevreden was top-down in which authorities introduced ideas and provide spaces of recreation focused on cultural, commercial and health provision. Nevertheless, not all historically developed urban elements such as squares and parks availed as recreational areas that had an equitable access to the public. They remained exclusively provided for particular groups of people. Recreation space was an efficient apparatus for the reaffirmation of Dutch sovereignty and racial superiority. In term of the architectural style, modern buildings in the Dutch Indies were undoubtedly featured, represented, and characterized by the buildings The American Prairie School of Frank Lloyd Wright, the German Werkbund and Bauhaus as well as the Dutch school of De Stijl (Wiriyomantoro, 2013).

### **Commercial Recreation**

Early in the 20th Century, as Western racism and imperialism heightened, the arrangement of Weltevreden naturally composed distinct quarters. Apart from its use as a mechanism for controlling land use and urban activities, the division of property was employed to adopt the colonial purpose of spatial segregation based on racial groups. The European residential areas were embraced by the "international" urban leisure and facilities to support the high-class lifestyle. Rijswijk and Noordwijk enjoyed the status as the main shopping and hotel district, providing the upper class the desire for commercial recreation that strictly reserved merely for the wealthy class of European. This area had already blossomed into the elite neighborhood ever since the Governor General Raffles lived in the house now

become the Presidential Palace. The area also enhanced by the opening of the Harmonie Society Clubhouse and the modern department store of Eigen Hulp. Popular place of commercial amusement sprang up, such as café, which provided the meeting place to chat or play cards. A new word of commercial entertainment developed widespread in Europe such as beer garden, bilyard parlor and saloon gained popularity in these most prominent district – Figure 5.



Figure 5. Commercial Recreation of Rijswijk and Noordwijk in 1911 (Source: G. Kolff & Co and Tio Tek Hong).

While Rijswijk and Noordwijk exclusively built and operated by private entrepreneurs, the moderate level commercial spot was the nearby shopping area of Passer Baroe where the large part of shops predominantly owned by Chinese and Indian communities. This bustling shopping area bore the name that meant to compare with the two older southern Batavia markets of Pasar Senin and Pasar Tanah Abang. In the vicinity of marketplaces in Weltevrede located the “institutionalized” ethnic enclaves, who belong to a single ethnically, racially and religiously Chinese group. Their settlements promoted economic intensity characterized by typical shop houses with the ground floor opening directly onto the street to form the commercial space while the living quarters placed on the upper floor.

The rest of the city was *kampung* or indigenous settlement of the poor segment of the population (Ellisa, 2016). Originally meaning “villages,” the irregularly formed *kampungs* had already existed throughout the era of the Dutch East India Company (or VOC) when the area was still typically rural and called as Ommelanden. During the development of Weltevrede, the formal plan bypassed the low-density *kampungs* to integrate them into urban areas, but without ample provision of municipal utilities and facilities. As a result, these settlements evenly scattered as pocket housings throughout the formally planned towns – Figure 6.

For the majority of lower class live at *kampung*, the manifestation of leisure was informal. The lower class practiced entertainment without any control or mandate of authorities, as recreational activities formed as responses to particular traditions and custom. Informal recreation emerged through local initiatives, accommodated “grassroots” activities and utilized the incidental spaces. For generations, Batavia was the home of Betawi people, a merging ethnic of indigenous populations across archipelago who mixed with oriental Chinese, Indian and Arab. The

assimilated cultures had produced rich cultural leisures. Music and dancing such as Ondel Ondel, Tanjidor, Pencak Silat, among others, usually lead parades on local ceremonies that stunning around the streets. The Chinese, Arab and India was also pronounced their cultural entertainment on music and dance that absorbing the local culture. Pehcun the Chinese festival involved boat race accompanied by full musicians and dancer in the canal. Capgomeh involved enormous processions through the streets with indispensable Barongsai, a dragon's creature supported by numbers of boys.

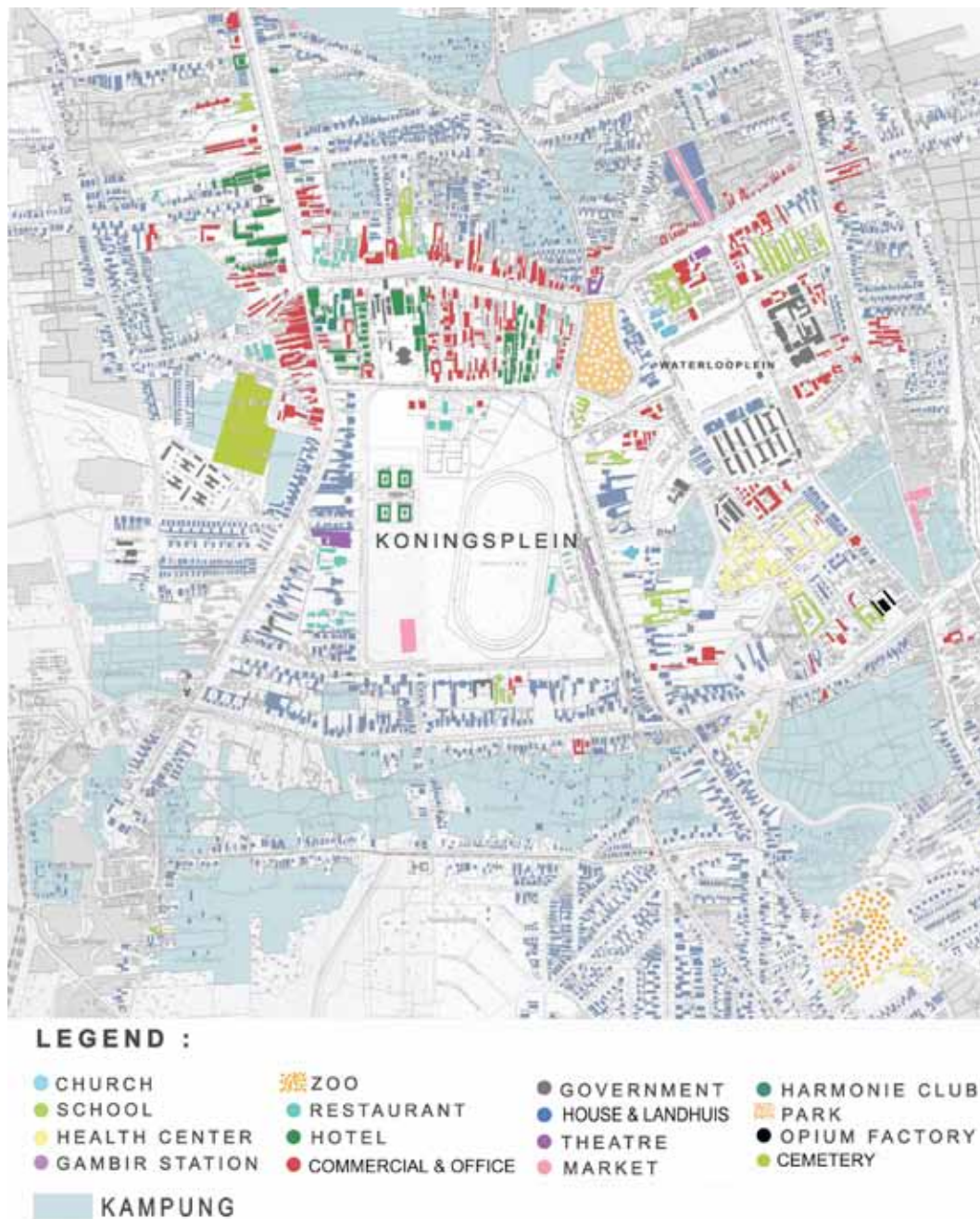


Figure 6. Interpretation of building use in uptown Batavia in 1918 (Source: redrawn based on map by Stadskaart van de Gemeente Batavia, Herien 1918).

### The Role of Public Space as Leisure Space

It is interesting that in the establishment, use, and reproduction of public space, top down and bottom up actions sometimes intersected and some proved to be particularly flexible in serving the general population. One example was the street. In his letter to his mother, photographer Walter Woodbury wrote: “the European here if he wants to go to next door must have a carriage. I should like to walk, but it is not fashionable. Nobody walked, since for Batavia’s elite; it was not the fashionable thing to do” (Merrellees, 2000). The rise of a new kind of social activity of strolling in the street (*flânerie*) early in the 20th Century in Western countries did not work at Batavia. Many snapshots of the street scenes depicted the absence of European, and in return converting natives into promenading *flânerie*. The hot, humid tropical climate, perhaps hindered the use of the street for leisure among Europeans, but most likely the notions of hierarchy and prestige that maintaining distance from indigenous people was the principal motivation. When the vehicle still traveled slowly, pavement, space for the sidewalk, trees along the street, and street illumination introduced, but these improvements did not change the reluctance to walk, that streets never been converted into the public spaces of the middle and upper classes. As the Dutch had withdrawn to walk and avoid most of their public activities from the streets, in return, the natives underclasses who lived in the pocket neighborhood of “*kampungs*” in Weltevreden utilized the sidewalk of the streets for various activities including eating, leisure, and vendors. The occupation of open public space by underclass should be a difficult situation to the colonial authorities, for the Dutch had an overwhelming passion for cleanliness in cities that portrayed through photographs of a “*spray car*” and “*sprayer*” or a native with a “*spray mechanism*” on his back. The scarcity of workforce hindered the authorities to enforce order and enact law enforcement to regulate the behavior of underclass in public. Moreover, mostly regulations were perforce regularity and standardization, such as building lines, sanitation, traffic rules, and tax. They did not explicitly formulate the order as an aesthetic ideal.

Occupation of the sidewalk by urban underclass was the consequence of the inadequate and insufficient homes of the people to admit the space necessary for many daily activities and leisure. They mixed leisure and private activities on sidewalks or public spaces, whether being shaved, having their hair cut, searching for head lice, or eating at the stalls – Figure 7. In the busy, hectic Chinese quarter traveler often depicted how the streets become one’s shop and living room, playground, or just a simple site for the pleasure of sitting quietly and gazing at the passing scene while sipping a drink.

Another striking view revealed indicator of leisure in public were the snapshots of rivers and canals. Many photographs displayed indigenous people bathed and washed their clothes and animals in Batavia canals. This situation caused by the fact that the municipal government did not install clean water and sewerage infrastructure in the *kampung*. For lowerclass people, bathing in public was not because they had no shame, but because there was no choice (Taylor, p.47). However, bathing completely naked in public was quite uncommon, as people still used batik clothes or sarong wrapped around their body. The abundance of rivers and

canals in combination with warm tropical temperatures made most Indonesian natives are a bath-loving people. Bathing outdoors became practical and pleasurable at the same time. Traditionally, bathing in public for a long history was popular and have become incorporated into the social system, as people used to spend extra time for bathing and socializing. Therefore natives people converged in riverbanks did not restrict merely for cleansing ritual, but also another form of informal recreation – Figure 8.



Figure 7. Leisure of urban underclass (Sources: KITLV Leiden & Merrellees, 2000).



Figure 8. Washing and cleaning at canal (Sources: KITLV Leiden & Merrellees, 2000).

### Parks and Garden City

At the turn of the 20th Century, the government built the Wilhelmina Park to mark the occasion of the new monarch of Queen Wilhelmina. The other park was Batavia's Planten en Dierentuin (Botanical and Zoological Gardens) established in 1864. The zoo located on the 10 hectares of land donated by the famous painter Raden Saleh, whose own beautiful mansion located nearby. Mostly accessible for European and upper class, the park offered a contemplative kind of leisure in the demarcate space from everyday life through selective public access. On the other hand, the zoo showed the different perspective of leisure as it was not only the educational pursuit, but also offered specific social opportunities where upper-class society could interact without the usual formality. When the colonial period ended, the zoo transformed into popular place among middle and upper classes for family picnics, balls, parties, exhibitions, and sporting amenities for tennis and swimming before it moved to Ragunan – Figure 9.

The colonialists showed little concern on providing the recreation facility such as a park. Either Wilhelmina Park or the Zoo was the only top-down recreation facility ever built during the time. The absence of interaction among the segregated race and ethnicity of colonial society seemingly behind the reason why providing park was not essential. As reported by many travelers, Weltevreden itself was a



giant garden consisted of groups of houses with generous private yards. The yards with vast lawns tend to be a multi-purpose space that accommodated family recreation. A collection of old photographs depicted the available green spaces along the roadsides of the city for lush, densely planted treatments in the shade-giving foliage. Right at the doorsteps of *landhuis* or the wealthy houses, a spacious garden had exposed the adaptation to tropical climate. A visitor of John Pryse’s houses, who was a wealthy European merchant living in one of the imposing homes in front of Koningsplein reported: “.... I was there at reception where people danced in the home, and all splendidly lit” (Nieuwenhuys, 1982). The European community characterized as a small, conservative, urban elite group living in a rustic environment (Scholten, 2000). As part of social life, indoor or outdoor parties at homes and regular evening visits neighbors for an hour or two was the universal norm. They enjoyed a life of leisure at home with four to ten servants to do the housework. Old photographs also showed how the Dutch attempted to recreate coziness in the veranda, cluttered with all domestic attributes which exposed from the street. It was obvious that the atmosphere of the house itself produced a greater use of privately owned semi-indoor and outdoor space for leisure – Figure 10.



Figure 9. Park and Zoo as recreation for health (Sources: KITLV & Merrillees, 2000).



Figure 10. *Landhuis* or European’s big houses (Sources: KITLV and Merrillees, 2000).

**Paid Recreation**

Hierarchy defined the intergroup relation of the society and formed the stratified society in which Europeans automatically occupied the highest position. Foreign

oriental such as Chinese, Arab and India, represented the middle class, and the overwhelming majority of the Indonesian population represented the marginal class. Colonial travelers often gave a picture of how social recreation in Batavia organized in certain ways that lower classes left out of the picture of leisure and recreation. The indigenous population practically had no access to any of the cultural leisure commodities that the upper class could achieve, except the servants who presented serving their employers and exposing the class distinction.

Entering the 20th Century leisure activities were transformed by the birth of capitalism. The regulation of times for work converted leisure into activities associated with culture and amusement, with fee-paying activities, distraction and social control (Marcure, 1964). In the early 20th Century, it was extensively widened at Batavia to apply the standardized five-day work week and the work time from 9 AM to 5 PM, that popular amusement to spend time after work had gotten more pronounced and encouraged the emergence of restaurants, bars with dance bands, and cinema. *Harmonie Society Clubhouse* grew to become the center of Batavia's social life. It was famous for the grand ball and state function or just for casual recreation. The Schouburg (theatre) provided a significant number of actors and actresses, especially when the French Theatre troupe under the direction of Minard gained great success (Merrillees, 2000) – Figure 11.



Figure 11. Leisure Places of European Middle Class (Source: Merrillees, 2000).

While *kampung* was being excluded from the municipal administration and attributed the backward condition, its inhabitants demanded recreation in their ways. The photograph captions showed that old theatrical forms were popular among indigenous and oriental groups. *Komedi Stamboel* using Malay represented mixed culture with the multi-ethnic audiences. The shadow puppet theater of various kinds was common among Chinese and Javanese. Traditional Betawi theatre of *lenong* performed on top of a portable stage known as a *pentas tapal kuda* (horseshoe stage), so named for the way actors enter the stage from the left and right. Some dancing performance, such as *Ronggeng* and *Nayub* with their sensual overtones and *gamelan* accompaniment was the commonly enjoyed leisure. All these informal leisure activities tend to be more resilient and detached to place, as they were naturally flexible, mobile and free from government regulation. This situation was very different from recreation in public space created by government, of which the activities regulated, and the area boundaries were more efficiently restricted – Figure 12.



Figure 12. Indigenous theatrical, singing, and dancing performance (Sources: KITLV & Merrellees, 2014).

### Recreation and Tourism Industry

By the improvement in technology of transportation of naval travel, commercial recreation and tourism field started to give phenomenal impact on the economic, social and cultural aspect of Batavia. The military and colonial empires paving the way for initial tourism, service and hospitality sector in the Dutch East Indies. Early 20th Century was characterized by the widespread development of organized recreation activities by government and voluntary agencies with the intention of achieving desirable economic and social outcomes. Infrastructures and facilities were developed to accommodate the lodging, entertainment and leisure needs of foreign tourists and domestic visitors, especially the wealthy European plantation holders and merchants. Colonial heritage hotels equipped with fine dining restaurants, live music, and dance halls had already established since the 19th Century. They were among others, Hotel des Indes, der Nederlanden, and Grand Hotel Java. By 1908 the business community in Batavia established the Official Tourist Bureau.

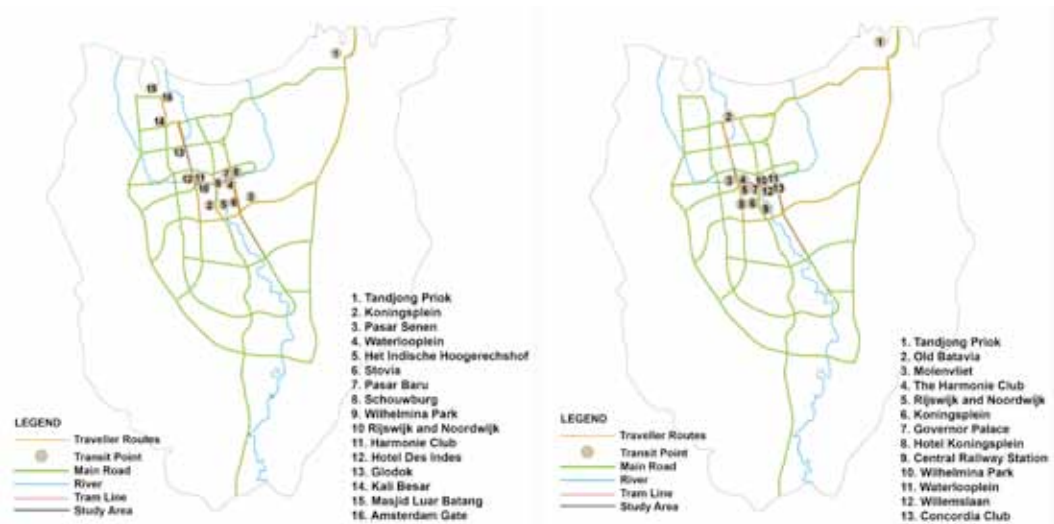


Figure 13. Journey routes of two travellers (Map redrawn based on Sunjayadi, 2014 and Kop, no date).

As mentioned in the first part of this paper, the English traveler Irving E. Smith and the Dutch soldier expressed their pleasure to spend some months in Netherland Indies. Interestingly, both emphasized the clear distinction condition between the downtown of Batavia and the up-town of Weltevreden. Smith mentioned Kalibesar as being the forgotten Dutch town that becoming quiet and peaceful after

the office hour since most Europeans escape old Batavia as soon as their business activities ended. He regretted how historical elements usually visited by all tourists had been only a few relics, such as the Town Hall, Amsterdam Gate, the skull of Pieter Eberfeld, the Sacred Cannon: “[there] are hardly any places of historical interest left” (Kop, 2012). On the contrary description of “uptown,” Batavia had always been complimentary as the beautiful region and still earned the name “Queen of the East” (Witzel, 1860).

### Conclusion

This paper begins with the era when the first major colonial intervention shaped the urban landscape; the construction of the colonial based city of Weltevreden and followed by the development of top-down and informal recreational and leisure places. The era between 19th Century and 20th Century remarked the cradle conception of Weltevreden as the garden city, of which the recreation’s landscape initially developed and imprinted.

After documenting how an evolving process of social differentiation of classes and races linked to the differentiation of urban spaces, this study concludes that Jakarta inherited the legacy of the recreational landscape that segregated based on patterns of differentiation of areas, classes, and races. This spatial fragmentation of recreational landscape continued to be a pattern of growth during the post-colonial, and therefore was not substantially altered by the rise of the ‘modern urban planning’ of Jakarta.

The scarcity of public spaces remained so until today, and the small numbers of public spaces randomly distributed within the city. Municipal authorities do not have the keen interest to increase the public space for urban underclass living in *kampung*s. The government officials are serving more as the imposition of colonial idealism, frequently stick on land regulations that they unable to provide recreational space based on the real public need. On the other hand, former Europeans districts with recreational facilities had transformed into government district and local elite district (such as Menteng), while recreation facilities in private real estate and new town located far away from the population gravity center. Many of new public space are quasi-public space which designed, control and managed under private ownership; thus prevent average people from truly using them as public space.

The historical records found that in the post-colonial age the occupation of public space by urban underclass with all rules of conduct and modes of activities were continually renegotiated. Even today, the public space as legacies of colonial power do not function well to gather space, because the government needs to control the behaviors of its users. This genealogy of the recreational landscape of Batavia, therefore, provokes the need for alternative analytical frameworks acknowledging the issue of public spaces formation for recreation and leisure in the recent situation. This case raises the question: has the city continuously being produced persistent patterns of differentiation of areas and classes in defining urban recreation and leisure for the public? This paper revealed that there is an important recipro-

cal influence between recreation activities and colonial society that created the discriminatory accessible and sporadically provided recreation facilities. Avoiding the dynamic social and cultural situation in the process of design would give lack of response to the actual need of the majority of urban dwellers as the principal users of public recreation.

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### Endnotes

- 1 In the early of 20th century a Netherlands soldier with the initial XYZ send his travelling records (gedenkschriften) of his journey to a Dutch pioneer journalist H.C.C. Clocker Brousson, who then edited and published them into a series article "Gedenkschriften van Een Oud Kolonial" in the daily magazine "Bendera Wolanda" 1910-1912. Described in humorous ways, this soldier expressed his personal reflection in "his all five senses" during his visit to Batavia; such as his impression of the hot, humid, and sultry tropical climate, the aroma of Chinese dishes and the pleasure of enjoying a full moon at the edge of the Ciliwung River.
2. Despite there was no any intention to associate both notes with tourism, the books are more or less similar to guide book, as they include full details relating to activities, accommodation, restaurants, transportation, and photographs of varying detail, completed with the historical and cultural information of various spots of Batavia.

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# A Community's Buddhist Arts

*Conservation-based Voluntourism*

*Management: A New Innovation Arousing  
Community's Conservation Participation*

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## **Abstract**

The purposes of this study aimed to investigate the level of community participation during Buddhist arts conservation-based voluntourism management, and to predict the most influential activities taken from the Buddhist arts conservation-based voluntourism management of which aroused their community participation. The duration of establishing the Buddhist arts conservation-based voluntourism program, which lasted for 7 months, was conducted by the application of participatory action research (PAR) with the AIC techniques. Afterwards, three pilot Buddhist arts conservation-based voluntourism programs were all conducted. Both a questionnaire and an in-depth interview were all carried out for investigating research findings. Data collection was gathered from 173 community members partaking this voluntourism establishment. Descriptive and inferential statistics were both measured for quantitative variables, meanwhile both content analysis and data triangulation check were applied to measure qualitative variables. The results of this study revealed that the level of community participation towards the Buddhist arts conservation-based voluntourism management was in co-operation level in every variables; moreover, the most influential activity which aroused community participation, with level of significant difference of 0.05, were a reading of inscription activity, followed by a Buddhist-arts apology rites, a counting and preliminary numbering of Buddhist-arts activity, and a photograph and academically clean Buddhist-arts activity.

**Keywords:** *Voluntourism, Conservation, Buddhist-Arts, Community Participation*

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## Introduction

In Thailand, the tradition, norm, and lifestyle of the citizen are harmoniously ingrained with the spiritual beliefs and Buddhism. Their beliefs produce the way of life, which is mostly related with monasteries and temples. Temple is a sacred and social congregation place for Buddhist people who practice and respect the 3 supreme venerable compositions called “Rattana-trai,” which refers to the most three Buddhist gems composing of the Lord Buddha, Dhamma or Buddha sermons, and Sankha or Buddhist monks. The Dhamma as the sermon of the Lord Buddha nowadays represents by a Buddhist inscriptions, and it has been transferred to laymen by Buddhist monks. The Buddha images which generally represent the Lord Buddha found in every temple, and each image reflects its artistic beautifulness through various artistic schools. In addition, the Buddhist arts are the creation of arts, which is directly served for Buddhism, and they nowadays reflect on many forms of sculptures, architecture, and painting. Not only has its beautifulness taken from the creation and intention of artists, but it has been also inserted by the Buddhist philosophy. Moreover, the Buddhist arts have been used as a persuading tool for creating a faith and a practicum and are all transferred from old generations to young generations. (Sookprasert, 2016.)

Temples together with communities and Buddhist arts support each other thoroughly and dynamically because the Buddhist arts are considered physical objects that are sometimes neglected and abandoned. In fact, changes in such a social structure have been affected from its localization to its modernization, especially after the reign of King Rama V of Thailand. As a result, this radical change has been resulted in a rural life. Farmers quit working their paddies to survive, and had a better life from heavy industries. They focus on how to reach wealth and prosperity and overlook their traditional life, a Buddhist-life (Bhomkaow, 2014). This changes also made the conservation of Buddhist art of the community as a minor focus.

From the field survey conducted in Lampang province, it is about 100 kilometers far from Chiang Mai, and it is the center of the northern parts of Thailand. It reported that such a community's Buddhist arts are found unintentionally, and the Buddhist arts are their ancestral treasure legacy, which can benefit historical and social studies. The main symptom is a lack of appropriate conservational knowledge and viewpoints. The primary problems were all induced by 1) lack of protector: the numbers of monks and novices decreased because of the present educational system; 2) lack of conservational knowledge: conservational knowledge in Thailand still reserved for anyone studying from the art school or being charges of fine art department officers, meanwhile the outsiders' no opportunities for their rights were all supported for protecting and conserving their treasures; 3) lack of acting host: national treasures had a fine art department used as an acting host, but for locals, those belonged to the Provincial Administrative Office (PAO), which always have heavy workloads, and 4) lack of budgeting allocation.

From the previous studies, it revealed that the effective management of voluntourism could solve conservational issues, particularly voluntourism situations

found in Thailand. Besides, the Tourism Authority of Thailand also predicted that there was an increasing number of foreign voluntourists, especially a group of youngsters. Their travelling origins are from the United States, and European countries; moreover, both European and American market promoting strategies have been launched (Tourism Authority of Thailand, 2016). Consequently, the voluntourism program was designed as a driven mechanism because it could solve budgeting problems leading to the major obstacle of conservational campaign in rural areas, as well as voluntourists' travelling expectations and experiences were also fulfilled. By far, the community members' effective voluntourism management will arise their community participation, and will build their conservational awareness.

In this research, the level of the communities' conservational participation is explored after partaking the participatory voluntourism management program in Khokha District, Lampang Province; moreover, the most important Buddhist arts conservation-based voluntourism activities arousing their community participation are also predicted. However, the research findings will contribute other areas to apply the Buddhist arts conservation-based effective voluntourism management used as a new innovation arising the communities' conservational participation.

## Literature Review

### Voluntourism

Voluntourism or the generic term "volunteer tourism" applies to those tourists who, for various reasons, volunteers in such an organized way to undertake holidays that might involve aiding or alleviating the material poverty of some groups in such a society, the restoration of certain environments or research into aspects of society or environment, the voluntourism concept, having its own particularity. Host subjects include predominant farmers, private entrepreneurs, cooperatives or communities. Their economic conditions can be diverse, but in most cases, the absence of volunteers cannot noticeably endanger the existence of their businesses (Kotulek, 2011). Volunteer tourism is one of the major growth areas in contemporary tourism, where tourists for various reasons seek alternative goodwill experiences and activities (Alexander, Z., & Bakir, A., 2010).

It is a trend that people from the developed world, especially Westerners, need to do philanthropic work and make their travel useful and memorable by volunteering while they would travel there. There are numerous profits supported by organizations that are given these opportunities to run their business, and many of them are doing very well. These businesses well-prepare the trip and activities for travelers who are willing to volunteer, and then charge them for their services. In most cases, the volunteers have to pay their own transport expenses for their origin countries, transportation within their final destination, food supplies, accommodations, and service fees. Most of the organizations advertise that they charge affordable and reasonable fees while providing quality services with its good security (Pichayakul, 2009).

## Community Participation

A community refers to a group of individuals living or working within the same geographic area with some shared cultures or common interests. This geographical definition of community is essential to understand how community development is linked or the ability of a community is improved for its tourism development.

Such a community, a small spatial unit, together with homogenous social structures is coped with shared norms and common interests. Although current literature reviews on tourism development have noted that a community is central to its sustainable tourism development. It is also defined as the description of the local communities such as the groups of people with a common identity may be involved in an array of related aspects of livelihoods. Furthermore, communities often have customary rights related to the area and its natural resources, and a strong relationship with the area culturally, socially, economically and spiritually.

The community participation can be seen as a process whereby the residents of such a community are given a voice and a choice to participate in issues affecting their lives. Whether community residents participate or not is determined by a variety factors. One such factor is reluctant to participate because the community members do not trust each other. It can, thus, be enhanced by addressing barriers to their participation while at the same time taking the necessary steps to promote the principles of sustainable participation. Moreover, their community participation in tourism development processes cannot only support and uphold local cultures, tradition, knowledge and skills, but it also creates prides in their community heritage. The goal of community participation is to improve their business negotiation among stakeholders in their interests in facilitating their better decision-making and sustainable development.

Thus, community participation is also the mechanism for an activation of community's involvement in their partnership-working, decision-making, as well as their representation in community structures. It should be noted that the community participation often leads to the involvement of people or communities with their government (Aref, 2011).

## Research Objectives

The main objectives of this study are detailed as follows.

1. To investigate the level of community participation during the Buddhist arts conservation-based voluntourism management.
2. To predict the most influential Buddhist arts conservation-based voluntourism activity arousing their community participation.

## Limitation

### Limitation of Participatory Action Research (PAR)

When conducting on this research field, all the data could be collected at the designated time frame due to the Buddhist-arts artifacts varied, according to the numbers of respondents compared with their occupation and seasonality. Then,

formal and informal leaders, as well as authorized officers would implement the AIC technique to gain their controlling authority.

### Limitation of Voluntourism Management

At the voluntourism venue, it could not carry a big number of tourists because of the appropriateness of location, as well as the numbers of evidences. Advanced booking would do help researchers to gather their suitable information and well-management. Although the voluntourism facilitates different communities to solve these problems on the conservation of community cultural heritages, the viewpoints of some villagers and tourists would make conflicts. Also, public hearing to make the collective understandings of people is very necessary.

### Research Methodology

#### Research Areas

Three areas were chosen: Song Kwae Santisuk Community, Sala Meng Community, and Sala Mor Community in Kho-Kha District, approximately 120 kilometers far from Chiang Mai, Thailand whereas this conservation-based voluntourism program was organized for the following reasons:

1. From a Field Survey: more than 1,000 items out of 3 major communities' Buddhist-arts were all abandoned without attention such as wooden Buddha images, palm-leaves inscriptions, Buddhist ritual accessories, etc. This situation would urgently need the prioritizing Buddhist arts-based conservation campaign to prevent the permanent damages and loses.



Figure 1. Sala Mor, Sala Meang, and Song Kwae Santisuk Community Temples.

2. From the current physical status evaluation of Buddhist-arts (evaluated by experts), the Buddhist-arts were all deteriorated and creaky; moreover, all inscribed letters were ware-off. All of them were caused by their communities' inappropriate preservation, and were all needed to be conserved as quickly as possible.



Figure 2. Examples of abandoned Buddhist-arts found in 3 major communities. Source: Author - 2016.



Figure 3. Current Physical Statues. Source: Author - 2016.

### Population

The population of the study included 173 participants joining the voluntourism management organized in Song Kwae Santisuk Community, Sala Meng Community, and Sala Mor Community, as well as by all stakeholders. The population used in this study was categorized by the following groups:

1. 30 respondents partaking in and conducting their Buddhist arts conservation-based voluntourism management. These included community members together with tourism business experts, and coaches from higher educational institutions in Lamapang province, selected by the non-probability sampling, and purposive sampling techniques.
2. 143 community members out of the three major communities and stakeholders, partaking in 7 months to organize this Buddhist arts conservation-based voluntourism management.

### Research Activity

During this Buddhist Arts conservation-based Voluntourism establishment with 7 months, the level of community residents' participation was first investigated, and the important variables during working process were subsequently predicted. Training activities which suited such a community's Buddhist arts conservation-based voluntourism management was selected and applied to their workgroup. It comprised of 1) establishing tourism management committees; 2) training local guides; 3) mind-setting of experts; 4) establishing tourism routes; 5) creating touristic activities; 6) formulating interpretative systems; 7) processing advertising techniques; 8) distributing authorities and responsibilities; 9) setting rules and regulations; 10) establishing evaluation and assessment criteria, and 11) distributing benefits and income.

During the training programs, the quantitative data were all collected by using a questionnaire, meanwhile an in-depth interview, a focus group discussion, and an informal observation were all carried out for data collection.

### Research Variables

1. Demographic variables included 1) gender; 2) age; 3) marital status; 4) income; 5) occupation, and 6) the duration of settlement.
2. Buddhist Arts conservation-based Voluntourism management variables conceptualized by Guntoro et al. (2010) included 1) establishing tourism management committees; 2) training local guides; 3) mind-setting of experts; 4) establishing tourism routes; 5) creating touristic activities; 6) formulating interpretative systems; 7) processing advertising techniques; 8) distributing authorities and responsibilities; 9) setting rules and regulations; 10) establishing evaluation and assessment criteria, and 11) distributing benefits and incomes.
3. Participation variables conceptualized by Cohen (1974) included 1) decision-making; 2) implementing; 3) benefits, and 4) evaluating.
4. Seven major Buddhist Arts conservation-based Voluntourism activities applied from the National Heritage management and conservation protocol, the Department of Fine Arts, the Ministry of Culture included 1) orientation activity; 2) Buddhist-arts apology rites; 3) counting and preliminary numbers of Buddhist-arts activities ; 4) photograph and academically clean Buddhist-arts activity; 5) reading inscription activity; 6) registration activity, and 7) revision activity.

### Research Design

This research applied a pre-experimental research design as one-shot case study (Campbell & Stanley, 1969). Quantitative data were conducted with a questionnaire; meanwhile the qualitative instruments such as an informal observation, an in-depth interview, and a focus group discussion were carried out during the research process in order to collect the qualitative data.



Figure 4. Focus Group Discussion. Source: Author - 2017.

### Conceptual Framework

Research conceptual framework was developed as a research conducted for guidelines. It was reviewed by related literatures, previous studies, and research findings from preliminary surveys and field work taken from 3 major selected communities, as detailed in figure 5.

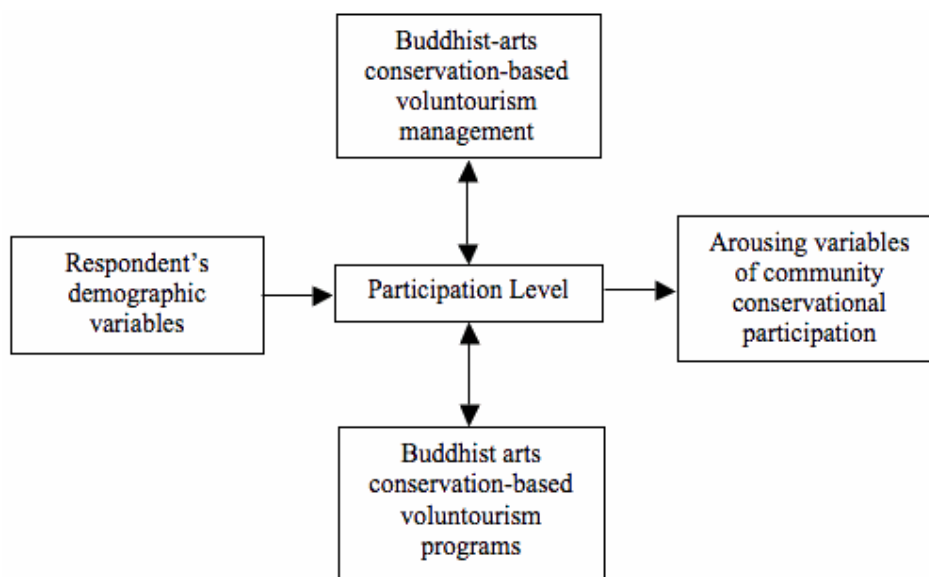


Figure 5. Research Conceptual Framework.

### Measurement of Variables

#### *Demographic Variables Measurement*

The respondent's demographic variables included a personal data of each respondent in relations to his/her age, gender, career, educational level, average income, as well as year of being community member. At last, descriptive statistics such as frequencies, percentages, and means measurement were all carried out for its data analysis.



**Participation Variables Measurement**

Participation variables were all implemented for the concept of participation conceptualized by Cohen, (1974). These included 1) decision-making; 2) implementing; 3) benefits, and 4) evaluating. All variables were designed to measure the level of conservational participation throughout the Buddhist arts conservation-based voluntourism management and its activities.

1. The research tools used for data collection were a three rating scale-based questionnaire designed by the consideration of community member’s backgrounds and their conservational participation. The evaluation criteria were divided into three major levels: high, moderate, and low as shown in Figure 6.

Scoring criteria	Positive question(s)	Negative question (s)
High participation	3	1
Moderate participation	2	2
Low participation	1	3

Figure 6. Criteria for evaluating respondent’s affective learning.

2. Furthermore, the intervals used for data analysis equaled to  $(3-1)/4$  or at 0.50.
3. Subsequently, respondent’s level of conservational participation with a score of 0.50 found in such a different level were divided into four levels of conservational participation, shown in Figure 7.

Mean Scale	Level of opinions
2.51-3.00	Empowerment Level
2.01-2.50	Co-operation Level
1.51-2.00	Assistancialism Level
1.00-1.50	Domestication Level

Figure 7. A four-scale levels of respondent’s conservational participation with such a different score of 0.50.

**Other Qualitative Variables Measurements**

The measurement of qualitative variables encompassed the Buddhist-arts conservation-based voluntourism management, and its Buddhist-arts conservation-based voluntourism activities. The qualitative data were conducted with gathering techniques such as focus group discussions, an informal observation, and an in-depth interview, as well as its content analysis, and data triangulation used as data analysis techniques.

**Research Instruments**

According to the measurement of the respondents’ conservational participation, related literatures together with previous studies were then reviewed; moreover, research instruments were all designed, and the pilot study was set up to find the level of confidence as followed;

### Questionnaire

In this research, a questionnaire designed to find the level of conservational participation of respondents was divided in to 3 major parts:

Part 1: Respondent's demographic profiles.

Part 2: Level of conservational participation measurement in rating scale.

Part 3: Detailed suggestions (open-ended question).

### The Supplementary Qualitative Instruments

Informal observations, in-depth interviews, and focus group discussions were all applied during the research process to collect its qualitative data.

### Reliability Test

Researchers took a try-out to meet the reliability level of research instruments conducted with 30 respondents from similar contexts of such a selected research area. A questionnaire was used to measure the level of conservational participation of respondents as well as to investigate the influential factors arousing their conservational participation. The researchers used the following treatments:

1. Content validity, validity test, and IOC (index of item-objective congruence) with 21 questions found in a questionnaire with the score of 0.50 – 1.00, and all of them could be carried out to its further reliability treatment.
2. Internal consistency test was analyzed with the Cronbach's coefficient alpha  $\alpha$  method, and the results of total scores were 0.921.

### Statistical Treatment of Data

1. The qualitative data were carried out for its content analysis and data triangulation check.
2. The quantitative data were all analyzed with the following statistical treatments:
  - Demographic profiles were utilized with descriptive statistics such as frequency, and percentage.
  - The level of conservational participation of respondents was analyzed with descriptive statistics such as frequency, mean, and standard deviation.
  - Testing the most influential activity arousing the respondents' conservational participation was validated with its multiple linear regression analysis.

## Research Results

### Pre-Buddhist Arts Conservation-based Voluntourism Management

In establishing the Buddhist arts conservation-based voluntourism management, the concept of Guntoro et al., (2010) was implemented with the community-based tourism management. These included 1) establishing tourism management committees; 2) training of local guides 3) mind-setting of experts; 4) establishing tourism routes; 5) creating touristic activities; 6) formulating interpretation systems; 7) processing advertising techniques; 8) distributing authorities and responsibilities; 9) setting rules and regulations; 10) establishing evaluation and assessment criteria, and 11) distributing benefits and incomes.

The public hearing was organized in order to make the right understandings among researchers as a coach of voluntourism management and community tourism members as organizers did. It was also offered for the communities' grants to access, and run their voluntourism activities in their community. At first, some misunderstandings occurred during the public hearing stage revealed that researchers together with local coordinators not only attempted to solve the problems, but they also made their understandings with the following issues:

1. Separation between normal tourism and voluntourism: villagers cared about tourists and their behaviors because their paradigm on being a tourist was the person who used and consumed of tourism resources, and might damage Buddhist-arts unintentionally during activities. Researchers, as well as local coordinators explained the differences between voluntourists and normal tourists, as well as their behaviors affecting villagers.
2. Buddhist-arts as a valuable treasure of a community: villagers cared about their valuable treasures that might be disappeared during the program; moreover, both villagers and local coordinators set the local observant committee and invited all villagers to take part during the program.
3. Community's readiness : the infrastructure of the community is sufficient for all voluntourists such as separated sleeping units, separates toilets, its cleanliness, villager's hospitality services, and voluntourists' safe-guarding.
4. Balanced numbers of Buddhist-arts and voluntourists: Buddhist-arts were available for all voluntourists to take part in the program.



Figure 8. Song Kwae Santisuk Community's Public Hearing on Buddhist arts Conservation-based Voluntourism. Source: Author - 2017.

## **Buddhist Arts Conservation-based Voluntourism Management**

### *Establishing Voluntourism Management Committees*

Voluntourism management committees were chosen from the members of community tourism, comprising of 15 committees who managed 5 main voluntourism-related responsibilities. The researchers, as coaches, organized two focus group discussion sessions in order to make the deeper understandings of voluntourism-related responsibilities and an election of a team leader of Buddhist

arts conservation-based voluntourism and subsidiaries. The following flowchart showed the organization chart and numbers of members for each voluntourism-related responsibilities on multilateral collaboration basis.

### *Training of Local Guides*

The Buddhist arts Conservation-based Voluntourism was generally needed for local guides acting as a facilitator and being a person providing the well-being and right understandings among academic experts and voluntourists. The local guide training course was organized to train 20 interesting participants who were all dedicated themselves as a tour guide. The training course comprised of 2 major sessions : 1) generality task of local guides and 2) specific knowledge for a field work session. The duration of training course lasted 10 days, and at the end, 18 out of 20 attendees passed the course.



Figure 9. Local guides training activity. Source: Author - 2017.

### *Mind-set of Experts*

Experts would lead and supervise all academic-related work during these Buddhist arts conservation-based voluntourism activities. Generally, experts included archeologists, linguists, and specialists in such a specialized branch who worked without any assistance from outsiders, and all of them might sometimes have negative viewpoints on tourists. In order to be complied with the works of experts with their tourism-related activities, experts needed to re-set their minds, and to smoothen the works with voluntourists. Some coaching techniques, and the ways of voluntourists' care-taking were both implemented for 7 major experts conducted during the 2 days in this mind-setting program, as well as focus group discussions.

### *Establishing Tourism Routes*

The Buddhist arts conservation-based voluntourism was a site-work volunteer and community-based tourism. In general, the duration of the program belonged to the size of voluntourists applied into this program; moreover, the total numbers of Buddhist arts were needed to be conserved. The 15 Buddhist arts Conservation-based Voluntourism management members, in the focus group discussion, established 2 full-boarded programs which were suitable for voluntourists and local

community members. These included 1) 2 days and 1 night program, and 2) 3 days and 2 night program. As a result, the voluntourists' accommodation services such as temple-stay services, homestay services, or hotel facilities depended on their preferences and financial budgets. Also, whoever needed a voluntourism to be extended; they could contact the management committee for their extra programs.

#### *Creating Touristic Activities*

Buddhist arts Conservation-based Voluntourism activities were created in co-operation between 3 main pillars; experts, voluntourism tourism management members, and coaches. The context of touristic activities would comply with the Fine Art Department's regulations on the conservation of local cultural heritage. A focus group discussion was organized in order to create the activities during this program. The final results was apparent that there were 7 main touristic activities related to the conservation of Buddhist arts works including 1) orientation activity, 2) Buddhist arts apology rites, 3) counting and preliminary numbering of Buddhist-arts activity, 4) photograph and academically clean Buddhist-arts activities 5) reading of inscription activities, 6) registration activities, 7) revision activities. During the program, voluntourists had an opportunity in exchanging with local community members by exploring within their community.

#### *Formulating Interpretation System*

In terms of interpretation, voluntourists, would receive and interpret their value propositions and knowledge during their fieldwork. Exchanging with the experts in on-the-job training would maximize their knowledge. The focus group discussion of 15 voluntourism management members was organized to find out the solutions for interpretation system on community capacity basis. The results showed that all designed touristics activities were served for its enclosed knowledge on tourist interpretation system. The extra infographic panel board was designed and created to maximize the right understandings of the program, such a community's historical backgrounds and significance of on-site Buddhist arts. There were also guide-licensed members providing their right understandings during these field works.

#### *Processing Advertising Techniques*

The focus group discussion of 15 voluntourism tourism management members was organized to find out the solutions on advertising techniques. An online advertising consisted of web pages embed in Lampang provincial office, and in all local websites and the facebook page. On the other hand, an offline advertising techniques included brochures and information board used to give more information. In order to have deeper or complex information, and a hotline, prospect voluntourists would contact for more information or their arrangement.

#### *Distributing Authorities*

The focus group discussion of 15 voluntourism tourism management members was organized to find out the solutions on distributing authorities, meanwhile researchers provided their fundamental knowledge on distributing of authorities. The results showed that all activities were needed to manage the Buddhist arts

conservation-based voluntourism; otherwise, all responsibilities and works should be reported to such a community's chairmen, and each specific task, according to their organizational design and framework were all supported. The consideration on distributing of authorities was based on their quality improvement and operational improvement.

#### ***Setting of Rules and Regulations***

Setting rules and regulations was the way to harmonize the tourists' behaviors suited with communities, and allowed them scrupled-absorption with their community. The focus group discussion of 15 voluntourism tourism management members was organized to find out the solutions on setting rules and regulations. The results showed that there were rules and regulations setting on the following issues: 1) carrying capacity, 2) sacred places, 3) pricing, 4) reservation, 5) queuing, 6) conservation, and 7) conflict management. If there were something out of this issue, meanwhile, it's upon chairman's consideration.

#### ***Establishing Evaluation and Assessment Criteria***

In order to make the Buddhist arts conservation-based voluntourism sustainable, the focus group discussion of 15 voluntourism tourism management members was organized to find out the way to evaluate tourism management. The evaluation of members was organized with 10 members from all stakeholders to set the evaluation criteria and on-site evaluation annually. This directly led to the community's problems and solutions. The PDCA techniques together with the setting of indication were divided into 4 major issues: 1) tourism resources, 2) sustainable management, 3) organizing, and 4) touristic activities.

#### ***Distributing Benefits and Incomes***

The main obstacles influencing on the operation of effective tourism management that resulted in benefits. Both direct and indirect benefits could cause the trustfulness of such a tourism operation. In a focus group discussion of 15 voluntourism tourism management members was organized to find out the solutions for distributing benefits. It also showed that queuing method would help to minimize confliction problems. It occurred after the signing commitment of all members together with good governance, clarification and, transparency of all benefited – related activities.

#### ***Voluntourism Activities***

The Buddhist arts conservation-based voluntourism comprised of 7 voluntourism activities implicated with the national heritage management, and conservation protocol, the Department of Fine Arts, the Ministry of Culture included:

#### ***Orientation Activities***

The organizing team opened the orientation section after voluntourists had registered. It emphasized on how voluntourists would work during the program and values taken from the program.

1. Welcoming and introduction of working teams and local teams
2. Previous work and its implications

3. Working procedures
4. Rules and regulations during work

### ***Buddhist-arts Apology Rites***

In northern-Thai believe, each Buddhist-art means one Buddha with inappropriate manners which might be occurred during the work, as well as it might make a sin according to local beliefs.



Figure 10. Buddhist-arts apology rites and orientation. Source: Author - 2017.

### ***Counting and Preliminary Numbering of Buddhist-arts Activities***

Working teams together with local teams took all the Buddhist-arts, which would be used in their conservation activities, out of the storage unit counting for exact numbers and preliminary numbering was found. After that, all the Buddhist-arts would be probed with the first inspection process by experts in order to scrutinize categorized objects by its physical appearances. The categories were divided with the following groups: totally damaged; needed special attention and primarily repaired; fair, and good condition.

### ***Photograph and Academically Clean Buddhist-arts Activity***

All Buddhist-arts categories except totally damage group will be clean by the instruction of expertise. Cleaning procedure should follow Fine Arts Department, Ministry of Culture, formalities under the supervision of expertise. Moreover, all Buddhist-arts will be took photograph. With scale, one for 4 sides; front, back, left side, and right side. After, all will be measure for its size in centimeter and note in the registration form which numbering the ID number. If there are an inscription which need to be read, in order to study, it will pass to reading inscription process.

### ***Reading Inscription Activities***

Buddhist-arts were inscribed and the inscription would be read by experts in order to realize the fact of communities, and the historical evidences of such a community. In this time, voluntourists helped experts to record in the registration form.

### ***Buddhist Arts Registration Activities***

The registration form was used as the evidences of Buddhist-arts general information. Each Buddhist-arts had their serial and recorded by numerical orders. The

registration form contained serial numbers, 4 photographs of each side, name of Buddhist-arts, period of time, materials, physical status, sizes, historical backgrounds (if occurred), and its inscription. All the data would be carried out with data-triangulation techniques to check for its accuracy.

### Revision Activities

Experts organized such a session that was summarized with the historical findings from Buddhist-arts. This activity made the congregation of villagers together with voluntourists, and emphasized on the conclusion of facts taken during the conservation process occurred in the last day morning of the voluntourism program. All the villagers would be invited at the temple in order to listen to the program report, and historical findings. In this time, if villagers had more questions or detailed suggestions found in this session, the organizer allowed them to share. Finally, the 2nd Buddhist-arts apology rites and all Buddhist-arts would be delivered back to such a community.



Figure 11. Counting and preliminary numbering, photograph and academically clean Buddhist-arts, reading inscription and registration, and revision. Source: Author - 2017.

### Participation Level

#### *Respondent's Demographic Profiles*

The 173 respondents of this research were community members who partook the Buddhist arts conservation-based voluntourism management process and members. Their demographic profiles showed that their gender were mostly female of 65.3 %; the rest were male with 34.7%. Their age were mostly rated at the age of 46-55 for 37.6%, followed by 56-65 years by 24.9%. Their general workers were rated at 43.9%, and agriculturists with 30.1% respectively. 62.4% of respondents were in primary school, followed by their high school level of 14.5%. Their incomes



per month were lower than 20,000 THB at 85%, followed by 20,001 and 30,000 THB at 12.1%. Also, the duration of in-community living period was up to 50 years with 29.5% was mostly found, and followed by between 41-50 years at 24.9% respectively.

### *Level of Participation*

According to the questionnaires taken from 173 respondents, it revealed that their overall participation mostly concentrated in the 4 main participation variables included decision-making, implementing, benefits, and evaluating as described in the following tables.

### *Decision Making*

It has been found that the respondent's participation level on their decision-making variables toward the Buddhist art conservation-based voluntourism management was all rated at its mean of 2.32 in terms of attending a report meeting of present Buddhist art dissolution status with its mean of 2.51, followed by attending a meeting to find the cause of present Buddhist art dissolution problems with its mean of 2.39, as well as giving opinion for the suitable guidelines to manage the Buddhist art dissolution problem of community with its mean of 2.31.

Decision Making	Measurement		
	$\mu$	$\sigma$	Participation Level
1. Attend a report meeting of present Buddhist art dissolution status.	2.51	0.720	Empowerment
2. Attend a meeting to find the cause of present Buddhist art dissolution problems.	2.39	0.662	Co-operation
3. Giving opinion for the suitable guidelines to manage a Buddhist art dissolution problem of community.	2.31	0.650	Co-operation
4. Attend the meeting to plan the conservational activity and manage a Buddhist art dissolution problem of community.	2.27	0.628	Co-operation
5. Participation on find any cooperation on conservational activity and manage a Buddhist art dissolution problem of community.	2.28	0.661	Co-operation
6. Decision making on conservational activity and manage a Buddhist art dissolution problem of community.	2.21	0.622	Co-operation
<b>Overall issues on Decision Making</b>	2.32	0.521	Co-operation

Figure 12. Respondents' participation level in decision-making.

### *Implementing*

It has been found that the respondents' participation level on implementing variables toward the Buddhist art conservation-based voluntourism management was mostly found with its mean of 2.26, in terms of attending the summary meeting according to new community historical findings with its mean of 2.34, followed by being a community representative during any conservational activities with its mean of 2.29, as well as their participation on all the process of conservational activities and the management of Buddhist art dissolution problems with its mean of 2.28.

Implementing	Measurement		
	$\mu$	$\sigma$	Participation Level
1. Attend a public hearing on Buddhist art dissolution status and ask for consensus on operating conservational activity and manage community Buddhist art dissolution problem.	2.16	0.598	Co-operation
2. Be a community representative during any conservational activities.	2.29	0.689	Co-operation
3. Partaking on conservational activities and management of a Buddhist art dissolution problem.	2.27	0.655	Co-operation
4. Attend the summary meeting according to new community historical finding.	2.34	0.633	Co-operation
5. Participation on all process of conservational activities and management of a Buddhist art dissolution problem.	2.28	0.652	Co-operation
<b>Overall issues on Implementing</b>	<b>2.26</b>	<b>0.532</b>	<b>Co-operation</b>

Figure 13. Respondents' participation level in implementation.

### Benefits

It has been found that the respondents' participation level on benefits variables toward Buddhist art conservation-based voluntourism management, with its mean of 2.25, was mostly found in terms of modeling to create benefit from community conserved Buddhist arts in the future with its mean of 2.35, followed by generating both direct and indirect benefits obtained during the community's Buddhist arts conservational activities with its mean of 2.31, as well as creating the conserved Buddhist arts resulting in both direct and indirect benefits to their community with its mean of 2.25.

Benefits	Measurement		
	$\mu$	$\sigma$	Participation Level
1. Both direct and indirect benefiting during community Buddhist arts conservational activities.	2.31	0.677	Co-operation
2. Community's Buddhist arts value would maximize an arousal of community's member on conservational awareness and would be diffused to others.	2.18	0.626	Co-operation
3. All conserved Buddhist arts would create both direct and indirect benefit to community.	2.25	0.648	Co-operation
4. There are the model to create benefit from community conserved Buddhist arts in the future.	2.35	0.670	Co-operation
5. Community's Buddhist arts would be used to serve social in any occasion.	2.21	0.643	Co-operation
<b>Overall issues of benefits</b>	<b>2.25</b>	<b>0.526</b>	<b>Co-operation</b>

Figure 14. Respondents' participation level in benefits.

### Evaluating

It has been found that the respondents' participation level on evaluating variables toward the Buddhist art conservation-based voluntourism management, its mean of 2.21, was mostly found in terms of their participation in the conclusion of works to comply with their conservational management plan, as well as their participation in establishing its evaluation system complied with conservational activities and the management of the Buddhist art dissolution problem of community with its mean of 2.25, as well as their participation in post-campaign conservation activities, and managing the community's Buddhist art dissolution problems with its mean of 2.24.

Evaluating	Measurement		
	$\mu$	$\sigma$	Participation Level
1. Participation on monitoring of works to comply with conservational management plan.	2.14	0.635	Co-operation
2. Participation on evaluation of works to comply with conservational management plan.	2.17	0.632	Co-operation
3. Participation on a conclusion of works to comply with conservational management plan.	2.25	0.639	Co-operation
4. Participation on post-campaign conservation activity and manage community Buddhist art dissolution problem.	2.24	0.664	Co-operation
5. Participation on an establishment of evaluation system complied with conservational activity and a management of Buddhist art dissolution problem of community.	2.25	0.639	Co-operation
<b>Overall issues on Evaluating</b>	2.21	0.531	Co-operation

Figure 15. Respondents' participation level in evaluating.

### Most Influential Buddhist Arts Conservation-based Voluntourism Arousing Their Community Participation

In order to scrutinize the most influential Buddhist arts conservation-based voluntourism activity arousing their community participation, it showed that the researchers applied the multiple regression to predict this factors. The analysis of multiple regression was testified with the 4 independent variables that were mutually explained with the alteration of community participation by 89.9%. These included the reading of inscription, Buddhist-arts apology rites, counting and preliminary numbering of Buddhist-arts activity, photograph and academically clean Buddhist-arts activity. By the consideration of the most influential activity arousing their community participation, it was found that the reading of inscription activity was the most influencing activity, followed by the Buddhist-arts apology rites, counting and preliminary numbering of Buddhist-arts activity, and photograph and academically clean Buddhist-arts activity

Variable	B	S.E.	Beta
Reading of inscription	.288	.019	.417
Buddhist-arts apology rites	.275	.017	.411
Counting and preliminary numbering of Buddhist-arts activity	.201	.017	.324
Photograph and academically clean Buddhist-arts activity	.155	.018	.240
R <sup>2</sup> = .899    SEE = .147    F = 383.704*			<b>.05 level of significance</b>

Figure 16. The multiple regression analysis of the most influential activities arousing their community participation at 0.5 level of significant difference.

### Discussion

This research aimed to investigate the level of community participation during the Buddhist arts conservation-based voluntourism management, as well as to predict the most influential activity obtained from the Buddhist arts conservation-based voluntourism management arousing their community participation. With the measurement of 173 respondents out of the 3 selected communities, both qualitative and quantitative research were carried out for its research instrumentation, research findings, and discussions found in the following issues:

### **Community's Conservational Participation.**

All aspects of the community's conservational participation were in co-operation level. This was because the Buddhist arts were the representatives and evidences of community's prosperity; moreover, it could make a mutual proprietorship among community members. In fact, their community residents sometimes forgot this issue related to the condition of today's economic situations and social life-styles. From the Buddhist arts conservation-based voluntourism management, it revealed that their conservational participation increased after their participants had partaken such an activity concerned with their community's historical backgrounds, and some truths about their ancestors. From partaking the program, the community members intentionally acted as partners and heritage proprietors by their co-operation in all the activities of the program, as well as gave a valuable opinion on how to handle the tourists in their community. Most of them changed their mindset about tourists and their behaviors. All the activities which were organized in order to exchange their ideas, discussions, and consensus; otherwise, there was a willingness to attend the program. This phenomenon was consistent with Sumayao (1999) who suggested that the co-operation level was the first level of genuine participation. It was the level which community members met and co-operated with outsiders. The benefits belonged to their own, while their decision-making was resulted from dialogues from both sides. Also, the community members contributed themselves on the overall processes and formalities.

### **Influential Activities Arousing Voluntourists' Conservational Experiences**

The most influential activity taken from the Buddhist arts conservation-based voluntourism management arousing their community participation was found that the reading of inscription activity was the most influencing activity, followed by the Buddhist-arts apology rites, counting and preliminary numbering of Buddhist-arts activity, and photograph and academically clean Buddhist-arts activity, respectively. It could be interpreted that the major variables influencing on the voluntourists were the activities of improving and maximizing their community's knowledge on Buddhist arts and their historical backgrounds. Furthermore, if the researchers closer looked up in its content, all the activities focused not only a renewable program for the Buddhist arts physical status, but also provided the new body of knowledge and awareness. The reading of inscription brought their community back to the true community's history and community's ancestral history, meanwhile the new findings taken from the real evidences could reveal the community's former history and could be a critical edition of community. The other influential activities such as Buddhist-arts apology rites, counting and preliminary numbering of Buddhist-arts activity, and photograph and academically clean Buddhist-arts activity generated their community learning through "learning by doing" activities, this statement was consistent with Bonwell and Eison (1991) who academically explained a learning by doing as "active learning," was the process of managing its learning from the active activity, and utilized the thinking process through its contents (Bonwell and Eison, 1991). Meyer and Jones (1993) also insisted that "active learning" classified into 2 based-hypotheses; 1) learning was the naturally trying of humans and 2) individuals' different ways of learning (Meyer and Jones, 1993). Fedler and Brent (1996) also clarified that learners would change their

role from “knowledge-receiver” to “knowledge co-creator” (Fedler and Brent, 1996 in Naithani, 2008). In overall, all the activities would change the viewpoint from normal tourism to responsible tourism, this was fit with the study of Aref and Redzuan (2009) who stated that the well-managed tourism could make a positive contribution to its destinations, and thus it could receive a support from the local communities.

### Concluding Recommendations

The results of this research might profit the voluntourism organizers to realize that the new format of tourism called “Buddhist arts conservation-based voluntourism.” It would benefit their communities on direct incomes from tourists and it would also be a new mechanism arousing their community conservational participation. The indirect benefits were community treasures that were looked after. The programs were not only the organizing of voluntourism programs, but this program also aroused their community conservational participation as well. This program mainly solved the budgeting problem of community’s conservation of their Buddhist arts, on the other hand, the voluntourists’ fulfillment on giving and sharing were also harmonized. They would also have an opportunity to learn and exchange with such a community. The results of this research would help the selected communities’ well-management to establishing conservational policies and budgeting management.

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# Changing Perception of LGBT People

*Through Performances – Theater and  
Television in America and in Japan*

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## Abstract

This paper examines how LGBT representations in popular media have changed people's perception and is eventually changing society. American TV programs and theater have played significant roles in terms of advancement of LGBT issues. I look at three TV shows that made LGBT people visible in American society, and three revival theatrical productions on Broadway that urge us to look back at the history and keep fighting for equality. Compared to the U.S., Japan has a long way to go in terms of LGBT issues. However, social and political changes are happening especially in recent years. I analyze three recent TV shows shedding positive light on LGBT characters and argue that the change in Japan has been happening in a similar way which demonstrates how important these cultural representations are for the change.

**Keywords:** *LGBT, LGBT Characters on American TV, LGBT Characters in American Theater, LGBT Characters on Japanese TV*

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## Introduction

America's dynamism in politics and social change is like a pendulum especially as it relates to the LGBT (Lesbian, Gay, Bisexual, and Transgender) advancement in U.S. history. Just to look at it briefly, at least superficially, the lives of gay people improved as a result of gay liberation in the late 1960s and 1970s. During the AIDS crisis in the 1980s and the 1990s, there was a lot of discrimination and prejudice against people literally struggling for life. The AIDS epidemic exposed people's homophobia that was hidden just below the surface.

Under the previous Obama administration, LGBT recognition in the U.S. seemed to be only getting better; "Don't Ask Don't Tell," a policy under which gay, lesbian, or bisexual military members could not serve openly, was banned in 2011 and same-sex marriage became legal nationwide in 2016. Even so, there were still major problems such as hate crimes against transgender people.

Since the election of Donald J. Trump as president, (though it had already started during his presidential campaign,) the political situation around LGBT people in the U.S. has been receiving a significant backlash. During his campaign, Trump claimed that he was pro-LGBT. He said he was "much better for the gays" than his opponent Hillary Clinton because The Clinton Foundation accepted money from countries known for their discrimination against LGBT people and he had a tougher stance on immigration.<sup>1</sup> He thanked his Twitter followers for sending him congratulatory messages for him being right "on radical Islamic terrorism," which was right after 49 people, many of them gay, were killed in the Orlando mass shooting in 2016.<sup>2</sup>

Under his administration, officials who were known to have an anti-gay position were appointed, and the Justice Department withdrew guidance issued to schools on the treatment of transgender students.<sup>3</sup> On Twitter in July 2017, Trump announced that he would ban transgender people from military and on March 23, 2018, released the order.<sup>4</sup>

It is crucial now to remind people how LGBT people fought for their rights and survival because everything they have achieved through their long struggle can be lost again. One important way to look back at how LGBT people have fought is to analyze how LGBT people have been visualized and accepted in American society through their cultural representations. In the U.S., TV programs and theater are two of the most important media which are playing a significant role in LGBT representation.

In a similar way, there are more and more LGBT representations in media recently in Japan. Although Japan is far behind compared to the U.S. in LGBT recognition in the society, the emergence of positive representations of LGBT people on recent TV programs shows the influence from progressive countries like the U.S. and how Japanese society is starting to catch up.



### Television in the U.S.: Ellen, Will & Grace, and Looking

There have been a number of recent TV shows in the U.S. that have featured LGBT characters. GLAAD, a non-governmental media monitoring organization, found that among 895 regular characters on scripted TV shows in 2016, 43 were identified as gay, lesbian, bisexual, transgender, or queer.<sup>5</sup> However, there was a time when featuring gay characters in TV shows was really controversial. The sitcom, *Ellen*, was without a doubt a pioneer. Also *Will & Grace*, in its politically cautious way, made it possible to feature a gay man as one of its central characters. *Looking* is more recent example depicting gay characters without any reservation.

#### Ellen – Too Gay?



Figure 1. Ellen DeGeneres coming out in Time magazine.

A situation comedy series, *Ellen*, starring Ellen DeGeneres, was broadcast from 1994 to 1998. In March 1996, before the start of the fourth season, DeGeneres came out at a staff meeting and they decided to have Ellen Morgan, the lead character played by DeGeneres also come out in the program. The episode in which she would come out was called by a code title, “The Puppy Episode.”<sup>6</sup> There had been no gay lead in the history of American prime time television programming. Their plan was controversial enough to be kept secret. The show’s staff members talked it over with American Broadcasting Company (ABC) which broadcasted the program, and Walt Disney Company which owned ABC. The coming out would be done not only by the character Ellen Morgan but also by Ellen DeGeneres in real life.

In September 1996, the secret project was exposed by a media report. ABC did not give any comment on the issue and media sensation was aroused. Conservatives resisted the plan vehemently. Jerry Falwell, an American fundamentalist Baptist pastor, called DeGeneres “Ellen Degenerate.” Some people made a threat to boycott products of Disney. On the other hand, gay activist groups welcomed her coming out. They carried out an Internet campaign to recommend people in the closet to come out with Ellen.

The fourth season of *Ellen* started on September 18, 1996. Though Disney and ABC had not agreed to the coming out plan yet, DeGeneres and staff continued to prepare “The Puppy Episode.” Throughout the season, it was hinted that Ellen was a lesbian several times in the show; for example, she said she had been in the closet and “Yeah, there’s plenty of room, but it’s not very comfortable” when asked where she was. The script for the episode was written on the paper which could not be photocopied and they put it into a shredder every night in order for it not to be disclosed; all the staff wore wrist bands for security reasons. However, the whole script was read in a radio show prior to the broadcast, and the next day ABC finally admitted that Ellen Morgan would come out six months after the first leak of the news. During the shooting of the episode, there was a bomb threat in the studio. Shortly before the broadcasting of the coming out episode, DeGeneres finally admitted that she was a lesbian in three media. In the *Time* magazine cover story (April 14, 1997), her picture was on its front page with a caption, “Yep, I’m Gay” (Figure 1). Then she was interviewed on ABC’s *20/20* (April 25, 1997). The last was *Oprah Winfrey Show* (April 30, 1997) in which she was with her girlfriend, an actress, Anne Heche. DeGeneres joined the White House correspondent’s dinner with Heche, which became a headline the next day with a picture taken with the then President Clinton. Finally, in the midst of the great attention, the episode was aired on April 30, 1997.

Some 42 million people all over the United States watched the episode. Parties were held to watch the historical episode; one in Birmingham, Alabama, where a local branch of ABC had decided not to broadcast the episode, collected over 3,000 people.

On September 24, 1997, the fifth and the last season of *Ellen* started. The rating was not good; only 12 million people watched the show. Chastity Bono, a spokesperson of GLAAD, was reported having said that the show was “too gay” to the interviewer from *Daily Variety*. “Too gay” was quoted as a front-page head line of *Variety*, which consequently put the program into a corner. *Ellen* was cancelled after the fifth season.

Because both Ellens, as a character and a real-life DeGeneres, had not come out earlier, the first, the second and the third season of *Ellen* did not have an explicitly lesbian element. However, there were some implications whether they were intended or not. For example, Ellen meets a man of her dreams but he is a horrible kisser (“A Kiss is Still a Kiss” broadcasted on April 6, 1994). Moreover, she stopped dating after the second season.

Besides “The Puppy Episode” in which she came out, there were several episodes worth mentioning here, particularly in the fifth season. A British actress, Emma Thompson appeared as herself as a guest star in an episode. Ellen becomes an assistant of Thompson and finds out two secrets about her. One is that she is a lesbian, and the other and more shocking is that she is from Ohio, not from Britain (“Emma,” b. November 19, 1997). After Ellen’s coming out, being a lesbian was depicted naturally in the program. By suggesting another issue to compare it with lesbianism comically, the show suggested that her sexuality was not a bigger issue than where she was from. This sends the audience an effective political message because it undermined the norm that put an excessive meaning on sexuality. Another episode depicts the world where being gay is “normal;” heterosexual people are minority there. This episode shows a confusion of a heterosexual character in the gay world. The title of the episode, “It’s a Gay, Gay, Gay, Gay World!” reminds us of the song, “It’s a Small World” by Disney, which is the parent company of ABC. If the all-American image of Disney and the conflict about a broadcasting of the coming out episode are considered, satirical elements implied in this title are clear (b. February 25, 1998). In the last episode, while helping her parents to reconcile, Ellen starts to think about taking the relationship with her girlfriend to the next level: marriage (“Vows” b. July 22, 1998). Throughout the fifth season, the show focuses on Ellen’s new life as a lesbian.

Ellen Morgan found and admitted that she was a lesbian for the first time in her life and came out to people around her in the end of the fourth season. It was natural for the successive fifth season to focus on her sexuality because it became the central matter in the character’s life. It was also natural that the show included political elements because the personal matter here was destined to be political. When someone wants to marry another person on a television show, it is usually not political if they were marrying the opposite sex. But when Ellen and her girlfriend wanted to get married, the scene was inevitably perceived as embodying political elements because it was prohibited by law at the time.

#### ***Will & Grace –Not Gay Enough?***

*Will & Grace* (1998) started only six months after *Ellen* finished its last season. At a press conference, a lot of questions were raised on how far they would go in terms of a depiction of homosexuality.<sup>7</sup> While *Ellen* was criticized as “too gay” by some, *Will & Grace* was implied as “not gay enough” by others. Producers answered that Will’s gayness was not a central matter of the series because Will was already out from the beginning. They would focus on the friendship between Will and his female friend Grace and their priority was on how funny the show was.<sup>8</sup>

In many ways, *Will & Grace* tried not to be controversial. The program was launched after the successes of Hollywood films like *The Object of My Affection* (1998) and *My Best Friend’s Wedding* (1997), whose main characters were a gay man and a straight woman. Like these films, the main focus of the program is not controversial homosexuality but the friendship between a woman and a man who happens to be gay. The producers set up the background that Will had just broken up with his long-time boyfriend, so that they did not have to depict Will’s relation-

ship with men for the time being. Max Mutchnick, the openly gay producer of the series, said that Will and Jack originally had been one character, but they separated a stereotypically flamboyant element from the lead character Will and put it on a sub-lead character, Jack.<sup>9</sup>

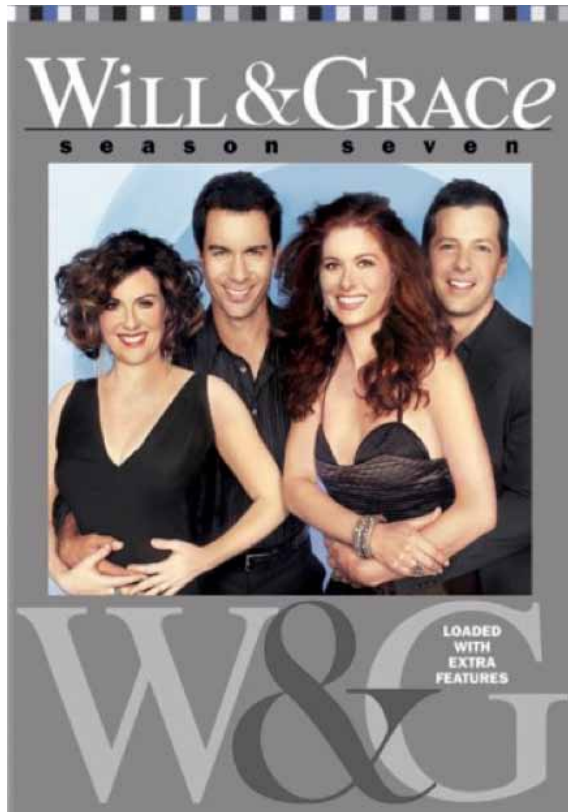


Figure 2. Characters from Will & Grace.

While Jack does not have a proper job and anyone can identify him as gay, Will is a lawyer and looks straight in his appearance. Eric McCormack who plays Will is straight, unlike Ellen DeGeneres who played Ellen Morgan.

In *Will & Grace*, especially at the beginning, no serious love relationship among the gay characters is depicted, so that intimate depictions between same-sex people are avoided. Since Will is delineated as a person who is not good at romantic relationships, he never has a long-term relationship in the series. Though Jack seems to be good at relationships, his love life is not the focus. Instead, love scenes are presented in different ways. Will and Jack are together half-naked in bed in one episode. But it is only for comic effects because they were drunk and unconscious. They do not have romantic feelings for each other at all and both deny that something happened between them (“Dames at Sea” b. September 25, 2003). In multiple episodes, Will and Grace think about having a baby (“A Buncha White Chicks Sit-tin’ Around Talkin’” b. May 9, 2002, “A.I.: Artificial Insemination” b. May 16, 2002, and “The Kid Stays Out of the Picture” b. October 10, 2002). Although the audience knows that Will is gay and they are not attracted sexually to each other, what they see is a male and female couple thinking to have a child, not a same-sex couple.

Though there are kiss and bed scenes between gay people in the program, they are not romantic. While sub-characters become gay dads, what Will thinks about is to have a baby with Grace; Will's real relationship with a man is not depicted. The other gay leading character, Jack is not engaged in his romantic relationship, either. Though he is depicted as "super-gay" enough, like Grace says, "My dog knows you're gay," and Will says, "Dead people know you're gay," his gayness is a gesture without desire in a sense (Pilot episode, b. September 21, 1998). *Will & Grace* presents two gay lead characters but avoids depicting their sexual desire.

Though *Will & Grace* tries to avoid being as controversial as *Ellen*, there are still many educational and political elements in the show. The show tackles the homophobia that many gay men have. Will's inner homophobia is depicted in various episodes. For example, in "Will Works Out" (b. April 22, 1999), Will is embarrassed when Jack comes to his gym and behaves flamboyantly in front of his fellow workers. When Will goes out with a ballet dancer, he is hesitant to introduce him to his friends ("Jingle Balls" b. December 13). In these episodes, Will has to face his inner homophobia and finds out that his attitude towards gay people are problematic.

In the episode whose title is a parody of Arthur Kopit's play, "Oh Dad, Poor Dad, He's Kept Me in the Closet and I'm So Sad" (b. February 15, 2000), Will's father introduces Will and Grace as a couple marrying soon to his colleagues at a party. At the end, however, he proudly re-introduces Will as his gay son. Another episode with obviously political depiction is "Acting Out" (b. February 29, 2000). Will and Jack are disappointed when a kiss scene between male lovers in a television soap opera they had looked forward to seeing is off camera. They go to NBC (National Broadcasting Company), which broadcasts *Will & Grace*, to file a complaint. When they find that the network does not take the matter seriously, they demonstrate a kiss in front of the NBC camera shooting live at the Rockefeller Center. This reflects "Kiss-in," a political demonstration of same-sex kisses in public space by Queer Nation, a gay activist group known for their confrontational tactics, in the 1990s.<sup>10</sup> In another episode, Jack pretends as if he were straight in the place giving a program to convert homosexuals into heterosexuals ("Girls, Interrupted" b. May 2, 2000). Will and Jack's gay friends become dads in another. ("Husbands and Trophy Wives" b. October 19, 2000). Even when the sitcom tried not to be too controversial, it depicted social issues gay people had to face such as homophobia from society and within themselves, whether or not they can have a family, and problems of gay conversion therapy.

Outside the program, in 1999, the four main cast members protested in a 30-second TV spot against Proposition 22, which would limit the legal definition of marriage to the union between a man and a woman. Mutchnick asked them and they agreed to do it though NBC did not admit it officially. The casts said in the spot: "On March 7, Californians will go to the polls to vote either for or against basic civil rights."<sup>11</sup> They presented their political comment because there were many people who did not regard the right for gay people to get married as a civil right. The show lasted for eight seasons and made a significant impact on many Ameri-

cans especially those who did not know gay people in person. There were fewer people who were openly gay back then and the program showed funny and perfectly “normal” people who happened to be gay. The show was successful in changing peoples’ perspective on gay people. Joe Biden, the Vice President of the United States in Obama administration, mentioned the show; “I think *Will & Grace* did more to educate the American public more than almost anything anybody has done so far,” when he publicly said that he supported same sex marriage for the first time.<sup>12</sup> Just three days later, President Obama finally said he supported same sex marriage.

Though the show finished its last season in 2006, a special episode was released online to urge people to vote in the 2016 presidential election. The episode received good responses and the network decided to restart the show. A new season started in 2017 and it has already been renewed for two more seasons.<sup>13</sup>

### Looking

Lastly, I will analyze *Looking* to make a point about how much progress American television media has made on LGBT representation. *Looking*, premiered in 2014, lasted for two seasons and was featured as a special TV movie by HBO, a cable TV network. The rarity of the show was that it depicted three gay friends and their relationships and lives at its center. It was called by some a gay version of *Sex and the City* because the same cable network created these shows. Though there had been numerous shows similar to *Sex and the City*, *Looking* was the first TV show aired by a major network focusing on gay characters’ love lives. Set in San Francisco, one of the two major cities with large gay population and culture besides New York City, at the center are Patrick and his two friends, all of them gay. Unlike gay lead characters in *The Object of My Affection* and *Best Friend’s Wedding*, they are not just the heroine’s friends who are funny and help her every time she is dumped by her boyfriend. In the beginning, the show follows Patrick meeting a guy on subway and gradually kindling their relationship, calling in sick and going on a date, and getting to know each other. There are so many scenes like this with straight couples in any given TV shows but not with same sex couples as the central characters.

This demonstrates significant progress from *Will & Grace* and other TV programs with gay characters in the past. LGBT characters are now depicted as full human beings and the audience can see them as real people. It helps LGBT audience to feel that they are fully represented and non-LGBT audience to feel close to LGBT people as if they were their friends or neighbors.

### Theater in the U.S.: Revivals of Epic Gay Plays (The Boys in the Band, Torch Song, and Angels in America)

Theater is an important art media that has dealt with homosexuality for a long time. Before the 1970s homosexuality in plays was most of the time hidden between the lines. For example, in one of his best-known plays, *Cat on a Hot Tin Roof* (1955), Tennessee Williams depicts complicated but close relationship between a male lead and his dead college football teammate without calling it homosexuality. After characters and playwrights came out of the closet, gay plays were about their lives under discrimination, liberation, or coming out stories. *The Boys in*

*the Band* is one of the first plays with gay characters who are at least openly gay among themselves. *Torch Song* deals with a gay man trying to live his life facing discrimination. When AIDS hit the gay community in the 1980s and the 1990s, AIDS plays depicted their battles, struggles, and tragedies. *Angels in America* is the best example for this category. Moreover, recent plays since the 2000s portray new gay relationships after same sex marriage was legalized in 2016.<sup>14</sup>

In 2017 and 2018 Broadway seasons, three major revival productions of the epic gay plays mentioned above were presented. This does not seem a coincidence. Regardless of the advancement of LGBT people's rights, which seemed only to be going forward, the gains are in danger of becoming precarious again under the current administration. These revival productions seem to try to tell us not to forget the history of struggle and remind us of the importance of continuing the fight.

### ***Boys in the Band***

*Boys in the Band* was originally opened at an off-Broadway theater in 1968. It was the first major play depicting gay characters without hiding their sexuality. Getting together for a birthday party, they talk candidly about their lives. It was well received from the audience partly because the subject matter was sensational. A lot of reviewers, however, did not hide their homophobia when the show opened. Martin Gotteried in *Women's Wear Daily* warned readers to be careful because the play was entirely homosexual. On the surface, the reviewer seems to criticize the play but, actually what he dislikes is not the content but homosexuality itself:

The characters keep talking about love (or play cruel truth-games about love) but their love is, I think, in the most horrifying sense, shallow and perverse. Perhaps homosexuals really can love each other but "The Boys in the Band" doesn't show it. And one more matter—perhaps it's my thing but I just can't take guys dancing with each other. It only looks like pathetic imitation of men with women.<sup>15</sup>

His homophobia is overtly shown in the quotation although the reviewer appears to be careful not to generalize by adding, "I think" and "perhaps it's my thing." The phrase "pathetic imitation of men with women" is inadequate and thoughtless even when the context of the time is taken into consideration. Although the off-Broadway production was a hit and groundbreaking with the presentation of gay characters, reviews like this show how strong the society's homophobia was.

Moreover, gay characters in the play have homophobia in themselves, too. One character says to another:

You're a sad and pathetic man. You're a homosexual and you don't want to be, but there's nothing you can do to change it. Not all the prayers to your god, not all the analysis you can buy in all the years you've got left to live. You may one day be able to know a heterosexual life if you want it desperately enough. If you pursue it with the fervor with which you annihilate. But you'll always be homosexual as well. Always Michael. Always. Until the day you die. (125)

This inner homophobia of characters in the 1968 play is in stark contrast to the 2018 revival Broadway production which features openly gay actors including Zachery Quinto, Matt Bomber, Jim Parsons, and Andrew Rannels, all of whom are very successful in Hollywood. The director Joe Mantello is openly gay and one of the best directors now in American theater. One of the producers, Ryan Murphy, who is also gay, is the leader of creating LGBT friendly TV shows and films, such as *Glee* and *American Horror Stories*, just to name a few.

It has been almost 50 years since the original production and younger LGBT audience may not understand why the characters had to struggle with their strong inner homophobia. However, it should still be relevant to the audience because this kind of homophobia in American society has never gone away. Another importance of this production is that it shows how times have changed in a positive way by featuring “out and proud” successful actors and staff members. In the original production, actors had to risk their career to play gay characters. Now actors are openly gay and play characters from a different era, which reminds the audience of the advancement of the society and more importantly, encourage the audience to continue seeking further advancement of the LGBT cause.

### ***Torch Song***

*Torch Song*, the new version of Harvey Fierstein’s *Torch Song Trilogy*, finished the acclaimed off-Broadway run and came back on Broadway in fall 2018. The original Broadway production opened in 1982. Written before that, the play is set in pre-AIDS days. Centered on a drag queen played by Fierstein himself in the original production, the trilogy depicts his life through three phases: his relationship with his bisexual boyfriend, his stable life with another boyfriend and its end with the boyfriend’s tragic death by a hate crime. Finally the play ends with his prejudiced mother visiting him and his adopted son. The play was a hit by unapologetically presenting a gay drag queen’s life and relationships.

Similar to *The Boys in the Band*, *Torch Song* also shows the advancement that society has made. Now same-sex couples can marry and hate crimes do not happen as often. The audience are reminded how it was for gay people to live back then compared to what kind of life they can live now. At the same time, just like the mother in the play shows to her son, there is still homophobia and hate crimes are still committed all over the U.S.

### ***Angels in America***

The original Broadway production of *Angels in America* started in 1993. In February 2018, the acclaimed Britain’s National Theatre production started its run on Broadway. This first revival production on Broadway reassures the audience that *Angels* is the best American play in decades, the timing of the revival adding even better appreciation. Set in 1985 and 1986, *Angels*, with two parts and over seven hours, depicts wide range of American history and politics with many characters. Prior, the main character, has AIDS and is told that he is a prophet by an angel visiting him through his apartment ceiling. Louis, his boyfriend, leaves him for Joe, a republican closeted Mormon whose mentor is Roy Cohn, who is based on a real



historical figure. Belize, a former drag queen and nurse, helps Prior to go through the hardship. Belize, who is African American, and Louis, who is Jewish, argue about racism and liberalism in America.

Roy Cohn, in real life, helped Senator Joseph McCarthy in his 1950s Red Scare campaign, in which he accused people of communism. Even though he was gay himself and eventually died of AIDS, Cohn accused gay people during the Red Scare. What makes this revival production timelier is that Cohn was a mentor to the current president Donald Trump. In the play, Cohn claims to his doctor that he is not homosexual:

Like all labels they tell you one thing and one thing only; where does an individual so identified fit in the food chain, in the pecking order? Not ideology, or sexual taste, but something much simpler: clout. Not who fucks me, but who will pick up the phone when I call, who owes me favors. This is what a label refers to. Now to someone who does not understand this, homosexual is what I am because I have sex with men. But really this is wrong. Homosexuals are not men who sleep with other men. Homosexuals are men who in fifteen years of trying cannot get a puissant antidiscrimination bill through City Council. Homosexuals are men who know nobody and who nobody knows. Who have zero clout. (45)

Roy Cohn is saying that only important thing for a man is clout, the power. He claims that he is not homosexual because he has the power that gay people don't in politics. For him, the gender of the person whom he has sex with does not matter. More importantly, his perception of his sexuality or reasoning for it reminds us how President Trump, his mentee, currently deals with the LGBT community. Trump does not care about LGBT people not because he is religious or that he does not like them. Trump only seems to be concerned with whether or not he can use their political power, which is why he pretended he was pro-LGBT claiming that he would be president for everyone. However, he is now doing otherwise in order to appeal to religious conservatives. Although the play is set in the 1980s depicting mainly gay characters, the revival production shows how relevant the story still is, giving the audience an important perspective on how American politics is right now.

### **LGBT Visibility in Japan: Through TV Programs**

In Japan, people's perception of LGBT issues is in many cases more conservative than in the U.S.. Progress had been slow in the past, but it is actually happening rapidly in recent years. This is partly because people can see how the U.S and other countries are making progress on LGBT issues. Here I will analyze three TV programs that portray LGBT representations in Japanese media.

Before focusing on these TV programs, I look at an example to show how much and how rapidly the society in Japan is changing. A comedy duo named Tunnels had a popular skit in which one of them played a character called "Homooda

Homoo” in the 1980s and the 1990s. Though the character said it was just a rumor, he was seemingly gay as his name showed. His makeup and behavior were offensively stereotypical. The character appeared for the first time since then for their show’s 30-year anniversary program that aired on September 27th, 2017. LGBT groups protested this revival of the character. Many people raised their voices through social media, too. To many in the gay audience, having seen the character on television when they were young was a traumatic experience. They were afraid that they would be laughed at or bullied in school if they gave any hint of being gay. The speed and volume of the response against this character’s revival was unprecedented. The president of the Fuji TV network promptly apologized at a press conference.<sup>17</sup>

However, acclaimed film director, Beat Takeshi (also known as Kitano Takeshi) who was a featured guest on the program, said this about the controversy in a tabloid newspaper opinion column:

LGBT groups should be glad. The fact that the comedy show depicted them means they were acknowledged. If they complain to the depiction, they admit that they are not normal. Don’t they like the fact that they were shown in a comedy? Is this situation similar to when homeless people or handicapped people are laughed at in comedy shows? Is this why we cannot laugh at gay people, they are not normal? There should be more tolerance with which they can laugh at this.<sup>18</sup>

It was not surprising to hear this from Beat Takeshi who once said that if same sex marriage is approved, perhaps people can be married to animals when his TV show reported the legalization of same sex marriage in the U.S.<sup>19</sup>

However, LGBT visibility in Japan is in fact rapidly rising in spite of these kind of negative responses from conservatives and people of the relatively older generation. Here I look at three TV shows which was broadcast quite recently with remarkably positive LGBT characters.

In *Tonarino Kazokuwa Aoku Mieru* (The Glass Is Greener on the Other Side, 2018), four families live in a cooperative house. Each family has their own problems. For example, one couple is having a difficult time conceiving a child; one family has a mother desperately playing the role of a conservative mother and failing at it. Another is a gay couple: a closeted architect and his younger boyfriend. The heroine’s reaction when she finds out that they are a couple is positive and supportive. The older man of the gay couple comes out to his mother and gets her negative reaction. When the couple receives partnership certificate in a Setagaya ward office in Tokyo, his mother eventually changes her mind and shows up to congratulate them. This show was groundbreaking because it presented gay men as a loving couple with other heterosexual couples. Although they are not lead characters, they were fully depicted as real people with their own happiness and hardships.



Figure 3. Characters from *Tonarino Kazokuwa Aoku Mieru*. ([www.fujitv.co.jp/tonari\\_no\\_kazoku/chart/index.html](http://www.fujitv.co.jp/tonari_no_kazoku/chart/index.html)).



Figure 4. *Joshiteki Seikatsu (Life as a Girl)*. ([www6.nhk.or.jp/drama/pastprog/detail.html?i=4670](http://www6.nhk.or.jp/drama/pastprog/detail.html?i=4670)).

*Joshiteki Seikatsu (Life as a Girl)* (2018) depicts a life of a transgender lesbian woman. Transgender issues get comparatively more attention in Japan than other LGBT issues. For example, an earlier popular high school TV drama called *Kinpachi-Sensei* featured a struggling female student who had trouble with her gender identity in 2001 when there were almost no serious depiction of homosexual characters on television. In contrast, in *Joshiteki Seikatsu*, the heroine works for a fashion company as a woman and her colleagues already know she is transgender. Not only her struggles with her gender identity but also her lesbian sexuality is depicted in the program. In one episode, she visits her hometown and encounters her brother and her father from whom she had run away when she was young. In another episode, she goes to a party with her female colleagues and picks up a woman. The show was broadcast on NHK, the national broadcasting networks known for its relatively conservative views. Its audience is older and conservative, too. It is noteworthy that the show not only depicts a transgender woman but also presents her as a real person with sexuality.



Figure 5. Characters from *Ototo no Otto* ([www.nhk.or.jp/pd/otto/](http://www.nhk.or.jp/pd/otto/)).

*Ototo no Otto* (*My Brother's Husband*, 2018) is based on a manga with the same title by Gengoro Tagame. The three-episode show depicts the main character, Yaichi, who lost his estranged twin brother who had left for Canada and got married to another man. The show starts when the Canadian husband comes to Japan to visit his husband's brother and his daughter. Yaichi gradually understands his late gay brother through knowing his brother in law. He realizes that there is prejudice toward gay people in people's minds and loses his own by looking at how his young daughter sees her favorite uncle. Even though Tagame is an erotic manga artist, this manga is not overtly sexual and is meant to be educational for everyone. Because one of the couple is already dead, there is no scene with kissing or embracing between gay men. The Canadian husband is played by former Sumo wrestler Baruto, who is popular among the wider audience. This was also broadcast on NHK, which is the sole broadcaster of Sumo wrestling matches. This TV drama must have changed the view of even conservative and older audiences toward gay people.

LGBT characters in these shows, just as they were presented in the American sitcoms and dramas, make the audience prepare for the coming out by actual people around them. They portray positive images of LGBT people even though viewers may not actually know anyone LGBT. In some cases, when a gay man in Japan comes out to his parents, they think that he will start wearing makeup and dressing like a woman, because all they know about the image of being gay is from TV personalities, who in most cases are gay men in drag. There are few celebrities or politicians who are openly LGBT in Japan. But this is changing because of the above positive representations in TV shows.

Moreover the change rapidly happening in Japan right now is partly because of pressure from outside. One of the biggest factors is that Japan will host Tokyo Olympics in 2020.<sup>20</sup> Although discussion on marriage equality has not gained any momentum so far, several municipal governments, such as, Shibuya and Setagaya wards in Tokyo, Sapporo city, and Naha city, have started issuing partnership certificates since 2015.

## Conclusion

Since the gay liberation in 1970s, visibility of LGBT people in the U.S. has been increasing through representations in media such as theater and television. These have made it easier for more and more LGBT people to come out because society has been changing little by little to accept LGBT people because of those representations seen in media. People got to know LGBT people as their family members, friends, neighbors, or colleagues. As a result, prejudice and discrimination have decreasing in many people's minds and a greater part of society is accepting LGBT people as equal citizens, instead of just tolerating them.

On the other hand, the manner in which the Trump administration is dealing with LGBT people now is unnerving. As I argued above, the revival productions of epic gay theater works in light of current political challenges encourage us to remember the history and to keep on fighting for equality.

Finally, in Japan, LGBT visibility is far behind that found in the U.S. Fortunately, it is rapidly on the increase especially in recent years. Although Japan still has a long way to go to achieve the legalization of same-sex marriage, it continues to go forward partly because of the pressure from outside. The U.S. history of LGBT advancement continues to influence Japan in a positive way. At the same time, it gives a warning that the LGBT movement in Japan may endure setbacks at any time.

## Endnotes

- 1 See Sanders 2016.
- 2 See Frizell 2016.
- 3 Editorial Board. *New York Times* Apr. 17, 2017.
- 4 See for example, Associated Press. "Trump Order Would Ban Most Transgender Troops from Serving."
- 5 See GLAAD 2016.
- 6 See, for example, Tropiano (245-249) for how "the puppy episode" was made and the controversy around it.
- 7 See Tropiano (249-253) on the detailed historical stand point of *Will & Grace* compared to *Ellen* when it started.
- 8 As for the conference, see Milvy.
- 9 As to how McCormack created the sitcom, see for example, Fallon.
- 10 As for *Queer Nation's* activism such as kiss-in, see for example, Signorile (88-89).
- 11 See Herscher 1999.

- 12 See Abramovitch 2012.
- 13 The show is being well received. See more detail in O'Connell.
- 14 *Mothers and Sons* (2014) by Terrence McCally was the first Broadway play that had a married gay couple. There are also Off-Broadway plays like *Papa Woof Dada Hot* (2015 by Peter Pernel), *Gently Down the Stream* (2017 by Martin Sherman), *Daniel's Husband* (2017 by Michael McKeever).
- 15 See Gottfried 1968.
- 16 See, for example, a blog post by an NPO called Rainbow Action.
- 17 For the response against the depiction and the apology issued by the president of the network see an article: "Fuji TV Variety Sketch Deemed Homophobic, President Issues Apology" by Nijihiro News.
- 18 From an opinion column by Beat Takeshi in Tokyo Sports. Oct. 31, 2017.
- 19 See a blog post by an anonymous author in "Beat Takeshi-no karakaito Washington Post shino shinshina ronpyono rakusa." Aito Kunouno Nikki (in Japanese).
- 20 The International Olympics Committee introduced an anti-discrimination clause prohibiting any form of discrimination including sexual orientation and gender. (Gibson 2014).

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*Ototo no Otto*. Directed by Teruyuki Yoshida et al. Written by Yukihiro Toda. NHK. Mar. 4, 2018 – Mar. 18, 2018.

*Tonarino Kazokuwa Aoku Mieru*. Directed by Shunsuke Shinagawa et al. Written by Mayumi Nakatani. Fuji Television. Jan. 18, 2018 – Mar. 22, 2018.

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# LEGO as a Learning Enabler

## *in the 21st Century Preschool Classroom: Examining Perceptions of Attitudes and Preschool Practices*

Stephen T. F. Poon\* (Malaysia)

### **Abstract**

This paper aims to review Malaysian public and preschool educators' perceptions of the role of innovative play in early childhood learning and development through a survey of LEGO as a preschool learning enabler which facilitates and strengthens children's cognitive thinking, interaction, psychosocial skills and creativity. Literature sets up a theoretical framework for the research, and existing learning strategies were reviewed. However, while LEGO is perceived as a problem-solving tool, the survey undertaken for this research shows various negative perceptions of its usage hazards, unstructured use to kill time, and pricing beyond Malaysian families' socioeconomic reaches, suggesting that LEGO has not been elevated to its full potential. Recommendations to enhance the perception of LEGO are discussed, including the design of specialized products, more effective marketing strategies, and corporate responsibility initiatives. Although the current study does not present any specific analysis of how LEGO could be applied in curricula or pedagogical development, there is indication that LEGO could enhance its brand image and appeal for middle-income markets by tapping its attributes as a strategic innovation and quintessential preschool learning enabler.

**Keywords:** *Innovative Play, Education, Construction, Preschool Learning, Early Childhood Development*

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## Introduction

Innovation elements in early childhood education are an understudied area and receive less eminence perhaps due to its overreaching scope. Early childhood education has nevertheless been instrumental in shaping the bedrock of life skills necessary for a child. Studies have determined that for various stages of child development, different stimulations are deemed critical for future wellbeing (LEGO Foundation, 2013). Researchers further argue that half of a person's intelligence potential is developed by age four, and that appropriate stimulations, motivation and activities can have a lasting effect on intellectual and emotional capacities of individuals, including their personalities, intrapersonal skills, and other social behaviors and traits (Rogers, 2011).

Evidence points to the opportunities that digital and technological literacies provide in reforming child development pedagogies, from traditional "culturally curtailed play" to more dynamic, open, "culturally-cultivated" leisure time (LEGO Foundation, 2013:4-5), on the other hand, these changes have also been shown to manifest in certain societies as a factor for increasing solitariness, while the negative issues surrounding exposure of new media technologies to young children, and how computer games are gradually replacing free play, have been heavily debated.

Global communities, families, educators and community stakeholders, must continue to actively voice their concerns about the lack of holistic, environmental stimulation for children living in the digital era, and seek opportunities to help children learn to think, solve problems, make friends, mature emotionally, and to simply have fun. The importance of *all forms of play* in answering these needs must therefore not be lost in the thrilling availability of technological connectivity, or sidestepped.

## Significance of the Study

The study determines how objects of play such as bricks and construction activities stimulate and enable child learning in cognitive and socio-emotional development; as well as the responsiveness of Malaysian preschools and kindergartens towards LEGO as an innovative play enabler. The primary objective of research is to determine the extent by which playing with LEGO is perceived as a valuable aid for early child learning and skills development.

Another objective is to establish the role of materials such as blocks and structured playtime in preschool environments as a factor which strengthens socio-communicative abilities. The results are aimed to help educators better understand perceptions about LEGO systems and products as a learning enrichment tool.

The insights provided by research subjects (Malaysia preschool educators) reflect current attitudes, and the possible actions to be implemented to strengthen LEGO's image as an innovative and creative educational product. Lastly, this paper contributes an Asian perspective in cultural research by demonstrating the key

role of early childhood education in the context of current learning issues in the wider, complex environment of 21st-century challenges, and how play affects cultural dimension of literacy.

### Literature Review

Developmental psychologists have sought to understand the cumulative processes and benefits that link play with child learning (Diezmann & Watters, 2000:9). The Preschool Learning Alliance National Centre considers that in all aspects of development, physical, intellectual, socio-emotional, play helps children learn to think, to socialise and engage in experiences with other children and adults; these critical dimensions start during infancy and continues through life.<sup>1</sup>

Lev Vygotsky, a proponent of situated learning, argued that play, makes a crucial contribution to the development of human cultural environment, whereby associations of symbols and symbolic experiences with culturally defined meanings can be transferred in the form of scaffolding instruction: the learning situation involves initial hand-holding by teachers, but with motivational triggers, students will construct their own thinking and problem solving (Weisberg et al, 2013).<sup>2</sup> Fostering play as an interactive, enjoyable and voluntary exploration during the most rapid period of children's development from birth to eight years of age is crucial for healthy cognitive, emotional and physical growth (Ackermann, 2004; LEGO Foundation, 2013:13).

Aside from developing motor skills and cognitive thinking, in interactive settings, play sustains children's interest in the context of their emerging power of imagination (Hidi, 2006). Playing with props and objects enable children to learn language and distinguish a range of culturally specific, symbolic representations, enhancing psychosocial development through learning the rules of social engagement and expectations of how to act in society (Weisberg et al, 2013).

Hollanders and van Cruysen argue that creativity and design are essential for innovation: "[Creative thinking] expands available ideas and [good design] increases the chances of successfully commercializing" those ideas. As important as symbolic play, understanding their effects remains elusive.<sup>3</sup> Scholars and psychologists acknowledge it as the crucible of cultural information, from visual arts, language, mathematics, science, music, dance, drama and so on (Weisberg et al, 2013).

The concept of play today has evolved from the old way of "adult-supervised and scrutinized" to self-directed and intrinsic; from rule-following behaviors to that which rewards spontaneity and promotes playful behavior (Hirsh-Pasek & Golinkoff, 2003; Rogers, 2011; Smith, 2010). Current research extends to studying the effectiveness of self-regulation in play among pre-schoolers (Berk, Mann & Ogan, 2006), as well as the social benefits of playful engagement through the abandonment of authorial rules and "overly organized games" (DeKoven, 2002; Schell, 2010, cited in LEGO Foundation 2013).

Innovative approaches to early childhood skills learning through play have nevertheless been established in literature. Marketed ideas must understand the “needs, passions and interests of learners,” and their functional purpose must be co-constructed meaningfully (Rogers, 2011:6) between adults and children, and between children.

The benefits of using play equipment and toys to facilitate development of cognitive, physical and spatial abilities are not limited to able-bodied children (Diezmann & Watters, 2000:5). Physical play using objects is found to improve fine motor skills coordination for children living with disabilities (Lee, 2004:74-75).

Australian blindness teacher Heather Field claims that among parents and educators of children born with vision impairment, there exist misconstrued beliefs that playing is not valuable, which hampers efforts to get blind children to move.<sup>4</sup> She believes blind children can be taught to enjoy recreation using play tools to encourage independent movement. In the field of early childhood intervention, studies by Prof Yanhui Pang at University of Pennsylvania demonstrated that brick playing among children with *autism spectrum disorder* (ASD) increases their social interaction and verbal communication abilities.<sup>5</sup>

Berk, Mann and Ogan reports on the value of play in helping children adjust to a new school’s setting or transitioning from home to school.<sup>6</sup> Other researchers find play valuable in enhancing learning readiness and removing anxiety (Hirsh-Pasek & Golinkoff, 2003:8), and connect it to success in elementary years.

Free play, according to sociologists, allows children to set goals and solve problems, and derive meaning from their own experiences (Mielonen & Paterson, 2009). As a site of interaction, playtime induces social skills, where self and relational roles are laid out within conditions of possibilities (Rogers, 2011).

Further evidence from ethnography studies involving observations, interviews and writing samples show that exploratory play allows manipulation of surroundings in tandem with language skills development (Mielonen & Paterson, 2009). For social enactments, the schematic field requires the use of language, for instance, a sign that announces a place or instructs; hence, play forebears formal literacy (UNESCO, 1993:21).

Children engage in experiential play through symbolic activities in unstructured spaces, such as forests, gardens and recreational areas, as well as the use of symbolic construction materials (Pellegrini, 2009). Drew,<sup>7</sup> citing evolutionary psychologist Jerome Bruner’s influential research on human complex learning abilities, note the necessity of play systems that enable channelling of scientific thinking, logical reasoning and artistic creativity, through three-dimensional patterns of problem solving, habits of inquiry, self-discovery and symbolic representation, giving children “first person” experiences of how concepts are formed, manipulated, and what works under different circumstances.<sup>8</sup>

Regarding the role of technological mediums, eminent cognitive psychologist Albert Bandura found that video, photography, television and other mediums facilitate children's observational learning of real-life phenomena (cited in Alexander et al, 2014).<sup>9</sup> This suggests that creativity in play and interactional activities, when integrated with mediums, are critical in helping children foster social relationships in the present and future scenarios of "one reality," where technological advancement produces a seamless fusion of virtual and physical realms (LEGO Foundation, 2013:42-54).

### LEGO Group Innovation Development

LEGO, abbreviated from the Danish *leg godt* which means "play well," was founded in 1932 by Ole Kirk Kristiansen, and since then, the LEGO Group has thrived as a family corporation. The LEGO brick, launched in 1958 evolved into a suite of themed kits and play solutions (Mortensen, 2012).

Among its brand values, sustainability best practices underscore LEGO Group business principles, which emphasise imagination, innovation and creativity, as well as fun, learning, caring and quality, by demonstrating the highest responsibility towards stakeholders, in high standards of testing for LEGO product manufacture (Jensen, 2016). Quality assurance is carried out through R&D, including risk assessment of raw materials during product development, random testing during production and consumer feedback assessment (Lego Group Responsibility Report, 2017).

LEGO Group's Corporate Responsibility principles bespeak deeply embedded ethical values in the company's business foundation (LEGO Group Progress Report, 2012). For instance, LEGO bricks are compatible across time and product lines, and sustained over a lifetime: bricks not passed on to family or friends are often sold second-hand, befitting its concept of *Sustainable Play*:

*"I believe that with our products in the hands of children, we are making a significant impact on the future... The physical experience with our toys stimulates [their] imagination, creativity, learning, and helps them develop as the builders of tomorrow. Our operations must be safe for our employees and partners, and as clean and rewarding as possible... for the local communities [that we serve]"* (LEGO Group Progress Report, 2012:23).

LEGO DUPLO, at twice the size of standard LEGO bricks, is designed for children aged 1½ to five years. LEGO Serious Play system employs directed, or *convergent*, structural thinking techniques to create solutions, metaphors, represent feelings or identities (LEGO Education, 2012), while *divergent* thinking stimulates flexible ways to manipulate objects in the environment (Ackermann et al, 2009:10) and furthers embed innovation in the development of cultural mind-sets and possibilities (Gauntlett et al, 2010:14-28).

Open-ended materials like LEGO support scholarly and field literature urging for the development of the two facets of innovation in society: creative experimentation and familiarity with problem-solving (Ackermann et al, 2009; Broadhead et al, 2010).

In building or creating, imagining, fantasy role playing and storytelling, play in various forms continuously feed one another, while in the same time, reduces feelings of “self-consciousness and shame” among its actors (Gauntlett et al, 2010:26).

The following section reviews the research methodology involved for this study and discusses the research design and sampling procedures undertaken to address the problems.

### Research Design and Methodology

The role of play tool has been extensively studied by human motivational and behavioral theorists through situated learning frameworks (LEGO Foundation, 2013:29-41). This paper sought to determine how LEGO bricks enable children in learning development among Malaysian preschool children (ages commonly range from three to six years). To understand relevant issues, resources were gathered from LEGO official literature, as well as journals about early childhood learning development and literature linking educational methodologies to child development.

A quantitative survey was chosen as the primary research instrument, sampling urban Malaysian public attitudes, supported by qualitative interviews of preschool teachers. Data collection in the form of sequential explanatory mixed-methods procedures was designed to improve recommendations for this study. This mixed-mode methodology of research is helpful for a more critical analysis of behavioral patterns underlying attitudes and perceptions (Boateng, 2016). Primary data, obtained from a survey and interviews, enable ground issues to be examined and interpreted. For this study, interviews were conducted as a supplementary measure to extend quantitative analysis.

Qualitative research is useful in describing the deeper and often unrealized concerns of a constructivist nature, since qualitative phenomenon lends itself to reveal subjective patterns of attitudinal formation and perceptions. Non-numerical, descriptive, with equal parts reasoning and interpretation, qualitative research aims to examine the depth of meaning and feeling to enable careful parsing of cultural thinking pattern behind assumed situations. It also stresses respondents' direct experiences in making meaning of events or circumstances through observations (Boateng, 2016:230-235).

Content analysis is applied to open-ended questions. Respondents' answers provided intuitive depth and grasp of attitudinal formation. Survey statistics form

the framework from which qualitative interviews are analyzed. This instigates the researcher to interpret meanings from attitudinal findings towards understanding the research issue, before commencing discussion to seek rational possibilities for results, and thereon, to provide incisive suggestions for improvement (Northern Illinois University, 2000).

### **Subject and Sampling Method**

The instrument to establish respondents' understanding of the subject for this study is a questionnaire. The target audience surveyed are teachers, with at least one year of experience in teaching children from ages 4 to 6 years (i.e. preschool and kindergarten levels).

Interviews were conducted with three of kindergarten teachers approached in face-to-face contact, and for confidentiality purposes are stated as Participant A (PA), a teacher in mathematics and science; Participant B (PB), a teacher on arts and craft; and Participant C (PC), an English language teacher, to understand teachers' perceptions towards play as part of learning.

Questionnaires were designed to be administered to assess subjects' familiarity with LEGO, and the degree in which it is perceived as a useful tool for child learning. Qualitative interviews enabled explication of the quantitative findings.

### **Research Design**

The instrument applied is a survey questionnaire, research consisting of a series of questions and other prompts for the purpose of obtaining attitudinal information from respondents through a questionnaire. As a means of research, the questionnaire was sent via email, which eschews cumbersome processes such as telephone surveys. Moreover, questionnaires are set to provide standardised answers which enables simplification of data tabulation.

In terms of data collection, the questionnaire was distributed to the targeted research group teaching at kindergartens in Subang Jaya and Kuala Lumpur, via e-mail. The total number of respondents was 103. Both open-closed and open-ended questions were designed to facilitate depth analysis of survey data, which were then collated using Google Drive. The results are discussed in the following section.

### **Presentation of Data and Discussion of Findings**

This section presents, analyses and discusses the findings from the survey and interviews as described in research design. The results are divided into two sections. The first section attempts to explain what play time engenders for Malaysian preschool educators, as well as recording their perceptions about what "learning through play" means. The second section analyses respondents' familiarity towards LEGO products in children's learning and skills development, by discussing the implications of data obtained from the survey findings and interviews. The final section presents a summary of the results.

### Play Time in Kindergartens

As shown in figure 1, all 103 subjects responded in concurrence that play time is provided.



Figure 1. Is there any play time allocated for children in the school?

In figure 2, 95 (92%) of respondents agree that while children play, they learn and have fun as well. 3 respondents (9%) think that children are just learning, and 5 (5%) think children only have fun during play. The next question sought to know what activities were provided, asking respondents to rank the most frequent play activities offered, from 1 to 10, indicating least to most frequent respectively. The survey showed that the most popular playtime activity was role playing (performing), followed by drawing, painting, reading stories, solving jigsaw puzzle, and lastly, arts and crafts (crafting).

In the next question, objects of play were ranked for importance as learning enrichment tools, with wooden building blocks, educational games, fun quizzes, educational videos and LEGO bricks as options. 3 respondents chose LEGO as the most important play tool for learning enrichment.

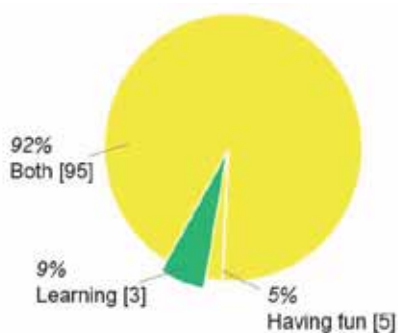


Figure 2. Do you think playing is a part of learning, or that it is just about having fun?

The next question was designed to understand familiarity with the LEGO brand of construction bricks. Figure 3 show 69 (67%) respondents stating LEGO systems are provided in the kindergartens, while 34 (33%) claimed the kindergarten where they teach do not provide LEGO.



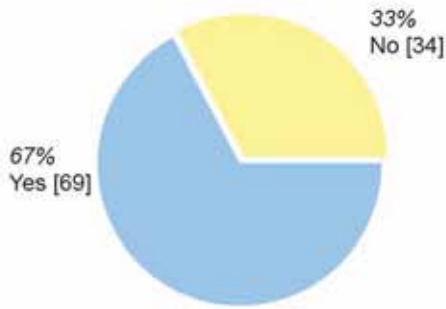


Chart 3: Are LEGO construction bricks provided in the school?

It is apparent from figure 4 that a large proportion of preschools do not provide LEGO for play purposes (84%). Only 18 (18%) of kindergartens provide LEGO in class at least once a week as part of their class learning activity. In most kindergartens, respondents revealed that LEGO play is considered mainly as a “kill-time” activity: children who finish tasks ahead of others, while waiting for peers to finish, and sometimes while waiting for parents at the end of preschool day, would play LEGO.



Figure 4. Does your school provide class times for children to play with LEGO at least once a week?

During interviews, subjects mentioned that LEGO systems and construction sets are too expensive as play equipment, whereby preschools with large numbers of students do not have the budget to purchase or keep enough LEGO sets for students, and these tend to be located in mid-income urban areas.

3 of the participating preschool teachers considered regular LEGO bricks risky for younger children, but most subjects thought LEGO is good for development of cognitive skills, motor skills, creative thinking and socio-emotional dimensions.

Participants were then asked to specify how LEGO benefits children in these aspects. The following responses were recorded:

PA: I'd say it's a choice learning tool, because children are able to learn new ways to solve problems from playing them.

PB: When children play LEGO together they are socializing, they imagine things they

want to create and they seek solutions; this is also able to improve their team work skills.

PC: I observe that for some, there is dramatic language development. Children who would normally answer questions with Yes or No answers speak in full sentences such as:

“Look! I made this bridge.

The troll lives under here.

The Billy Goats are gonna come across.”

Other skills set where participant sees large improvements in, is children’s construction abilities:

PA: Students often come into my class with little ability to build, but after a bit of experimenting with DUPLO, they can assemble a variety of buildings and vehicles. After several months, they work collaboratively to build zoos, cities and farms while practicing taking turns, sharing, and properly using materials.

From figure 5, 90% of subjects acknowledge that LEGO helps to develop children’s creativity, but 10% disagreed.



Figure 5. Do you think LEGO help to develop children’s creativity?

Substantiated in the above mentioned survey figure 5, finally, for the open-ended key question, “*What do you think are the advantages of having LEGO as part of learning?*” the following responses from the participants were recorded:

PC: Through playing with LEGO, they can learn problem solving, communicate with friends, and expand their creative minds.

PA: The children are able to explore new ideas, think logically and improve eye and hand coordination. Construction involve both sides of the brain, and both logic and creative stimulation is provided.

PA: Enhancing so many areas of a child’s development such as fine and gross motor skills, team work, interpersonal development, intrapersonal skills, etc.

PB: Some children don’t like to join other friends. LEGO help them gather together and play together, and while they explore, they actually learn as well.

In summary, qualitative research reveals a clear pattern of evidence that most teachers acknowledge that playing in construction and creative building activities does help in overall early childhood development.

From figure 6, 47 (46%) of respondents strongly agree and 39 (38%) agree that LEGO should design specialised construction kits, with 17 (17%) remain neutral. On the interview session, PB did comment. Asked why, it was mentioned that LEGO's costliness and lack of shareable material content for the hefty price, made it difficult for preschools with greater number of students to purchase sufficient sets.

Several explanations can account for this hesitation. Subjects may only know about the standard LEGO sets available in the market, or work at preschools unable to afford LEGO DUPLO child-safe bricks due to catering to lower- or middle-income urban families. On the interview session, PC stated that LEGO standard bricks are too small for very young children, hence, that they would be vulnerable to choking.

A surprising find is that some local preschools use LEGO as a supplementary toy for children to "kill time," rather than for learning. Furthermore, LEGO is perceived as beyond the level of mid-income families, indicating that lower-income segments of families might not have access or exposure to LEGO as a learning option.

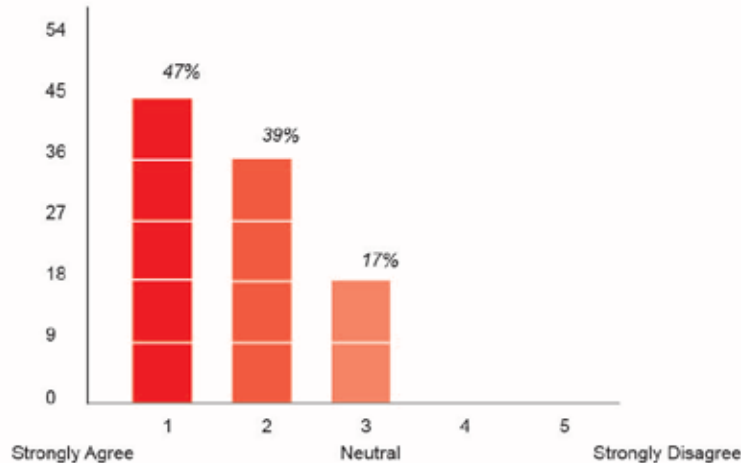


Figure 6. Should specialized LEGO kits be introduced for preschools or kindergartens?

The perception of 'play' as a wasteful element of child development leads to parental disgruntlement about tangible learning results. Participants spoke of parental preference leaning towards traditional, more "serious" forms of academic-based teaching. This finding concurs with studies showing that Asian parents who view play bricks as belonging at home instead of in classrooms, have certain fixed mindsets about play's domestic role rather than its learning function (Lily Muliana & Mohamed Nor Azhari, 2013).

### Limitations of the Study

In the process of collecting data, several limitations of this study are acknowledged. Children's opinions towards play time and LEGO were not sought. The researcher also notes that early learning institutions located in other states and non-urban areas of West and East Malaysia, may offer different types of play experiences, unique structured interactions, and outdoor-themed learning using play objects.

Another limitation not addressed is the socioeconomic framing of Malaysian lower- and middle-income families, which affects budget allocations on educational provisions, for e.g. books, videos, computer games, toys, etc.

Current literature is limited in scope on these aspects, hence future research could review underlying assumptions about socioeconomic status in forming perceptions towards play tools necessary for learning development. This could extend into providing stronger data insights on family consumption patterns of play-related products and services among Malaysian social strata, enabling the marketing of educational and play tools to be better targeted to reach every segment equally.

In summing the analysis of findings, the results of this study indicate overall awareness that LEGO help children in all areas of development and should be viewed and treated as an innovative learning tool. Literature supports the importance of promoting innovative systems which uses logic and creativity for better learning outcomes, and both aspects must be tapped experimentally and experientially in adaptation to competitive 21st-century socioeconomic conditions.

### Recommendations and Conclusion

Several innovative strategies are necessitated to change local misconceptions towards play, to attain a more holistic perception towards child learning outcomes. To stimulate creativity, lessons using brick color differentiation strategies can improve cognitive skills, language learning, storytelling, and as material basis for arts and crafts projects. Participant observation sessions could be conducted in pre-schools to observe play time to examine the duration and complexity of activities (both organized and unstructured). This generates insights on children's intuitive responses in situated learning.

As LEGO systems gain traction among educators, the future designs of bricks for risk and hazard free play among very young children, particularly in ensuring smaller block parts do not lead to choking. It is thus recommended that LEGO DUPLO be widely introduced in classroom teaching as an enabler for solving mathematical, science-based and spatial problems.

At the market level, consumer research can be implemented through focus groups with target segments. Feasibility studies among preschool institutions could address product, pricing and placement (distribution) strategies of LEGO DUPLO, and

to also ensure the effectiveness of marketing for the standard range of brick- and character-based LEGO systems.

As part of its corporate social responsibility (CSR) programs, campaigns could be launched by local distributors in collaboration with non-profit organizations to promote innovative play and to gather feedback about sustainable designs for children. The manufacturer could partner with teacher training colleges to understand product receptivity among children with cognitive or physical impairments or learning disorders such as autism and Down's syndrome. This could increase support from multiple communities. For example *Braille Bricks*, a non-profit collaboration initiative in Brazil with a global advertising agency shows that inclusive learning agenda and branding can do well by doing good (Braille Brick, n.d.).

Global competitiveness in the provision of sustainable products and services along with environmental concerns, have led many countries to enact sustainability policies. In response, many organizations are increasingly attentive to the concept of sustainable design. LEGO Group must continue to ensure that its business best practices and external partners comply with guidelines of safe manufacturing, as such practices ensures the company's brand image remains at the forefront of consumer expectations.

In summing up, although the roles, objectives, methodologies and designs of play have traditionally been perceived as less merited than scholarly achievement and is underappreciated, many studies found child play has become a new site of cultural capital development for critical 21st-century learning. We concur with the consensus among educators to rethink the notion and potential of play as a site of "huge energy and commitment," and instead, to urge for a collective exploration and sense-making where playing is reinterpreted as relational, co-constructed and inclusive (Rogers, 2011:5-7). Research efforts must be continuously invested to discover other key attributes of play as enablers of learning and innovation in improving Malaysia's social wellbeing to meet the demands of new cultural and consumer markets.

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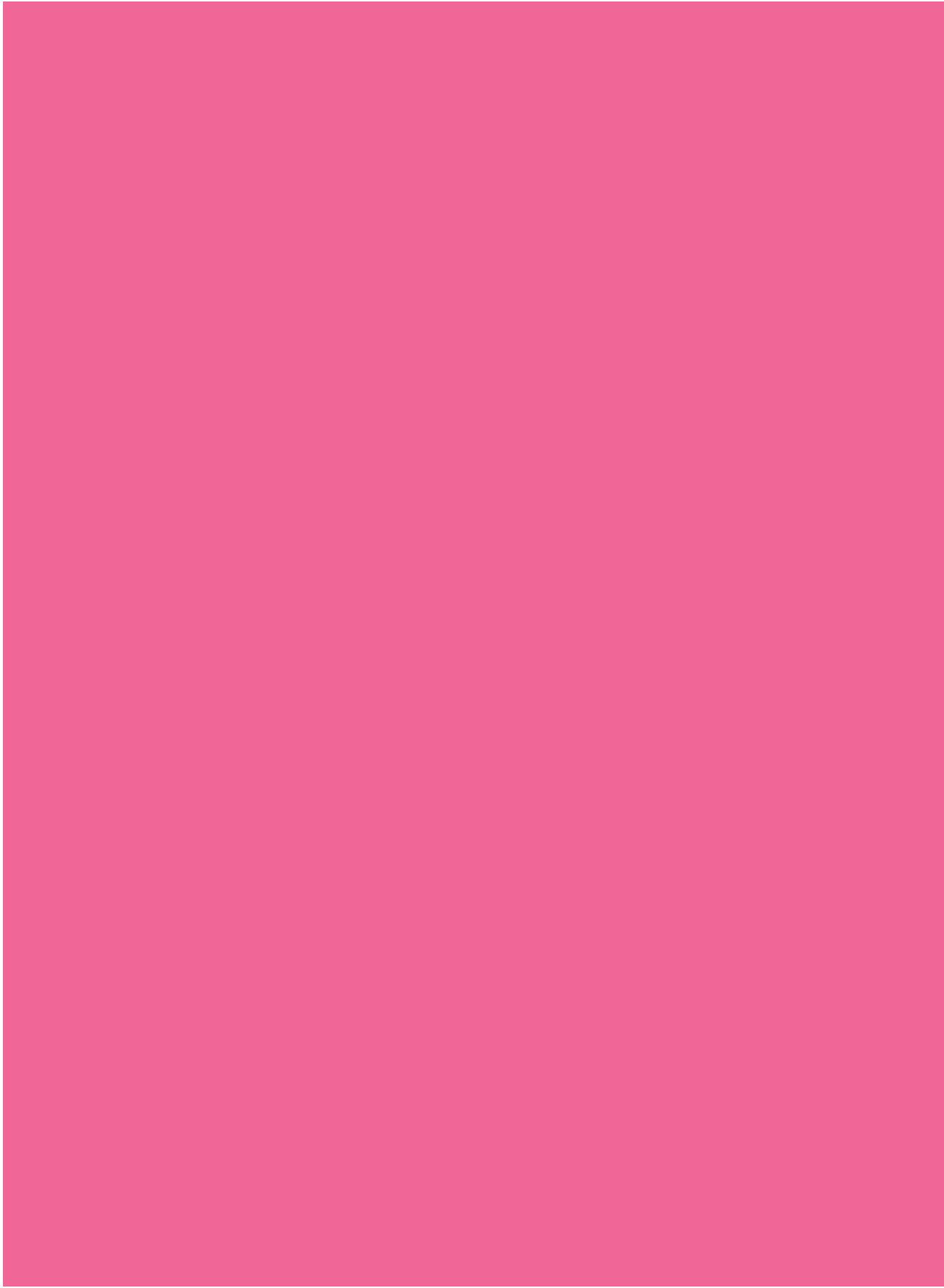
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# Case Study

- Influences of Culture from Outside ASEAN: Values, Lifestyle and Arts Study in Thailand and Laos

Khanobbhorn Wattanasukchai Sangvanich & Yootthana Chuppunnarat (Thailand)

Articles in this section are internally reviewed and are provided to enlarge the scope of content of JUCR.

# Influences of Culture from Outside ASEAN:

## *Values, Lifestyle and Arts Study in Thailand and Laos*

Khanobbhorn Wattanasukcha Sangvanich<sup>+</sup> & Yoothana Chuppunnarat<sup>++</sup>  
(Thailand)

### Abstract

Social change in the 21st century has caused changes in three areas: economic, social, and culture. The UNESCO (2003 as cited in the Institute for Research on Law, 2009) categorizes culture into two types: tangible culture which includes those concerning objects with expressive symbols, for example, languages, manners, attire, technology, and various forms of art; and intangible culture, which concerns the mind, for instance, notions, beliefs, values. Feldman (1996) propose that learning art has an important role to play in developing various senses. These are the basic ways to accept, maintain and convey culture that relate to values and way of life. Factors that affect changes in society and culture include nature, environment, population, economic system development, attitudes and beliefs of people in society, social movement, including cultural and new innovation processes, lifestyle cultures of the new generations, according to Bunnag (2010). Concerning cultures and values in several aspects, for example, in the environment, energy generating, education, social activities, entertainment, and facilities. This study examines the tangible and intangible factors of cultural influence from outside the ASEAN Economics Community – AEC affecting culture, values, ways of life, and altering ways of learning about the arts in Thailand and Laos.

**Keywords:** *Cultures, Values, Ways of Life, Asean Economics Community (AEC), Learning Methods, Arts, Thailand, Laos*

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## Introduction

### The Present Importance of Cultures Affecting Values and Lifestyles

Neo-westernization, values, and people's ways of life in the era where information technology is the core of living has become the key in rapid transfer and acceptance of outside cultures. Instant and worldwide consumption of information introduces new concepts and widens people's perspectives. At the same time, countries with technological advancement in communication possibly have higher control or influences on the population, economy, society, and cultures, than other countries. Cultural domination impacts the creation of values and ways of life that can be reflected through attitudes towards the world and society. Learning from proverbs, aphorisms, teachings, and various documents, portrays cultures, notions, beliefs, values, ways of life, and surrounding environments in each era, when considering them based on cultures, values, and ways of life related to each form of the arts. It demonstrates the connection to ways of learning about the arts in both Thailand and Laos in the past 10 years (2006-2015).

## Objectives

To study the influence of cultures outside the AEC in terms of values, ways of life, and ways of learning about the arts in Thailand and Laos.

## Research Question

What are the influences outside the AEC that affect cultural changes in Thailand and Laos?

## Scope

To study specifically the cultures related to values, ways of life, and ways of learning about the arts, during the 10-year period (2006-2015).

## Study Framework and Data Collection

This is a qualitative study that is based on the analysis of various documents of the 10-year period (2006-2015). It was conducted based on the analysis of cultural influences on values and ways of learning about the arts in Thailand and Laos following Feldman's framework (1996). The UNESCO (2003 as cited in the Institute for Research on Law, 2009) and Bunnag (2010) the qualitative data was analyzed and guidelines presented on the development of methods for arts educators in Thailand and Laos.

## Research Method

Documentary research

## Research Instrument

Table for data analysis

## Data Collection

The data was collected from documents and research related to values, ways of life, and ways of learning about the arts in Thailand and Laos throughout the 10 year period (2006-2015).

## Data Analysis

### Influence of Domestic and International Cultures Affecting Thai Values and Ways of Life

Worldview can be defined as the viewpoint of the world and society through a thought process and systems based on the acceptance of culture in a specific society. Kongsirirat (2010) stressed the importance of worldview study that it relates thoughts and beliefs consequently leading to cultures, values, and ways of life of the people in society. The results of worldview study of Thais through Maham-ontri's 1,280 proverbs (2014) indicates that certain groups Thais possess different worldviews regarding certain groups of people, religious beliefs, and traditions, compared to the past. This is caused by the way of life that rely on capitalism, leading to endeavour and competition to earn money to improve the quality of living. Kulrattanamaneepon et al. (2012) found that there are researchers who produced 215 pieces of research on social values out of 600 pieces, accounting for 37 percent, whereas only 29 pieces of research are about Thai's values on aesthetics, accounting for 5 percent. Cultures are related to values on aesthetics; values can be both the cause and consequence of social change, creating prosperity or decline. The process of learning is carried out in childhood through family institutions, educational institutions, work institutions, and social institutions in various aspects. Values towards one matter might be different since no rule exists to determine it. It cannot be compared to distinguish the good or the bad types; therefore, values change over time. Buasri (1982) divided values into two categories: basic value and occupational value. 1) Basic values are those that people in society hold onto and practice together to create a happy society, prosperity, and development. It is a value that indicates prosperity of a specific society, which consists of their virtues, morality, customs, cultures, traditions, and law. 2) Occupational value includes those that people of that occupation need to hold onto and practice, disciplines, manners, and Occupation Act to abide by to advance in their own careers. Kulrattanamaneepon et al. (2012) found that the Thais nowadays live their life based on neo-westernization, especially foreign cultures that have penetrated Thailand and manifest themselves through the form of imitation. According to the attitude of a national artist and expert who states, "the Thai's do what their minds want to," this statement is illustrated through indulgence in cheer, convenience, and comfort in their behaviors. 1) The value of cheer is the characteristics that endorse enjoyable activities, and do not take work or situations seriously. 2) The value of convenience is the preference to opt for a fast option for one's convenience, not wanting to follow rules and social discipline. Furthermore, no serious punishment is meted out when the rules are broken. 3) The value of comfort is the behaviors and actions based mainly on one's comfort. Since Thais do not put emphasis on an issue nor take it too seriously, these behaviors correspond to Sinlarat's statement (2014) that describes the Thais' characteristics portrayed through their educational system, that they possess a receiving culture. Thus, they adopt the cultures outside of their own country rapidly and easily; this is consistent with the statement by Kulrattanamaneepon et al. (2012) referring to the Thais in the 21st century that globalization has caused the new generation to abandon their own culture and heritage which are the nation's identity, for instance, language, arts, culture, and traditions relating to ways of life and living,

careers, and bring about changes in certain aspects of living influenced by the Western culture that has infiltrated Thailand. It demonstrates in the form of imitation as Feldman (1996) said that aesthetics is represented through the senses. An art educator is an important teacher to cultivate expression and perception of beauty, and knowledge of history and culture of the nation. The finding of Theeradachphong (2012) that, for the current capitalism, products are crucial in stimulating people's demands by commercials as the incentive that encourages people in food and product consumption. Art education, therefore, is a course that advocates the knowledge of cultures and local wisdom among students, and also helps relieve the issue of "floating signifier," of which the original culture is interpreted in different ways in another culture or society without staying true to its original meaning. 2) Art education and creation of values in food consumption: Art education is a learning programme that aims to educate students to comprehend the beauty, to love and admire, and perceive the value of beauty from different angles. Bunnag (2010) further affirms that the lifestyle culture of the current generations follows 5E characteristics; this includes 1) environment, 2) energy, 3) education, 4) entertainment, 5) electronics. Furthermore, laws and traditions of Thais which are open to other cultures result in the elements of foreign cultures being rapidly adopted.

It shows the impact of foreign cultures on various lifestyles in the current society, through clusters of people, especially those who possess unique tastes. In addition, Feldman (1996) propose that tastes are related to aesthetics values of culture and way of life. Because an aesthetic taste or style of living adopted by a particular person, group, or culture. Whilst each type of document was being analyzed, categorisation of cultures that affect ways of life of Thais were dividend into six groups: 1) Language and literature: foreign media consumption gives Thais more exposure to foreign languages and more opportunities to experience them through their lifestyles. The use of foreign languages are mixed with Thai in both the spoken and written language, resulting in Thai's lack of ability to prosper through the use of their own language. Spelling does not follow its original rules and pronunciation of the Thai characters are unclear. 2) Entertainment: consumption of performances, music, films, dramas, from other countries have increased. This also carries along notions, beliefs, values, and lifestyles in various aspects represented through a variety of media, and blend with the original Thai culture producing the foreign-styled Thai culture. This corresponds to Kimsakul (2010) who stated that Thais aged 21-30 use YouTube for entertainment purposes; they watch TV programmes, films, MVs, and music, mostly at home. Furthermore, Wisessak et al. (2006) found that Thais currently watch TV, cable TV programmes, or listen to radio related to East-Asian films, Hollywood films, American sports programmes, Western music and pop music programmes, because of the low cost. 3) Fashion: The use of Instagram and Facebook encourages the Thais to pay more attention to fashion, thus creating career opportunities that are related to fashion design, clothing design, also beauty clinics, and weight loss clinics. Receiving treatment from beauty clinics and excessive acceptance of foreign cultures in the form of fashion into their daily life tend to lead to crimes and other social issues. 4) Foreign food and products: Admiring foreign cultures and lifestyles alters

Thais' values in local product and service consumption. For example, they prefer internationally made products believing their quality surpassing that of their own country. Some prefer international cuisines and imported products to flaunt their taste, class, and style. Moreover, they also like eating fast food and international-flavoured coffee, strengthening the coffee culture in society where most people adopt the habit because of this trend. This is agreed by Ratjaroenkhajorn (2002) who stated that Thais' consumption of coffee is symbolic. Coffee is used as a tool to express cultural identity and social class determination. Furthermore, products and services from international brands are used in conveying this identity.

Aasheim (2011) found that consumption of Western food has become a part of E-Saan women's lives who reside in Bangkok; this is as a consequence of the clash of cultural differences and similarities, resulting in the process of drawing Western cultures into the country and creating a new form of culture into their way of life. This is consistent with Mooksong (2007) who referred to Thais' fast-food consumption behavior that they do not eat out of pleasure or true desire, but instead for elegance: a consumption of food identity which yields to consumers the image of good taste and style. The study of Nassakarn and Thianthai (2009) found that metrosexual men have a certain culture and factors that influence their consumption of products, based on satisfaction in the product quality which matches their personalities and identities. Self-identity formation expressed through brand logos which relate to social factors, persons, psychology, and cultures, demonstrates the formation of a new culture impacted by the influences outside of the AEC.

5) Arts and architecture: Current generations of Thais are interested in designing and building houses, offices, and shops, to resemble those in foreign countries out of their admiration towards foreign cultures. Furthermore, this is to represent their taste in international lifestyles. In business, promotion of buildings constructed to mimic those of foreign countries are carried out to draw consumers to spend on products and services, stressing the values of fashion, taste, and modernity as selling points.

6) Education and technology: Values towards higher education influences choices in career paths. It results in lack of domestic labourers, encouraging the flow of alien labourers into the country. Learning through the use of technology influenced by the information search on Google has become the main value in data research for educational purpose and businesses. In terms of education, Cheunkha (2010) found that cultural factors affecting Thai education is the emphasis on being the receiver of knowledge rather than the seeker. This corresponds to Sinlarat (2014) who referred to learners in the Thai society as the knowledge receivers. For the values of tutorial schools, it is found that children and parents think that tutoring schools help summarize lessons for the tests, boosting their confidence for the university entrance exam over the value of learning at their own schools. The finding by Wongboonsin (2011) further affirms that tutoring classes, for most students, is a confidence booster. Values of studying at prestigious public university lead to high competition, since being able to secure a spot at a university is perceived as prestigious. Furthermore, parents also regard their children's study at university level as a source of pride and it leads to high-paid careers. However, Priyanont (2011) found that secondary students are stressed by

tutoring classes whereas Bunnag (2010) stated that some students' choice of study is highly influenced by trends, not out of their true preference or interest; this results in many study courses, also, being created based on the trends. Tissamana et al. (2014) refers to the strengths of the Thai education that there are places, resources, and many sources of knowledge; however, the weaknesses lie in students' poor results and the lack of infrastructures. Media and technology for the education system have yet to be developed and updated. The importance is in general Thais still lack of communication skills in English and other languages used in the AEC countries.

Ways of life and behaviors dominated by foreign cultures indicate that certain groups of Thais do not appreciate the importance of their own culture; this results in their thinking being subconsciously penetrated and influenced by foreign cultures through various media and technology. Building cultural strengths through various forms of communication is highly essential. It requires guidelines in fostering culture, values, and ways of life in certain areas 1) Teaching through family members and educational system and society. 2) Education through Thai media, for instance, TV, dramas, articles, music, etc. 3) Education through daily routines and activities, as, in social activities. 4) Conduct oneself to be a good example and hold firmly onto one's morality and good acts. Rapid acceptance of international cultures shows that the Thai culture is considered a soft culture that foreign cultures can infiltrate into rapidly, through technology, resulting in unfiltered embrace of foreign cultures and values, for instance, cyberculture and capitalism. According to the study by Wisessak (2009), it was found that pop music and TV programs concerning European football clubs affect negative values in Thais' mainstream study and work. It is evident that currently, the Thai citizens possess values and lifestyles that are influenced by the Western culture. Building a strong basis of the original culture, which will impact on the values and ways of life of the Thai, is required through nurture of culture, values, and ways of life, through non-formal and informal education systems such as learning in the classroom, mass communication, learning from family, dramas, art, and music, etc. Learning from daily routines or various art activities.

Teaching citizens to see the importance and value of culture which is the nation's identity through the learning of arts. Furthermore, Berleant (2003) stated that aesthetics are effected at the level of personal experience and people in the society. These are founded at the foundation of aesthetics of people in society who gain knowledge, understanding, and aesthetics experiences of individual taste in art, music, fashion, and so on. As society and culture are inextricably linked by aesthetics values. It is essential attributes to help a person to perceived and create satisfactory experiences, which originates from the appreciation of arts, beauty, form, and expression correlated in scenarios. Art educators play an important role in equipping the youth to be knowledgeable, considerate in making choices, and also encourage them to love, admire, and perceive the value of cultures, personal values, and ways of life of Thais and demonstrate them in a new form of culture and economic practices.



### **Influence of Domestic and Foreign Cultures Affecting Values and Ways of Life of Laotians**

One neighboring country that has been passed on the influence of the foreign cultures through Thailand is Laos. From the study by Utamachant (2000), it was found that 100 percent of the Laotians who own radios and televisions are the recipients of the Thai culture. Furthermore, E-Saan Centre for Business and Economic Research, Khon Kaen University (2014) also found that the Laotians pass their time by watching television. Ownership of a television symbolizes their economic status since it is considered an essential electronic appliance. Internet is perceived as the next important element; this is especially among teenagers and the working-age population who use the internet on a daily basis. Only a small number of the Laotians go out to movies. Kongsirirat (2013) studied the Laotian's world views from proverbs and found that they divided their worldviews based on three major categories: on human, nature, and supernatural. These worldviews are, mostly, initiated by the bringing together experiences, environments, cultures, "Heet-Kong" belief which is a custom, legends, history, politics, government, along with its policies to combine and produce the worldviews of Laotians. Cultural influences that Laotians have accepted from foreign cultures impacting their worldviews can be divided as follows:

**Ways of life:** Laotians emphasizes creating values for oneself and society. Leopairot (2013) stated that for living, the Lao lead a humble, moderate life. They like stress-free and unhurried life; however, they are not lazy nor greedy, but value sufficiency. Many of them have low purchasing power; therefore, they choose products based mainly on utility. E-Saan Centre for Business and Economic Research, Khon Kaen University (2014) found that only 10 percent of Laotians in Vientiane earn over 25,000 baht monthly. Most of them have low incomes which influences their consumption of products and services. Furthermore, Osatapirat (2007) found that the values of consumption of Laotians in Champasak and Pakse Provinces depend significantly on women's consumption behaviors; this is due to their gender roles where women shop for groceries while men earn the income. Women's responsibility is to budget and take care of household expenses; therefore, women expenses revolve around taking and delivering goods, and travelling for grocery shopping for household usage or for retail. However, E-Saan Centre for Business and Economic Research (2014) found that certain groups of Laotians' shopping habits tend to be more modern; that is, they tend to compare prices between different stores, and will select a product by judging details on its label. Most of them believe the quality of products from Thailand are better than others. Leopairot (2013) stated that Laotians prefer consuming products from Thailand; though they also like French products since they have been previously been influenced by the French culture, their purchasing power is not high. Thus, the Thai products are more popular as they are less expensive. This corresponds to the finding by Osatapirat (2007) that despite the popularity of the Thai products among Laotians, Champasak people also like products from China and Vietnam that have the same level of quality as products from Thailand, yet cheaper. Nevertheless, the factors that play important roles in influencing their choices of consumption are the educational level, traditions, and family income. For values on food consumption, Jutaviriya

et al. (2011) found that in the past, Laotians did not like eating out at restaurants since the incomes do not correspond to the cost of living. They go out from time to time, on a weekly or monthly basis to usually a Laotian or a Thai restaurant. Nowadays, however, the younger generations' values and ways of life concerning food are divided into three types: 1) Sole consumption of local food, 2) A new combination of taste in food, including preferences for pre-cooked food processed at a factory, 3) Preference to eat foreign cuisines at restaurants and at hotels. Furthermore, the younger Laotian generations in Vientiane also like Tum types of food (pounded and mixed in a mortar and a pestle), for example, Som-Tum, Tum Kanom Jeen, and Tum Mhee. The latter has just gained popularity in the past five years. Osatapirat (2007) stated that in the past, the characteristics of eating out for Laotians was more of day trip forest picnics, where food was brought from home to be cooked on location in the areas of forests, waterfalls, or fields. However, due to the economic growth, Laotians' food culture shifted towards eating out and socializing with friends at restaurants. Fast food businesses have thrived; however, there is still a combination of Laotian and other cuisines. Jutaviriya et al. (2011) referred to contemporary Laotians like new flavors and tend to have a hybridization of food consumption split between local and modern food as the new generation has been more exposed to a wider variety of options.

Laotians like a soup-less breakfast, for example, roasted beef, roasted fish, Pla Ra (chili fish sauce), and boiled vegetables. For dinner, they usually eat dishes that takes longer to cook, for instance, Larb Koi, bamboo shoot soup. Osatapirat (2007) found that with the growth in food delivery services and trends advertised on TV young people tend to visit foreign cuisine restaurants more often. For instance, Japanese or Korean restaurants are becoming popular. Jutaviriya et al. (2011) and Osatapirat (2007) found that other dishes that influence food consumption in youth includes Pho, fried rice, Korean BBQ, wide rice noodles in gravy, Suki, and Shabu. This tendency reflects a trend where Laotians' are eating out at restaurants more and they tend to visit Yakiniku restaurants, Japanese and Korean restaurants, and other fast food outlets. Furthermore, the current generations' entertainment focuses on modern music and following trends in fashionable clothing.

**Education:** E-Saan Centre for Business and Economic Research, Khon Kaen University (2014) found that Laotians' value education and have a desire to pursue higher education, since they believe that it helps widen their outlook and world view perspective and improve their quality of life. Therefore, they need to be diligent, patient, and hard-working in studying, to gain in-depth, all-round, and skillful knowledge. Though they believe learning should last a lifetime only a few have the means to pursue post-graduate study; therefore, most Laotians finish compulsory education, which is high school, and head straight into the workplace.

**Economic Aspects:** Laotians stress the importance of economy since this element is extremely vital to their living and being acknowledged by society. They usually watch TV since it is considered an important electronic appliance and also a status symbol of the house owner. Furthermore, E-Saan Centre for Business and Economic Research, Khon Kaen University (2014) also stated that the Lao regard

the TV culture as a household activity and only a few go out for movies. Gaining access to commercials, for example, radio, TV, or billboard commercials are still sparse. They like music, entertainment programmes, and TV programs from foreign countries, especially from Thailand. Secondly, there is a widespread use of internet and mobile phones. Utamachant (2000) studied the attitudes towards broadcast media and influences and found that the Thai culture has dominated the Lao culture through TV and radio media, causing changes in values and original ways of life of Laotians in economic, political, psychological, and language aspects.

**Careers:** Laotians prioritize working in the government service since it is perceived as a career of stability, good status, and honour. The next is being farmers; it is considered a good and honourable occupation since they are independent and self-sufficient, and will never starve. However, trading is the field Laotians do not have interest in; they perceive it as a bad and dishonest career that requires lying to survive.

**Roles of People in Society:** Laotians emphasize the importance of teachers and respect them; teachers are regarded as the persons who teach, educate, and create wisdom for people in society. They believe good teachers possess the spirit of teaching and are the ones who promote thoughts and the intellect. Students need to listen to their teachers, work hard, and dare to ask questions to improve their knowledge.

**Leaders or Rulers:** They stress the importance of leaders who are capable and have a leadership mindset. They also need to be open-minded and properly conduct themselves. The rulers are required to respect “Heet and Kong,” since this is the traditions and customs that originated in the past. It is considered a blueprint of thought framework that shapes Laotians. With the influences of foreign cultures, it indicates that the Lao culture has changed and tends to become more prominent in the future.

### **Analysis of Cultural Influences Affecting Values and Ways of Life of Laotians**

Cultures, values, and ways of life of the Thai and Lao people share some similarities, yet they are different in various ways due to the diversity in cultures, attitudes, beliefs, economic and social conditions. The flow of foreign cultures, technology, change in economic and social systems shed light on the change in values and ways of life of the Thai and Lao people. However, it can be analyzed and summarized that there are five aspects of cultural influences that impact the values and ways of life of Thais in the 21st century: 1) Language and literature, 2) Performance and music arts, 3) Costume, 4) Use of foreign products, 5) Arts and architecture. Furthermore, the cultural influences that affect values and ways of life of Laotians in the present include: 1) worldview on living, 2) worldview on education, 3) worldview on economy, 4) worldview on careers, 5) worldview on people’s roles in society, 6) worldview of the Lao towards their leaders or rulers; these influences consequently impact cultures, values, and ways of life of the people in both countries in different patterns, based on the original cultures and social conditions that exist in the transitional phase.

## Conclusion

Cultural Influences Causing Changes in Values, Ways of Life, and Ways of Learning Arts in Thailand and Laos

Influences of culture related to perception and learning of people in the society. In addition, Berleant (2003) mentioned the importance of perception and learning arts are affect at the level of individual experience. Which is a link to the level of aesthetics experiences of people in the society. Buasri (1982) propose that there are two categories of values. Basic value is the course in society which make society practice to create a happy life together. 2) Occupational value is the guidelines for occupation needs to hold onto and practice to maintain disciplines, manners, and Occupation Act.

Values on aesthetics are the values that can be fostered through the teaching and learning of arts. Aesthetics and values are related to perception and learning for all of the individual senses. Art educator plays an important role to cultivate in children and adults in society to develop artistic and aesthetics level in various ways; for example, in psychology, intellect, morality, society, economy, politics, especially in transforming cultures, values, and ways of life from the past to present, and creating the trend of future lifestyles. This study only focuses on the major values that are interconnected. For example, cultures that influence the values and ways of life of people in society. Teaching and learning arts at institutions from the beginner to the higher levels refines the mind of the students, to improve themselves, through the history of art, aesthetics, studio arts, and arts creation through their occupation. This leads to the social development that it emphasizes the importance of beauty and the value of artifacts. In economy, art is a part of the products that involves cultural costs, in both tangible and intangible products, since it can add value to all forms of products. Feldman (1996) mentioned the importance of art teachers as the people who are related to cultures, and to the role of art education on society in terms of cultural change; this leads to two topics of values and ways of life of people in society. 1) Art education and the creation of cultural products: Cultural costs are vital for adding value to products and services; therefore, art education plays an essential part in improving students' creativity, in employing culture to create the new form of products and services. Art, therefore, is a vital tool for capitalism in this era. Theeradechphong (2012) found that people in the society drive food and product consumption. Furthermore, people in the current capitalism bring national's culture to be interpreted in different ways from the original cultures and local wisdom. Learning art is important for children, when students are knowledgeable in the theories and concepts of the art history, studio art, art criticism, and aesthetics, along with art philosophy, art education, art psychology, they will be able to choose to consume products and services with confidence.

The study of cultural factors affecting values and ways of life in the 21st century in Thailand and Laos indicates that six aspects are related: 1) Entertainment, performance, and music culture, 2) Language and literature, 3) Foreign food and product consumption, 4) Education and technology, 5) Costume and, 6) Arts and architecture. Production and development of art teachers, therefore, is extremely crucial in creating the basic value and occupational value. Since art education,

following its philosophy, aims to improve a person's knowledge and skills in four areas: art history, studio art, art criticism, and aesthetics. Nevertheless, it also aims to encourage a person to know oneself, build his or her own identity, have good judgment and ability to choose products and services well, and not unreasonably persuaded by media or commercials that tempt people into buying their products.

### Suggestions for Future Research

In the present, changed social conditions of Thailand and Laos with the influence of foreign cultures on their ways of life indicates that the production and development of art teachers for both countries is to give them a good judgment in selecting only positive domestic or international cultures into their ways of life, and to further pass onto their students. It is essential and leads to fostering the aesthetics values through the teaching and learning of arts, to equip students with knowledge in art history, studio art, art criticism, and aesthetics; this, as a consequence, will affect the role of art education in society which can be categorized into two issues: 1) Art education and creation of the cultural products, especially encouraging students to possess cultural knowledge, local wisdoms, to be able to interpret the culture in various ways to achieve true diverse meanings. 2) Art education and creation of consumption values: Teaching and learning of art education is vital in equipping students of every level with knowledge and comprehension of beauty, to love and admire beauty from various angles, following the concepts, theories, philosophy, psychology, and others. This allows them to choose the right products that fit their demands and to improve their own identity. Production and development of art teachers, thus, plays an important role in improving people in the 21st century and to prepare them in terms of cultural studies of the current era and living with the world population, from the basic education to higher education and specialist courses. These require development guidelines in six various aspects: 1) to realize the nation's core culture and possess a good judgment in consumption, 2) to develop communication skills through various entertainment cultures, 3) to develop ways of life to achieve hybridization of food consumption that still conserves the local customs, 4) to improve art knowledge and skills through a proper choice of technology, 5) to improve clothing taste and attire choices that are suitable for each occasion, 6) to develop the creation of arts to fit the environment and culture that is the society's identity. These developments aforementioned will eventually lead to the creation of national identity at the personal and social levels.

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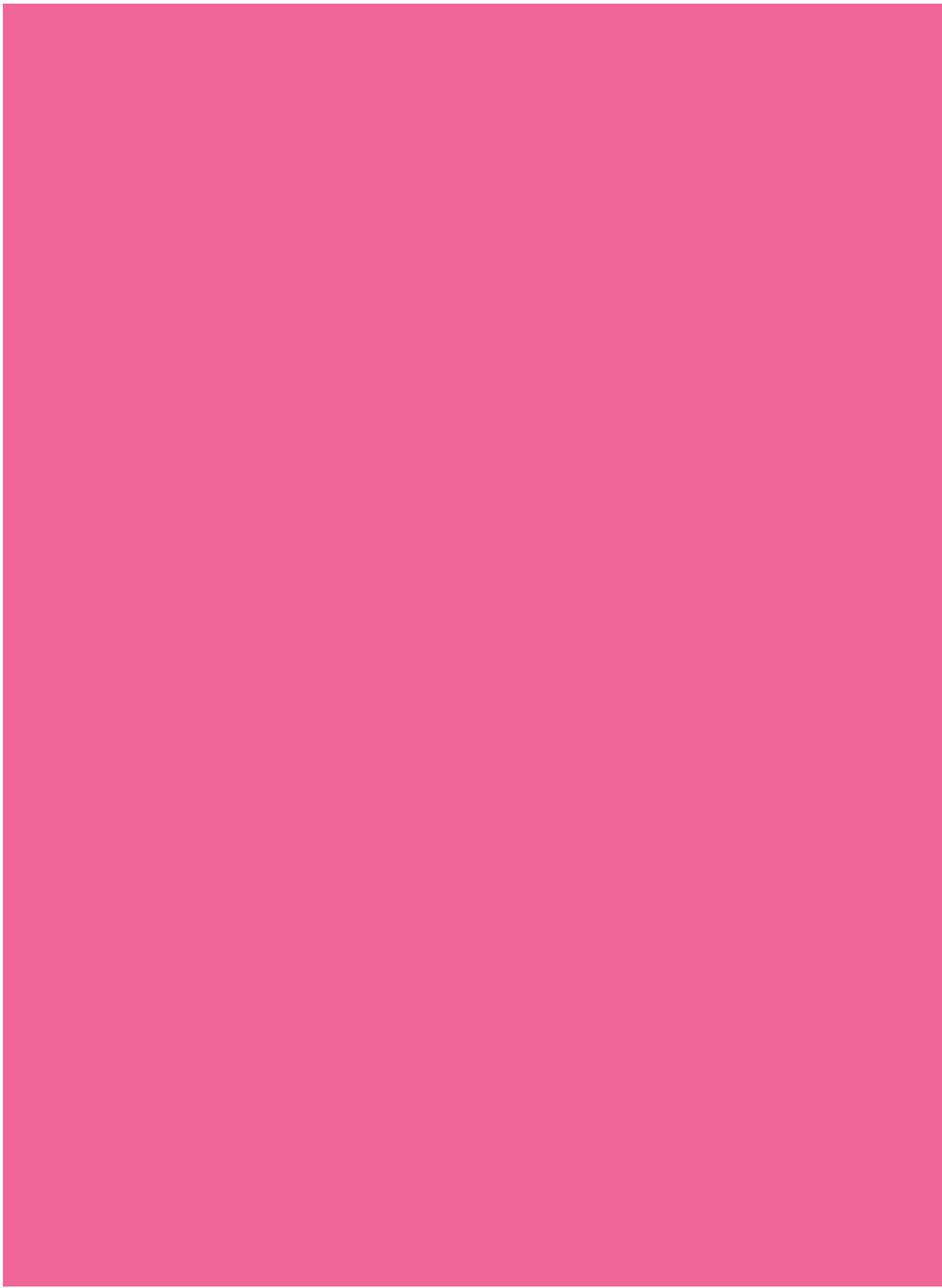
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# Conference Reports

- Giving People a Voice  
Oslo May 2018  
Kjell Skyllstad Editor in Chief
- Styrian Autumn Festival  
Graz September 2018  
Kjell Skyllstad Editor in Chief

# Giving People a Voice –

## *Multilingualism & Education*

*Oslo May 2018*

Kjell Skyllstad<sup>+</sup> Editor in Chief

On October 21, 2016 the United Nations General Assembly proclaimed 2019 the International Year of Indigenous Languages, beginning on January 1, 2019, *dedicated to preserve, revitalize, and promote indigenous languages; as languages matter for social, economic and political development, peace building and reconciliation.*

*Indigenous languages are essential to sustainable development; they constitute the vast majority of the world's linguistic diversity, and are an expression of cultural identity, diversity and a unique understanding of the world.*

In 2010 UNESCO with the support of the Government of Norway published the 3rd Edition of the *Atlas of the World's Languages in Danger* that has also been made available interactive online

The UN's 2016 proclamation followed upon the decision by UNESCO to build on their *Atlas of Languages in Danger* to create a new online collaborative platform "World Atlas of Languages" aiming "to share own data on linguistic diversity, information about good practices, existing language teaching and learning solutions, and host user-generated content."

It seems evident that this program of sharing will in the first round benefit programs to counteract the trends toward language decline among tribal peoples. This is why the protection of the languages of our tribal populations took center stage at the conference *Multilingualism and Education* both through research presentations and poster sessions with representatives from the Sami communities on hand to tell their stories.

<sup>+</sup> Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

### Indigenous Communities in Danger

It is a well known fact that governments as part of their assimilation policies toward minorities have implemented extensive legislation directly aimed at restricting the use of indigenous languages. The Norwegian discrimination of the culture of our indigenous Sami population represents no exception.

As early as 1880 the Norwegian Parliament enacted a law prohibiting the use of Sami languages in schools in the provinces of Nordland and Troms as well as the coastal area of Finnmark. Later, in 1898 this was expanded to include the whole of Sami territories, and with a prohibition of using Sami languages even during recesses. This regulation was not repealed until 1958.

The total of the Sami population today inhabiting Northern Scandinavia (Norway and Sweden), Northern Finland and the Russian Kola Peninsula is estimated at little more than 100 000, including an estimated 30 % speakers of a Sami language and only 15 % using one of three languages- North Sami, South Sami and Lule Sami in writing. Of these only North Sami peoples has not been considered in need of support and cultural revitalization.

### The Government Action Plan for Sami Languages

In 2009 the Norwegian Ministry of Labor and Social Inclusion after comprehensive talks with the Sami parliament and other ministries published its first ACTION PLAN FOR SAMI LANGUAGES (Publication A-0025 E, 69 pp).

The Foreword (p. 8) lays out the proposed program:

*Through this plan of action the Government will lay the foundation for a broad and long-term commitment to the Sami languages across all sectors and levels of administration.... The aim is that the Sami languages will emerge as a stronghold in society and they will be given room to develop in all areas of society.*

The Objectives, Challenges, Long-term Strategies and Measures are then laid out in three the major divisions. LEARN, USE, and SEE.

In the LEARN section special emphasis is placed on providing instruction in Sami languages throughout school life to prepare Sami children for participation in the Sami community as valuable language users. The Action Plan sees it as important that pupils be offered adequate programs to learn Sami throughout school life, with providing parents and peoples in the child's environment a chance to be co-learners (p.27) The plan also points to the Education Act that gives Sami youth in secondary education the right to Sami as a subject (p.30).

In the USE section the Action advocates a program for increased use of Sami languages in the public services for users in all areas of society.

*The right to use the Sami language in their meetings with the public sector is one of the most fundamental rights for Sami people. When the language provisions in the Sami act were first introduced it was pointed out that the right to use Sami, first and foremost, must be in places where one needs to express oneself clearly and precisely as well as understand*

*what is being said. Here the health services and legal system are central because a breakdown in language communication can have particularly serious consequences for the people involved (p.41).*

Lastly a SEE section deals with the necessity of making the Sami language visible to the public. This includes strengthening the place of Sami literature films and theater in the public domain, not least in the libraries and the communication media of Radio and TV, including the web based information services. Special provisions for making purchasing arrangements for Sami literature are likewise recommended.

A last chapter then deals with the need for research and the development of knowledge.

All in all the document forms the basis for the preservation through cultivation of indigenous languages that could serve as a model for collaborative efforts across the world.

The UN proclamation of 2019 as the Year for Indigenous languages, dedicated to preserve, revitalize and promote indigenous languages declares aims of promoting social, economic and political development, peace building and reconciliation that are also central to the UN charter. It commits our governments to listen to the voice of our minorities when their very existence is threatened by endangering actions affecting their territories and lives.

And these are threats not mentioned in any of the official action plans already discussed. Ever since the cold war Sami territories have been used and colonized for military purposes as testing fields for new weapons and war exercises on reasons of "extreme" conditions of darkness, snow and freezing temperatures. These are thinly populated areas considered their own rightful schooling fields for military training or weapon development in violation of UN declaration on the rights of indigenous peoples that prohibits military activities in territories populated by indigenous peoples.

### Language and Voice

The government action plans for the preservation of Sami languages must be seen on the background of the courageous fight for survival by a people oppressed through the centuries. It is a history of humiliation, degradation and discrimination only paralleled by the suffering inflicted on the other minorities consider as threats to our culture – the Roma, travellers and outsider disadvantaged groups that experienced decades of exclusion.

Their stories need to be told and their voices heard. At the conference our leading language researcher Nancy H. Hornberger quoted Richar Ruiz on the necessity of distinguishing language and voice.

*“As much as language and voice are related, it is also important to distinguish between them. I have become convinced of the need for this distinction through a consideration of instances of language planning in which the “inclusion” of the language of a group has coincided with the exclusion of their voice... language is general, abstract, subject to a somewhat arbitrary normalization; voice is particular and concrete... To deny people their language... is, to be sure to deny them voice, but, to allow them “their” language is not necessarily to allow them voice.”*

### Postscript

From July 11-17, 2019 the UNESCO affiliated International Council for Traditional Music (ICTM) will hold its biannual world conference at the Faculty of Fine and Applied Arts at Chulalongkorn University. One of the themes announced directly involves language preservation. *How can researchers engage communities to sustain their own cultural traditions, and what role shall UNESCO and other international take.* It is a common experience that vocal music is a primary source for preserving and revitalizing endangered languages.

The main background for this proposal is no doubt the major cooperative research project *Sustainable Futures for Music Cultures* led by Huib Schippers, now the Director and Curator of the Smithsonian Folklife. Its aim was to offer guidance to empower communities to develop strategies that help sustain their own music cultures.

In their interconnectedness as mutually supportive cultures they form the base for the preservation and survival of the collective memory and the continuity of the means for expressing the spiritual base for the existence of a people. Or as the role that Smithsonian delegates to both language and music: *“The expression of a unique vision of what it means to be human.”*

In an article *Cities as Cultural Ecosystems* (Journal of Urban Culture Research, vol 12, 2016:12-19) Schippers makes a plea for a much needed bottom up instead of the prevalent top down approach.

*A key element in these efforts is defining the nature of what needs to be preserved in consultation with communities, and devising strategies on how best to approach the particular challenges that entails.*

# Styrian Autumn Festival: A City Revisiting Its European Heritage

*Graz September 2018*

Kjell Skyllstad<sup>+</sup> Editor in Chief

Fifty years ago during one of the most turbulent times in modern European history a new festival opened its gates in Graz, the second largest city of Austria and capital of the District of Styria. Then as now contemporary performing and visual arts inhabited the center of a festival that overnight was to become a hub for the cultural and social debate in the center of Europe. Describing the reaction to the programming of the Styrian Autumn as turbulence would be a rather mild description

During my years of working with the Institute of Evaluation Research at the Music Academy in the early 70's to arrange the annual conference connected to the festival – The Musikprotokol- I became aware of the dormant cultural and political tensions that the festival brought to life for every new theme brought up for public debate.

It all came to mind when receiving the first announcement of the main challenging theme or slogan for the 2018 Styrian Autumn festival - Volksfront. It was not before reading the Guidebook and hearing the welcoming remarks by the new Fes-

<sup>+</sup> Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway

tival Director Ekaterina Degot that I fully understood the background for selecting a seemingly provocative festival title.

We were right at the start reminded of the popular fronts of the 1930's, the broad antifascist political coalitions that soon became perversely appropriated along the line of European political history up until "Volksfront" became the name of a neo-nazi supremacist group in the United States of the 1990s.

Pointing to the overall need for a united front to stand up against an encroaching fascism on the European political horizon, the arrangers emphasize the historical function of the Styrian autumn in "addressing urban and regional narratives, presenting a new way to inhabit the city's social spaces"

And so from the very opening at the city's Europe Square it became evident that the festival committee was committed to follow up on its intent to explore "issues... understood and experienced as a single expanded exhibition spread through town and over many venues." And the explorers would this year be given three long weeks for investigating and hopefully gaining new insight through the artistic media.

And so at the Europe Square that evening of September 21, after her welcoming address Director Degot gave the signal for the legendary performing arts group Bread and Butter Theater to lead the procession into the city "presenting a new way to inhabit the city's social spaces".

"Art is not a luxury, but a necessity like bread" was the adopted slogan of the famous parading theatre group founded in New York in the 60's and known for its protest against the Vietnam War and what they perceived as the social injustice perpetrated by the US government. At the opening they had already been working with local groups discussing how to counteract nationalism and xenophobia influencing European urban life.

And so the urban stage was set for the most important festival in Europe today using artistic argumentation in the midst of urban Europe in a Town Hall style debate on the burning issues of the day, above all the stiflingly nationalism holding countries like Poland and neighboring Hungary in its grasp.

In a Play for Two Loudspeakers by the Russian poet Roman Osminkin performed on the opening night at the famous staircase leading up to the City Castle, the author through a team of performers gave a poignant picture of the media war by adversaries shouting senseless political statements and slogans at each other and a confused public caught in the middle.

A similar demonstration of the deterioration of productive discussion avenues and lack of intercultural communication skills even in the academic fora had been prepared for the simulated session in the Aula of the Karl-Franzens-Universität in Graz of The Iran Conference, a stage play by the Russian poet Ivan Vyrypaev



The introduction in the Festival Guide Book sees the play as a critical comment to the self-confirming and all too predictable outcomes of present day academic panel discussions on overreaching themes like “clash of civilizations” by a presenter labelled as a clash between “Allah and Coca-Cola.” Vryypaevs play is rightfully labelled as a critique of the crisscrossing of today’s debates, even in the academic media, with all-too-personal exchanges driven by narcissistic aspirations, drawing today’s ideological frontlines through surviving contradictory stereotypes

Through the variegated landscape of performance arts. Singular artistic theme-related presentations stand out like the Slovenian Music group Laibach’s critical musical response to the stage musical and the Hollywood film *Sound of Music*, that was especially commissioned for performance at this festival. The group has received international fame through what the Guide Book describes as “their ability to discern its (totalitarian aesthetics) traces and ideologies in seemingly innocent contexts.” Fans of the iconic film or stage musical might find Laibach’s performance bringing out inherent contradictions between aesthetic idyll and social reality, quite disturbing. On this background it is well worth to revisit Adorno’s in-depth analysis of the birth of the modern cultural industry

Among the main performances on the opening program special credit is due for the “choreographed sound piece” created by the young Dutch choreographer, curator and writer Michiel Vandeveld based on the epic poem *Human Landscape* from *My Country* by the Turkish dissident poet Nazim Hikmet. Five actors speak and move out what has been termed “a social history in verse” interpreted through creating a “human landscape” of interactive and pensivelike abstract movements.

From the very start the Styrian Autumn Festival invites to a multi-dimensional exploration and critical self evaluation of the European cultural and social heritage as also mirrored in the history of nations from outside Europe affected by this very heritage. This relationship could not have been more clearly demonstrated than through the European premiere of the inclusive exposition on Congolese culture (*Congo Stars*) mirrored through its art

We have of course come a long way since natives of Asian and African countries were placed on exposition in European zoos alongside the fauna of their colonized homeland. And still, as pointed out by the exposition guide. The racist attitude proclaiming the need for these nations and peoples even to the point of violent extremism to accept our involvement as a “cultural and civilizing mission” lingers on. It is even found in our statesmen proclaiming the supremacy of Western culture (President Trump in his Poland address) In times of a developing “clash of civilizations” the Styrian Autumn Festival has shun no effort to bring to a widest possible public the warning call heard from artists all over the world.





# Reviews

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Narongrit Dhammabutra: Quintet for the Spirits  
of ASEAN  
Kjell Skyllstad Editor in Chief
- Review  
Bangsokol - Requiem for Cambodia  
A Performance for World Peace  
Kjell Skyllstad Editor in Chief

# CD Review

# Narongrit Dhammabutra: Quintet for the Spirits of ASEAN

Kjell Skyllstad<sup>+</sup> Editor in Chief

Could you ever imagine a European composer setting himself the task of composing a chamber music work to honor the EU, building on the music traditions of all EU nations? Is there in fact a common musical theme that could catch the spirit that inspired those courageous statesmen in 1961 to overcome national differences in seeking a new common future for the nations of wartorn Europe. The Council of Europe thought they had found one in the mighty Finale of Beethoven's *Ninth symphony* and two hundred years after Friedrich Schiller in 1785 wrote the *Ode of Joy* celebrating the brotherhood of man, the EU heads of states and government adopted as their common official anthem this unique fusion of text and music as a celebration of their unity in diversity and the values they share

Catching the spirit of a regional union of nations through composing a musical dialogue built on cultural traditions of its member states has up until now been seen as an impossible task. Sensing in the first round the need for an anthem that would reflect ASEAN dignity, cooperation and solidarity and the diverse cultures and ethnicities of its member states the ASEAN announced a competition to select a new anthem. On Nov. 20, 2008 the song *The ASEAN way* with lyrics by Payom Valaiphatchra and music by Kittihun Sodprasert and Sampow Triudorn was selected among 99 finalists from all 10 ASEAN countries;

<sup>+</sup> Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

Raise our flag high, sky high  
 Embrace the pride in our heart  
 ASEAN we are bonded as one  
 Lost – in out-ward to the world  
 For peace, our goal form the very start  
 And prosperity to last

We dare to dream, we care to start  
 Together for ASEAN  
 We dare to dream,  
 We care to share for it's the way of ASEAN

It may be that it was just the call from the ASEAN leadership to express the diverse cultures and ethnicities of its member states in music that motivated the leading Thai composer Narongrit Dhamabutra to venture into his most ambitious undertaking, composing his Quintet for the Spirits of ASEAN.

I set out to listen to this fascinating work in the same way that I a decade ago approached the East-West musical fusion introduced by Eugene Cinda Grassi (1881-1941) composing in the times of King Chulalongkorn V. Here I encountered a composer trained in Paris at the beginning of the nineteenth century determined to create his own style independent of the orientalist vogue and taste of his times, lifting the compositional technique to serve a new level of embarking with the listener on a journey of cultural discovery.

It is this way of up-lifting the listener into a shared spiritual landscape that directs the listening to Dhamabutra's Quintet even without any previous contact with or knowledge of South East Asian culture or his other works.

Each one of the 12 movements while representing a unique contribution to a transposition of a specific culture by means of the musical resources of the string quintet, inviting the listener to dream and share as asked for by the ASEAN anthem, in its own right also becomes a valuable contribution to the expansion of the expressive means of contemporary musical idioms.

The Prelude introducing the unanimous voice of an ASEAN theme immediately engages through a lyric outpouring associated with the hymn like nature of other works like the *Bhumipol Adulayadej Maharaja Symphony* or the *Choral Symphony Piyasayamintra*.

The following 11 movements: *The Chant of Rattanatri*, *Lam Sipandon*, *Gala*, *Gajal Lesung*, *Kakula*, *Kyo*, *Borobodur*, *Inle Lake*, *The Gong Ensemble by Hmong*, and *Postlude*, each in its own right all draw their inspiration from specific cultural resources of ASEAN member states. Together they constitute a remarkable opening of the hidden treasure chest of the cultures of ASEAN nations. All in all the *Quintet for the Spirits of ASEAN* is no doubt one of the most remarkable artistic works of our century by one of its most innovative composers.

*Review*

# Bangsokol – Requiem for Cambodia

*A Performance for World Peace*

Kjell Skyllstad<sup>+</sup> Editor in Chief

They came to Europe so that the world will not forget- the traditional ensemble from the Faculty of Music of the Royal University of Fine Arts in Phnom Penh, invited to work with the Juventes and Young Choir ensemble of students from the Regional Music Conservatory of Paris. Their common aim: To stage the first European performance of Bangsokol – a Requiem for Cambodia on May 16, 2018 at the Paris Philharmonic Hall.

Bangsokol is an original multi-media work created to honor the victims of the genocide committed under the Cambodian Khmer Rouge rule from 1975 – 1979. In Buddhist community practice it is a ceremony performed to pacify the spirits of the deceased to help in their transmigration to a better world. In creating this work Him Sophy and the Cambodian Living Arts, the central cultural organization of today's Cambodia, intended to help the survivors and their communities in their still ongoing process of coming to terms with their experiences

<sup>+</sup> Dr. Kjell Skyllstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

Combining, intertwining and alternating instrumental and vocal sounds of both worlds and supported by a visual process of remembrance, the composer in this remarkable composition succeeded in very poignantly giving expression for our common grief and an equally shared longing for reconciliation and peace. A very special feeling of being involved in an authentic ritual was conveyed by a Cambodian vocal duo singing the *Smot* – the traditional mourning for the dead

As especially also pointed out in the program by CLA Executive Director Phloeu Pinh the Cambodian Living Arts "strongly believes that the transformation of Cambodia through the arts could constitute a model for other societies in conflict or post-conflict situations across their histories to offer to their affected populations ... an instrument for healing."

See <http://bangsokol.cambodianlivingarts.org/press-media/>



Figure 1. Images from the performance.





# Journal Policies

## Journal Policies

### About JUCR

The Journal of Urban Culture Research is an international, online, double-blind, peer-reviewed journal published biannually in June & December by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Japan. JUCR offers its readers two categories of content. One is a window into the latest international conferences and reviews of related sources – books etc. along with guest articles, special features and case studies. Secondly, its main core is a range of peer-reviewed articles from researchers in the international community.

### The Aims of JUCR

This journal on urban culture aims at establishing a broad interdisciplinary platform for studies of cultural creativity and the arts that brings together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant, livable communities while fostering cultural continuity. The journal embraces broad cultural discussions regarding communities of any size as it recognizes the urban community's rural roots. JUCR encourages researchers and the full range of artists in visual art, design, music, the creative arts, performance studies, dance, cultural studies, ethnomusicology, and related disciplines such as creative arts therapies and urban planning. Articles related to either the academic or wide vernacular interpretation of urban culture and the arts as a tool promoting community and individual well-being, health, and diversity are welcome.

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

### Review Process

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

2. To further encourage and be supportive of the large diverse pool of authors whose English is their second language, JUCR employs a 3-stage review process. The first is a double-blind review comprised of 2-3 international reviewers experienced with non-native English writers. This is then followed by a non-blind review. Thirdly, a participative peer review will, if needed, be conducted to support the selection process.

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

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

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

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

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

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

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

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

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

### Submission Requirements

- Worthy contributions in the urban culture arena are welcome from researchers and practitioners at all stages in their careers. A suggested theme is announced prior to each issue.
- Manuscripts should generally not exceed 7,000 words including the abstract and references. Tables, figures, and illustrative material are accepted only when necessary for support.
- Manuscripts need to use our template for submission. Please download from our website's submission guidelines page. Details are described in the top half of the first page with sample text following. Documents not using the template will be returned for reformatting.
- All manuscripts are required to include a title, abstract, keywords, author's byline information, an introduction and conclusion section along with a Chicago formatted reference list. Manuscripts with existing footnotes and in-text references may retain them as a resource for readers, but are not required. Footnotes are to be relocated as non-standardized endnotes listed before references.
- Manuscripts should have all images, figures, and tables numbered consecutively. Reference lists need to conform to The Chicago Manual of Style ([www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)) as detailed in our template. We recommend the free online formatter for standardizing ones references. See [www.bibme.org](http://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.



Journal of Urban Culture Research

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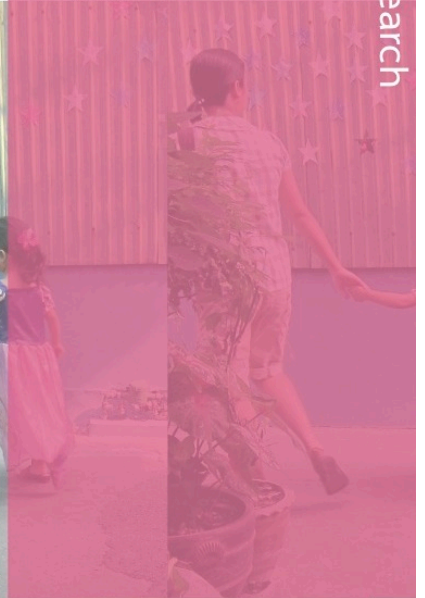
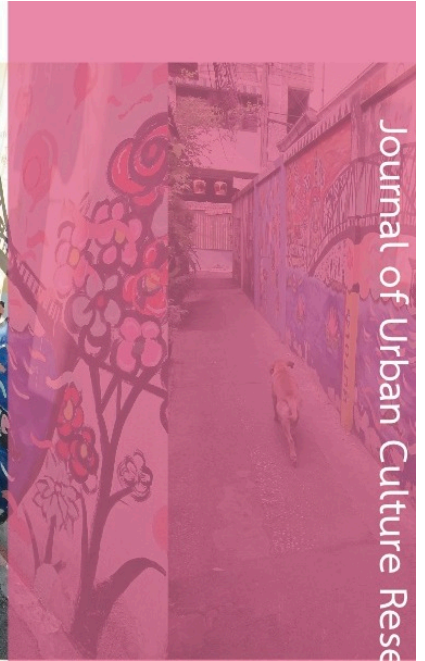
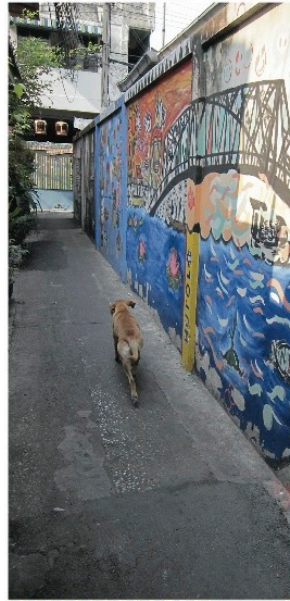
JUCR encourages researchers and the full range of artists in visual arts, creative arts, music, dance, theater together with those in urban studies and planning to seek cross-disciplinary and cross-cultural practices.

**Journal of Urban Culture Research (JUCR)**

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