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Cover images of traditional Thai puppets from an outside performance at the MBK mall, Bangkok in 2012 were provided by Alan Kinear.

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Editorial

Urban Futures – Reinventing Our Cities

Kjell Skylstad⁺ Editor in Chief

In our Editorial *Cities for All – Implementing the New Urban Agenda* (Vol. 16), June 2018 we reported on the 9th World Urban Forum assembling 22,000 participants from national and city governments, academia, civil society and grass roots movements in the Malaysian city of Kuala Lumpur on February 7 – 11 on the general theme of Cities for All.

In 2016 following the adoption of the New Urban Agenda in the Ecuadorian Capital of Quito on October 22, the UN Habitat issued the following Guidelines for Implementing the New Urban Agenda:

Governance Structure

The NUA is anchored in participatory urban policies that mainstream sustainable and territorial development as part of integrated development strategies and plans, supported by institutional and regulatory frameworks linked to transparent and accountable finance mechanisms.

Social Inclusion

Development must protect the planet and enable all inhabitants, whether living in formal or informal settlements, to lead decent, dignified and rewarding lives, and to achieve their full human potential.

⁺ Kjell Skylstad, University of Oslo, Department of Musicology, Norway

Spatial Development

Balanced territorial development that accounts for different scales of cities and human settlements, strengthens their role in food security and nutrition systems, puts housing at the centre, builds infrastructure and services, facilitates trade, and connects farmers and fishers across value chains and markets.

Urban Prosperity

Inclusive and sustainable economic growth, with full and productive employment and decent work for all, is a key element of sustainable urban development where can people live healthy, productive, prosperous, and fulfilling lives.

Environmental Sustainability

Unsustainable consumption and production patterns, loss of biodiversity, pressure on ecosystems, pollution, natural and man-made disasters, and climate change and its related risks, undermine efforts to end poverty and to achieve sustainable development. See www.unhabitat.org/wp-content/uploads/2014/03/WCR-%20Full-Report-2016.pdf

Likewise, following the adoption of the NUA in 2016 the UN General Assembly set aside a two-year period for local governments to put in place institutional frameworks and innovative mechanisms for review and follow up.

One major European mechanism was an initiative taken by the European City of Design Graz (Austria) to arrange an annual Urban Future Global Conference with the city of Vienna hosting the first event as conference venue on February 28 – 30, 2018, and then moving on to a different European city every year. The UFGC project is part of a network of around 100 international partners including the European City Network Eurocities, the Covenant of Mayors, the Research institute LSE cities and the UN Cities Program.

In 2018 Vienna needed its grand Messe hall to accommodate more than 50 sessions on topics ranging from climate protection, sustainable building to urban management and attended by more than 3000 participants coming from over 400 cities, 50 countries and four continents.

One of the highlights of the conference, featuring 230 speakers worldwide, was the signing of 36 mayors from cities across Europe of a declaration to increase energy efficiency and the use of sustainable energy sources. This Covenant of Mayors was adopted in support of the EU energy target for reducing CO₂ emissions by 40% before 2030 and develop urban strategies for dealing with the consequences of climate change.

The acceptance of the offer of Oslo – the green capital of Europe – to host the 2019 conference signaled a growing understanding of an urgent need for informed and resolute urban action to face rising environmental threats.

It was during a special session Reinventing Cities at the Oslo Urban Future Global Conference on May 22 – 24, 2019 that 5 European Cities – Madrid, Milano, Paris, Reykjavik and Oslo were especially honored as winners of a competition announced by Anne Hidalgo. Mayor of Paris:

“I am launching a new global competition called Reinventing Cities to stimulate zero carbon development across the worlds cities and celebrate innovative solutions to environmental and urban challenges”

In fact, the theme of cutting emissions and saving our environment took new center stage among the presentations of the 85 sessions and 36 field trips occupying the three days of The Oslo Urban Future Global Conference as it did for the 20 000 school children marching through a rainy Oslo to demand Action Now from our politicians.

The members of the JUCR staff and Board of Editors living in Bangkok and Osaka city have experienced all too well the environmental hazards that threaten life in our Eastern megacities. The fight for a cleaner city gives new dimension to the meaning of urban culture and its challenges and a clear motivation for an ongoing urban reinvention and renewal.

Guest Author Music as an Agent of Change – Experiences from Intercultural Communication and Development Cooperation In the field of Music and the Arts

Tom Gravlie⁺ (Norway)

Abstract

The article describes 30 years of cultural activities in the field of music in Norway. From a small start multicultural music programs and intercultural communication has become a significant factor in the music field in Norway. The activities have also been of interest for several countries in Africa, Asia, South America and Middle East, which has led to several long-term music cooperation programs with Norway, as a part of the Ministry of Foreign Affairs` Development Aid Program. Children and youth have been a major target group, and the schools have been an important arena to show the power of music as an agent of change.

Keywords

Live Music, Multiculturalism, Immigrants, Festivals, Exchange, School Concerts, Music Cooperation, Intercultural Dialog, Teaching, Racism, Change of Attitudes

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Introduction

Far away gets nearer day by day. Internet, media, ease of travelling and growth in trade and business are all contributing to the fast-growing globalization process that makes the world smaller, and give people access to cultures from different parts of the world. The world today is facing more rapidly changes than ever before. One of the most significant changes is the big movement of people across borders and between cultures. These changes create challenges that need to be met both by politicians, institutions and individuals.

In this process culture is an important factor that should get a far more attention than so far. In Norway, Concerts Norway, a governmental music institution- started working with multi-cultural music programs in the late 80s.

“The Resonant Community” (1989-1992)

We saw that racism towards people from other cultures were rising in Norway, and we wanted to see if we through music and arts could be a counterweight against this.

So, we started a 3-year music program named “The Resonant Community” (1989-1992) using the following structure:

Main Goal

- To contribute to a change of attitude towards immigrants among Norwegian elementary school children.

Participants

- A total of 18 schools in Oslo and surroundings participated in the scheme that involved 720 pupils from 10 to 12 years of age. The same pupils followed the project through the 3 years of operation.

Model

A-model	B-model	C-model
7 cultural programs a year	2 school concerts a year	No activity/Control group

Selection of Schools

- 3 schools in the city of Oslo with many immigrants
- 3 schools in the outer parts of Oslo with some immigrants
- 3 schools in Oslo without immigrants
- 3 schools in urban milieus near refugee stations
- 3 schools in urban milieus away from refugee stations
- 3 schools in the countryside

Cultural Areas

The project involved presentations of live music from three continents:

- Asia: China, India, Pakistan, Indonesia, Iran
- Africa: West-Africa, East-Africa, Southern Africa, North Africa
- Latin America: Ecuador, Bolivia, Brazil, Argentine

Evaluation by The University of Oslo

- Preliminary and concluding questionnaire survey for all pupils
- Preliminary and concluding questionnaire survey for teachers and school leaders.
- Consecutive discussions with participating teachers and annual reports
- Collection and evaluation of essays, together with other reactions from pupils involved
- Discussions with the participating artists
- Observations of the individual initiatives (concerts, workshops etc.)
- Video registration of the individual initiatives
- Concluding visits in all classes, with evaluations through role play and group discussion
- Evaluation of teaching materials

Conclusions

- Less bullying, better social relationship and less ethnic conflicts
- Positive effect on the attitudes towards immigrants
- Strengthening of self-image and cultural identity among the immigrant pupils

These results were so important that the minister of culture granted us money earmarked to continue the important work, and we started “*Norwegian Multicultural Music Centre*” in 1993.



Figure 1. African music activities in kindergarten.

Norwegian Multicultural Music Centre

Through this department within our organization we continued our work by creating “Ethnic Music Cafés” where the immigrant musicians could present their music every second Wednesday. This contributed to paid work as well as contact and cooperation with Norwegian musicians.

The musicians also started to present their music for school children through Concert Norway’s school concert activity that reached out with two concerts to every Norwegian pupil in primary school through 10 000 concerts yearly. This is still going on today and are now being supplemented with other art forms like theatre, literature, film and more. Undoubtedly this contributes to a greater understanding and respect among the young generation of the values that lies in other cultural expressions than the western. At the same time, we started “Oslo World Music Festival” presenting the best of music from Africa, Asia and Latin America for a slowly growing audience.

Along with our work on music, other organizations took up the intercultural dimension in their work as well. *Nordic Black Theatre*, *Intercultural Museum*, *Centre for African Culture* and others contributed to cultural activities in their respective fields, and the authorities both on national, regional and local level contributed by fundings of different size.

Also, *The Ministry of Foreign Affairs (MFA)* started to include culture in their strategy for development aid with the main goal: “To strengthen the cultural sector in the countries in the south” building on UNESCO Human Rights Declaration Article 27: “All people have the right to culture, and culture has an intrinsic value in itself.”

The ministry had a different strategy for implementation of the activities than Great Britain and Germany’s, building up the “British Council” and “Goethe Institute” in many countries with their own buildings and substantial staffs.

Ministry of Foreign Affairs took on a different path. They started supporting Norwegian professional institutions and organizations to operate and implement their cultural strategy through long term contracts within given economic frames, which meant predictability for the institutions. This made long term planning possible for participating Norwegian institutions, and they could select reliable partners in the cooperation countries to implement the activities. Thus, both understanding and respect for each other through exchange programs and competence building was made possible, as well as securing the money going to activities rather than administration.

Concerts Norway soon became one of the leading actors in this field starting to operate long term music programs as part of the Norwegian development cooperation in Asia, Africa and South America, as well in the Middle East.

In addition to the Article 27 we took notice of IMC’s (International Music Council) “Musical Rights” for our activities:

- The right for all children and adults to express themselves musically in all freedom.
- The right for all children and adults to learn musical languages and skills.
- The right to have access to musical involvement through participation, listening, creation and information.
- The right for musical artists to develop their artistry and communicate through all media, with proper facilities.
- The right for musical artists to obtain just recognition and remuneration for their work.

The programs we elaborated together with our local partners were mainly based along these two fields:

- Musical Exchange
- Institution- and competence building

Through the years we had cooperation with a total of 11 different countries as shown in the below table:

MUSIKKSAMARBEID 2000-2016 MED STØTTE FRA UD																	
ÅR	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
SØR AFRIKA																	
PALESTINA																	
INDIA																	
KINA																	
6 SADC LAND																	
NEPAL																	
PAKISTAN																	
SRI LANKA																	
BANGLADESH																	
JORDAN																	
BRASIL																	

Figure 2. Music Cooperation 2000-2016 Supported by Ministry of Foreign Affairs.

Our role in the cooperations were in *initiating, planning, implementing and operational as well as advisory.*

All our programs were supporting *peacebuilding, human rights, women, equality and the fight against corruption.*

Short Summary of the Programs in Different Co-Operative Countries Sri Lanka (2009-2016)

Development goal

“Strengthen the music sector in Sri Lanka and thereby contribute to reconciliation and inter-ethnic harmony.”

Reconciliation is the main aspect of the project. The component of bringing together individuals and groups of different origins and working for peace and harmony

between human beings shall permeate all the below-mentioned outcomes and activities. Especially important are the festivals in Galle and Jaffna, the concerts and training programs across ethnic and religious boundaries. Other important areas for reconciliation activities are the Oriental Music Orchestra and the Junior Symphony Orchestra, who both brings together talented youngsters from different ethnic groups and thereby promote inter-ethnic community cohesion and dialogue. In addition, all the other activities will be open for participants from all Sri Lankan communities and thus also contribute to the reconciliation process. The overall intention of the music cooperation is to contribute to the reconciliation process and interethnic harmony in Sri Lanka through strengthening the music sector.

Project goal

All ethnic groups have access to musical activities in Sri Lanka and professional actors in the country's music sector are empowered

Outcomes (Expected results)

- Audiences across ethnic, religious and national boundaries have increased opportunities to meet regularly and jointly experience live music performed by Sri Lankan and regional artists
- The Sri Lankan Folk Music Conservation Library has improved skills and technical equipment to record, safeguard and disseminate the national folk music heritage (all ethnic groups included).
- Sri Lankan sound- and light engineers from all ethnic groups have improved professional skills and increased their job opportunities across the country.
- Musicians and music-related professionals have improved their live music skills and communication skills towards young audiences.
- Sri Lankan professionals related to music have increased their visibility, networks and collaborative projects in the SAARC region.

Activities

- Use the main festival alternating between Jaffna and Galle as a powerful catalyst in generating musical activities yearly.
- Facilitate in depth interactions with local target groups
- Strengthen existent and build new relationships with Sri Lankan cultural and art-related institutions
- Improve skills and technical equipment of the Sri Lankan Folk Music Conservation Library to safeguard and
- Disseminate folk music heritage (all ethnic groups included)
- Contribute to a regional identity by enhancing cooperation between partners in the SAARC region
- Promote Sri Lankan music regionally and internationally through participation at regional or international events

The implementation of this project has taken into cognizance the focus by Sri Lanka on mainstreaming and enabling access to women, youth and marginalized groups into activities, programmes, platforms and forms of participation in

all spheres of society. This approach is also underpinned by the Article 7 (1) (a) of the UN Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005, which states that “Parties shall endeavour to create in their territory an environment which encourages individuals and social groups to create, produce, disseminate, distribute and have access to their own cultural expressions, paying due attention to the special circumstances and needs of women as well as various social groups, including persons belonging to minorities and indigenous peoples.”

India (2002-2017)

Goal

“To strengthen the independent music sector and music education in India, and strengthen competence, infrastructure and exposure of both countries`music and musical life.”

Outcomes (Expected results)

- Improved opportunities for children and youth to experience and participate in live music activities.
- Improved skills amongst Indian musicians and teachers in music education and tuition.
- Improved skills in communication towards children and youth amongst Indian musicians.
- Improved quality of sound engineers in India
- Improved job opportunities for Indian musicians locally, regionally and internationally.
- Increased visibility of marginalized music genres.
- Enhanced ongoing cooperation between Indian and other partners and institutions in South Asia through increased capacity for cooperation, professionalism and quality.

Activities

- School concerts in India and Norway
- Public concerts in both countries
- Study trips, workshops, skill training and conferences,
- Starting new activities in India: *India Music Week, Strings of the World Festival*

NEPAL (2005-2012)

Goal

“To stimulate the musical performing arts in Nepal by providing learning and performing opportunities for musicians, students and audiences, and by increasing interactions with the international music scene.”

In order to obtain this:

- A music school for children and youth established
- Stronger exposure of Nepali folk music
- Preservation and documentation of folk music through regional research
- Contribute to the strengthening of people’s beliefs in their own identities,

- creativities and values.
- Support programs or activities that promote understanding between the ethnic groups in Nepal
- Contribute to institution- and capacity building in the musical milieus in Nepal.
- Contribute to peace and understanding.



Figures 3 & 4 above and below. Exchange of competence in Nepal. Norwegian/Nepali Big Band perform “Peer Gynt” jazz-suite for 5000 people at Durbar Square, Kathmandu.



China (2005-2017)

Goal

“To strengthen the cultural cooperation and exchange between China and Norway with a special focus on live music for children and youth and competence building”.

Activities

- School-concerts in Beijing, Shanghai and Guangzhou
- Cooperation between «Children’s Palaces» (Cultural schools) i Beijing, Shanghai and Guangzhou and Norwegian Music Schools
- Festival Cooperation and visits
- Capacity building for sound technicians, “Teachers in residence” program
Workshops and seminars

Pakistan (2006-2012)

Goal

“Enhanced cross-cultural understanding, based on the universal principles of peace, tolerance and harmony between Norwegian and Pakistani people.”

Activities

- School concerts in Pakistan – also for girls’ schools
- School concerts and family concert in Norway
- Workshop for sound technicians in Pakistan
- Cooperation with Lok Virsa to create musical meeting places beyond borders.

Bangladesh (2011-2015)

Goal

“To promote cross-cultural understanding and strengthen the dialog between people through various musical activities.”

Activities

- Concerts in Bangladesh and Norway
- Regional exchange of musicians and expertise in South
- Digitizing and documentation of music
- Support to SUNO- baul singers in northern area and knowledge and use of traditional music in rural districts
- Study trips to Norway for partners

South Africa (2000-2018)

Goal

“To stimulate live music in South Africa through collaboration and catalytic initiatives.”

Activities

- Create Concerts Circuits in South Africa and give musicians working possibilities Inclusion of Norwegian and musicians from SADC countries in the activities
- School concerts in Norway and South Africa
- Exchange of competence
- Network and partner cooperation



Figure 5. Traditional artists happily performing.

Jordan (2012-2015)

Goal

“To increase opportunities and environments for music-making and music learning within Jordanian schools as well as within the community, and enriching the society with live music with a specific focus on school concerts for children and youth.”

Activities

- Stimulate and strengthen music education in primary schools in Jordan
- School concerts in Jordan and Norway
- Training of Jordanian musicians in communication skills towards young audiences
- Musical summer schools for children
- Establishing local music clubs for children and youth

Brazil (2012-2015)

Goal

“To strengthen the cultural cooperation and exchange between Brazil and Norway with a special focus on live music for children and youth.”

Activities

- String education of children and youth in schools in favelas (slum districts)
- Establishing of a chamber orchestra with children and youth in the favelas
- School concerts in Brazil and Norway
- Exchange of specialists, workshops and seminars

Palestine (2002-2018)

Goal

“Increased opportunities and environments for music-making and music learning within schools as well as within the community, and an enriched national curriculum as well as enriched non-classroom activities with music and live performances for children in the Palestinian Territories.”

Activities

- Institution building
- Stimulate and strengthen the use of “music in education” in 150 governmental, UNRWA and Latin Patriarch primary schools on the West Bank in cooperation with the Ministry of Education
- Teacher training program for teachers in the participating schools
- Elaborate teaching materials
- School concerts and community concerts
- Musical summer schools for children
- Establishing local music clubs for children and youth

Achievements

Through my work with Development Cooperation in the field of music for decades I have experienced the power that lies in music as a changing agent. I have seen how musical activities and meetings have made a difference for thousands of people. Especially rewarding for me is what these cooperation programs has meant to children and youth, giving them joy and good experiences in a rather turbulent and difficult situation.

Reports from Palestine has shown that The Ministry of Education has taken on music in education as one of five pillars for learning – with very good results. The drop out from schools has decreased a lot and the general learning process in other items has improved.

Music has strengthened their national identity through songs, and it has contributed to gender-balance by including girls in Music Clubs. I was also told by a

teacher in Nablus that a little girl without language, dissocialized with no friends, slowly started to talk and socialize with friends after a long time with music in the education.

In India the Organization Spic Macay has taken on school concerts for hundreds of thousands of pupils, and also in China many schools have taken on school concerts after models from our cooperation through many years.

In Sri Lanka music has contributed to the reconciliation process. Especially important are the establishing of festivals in Galle and Jaffna, the concerts and training programs across ethnic and religious boundaries. Other important areas for reconciliation activities are the Oriental Music Orchestra and the Junior Symphony Orchestra, who both brings together talented youngsters from different ethnic groups and thereby promote inter-ethnic community cohesion and dialogue.

In Brazil music has kept children and youth in the favelas away from criminality by teaching them to play an instrument in favela schools, and they have even started a small chamber orchestra! And there could even be much more to be mentioned.

Lessons Learnt and Conclusions

Culture is a necessity for the development of the human race and the communication skills between peoples. Cultural experiences together with other people create a base for human contact.

Within the area of cultural expressions, music has shown to have unique possibilities to create contact and understanding between people from different cultures. All cultures have their own musical expressions, their own styles of music and their characteristic instruments. But all music also has roots that touch and even cross the roots of other musical expressions. And this is exactly what makes music so exciting and touching – wherever you may be in this world.

Music is one of the most effective media for a society to tell its story and relate its traditions. Most societies want to preserve their musical roots, as they play an important part in fostering pride and dignity among their people.

A nation is best known through its folk art. Simple, natural and free from inhibitions just like its people are. Folk music represents something in all of us that stems from the core values of the very country we roam.

In the past years the music arenas have changed, and music traditions from the whole world meet far more often than before. It is more important than ever to create meeting places where musicians meet, and audiences get exposed to art expressions from different cultures. This creates nearness and understanding among people. And through this nearness we can share, and we can give without losing - we can receive without stealing from others.

To cross the musical borders, you don't have to have passport neither a visa - just a small portion of curiosity and interest!

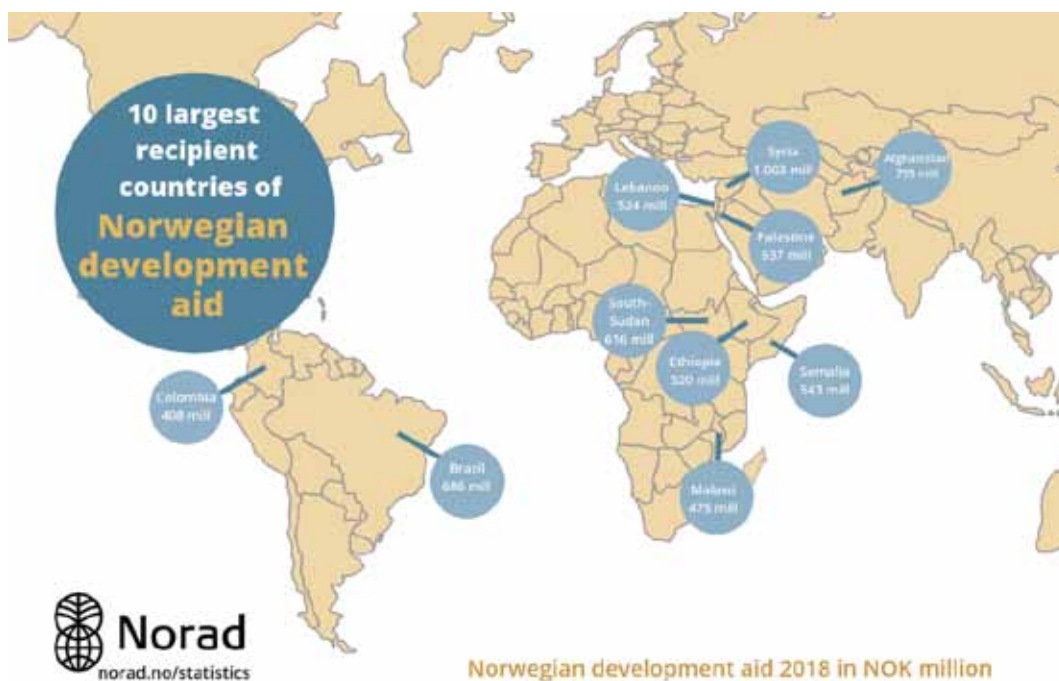
Tom Gravlíe Ex. Director of International Department, Concerts Norway

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Cultural Planning at 40: The Community Turn in the Arts

Tom Borrup⁺ (USA)

Abstract

Municipal policies that impact cultural practices and resource allocations for cultural organizations, events, and public art are often determined through a process known as cultural planning, a practice that arguably began in the United States in 1979. This article examines cultural planning in the United States based on a 2017 survey and compares its findings with a 1994 study to identify ways cultural planning and the cultural sector have and have not evolved during its four decades of practice. The article asks: does community cultural planning motivate a shift from arts development to wider community development? Does it contribute to a community turn in the arts? Research found more recent cultural plans addressed a wider scope of community issues and that expectations of cultural planning among cultural sector leaders have expanded. Since the 1990s, expectations of cultural planning have focused more outwardly on community needs rather than internal sector needs as earlier plans did. However, cultural planning fell short in two important ways: integration of cultural plans with general city plans, and more equitable distribution of resources to under-represented communities – meaning communities of color and immigrant communities – in spite of stated intentions to do so.

Keywords: *Cultural Planning, City Planning, Nonprofit Arts, Cultural Sector, Cultural Equity*

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Introduction

Local policies that impact cultural practices and resource allocations for cultural organizations and events are determined in many cities through a process known as cultural planning. Since the first cultural plan was published in Los Angeles in 1979, it became both a municipal policy-setting and sectoral organizing process. During those four decades, however, cultural planning in the United States has not progressed in critical ways early advocates hoped. It has lagged behind cultural planning in other parts of the world particularly in terms of the breadth of how culture is defined and the integration of cultural plans within comprehensive city plans. And, current research finds it has not met the expectations of its sponsors in terms of fostering more equitable inclusion of diverse cultures and more equitable distribution of public and private resources for arts and culture. Research for this article examines cultural planning practice in the United States in the ten years leading to 2017, and compares survey findings with a similar 1994 survey by American practitioner/scholar Craig Dreeszen. (Dreeszen, 1994).

Among his findings, Dreeszen observed that the cultural planning process tends to produce a transition within local arts agencies that I call the *community turn in the arts*. He wrote:

The larger-than-the-arts community involvement in cultural planning accelerates what would otherwise be a gradual shift in emphasis from arts development to also embrace community development. Planning sometimes helps achieve a better balance between these dual objectives. It may be during cultural planning that the potential for reciprocity may be understood and the arts and larger communities appreciate what each may do for the other.

While Dreeszen considered that as a positive trend, he also found that:

Most cultural planning centers upon the interests of arts organizations, arts audiences, and artists. Some plans focus on the arts and assert no pretensions to transform communities. Others purport to plan for the entire community, but are concerned with that community mostly for its potential support of the arts.

He cited plans in four cities as outliers that he felt addressed wider community concerns. According to Dreeszen these plans were, “not typical of cultural planning documented in this study.” He went on to speculate that, “they may, however, represent the next generation of the practice.” Such local agencies that exemplified this *next generation*, he wrote, “find themselves to be facilitators, conveners, partnership brokers, problem-solvers, information centers, and advocates of the community and the arts.” In his conclusions Dreeszen observed: The most significant effect of cultural planning was increased awareness of civic leaders and arts leaders of the potential of the arts to enhance community well being.”

Were Dreeszen’s conclusions correct? Did community cultural planning accelerate a shift from arts development to participation in wider community development representing a community turn in the arts? Have cities embraced cultural planning as integral to their comprehensive planning as Dreeszen advocated?

Taken together, the 2017 data and comparisons with 1994 findings reveal an evolving field of local cultural policy development as well as an evolving cultural sector. They show important changes in planning practices and topical concerns in some areas, with surprisingly little change in others. These include:

- A widening range of community issues addressed by cultural plans and greater expectations of community leaders for cultural planning.
- Cultural planning has grown to focus more outwardly on broader community needs rather than only internal sector needs.
- Cultural planning has grown more professionalized and helped cultural communities build capacities for collaboration and advocacy.
- Cultural planning fell short in two significant areas: integration of cultural plans with general or comprehensive city plans; and expanding inclusion of and resources for under-represented communities, meaning communities of color and immigrant communities.

Origins of the Practice

From the first “named” cultural plan for the City of Los Angeles (See Perloff, 1979), cultural planning emerged as an effort by arts and cultural agencies and nonprofit arts organizations with three primary objectives: to improve their financial fortunes and capacities for carrying out their missions; to position local arts agencies as leaders within their jurisdictional territory, and to influence municipal policies pertaining to culture and the arts. Most cultural planning continues to be spearheaded by local arts agencies. In the United States these are sometimes units of local government, sometimes private-nonprofits, and sometimes hybrids. In most other parts of the world cultural agencies are part of local government. As such, cultural planning grew in the United States somewhat differently. (See Stevenson, *Cultures of Cities*, 2014 for a recent global overview).

For local arts agencies and municipal governments in the United States, cultural planning represents their most powerful tool for setting cultural policy on the municipal or county level. Policies have included public and private investments, development of cultural facilities, public art and festivals, uses of public spaces and artist live/work spaces, among other areas of concern to local governments and to cultural and creative communities. In addition, and sometimes more importantly, cultural planning built the capacities of a community’s cultural sector to self-organize, advocate on its own behalf, and partner with other sectors to address a variety of civic concerns.

British practitioner-scholar Lia Ghilardi (2001:125) asserts that, “cultural planning is not the ‘planning of culture’, but a cultural (anthropological) approach to urban planning and policy.” Australian geographer Deborah Millis agrees. She wrote that cultural planning should not be,

an argument for justifying why arts and culture should receive public support. Nor is it an argument for the arts as a tool for achieving government economic, environmental and social objectives. Rather, it is a way of making visible what has until

now remained invisible to planners, the cultural concepts which underpin, often implicitly, many public planning policies. If we can acknowledge these concepts and recognize them as living, breathing parts of individual and community life, then we can give new meaning and force to efforts to achieve sustainable economic, social and environmental development (Millis, 2003:9).

Cultural planning, according to Ghilardi, Millis, and others, holds promise to serve as a novel approach to urban policy and planning, what Canadian geographer Jason Kovacs describes as, “an ethical corrective to physical planning” (2011:322).

Colin Mercer, an early Australian practitioner and pioneering thinker, describes cultural planning as “The strategic and integral use of cultural resources in urban and community development” (2006:6). Cultural planning has to be part of a larger strategy, he argues. “It has to make connections with physical and town planning, with economic and industrial development objectives, with social justice initiatives, with recreational planning, with housing and public works.” To make an impact, cultural planning cannot come after the fact of other municipal planning, he argues. Conducting cultural planning as a follow-up to city planning both marginalizes culture (as in the ways of life of people), and disadvantages urban planning by leaving it detached from culture (as in the ways of life of people). It is in the definition of culture used by different planners and communities, I assert, that the degree of marginalization originates.

In his 1994 research Dreeszen described what he saw at the time as a working definition of cultural planning:

A structured community-wide, public/private process that engages the members of a community in communications to identify their community's arts and cultural resources, needs, and opportunities, and to plan actions and secure resources to address priority needs.

The fact that cultural planning in the United States began to include wider participation of community stakeholders beyond the arts sector, and that some plans addressed a wider spectrum of local community concerns, Stevenson (2014:78) explains as a strategic move:

The significant shift was to link the arts with a range of economic, social and physical goals in an attempt to attract new sources of funding. In other words, cultural planning developed explicitly in an effort to find additional or indeed alternative sources of support for the arts at the same time as it came to be regarded as a resource to be utilized to support local economies.

Planning, in general, provides an opportunity for organizations and communities to formulate and express shared aspirations. In his 1994 study, Dreeszen found that, “cultural planning appears to provoke the local arts agency leaders to see a larger sense of community.” This new study set out to ascertain whether cultural planning embraces larger community issues along with other ways the practice has evolved.

Research for this Article

The 1994 study reviewed 117 completed surveys from local arts agencies in cities of various sizes. As part of his doctoral dissertation, Dreeszen analyzed 116 plan documents and interviewed other cultural planners to draw his conclusions. The dissertation was never published.

In 2017, working with Americans for the Arts and in consultation with Dreeszen, I surveyed the planning activities of local arts agencies in the United States. I targeted just over 200 agencies that indicated in a 2015 Americans for the Arts survey they had completed or updated a cultural plan over the last ten years. An online survey comprised 35 questions, many with a multitude of categories and options, including open-ended responses. A total of 50 surveys were completed by agencies in cities of various sizes, similar to the mix of cities in the Dreeszen study. The 2017 survey included many of the same questions asked in 1994.

Pivotal to the outcomes of plans is how culture is defined in planning. The survey asked agencies to describe how they defined culture in their cultural plan through responses to a list of types of cultural resources, organizations, and activities. Some plans or planners focused narrowly on the formal nonprofit arts sector while others chose to include community-based practices, activities in the natural environment, foodways, and other activities. Unfortunately, there was no parallel question in 1994, but Dreeszen did comment on the topic. The 2017 survey included questions designed to ascertain costs of planning and time involvement, use of outside consultants, as well as local oversight of the process. Additionally, respondents identified expectations they had for planning when entering the process, as well as results they saw after implementation.

Findings from the 2017 research also benefit from three other but not directly comparable research projects. These included a 1993 review of 30 cultural plans in the United States by urban planner scholar Bernie Jones who advocated greater connection between urban planners and cultural planners; A 2007 study by Carl Grodach and Anastasia Loukaitou-Sideris surveyed the policy priorities of local arts agencies in the United States; Work in Ontario by Jason Kovacs in 2011 provides useful contrasts as does a global review of cultural planning by Deborah Stevenson in 2014.

Findings of Survey of Recent Cultural Plans in the United States

Defining Culture

The 2017 study relied on responses related to cultural resources, types of activities, and types of organizations included in plans. Dreeszen (1994:237,20) acknowledged the challenge of determining “widely shared aesthetic values” in cultural plans. He observed that “cultural plans are usually concerned with nonprofit visual and performing arts, artists, arts audiences, arts education, public art, arts facilities and systems of funding support.” He went on to write that some plans addressed creative expressions of ethnic groups, literature, design, historic preservation, special public events and festivals. He found that a relatively small percentage of plans included cultural tourism, downtown revitalization and economic development. In 2017, those topics garnered far higher levels of attention.

The 2017 survey asked: “in its definition of culture for the scope of the planning, did your plan include...” (any or all of a list of 17 types of cultural resources). The top cluster of cultural resources included in plans indicated by more than three-quarters were:

The nonprofit arts sector	94%
Art fairs and festivals	86%
Independent artists	80%
Cultural organizations including history and heritage	78%
Youth service organizations with creative or cultural activities	78%

Filling out the top third were:

Organizations serving ethnic communities	74%
Neighborhood or city-wide festivals celebrating other aspects of history, culture, or ideologies	74%
Educational entities	66%

The above are commonly, although clearly not universally, assumed among the typical players and venues in local arts and cultural communities.

Among a less ordinary mix of activities and entities indicated by between 50% to 60% were:

Activities promoting civic engagement	60%
Public celebrations recognizing outstanding people or ideas	58%
Neighborhood-based or social service organizations with creative or cultural activities	56%
For-profit creative businesses that sell, display, or present unique or locally designed products or services	54%
For-profit creative businesses that design or produce unique local products or services	52%
Recreational, outdoor, or environmental organizations and activities	50%

The cluster above begins to broaden to include what are typically considered non-arts entities and activities none of which were named in Dreeszen’s study. These included for-profit enterprises in the creative sector along with recreational and environmental activities. These represent a more inclusive list from most early cultural plans Dreeszen described. While only 56% included the creative or cultural activities within neighborhood-based or social service organizations seems low, this probably represents an increase from 1994.

Among activities selected by fewer than 50%, there was a precipitous drop to 32% or less including:

For-profit businesses that present or exhibit products imported into the community	32%
Local food growing or producing entities	24%
Culinary arts	22%

For communities in some regions of the United States, culinary arts and local food products are core to their sense of identity and creative endeavors – not to mention local economy – yet those resources score lowest of all local cultural resources included.

Without directly comparative data from 1994, it is difficult to assess how the definitions of culture used implicitly or explicitly changed during the two-plus decades. However, based on academic literature and the descriptions and conclusions by Dreeszen, earlier cultural planning appeared to more heavily favor institutional (aka Euro-centric) art forms and their support systems. Dreeszen wrote: “Culture for planners is centered on the arts but expands into various elements that create a community’s way of life. This expansionary tendency creates some confusion about the outer boundaries of cultural planning” (1994:21). In her retrospective analysis of cultural plans in Australia, Stevenson (2005:63) found a similar phenomenon where plans claimed to include a broader definition of culture but ultimately addressed a narrow one. She wrote that there, “is no explanation of the slippage (or the inherent contradictions) between the conceptualization of culture as a process and everyday life that is espoused in the framing sections of the document, and the explicit focus on galleries, artists, museums and other forms of ‘art’ featured elsewhere.”

Contrasting Market Research on Culture

Findings above show considerable variation from wider research on changing attitudes and patterns of cultural participation in the United States. LaPlaca Cohen, a research and market strategy firm asked similar questions published in their periodic report, *Culture Track '17* (2017:7). In it they reported that, “although we have charted the ever-changing patterns of cultural audiences since 2001, prior to 2014 we never explored how these patterns could inform which activities audiences even defined as culture.” LaPlaca Cohen’s findings reflect changes in the cultural landscape, at least the landscape they defined. By suggesting limited categories and characterizing respondents as “audience,” they already limit results. Nonetheless, they find significant change from just a few years earlier: “The narrow niche of culture had expanded to include public parks alongside art museums, food and drink experiences alongside dramatic theater, and street art alongside classical dance.”

The LaPlaca Cohen study also looked at the characteristics of what motivates and what can drive audiences away: “Irrelevance is often the culprit: the primary barrier to participation is feeling that a cultural activity is “not for someone like me,” followed by lack of awareness (“I didn’t think of it”). These rank even higher than basic barriers such as inconvenience, not being able to find anyone to go with, and cost.” They go on to conclude that, “people of color (those who self-identify as being a race other than Caucasian, or self-identify as Hispanic) are 82% more likely than non-Hispanic Caucasians to say that a reason for not participating in cultural activities in the past year is that these activities don’t ‘reflect people of all backgrounds.’”

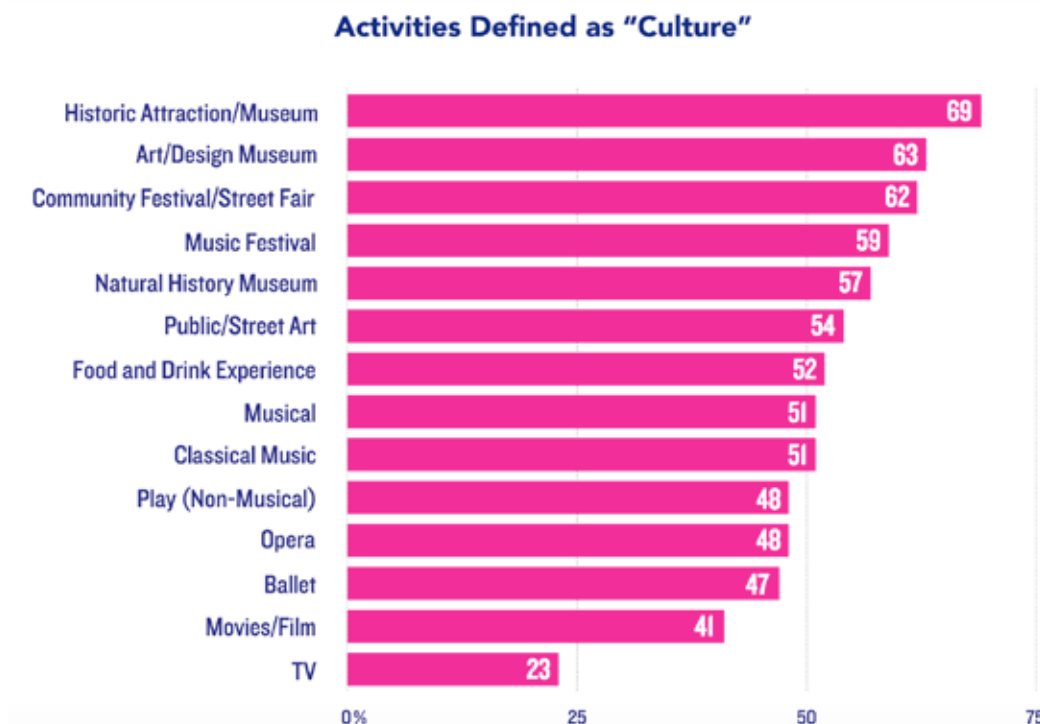


Figure 1. Activities Defined as "Culture" from LaPlaca Cohen (2017:7).

Arts and cultural agencies commissioning cultural plans, and consultants they employ, appear to be well behind the curve in how they go about community planning and how they define culture. Of course, in contrast to the hyper-local nature of cultural planning, the sweeping national scope of LaPlaca Cohen does not examine the likelihood of considerable variation on a community-by-community level. The point here is not to arrive at a uniform definition of culture to apply to all cultural plans. Few communities and cultural planners have even opened the conversation on the community level about what culture means. Instead they default to the familiar and to the norms of earlier institutions grounded in colonialist or missionary ways of thinking – bringing the merits of high culture and the arts to the masses.

Plan Types and Planning Process

Research found no consistent or strictly adhered-to typology of cultural plans among cities or consultants. The practice is generally driven by municipal planning or arts agency leadership and by consultants who conduct the work based on their own experience or what they see other cities have done. Agencies surveyed in 2017 were asked to characterize their most recent plan using typologies devised by Dreeszen.

A notable shift appears away from Arts Plans to more Community Cultural Plans. This indicates more community-wide planning focusing on a greater variety of topics beyond those that might be within the realm of the arts. A small increase in plans that are components of city or county comprehensive plans is also evident but not to an extent significant enough to indicate real growth in municipal planning involvement in cultural plans.

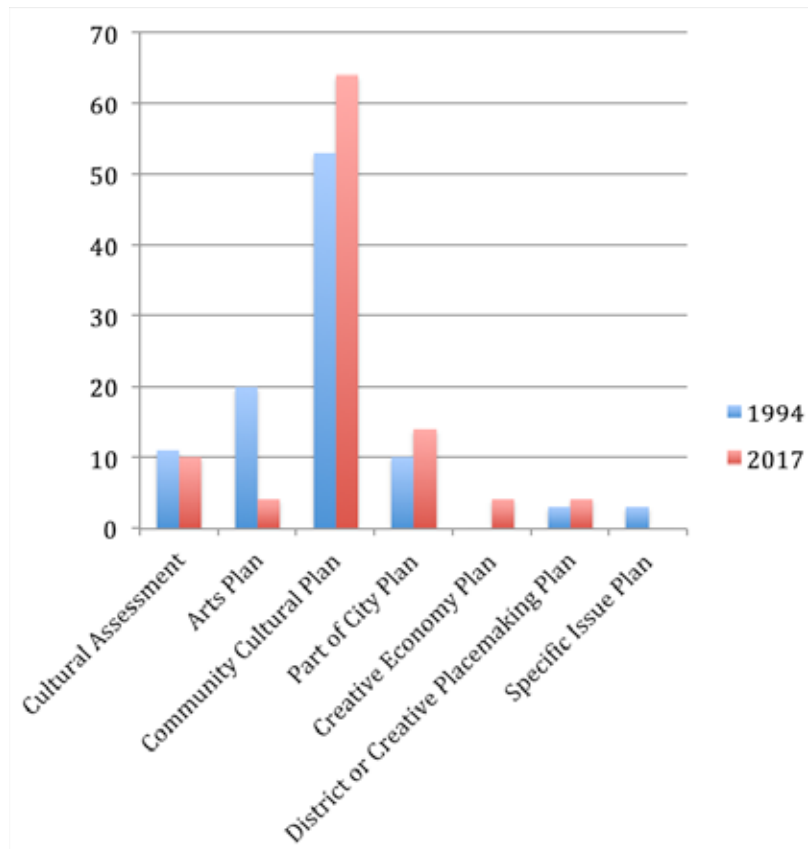


Figure 2. Plan Types 1994 to 2017.

A notable shift appears away from *Arts Plans* to more *Community Cultural Plans*. This indicates more community-wide planning focusing on a greater variety of topics beyond those that might be within the realm of *the arts*. A small increase in plans that are components of city or county comprehensive plans is also evident but not to an extent significant enough to indicate real growth in municipal planning involvement in cultural plans.

Respondents were asked in the 2017 survey to choose from a variety of descriptions that characterize the process of planning. (Process was defined in the question as the way the planning was conducted to involve the public, artists, organizations, and municipal agencies.) Respondents could select as many choices as they liked and the average number of choices per respondent was 2.5. The most common descriptors were *robust and engaging*, selected by 64%, and by 58% *well worth the time and resources*. Creative was selected by 38% presumably in contrast to the 12% who said it seemed *academic or research-based*, or the 28% who characterized it as *standard municipal planning*. Only 22% said it was *efficient*, while 12% said it seemed *abbreviated* and 8% described it as *too long*. This suggests most felt the time spent was appropriate.

Using the same definition of planning process as above, 80% responded that the process itself made a positive difference, indicating that well-constructed planning processes were appreciated by a strong majority of the entities commissioning or engaged with planning.

Professionalization of Cultural Planning

Between 1994 and 2017, average time for planning grew a little shorter and average costs of planning increased about 10% (adjusted for inflation). There was an increase in the number of plans that were led by consultants, and data collection methods became more sophisticated. Together, these suggest an increasing professionalization of the practice.

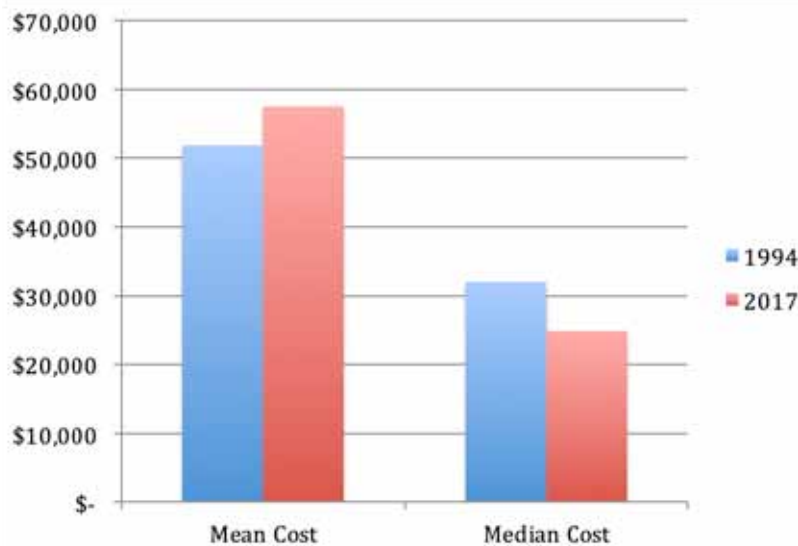


Figure 3. Mean and median cost of cultural plans adjusted to 2016 dollars.

Data from both the 1994 and 2017 studies indicate more plans were produced in the lower price range while the average expenditure appears to have grown. Also in both studies, the number of plans produced at the highest-end price tag (over \$200,000), were roughly the same. Thus, the increase in the average was not skewed by a few large-budget planning projects but appears to reflect modest growth in average cost.

During the period of cultural planning Dreeszen studied, he found that between 66% and 70% of plans involved a consultant. Of respondents to the 2017 survey, 80% reported use of consultants. This indicates an increase in use and availability of professionals in the field and/or a sense among local agencies that the process had grown more complicated and required assistance from experienced or qualified planners. Of consultants employed, the 2017 survey found that a majority were considered national consultants and just under one-third from the local area or region. Teams that mixed local and national consultants were used in 18% of plans and a small number of consultants were considered international – most likely Canadian planners working in the U.S.

Given the growing involvement of consultants, fewer than half of those engaged to conduct or facilitate cultural planning were understood to have cultural planning as their primary area of expertise. The 2017 survey also found that 17% of respondents did not know the primary expertise of their consultants. The mix of professional backgrounds of those conducting cultural plans reflects the dearth of professional training in the practice as well as a lack of understanding of the

practice by commissioning entities. No comparable question about consultant expertise was included in the 1994 survey.

Because early cultural planning grew as a vehicle to address the interests of arts organizations, Dreeszen (1994:234) observed that the practice borrowed methods from strategic planning and arts marketing research. He wrote, “the tendency of cultural plans to rely upon the simplest planning methods suggests that some training into more sophisticated techniques would be helpful.” In the same light, Dreeszen asserted that, “local arts agencies and [cultural] planning consultants could learn more about the political nature of community planning.”

Methods for gathering data appear to have grown more sophisticated. Respondents to the 2017 survey indicated they used more sources of data and tools for engaging their communities.

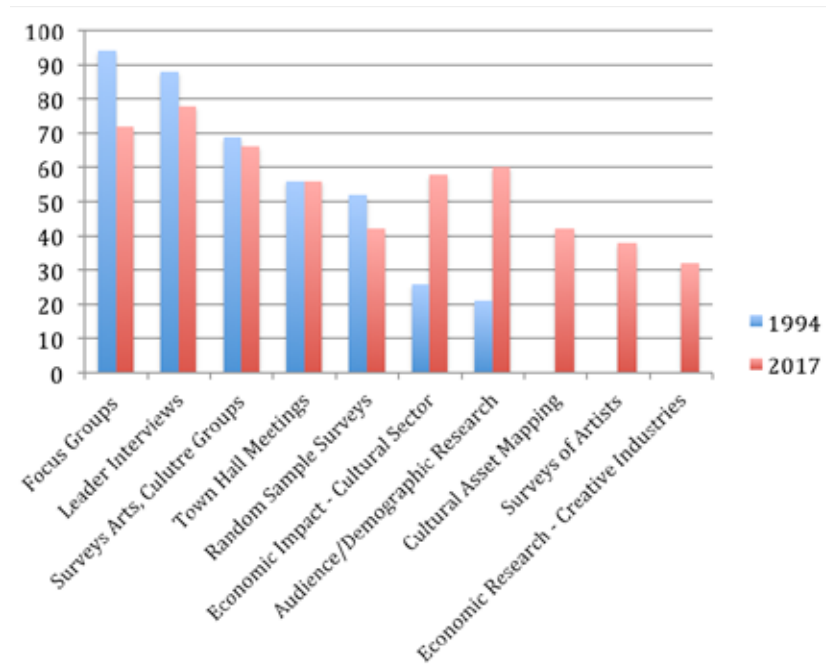


Figure 4. Data gathering methodologies used in cultural planning.

Dreeszen found the top five methods employed were focus groups, interviews with opinion leaders, surveys of arts and cultural organizations, public/town hall meetings, and random sample public surveys. He reported only two other techniques: economic impact research of the cultural sector and audience/demographic research.

The 2017 survey offered more choices in response to a proliferation of data gathering and community engagement methods and there appeared to be growing use of multiple techniques. The top three remained the same as in 1994 but not in the same order. The top five reported in 2017 were interviews with opinion leaders, community focus groups, surveys of arts and cultural organizations, followed by audience or demographic research, and economic impact of the cultural sector. Also employed by more than half and at the same rate in both surveys were

public/town hall meetings. Public or town hall style meetings are a formal requirement for most municipal planning processes in the United States. Thus, it seems surprising that it was used by fewer than 60% of cultural planning projects.

Cultural asset mapping, a technique considered foundational to cultural planning by many practitioners internationally was not found in the Dreeszen study. In the 2017 survey it was employed by 42%. Cultural planners, especially in Canada and Australia such as Greg Baeker and Colin Mercer, cite asset mapping as the cornerstone of the practice. Some have developed sophisticated techniques for conducting cultural mapping and for engaging stakeholders in mapping processes. Stevenson (2014:39) writes, “cultural asset mapping, widely accepted as being the first step in any cultural planning project is about place and tracing the intersection of place and meaning.” However, at least in the U.S., cultural asset mapping was not a widely-used approach, especially in early cultural planning. And, given that fewer than half those surveyed in 2017 used asset mapping, it is still not standard practice.

Surveys of artists were used by 38%, and economic research on the creative industries by 32%. In descending order additional methods not reflected in Figure 4 used by between 20% and 30% were:

- Branding/identity research
- Artist-led creative processes
- Interactive web/social media
- Partnerships with municipal agencies
- Partnerships with community groups
- Partnerships with academic institutions

This wider mix of methods and less dependence on a few data sources suggest greater sophistication and presumably inclusion of more people and more community organizations in planning processes.

Relationship to City Comprehensive Plan and Planning Oversight

Research presented here indicates that cultural planning has not moved measurably closer to the “joined-up, cross-departmental approach” (Kovacs, 2011; Mercer, 2005) found among most cultural plans in Australia, the United Kingdom, and Canada – although far from fully integrated with comprehensive city planning. Observing this wider purpose, Baeker (2010:vi) writes in a Canadian context,

Cultural planning is about harnessing the assets of a community; celebrating the unique resources, such as heritage properties, natural assets, and community spirit; revitalizing downtown cores that too often have deteriorated; honouring and respecting the unique contributions of our artists and artisans; creating diverse and safe neighborhoods; raising the bar for urban design; protecting our green spaces and becoming better stewards of our environment; and the many other elements that make up a community moving forward confidently in the 21st century.

Through his study of cultural plans in Ontario, Kovacs (2011:321,337) asked whether cultural planning is “anything more than a fairly traditional arts policy with a different name...that usually fail to address more than arts sector con-

cerns.” In these Canadian plans, he found, “the arts-related deficiencies identified in recent studies in Australia, Britain, and in earlier works from the USA are not as evident.” Stevenson (2014:77) concurs and writes, “there is also evidence that in Canada cultural planning may be more strongly integrated into municipal approaches than is the case in other nations and that Canada is rather effectively negotiating the art-culture dualism. This art-culture dualism refers to the formal and often institutional practice of *art*, typically Western European forms, and culture which speaks to a far wider range of social practices that may vary widely among different ethnic and regional populations.

Dreeszen asked a singular question related to the relationship of cultural plans to municipal planning and found that 49% of plans in his survey had been adopted formally as part of their respective city comprehensive plan. He advocated that cultural planning “needs to be integrated with other forms of community-wide planning” (1994:234). The 2017 survey found an insignificant variation with 52% reporting their plan had been adopted into the city comprehensive plan. The lack of change in the percentage of plans adopted into city comprehensive plans is one of the surprising findings in this research.

Italian cultural policy scholar Eleonora Redaelli (2019:33) found more nuanced relationships between cities and cultural planning. She examined comprehensive plans, as well as cultural plans from 18 cities in the United States that belonged to a national arts federation. Most of these cities’ comprehensive plans referenced arts, creativity, and/or cultural amenities in a variety of ways. In parallel, she found that many of those cities’ cultural plans referenced development related to public spaces, housing, transportation, parks, and economic development. Some cities, she writes, “extensively integrate arts into their comprehensive plan but have not engaged in a cultural plan.” She goes on to observe that, “other cities have robust cultural plans but their comprehensive plans do not mention the arts.”

Expectations Versus Outcomes

Reasons for entering into cultural planning were subject of a series of questions in the 2017 survey. Parallel questions towards the end of the survey related to subsequent outcomes or changes in the community respondents experienced. In most cases expectations of planning were greater than reported outcomes, not unexpected as planning is aspirational. In all but one of the 22 categories of outcomes in the 2017 survey, expectations exceeded outcomes by an average of 18 points. More importantly, in comparison with data from 1994, the types of expectations and outcomes changed significantly.

Planning to Advance Cultural Sector Needs

The highest positive outcome reported in 2017 was in building connections among the cultural activities in the community. Eighty-eight percent hoped to achieve this result in contrast to 84% who rated this as a positive outcome, also one the highest expectation-to-outcome showings. This indicates that organizing within local cultural sectors was an important goal and was successful.

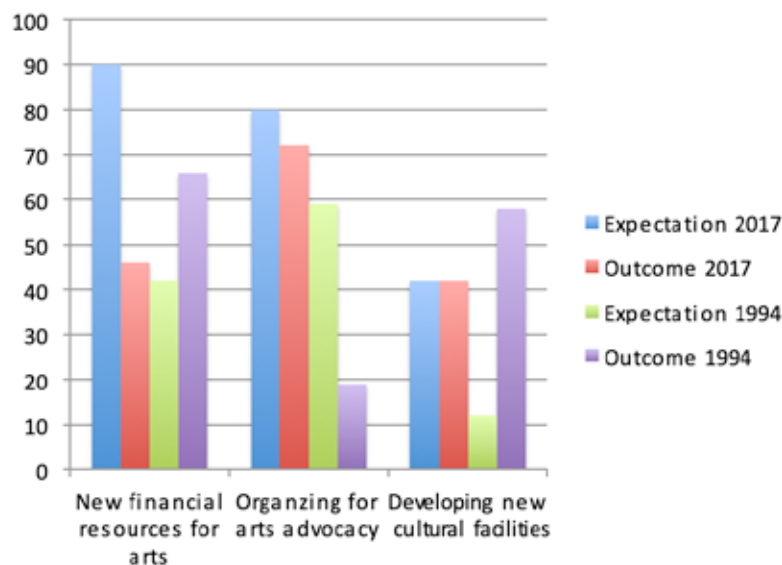


Figure 5. Expectations vs. outcomes relative to concerns *within the cultural sector*.

A major concern within most industries or professions is to advance its own interests, usually economic. The greatest variation between expectation and outcome in the 2017 survey was in finding new financial resources for the arts where. In this area 90% rated this an important goal against 46% who reported it as an outcome. Elsewhere in the 2017 survey, a similar question asked whether as a result of planning the community experienced greater public investments in the arts and greater funding from private sources. In this case 58% and 59% respectively reported there was more or significantly more funding from those sources. Compared with the 1994 survey, 42% said finding new financial resources was among the reasons they conducted planning while 66% said they subsequently experienced an increase, an outcome that was apparently surprising to some.

In other outcomes, 80% in 2017 indicated they entered planning hoping to better organize the cultural community to advocate on its own behalf and 72% reported they achieved more capacity for advocacy. In 1994 Dreeszen found that 59% entered planning with this expectation compared with only 19% who indicated favorable outcomes in capacity for collective advocacy – surely disappointing to many. However, the change in this area between 1994 and 2017 strongly suggests that cultural planning has significantly changed in regards to its success at sector organizing.

An area with one of the lower expectations in 2017 was assessing the need and viability of new cultural facilities – with 42% expecting progress in that area and the same percentage indicating affirmative results. Dreeszen reported in the 1994 survey that only 12% entered planning with that expectation but 58% indicated this as an outcome. This was one of two areas in the Dreeszen report where outcomes rated higher than expectations. The other, mentioned above, was in finding new financial resources. These suggest that cultural planning from the 1980s was, as Dreeszen concluded, centered on the interests of arts organizations and arts audiences. The new data suggest some shift in that regard.

Planning to Advance Wider Community Concerns

The top reason cited for conducting a cultural plan in the 2017 survey by 94% was to enable the cultural community to make greater community impact. What kind of impact was not specified but this indicates a desire to contribute outwardly to the community rather than an inward focus on benefits to the sector itself. In comparison, 76% reported greater community impact resulted from their plan, in line with the average variation between all expectations and outcomes.

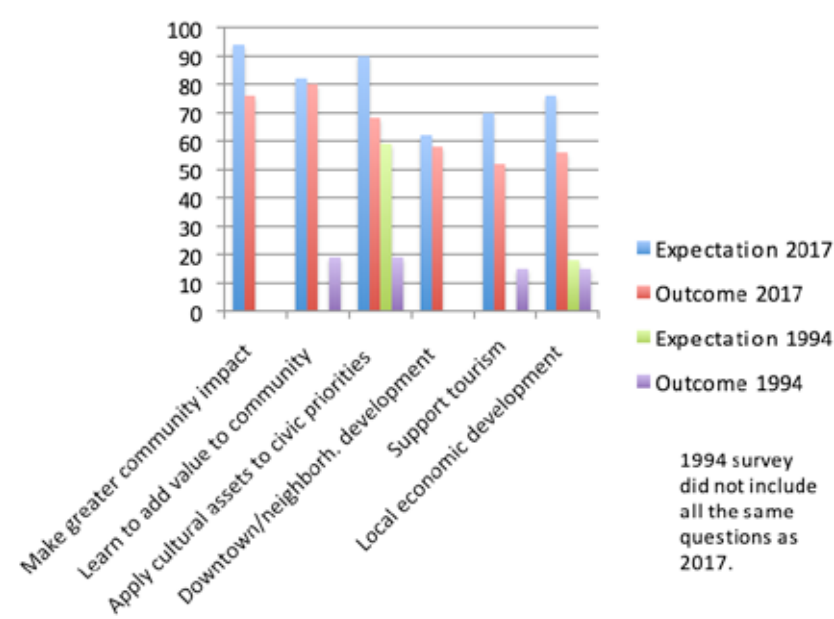


Figure 6. Expectations vs. outcomes relative to community-wide concerns.

The second highest positive outcome was in learning new ways arts and culture can bring value to the community. Here 80% reported gains in this area against 82% who hoped for this result, a high expectation-to-outcome. In the 1994 Dreeszen study, only 19% reported learning new ways to bring value to the community as an outcome, another dramatic change in the nature of expectations between the two time periods.

Tied for second highest expectation in the 2017 data with finding new financial resources was identifying strategies to apply cultural resources to civic priorities. In this case 90% held this expectation while 68% indicated improvement in applying cultural resources to civic concerns. Nevertheless, this compares with only 19% who indicated it as an outcome in 1994.

Downtown or neighborhood, economic, and tourism development are all areas that showed consistently higher outcomes in 2017 compared with the 1994 survey. These are areas that seem to have more contemporary relevance as the cultural sector began to see itself taking a role in local economic development since the 1990s. Organizing arts and culture for downtown or neighborhood development was an expectation among 62% in 2017, with 58% reporting greater impact on development. In the Dreeszen study 34% indicated downtown or neighborhood development as a result.

Mobilizing the cultural sector on behalf of tourism was an expectation among 70% in 2017, with 52% experiencing positive outcomes. Only 15% of respondents in the Dreeszen study indicated favorable outcomes related to tourism. There was a higher expectation in 2017 for bringing the cultural community together to work on economic development at 76%, with 56% seeing more such coordination. In the Dreeszen study 18% expected planning to increase involvement in economic development with 15% reporting favorable outcomes.

Planning for Cultural Equity

While cultural planning appears to have moved the cultural sector towards addressing more outward community concerns, one area of significant shortcoming stands out. Allocating more resources for under-represented communities ranked the lowest of all outcomes of cultural planning. While 70% expected this to be an outcome, only 30% reported progress. This ranked as the second greatest variation in expectation to outcome and should be of concern to communities and cultural planners alike. Of the 30% who reported allocation of more resources to under-represented communities as an outcome, only 4% reported allocating much more and 26% reported only somewhat more. In this same question 58% reported conditions were the same as before planning, the highest rating of no change in all categories, and further evidence of the arts and cultural sector favoring Euro-centric, institutional culture. This is disappointing evidence that cultural planning has not contributed to improving the distribution of resources to under-represented communities.

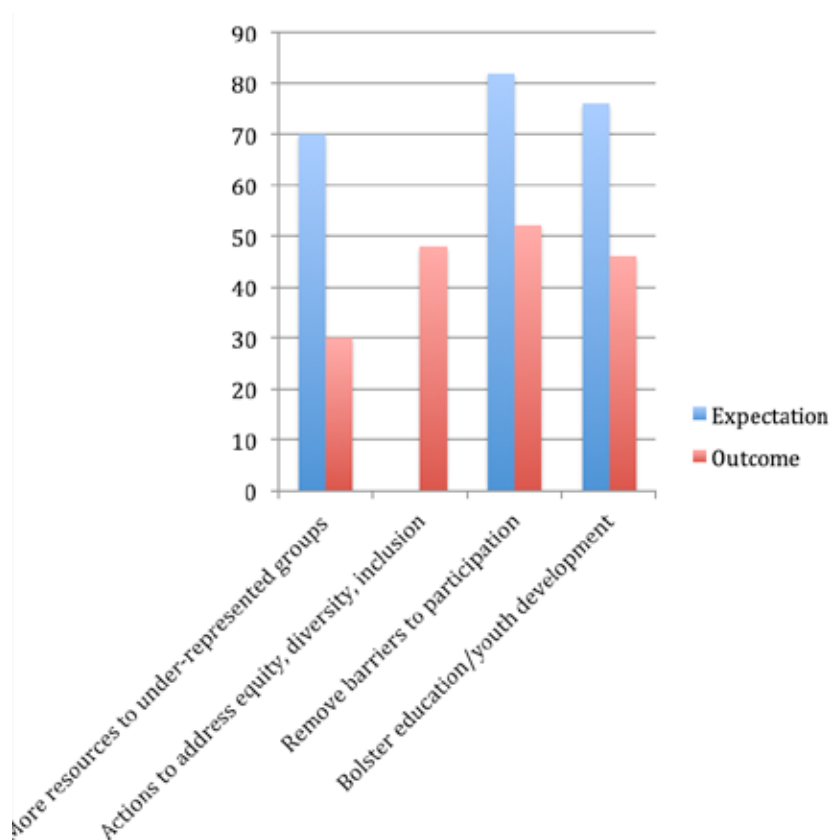


Figure 7. Expectations vs. outcomes relative to cultural equity and inclusion in cultural plans.

By an almost even split, 48% in the 2017 survey said their plan included specific actions to address issues of diversity, equity, and inclusion (DEI) in the cultural life of the community. Given what appears to be an emphasis in the arts sector on DEI concerns, that over half of cultural plans did not address it is highly surprising. A slight majority, or 52%, said it did not. In a related question about removal of barriers to create more cultural participation, 82% entered planning with this expectation with 52% reporting progress in this area. This is almost double the average variation between expectations and outcomes. Meanwhile, 76% conducted planning hoping to bolster education and youth development through the arts with 46% reporting favorable outcomes, an equally lower expectation to outcome variation. In the 1994 study 60% reported positive impact on education and youth suggesting a decline in this area of focus.

Summary Expectations Versus Outcomes

The contrast in expectations and outcomes between the 1994 and 2017 studies – reflect considerably different priorities in cultural planning. The most significant single outcome reported in 1994 was finding new financial resources for the arts. The second highest was bolstering education and youth development followed closely by new cultural facilities. In 2017 these were among the lowest outcome areas. Instead, building connections within the cultural sector, learning new ways to add value to communities, better organizing the cultural community for greater community impact, and better organizing for advocacy were the top outcome areas. This indicates both changing conditions and expectations in the sector and a shift in the purpose of cultural planning. It provides evidence of a community turn that Dreeszen foresaw.

Conclusions

A number of significant changes or trends in the practice of cultural planning are evident in this research. There is affirmation of Dreeszen's assertion that, "cultural planning appears to provoke the local arts agency leaders to see a larger sense of community" (1994:178). Cultural plans have leaned towards expanded definitions of culture. While these are somewhat more inclusive, they are not as significant as changes in broader public perceptions of what constitutes culture.

One area where cultural planning outcomes fall embarrassingly short is in cultural equity. There is indication that many see cultural equity as a goal yet it ranks lowest among the outcomes. This is a signal that the sector is either disingenuous or ill-equipped when it comes to addressing issues of equity, and the sector has not been willing to shift resources to this goal.

Among the changes in cultural planning indicated by the data are increases in professionalization of the practice. Greater sophistication in data collection and planning methods are employed and more city governments appear to be taking responsibility for paying the costs of planning. At the same time, fewer than half the cultural planning consultants engaged by communities specialize in cultural planning in a field with a 40-year history. It is not surprising that the ranks of specialized cultural planners have not grown measurably. Very few graduate-

level courses or any professional development opportunities are available in the U.S. There are no academic degree programs or even minors in cultural planning within urban and regional planning or in arts and cultural management programs. There are no professional associations, conferences or newsletters. Local arts agencies that sponsor cultural plans meet at conferences such as Americans for the Arts which conducts only occasional discussions about cultural planning.

No meaningful change is evident in the percentage of cultural plans that are fully embraced by and made part of city comprehensive plans. Dreeszen and other practitioners as well as scholars in other parts of the world advocate that cultural plans be broader in scope and adopted formally by cities. There is little evidence this has happened. Most significantly, the expectations and outcomes of cultural planning have shifted. Aspirations of cultural planning have moved from an emphasis on serving the internal needs of the nonprofit cultural sector to better understanding how the sector can address or contribute to a variety of other concerns of their communities.

Cultural planning does appear to fulfill a leadership role in fostering a community turn in the arts. The practice brings together the cultural sector on a local level and helps it gather data and express and codify optimistic intentions. Cultural planning constructs strategies to help local arts agencies and cultural sectors find ways to take a more central role in key civic issues in their communities. Yet, there are significant gaps in this leadership, namely in the areas of cultural equity, building relationships with the city planning practice, and providing professional development for those involved in the practice itself. The turn is slow but the practice of cultural planning demonstrates capacity to lead.

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Understanding Historical Attachment

Through Oral Tradition as a Source of History

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Abstract

This research aims to explore the historical attachment of the local community of Parakan City through its oral tradition. Parakan was designated as a heritage city in 2015; it is a small city in Indonesia, located in Central Java. It is well known as the Bamboo Runcing City. Bamboo Runcing refers to the sharpened bamboo that was used as a traditional weapon a hundred years ago in Indonesia. To understand the level of historical attachment, it is necessary to establish its value via its oral tradition. Such tradition is regarded as a primary source of history and can be explored by interviewing relevant respondents. Using a qualitative method with a descriptive narrative approach, this research identifies the reasons why the local community uses the term “Bamboo Runcing” as a city brand. This paper concludes by ascertaining the extent of historical attachment within the local community of Parakan City.

Keywords: *Historical Attachment, Oral Tradition, History, Parakan, Heritage City, Indonesia*

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Introduction

The designation of an area as a historical site is part of the efforts made by local and central governments to preserve and conserve many as possible the heritage buildings or areas in Indonesia. Many historical sites in Indonesia have been designated as conservation areas, as well as heritage sites. One such area is the city of Parakan. Parakan is a small city in Indonesia, located in Central Java, but not many people know about it. In 2015, the city was designated as a heritage city by the National Government through *Piagam Komitmen Penataan Pelestarian Kota Pusaka 2015 (Charter of Commitment to the Conservation of Heritage City 2015)*.

The city of Parakan is well known among its society for its history as the pioneer of Bamboo Runcing, also known as Kyai Bamboo Runcing. KH Subuki introduced Bamboo Runcing as a traditional weapon one hundred years ago. The city also has many colonial buildings that should be preserved because of their history. Some of these historical buildings remain intact, but some are in ruins due to lack of maintenance. They are located in, and include Old Station, Klenteng Hok Teng Tong, Pasar Legi, Chinatown, Candi Setapan, Gunung Candi, Kali Galeh Old Bridge, PT KAI Residence Kadewanan (Government Office), KH Subuki's house, KH Subuki's Cemetery, Langgar Wali (Wali Mosque), the Kauman Area, and Masjid Al Barokah Bambu Runcing (Bamboo Runcing mosque). One aspect that gives Parakan a unique architectural character is the existence of Chinese houses within the Chinatown area. The physical condition and the visual image of these buildings have remained the same; they are still original and are about two centuries old.

Purwantiasning et al. (2017) discuss the theory of attachment and how the historical aspects are involved in it. The authors start the discussion about "historical attachment" by dividing the term into two words: "historical" and "attachment." First, the word "historical" derives from "history," which is related to chronological events over time, in this case from the past to the present which require evidence to prove the events. This evidence could be old archives, documents, photographs or oral history from people who were alive during the period of interest. Secondly, the word "attachment" derives from the verb to "attach," which is related to human behavior. Attachment in human behavior relates to someone's emotional bonding, as well as their affection for something (a particular object). Altman (1992) discusses the theory of attachment that was first introduced by Ainsworth (1970). According to Ainsworth, the theory of attachment explains that behavior attachment is developed through interaction with a particular object, either living or inanimate, and which has a significant meaning for someone. On the other hand, Durkin (1995) states that the attachment is usually supported and maintained by attachment behavior. Tuan (2001) also explains that this bonding of object attachment is related to human experiences in space and place. According to Tuan, this bonding, or attachment to space and place, refers to human experiences which are comprised of feelings and thoughts. Tuan also mentions that there are three types of principal spaces: mythical space, pragmatic space and abstract or theoretical space, which is reflected in the quality of the human senses and mentality. The attachment to something could take place after people have

experienced certain spaces and places. Tuan supports the theory of attachment, particularly the attachment to something that is related to human behavior.

In this research, from the literature above, a relationship has been established between attachment and the history of Parakan. History is defined as a story with chronological events from the past to the present. We aim to relate the attachment to the past and use this attachment as the bonding of the local community to the history of their city, particularly that of Parakan. This historical attachment involves the emotional bonding of the local community to the past, which has persisted until the present day, and is likely to continue into the future. This attachment implies continuity, though emotional bonding is multiple and divergent rather than unified and singular.

Referring to previous research regarding the role of historical attachment in the designation of a historical site (Purwantiasning, et al, 2017), attachment can be related to the history of an object which is either via written history or by oral history and in this case, a historical building or area. If the attachment is related to a place, then it becomes something special for someone who lived within the area. Individuals may feel a sense of the atmosphere or experience of the space, based on memory or individual interpretation. Historical buildings, or even historical areas that could be considered as places, become essential or significant when related to history or the past. One aspect that should be underlined in the theory of attachment is that such links to the past must be supported by evidence from, for example, archives, documentation, or oral tradition from someone who can describe the past. This attachment is not just about a memory of the past, so it is important to relate it to evidence. The historical attachment between one person and another is different because it depends on people's individual perceptions and experiences when reading or interpreting historical archives and documentation. It also depends on the subjective positionality of the historian. Someone could experience historical attachment either after learning about the history of a building or area, or after hearing about its history from someone else who knows the history of the site. In particular, this attachment will show the extent to which an individual's emotional bonding to history is related to a historical building or area (Purwantiasning et al., 2017).

The level of historical attachment between one person and another is different (Purwantiasning et al., 2017). As Tuan (2001) explains, this bonding with a space, place or object depends on human experiences. The attachment of people with different perspectives and experiences will be different to those who know nothing about its history. Tuan states that there are two key terms in the human experience of space and place: the nature of their experience and their experiential perspective. In this research, we have utilized this location's oral tradition to uncover the history of Parakan and to establish the extent of the historical attachment of the local community to the city. Various representative respondents have been chosen from academics, historians, common people, the generation of KH Subuki in Parakan, and other people who were alive at the time to witness the colonial era. These respondents have been chosen as a significant respondents because they are the most representative ones with the capability to explain Parakan's history.

Oral Tradition as an Approach for Historical Research

Vansina (1985) defines oral tradition as verbal testimony transmitted from one generation to the next, which can be more precise. He claims that oral tradition is an appropriate historical source and defined himself as a genuine historian. Oral tradition has been regarded as an approach for historians in uncovering historical events through the local community; the approach can be used to study traditions and its relationship to the social system.

In this research, we have utilized the oral tradition as an approach to reveal the history of Parakan through the members of the local community and those who were alive during the colonial era. While we are aware that this form of research lacks the physical evidence offered by documents, maps and photographs it fulfills the role of completing the historical narrative of Parakan. As Vansina (1985:20) states, “oral tradition exclusively consists of hearsay accounts, that is, testimonies that narrate an event which has not been witnessed and remembered by the informant himself, but which he has learnt about through hearsay.”

Oral tradition has been regarded as a source of knowledge about the past (history). Traditions occupy a special place among the various types of historical sources and the oral tradition has significant value as one of these. By using the oral tradition approach, we are able to understand the level of historical attachment within the local community. The oral tradition approach in some regions such as native American (Indian) as well as the Dayak's people (Kalimantan Island) was used in the form of oral testimonies concerning the past, which were transmitted from one person to another, and from one generation to the next. Vansina also explains that there are many historical sources, including ancient ones based on the oral tradition, particularly in areas which have no written documentation of their history. To reconstruct the past or its history, the local community uses the oral tradition from one generation to the next to complete the region's narrative. This process is very vulnerable to being lost as there are always a generation that will not survive to be able to pass on traditions. To counter this situation, a revitalization of the oral tradition approach is needed. Pudentia (2015) states that there has been an effort to maintain oral tradition, in this case folklore, which is known as a revitalization of the oral tradition. The main effort in achieving this revitalization is by involving all the parties that support the oral tradition. The primary indicator of a successful revitalization is if there is a significant change within the community and if the oral tradition is able to maintain its life over time.

In line with the above discussion, this research aims to uncover the history of Parakan as a heritage city using the oral tradition approach. We have used this approach because there is little evidence about the history of the city. We have analyzed the information from the respondents and compared it with the limited physical documentation using the interpretation approach. Academics and common people were interviewed, who explained the history of Parakan, revealing the information they had acquired from their parents or grandparents. The history of the city has always remained in their minds and hearts, from one generation to the next into the present.

In this research, we discuss the history of the city using the oral tradition approach and divide it into three periods: Parakan before the Islam era (the Hindu era); after the Islam era; and as the place where the revolution against the colonial powers started. For the first and second periods, we interviewed academics and historians to obtain information about the history of Parakan before and after the Islam era, while for the third part we interviewed some witnesses and generation of a significant person such as KH Subuki, as the pioneer of the traditional sharpened bamboo weapon utilized by Indonesian soldiers. We have reviewed literature about the history of Indonesia to validate the stories told by the respondents covering these exact periods, both the pre-Islamic as well as the Islamic ones.

Research Methods

Since this research aims to explore the historical attachment of the local community of Parakan City through oral tradition, it is necessary to establish its value. Such tradition is regarded as a primary source of history and can be explored by interviewing relevant respondents as well as by reviewing the literature on the history of Indonesia and in particular the history of Parakan to validate the reports from relevant respondents. These respondents are a significant source as they have the capability to explain the history of Parakan. We have compiled a list of them including in particular, the respondents from the family of KH Subuki as he was a previous communal leader (**Imam**) in Kauman, Parakan.

From the list of respondents, we have decided to conduct interviews with the most significant ones who know and understand very well about the history of Parakan. Using a qualitative method with a descriptive narrative approach, the research identifies the reasons why the local community uses the term “Bamboo Runcing” as a city brand. We have used the oral tradition approach to reveal the history of Parakan itself and to conduct the aims of this research.

Findings and Discussion

Basori is one of the primary respondents who recounted the history of Parakan. He knows the history of Parakan from his father and his grandfather. This tradition of transmitting and transferring knowledge orally from one generation to another generation as Vansina mentioned is known as the oral tradition. He fully described Parakan’s history before it became known as the city of Parakan. As an academic, Basori conveyed the story of the city chronologically for clarity. Prior to our interviews we conducted a literature review on the history of Indonesia and specifically regarding Parakan to provide us with a foundation of its history.

The researcher as an outsider who knows only about the history of Parakan from literature, gained a much fuller understanding as Basori told the history of Parakan, from the era of the Mataram Kuno Kingdom, to the Mataram Islam era, and up the city being the birthplace of KH Subuki, the pioneer of Bamboo Runcing.

The history of Parakan began in the Hindu era, the Mataram Kuno or Mataram Hindu era (700 AD -1700 AD), followed by the Islam Era when Mataram Kuno or

Mataram Hindu became the Mataram Islam era (1600 AD - 1800 AD). Parakan is one district of Temanggung City, which has existed since the Mataram Kuno era. The name "Parakan" came into use since the era of the Mataram Kuno Kingdom, under the King of Sanjaya. According to some respondents the word "Parakan" comes from "Para Rakai." Rakai is a term which refers to Hindu monks or priests; in Sanskrit it means "full moon." In the era of the Mataram Kuno Kingdom, many rakai lived in the Prakan area, with much evidence to prove this, such as the Liyangan Temple and the Dieng Temple complexes. The rakai lived in the Parakan district, which became a sacred district. In the Mataram Kuno era, all the Hindus would perform rituals in the Dieng Temple complex and would then go to Parakan to meet the rakai to ask for their guidance. This history of Parakan is also underlined by Murtiyoso (2017), who states that Parakan's history cannot be separated from the history of the Javanese Kingdom, especially the Kingdoms of Mataram Kuno and Mataram Islam.

The name Parakan itself emerged after the King of Sanjaya stepped down and was replaced by Rakai Panangkaran in 746 AD. In this era, the palace of King Rakai Panangkaran was located in the Kedu District. After he was replaced by King Rakai Panunggalan in 784 AD, the palace was relocated to the district of Panaraban, then known as Parakan. Later, King Rakai Panunggalan was replaced by King Rakai Warak, who settled in the area of Tembarak.

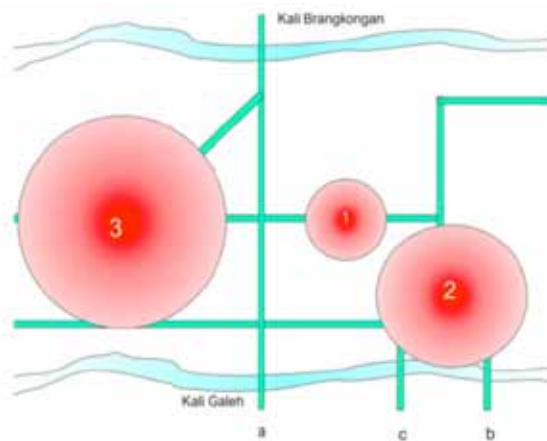
Murtiyoso as a historian who used to live in Ngemplak, Parakan, explained that between the 5th and 11th centuries, central power and wealth were located in the middle of Java. The primary source of this wealth was the rice paddy fields in the district of Kedu and the surrounding areas. This is all supported by the Liyangan heritage sites within the region of Kedu, which exemplify the cultural life from the Pre-Hindu era (4th century) until the Java Hindu era (11th century). Liyangan proves that the location was a notable complex for Hindus; it was not only a temple compound, but also a settlement on a larger urban scale. It is also proof that the district was a significant and central area in the surrounding Sumbing and Sindoro mountains.

The Mataram Kuno Hindu era faded after the arrival of Prince Benowo, who left the Kingdom of Pajang and tried to establish a new settlement on the bank of the rivers between the two rivers of Kali Galeh and Kali Brangkongan. Many people came to join the prince and to start a new life in this new district known as Parakan. According to Murtiyoso a historian and respondent, "Parakan" means a place with water inside it, for fishing. Additionally Basori states that the word is derived from "marak" (a Javanese term), which means "come along." Both of these terms are relevant when referring to the history of the district itself. Parakan, as the place for Prince Benowo to live, is on a bank of the river, so it is a place with water. On the other hand, Parakan is also a place for Islamic people to be close to God as there are many kyai (Muslim priests) residing in the Parakan district and specifically in the Karang Tengah area, (also known as the Kauman area) that will be discussed later.

Evidence for the existence of Parakan, which had been known as the Karang Tengah Village, is the existence of an inscribed stone named Prasasti Kayumwungan. Its inscription describes the history of the area in ancient Javanese and Sanskrit languages. This stone was found one hundred years ago in the Karang Tengah Village area and is proof of the existence of Parakan, which had been an area for all the rakai during the Mataram Kuno Hindu era. The Prasasti of Kayumwungan should consist of five pieces of stones with ancient Javanese inscriptions, but only two pieces remain (D27 and D34) (see Figure 1). This prasasti, also known as Prasasti Karang Tengah, can be found in the National Museum of Indonesia (Museum Nasional or Museum Gajah).



Figure 1. The Prasasti of Kayumwungan, there are only two pieces out of 5 remaining, D34 and D27. This Prasasti of Kayumwungan has been known as Prasasti of Karang Tengah as it was found in the Karang Tengah Village that today is known as Parakan. Source: Official Website of Kementrian Pendidikan dan Kebudayaan, Direktorat Jenderal Kebudayaan, has been accessed on 25th February 2018.



- | | |
|--|---|
| 1. Old city center of Parakam (1830-1880) | a. The development of early Parakan |
| 2. City center of Kawedanan Parakan (1880>) | b. The development of Parakan 1890-1910 |
| 3. City center of Parakan at present day (1960>) | c. The development of Parakan until present day |

Figure 2. Areas of development of Parakan by date (Murtiyoso, 2015).

The development of the city of Parakan can be seen in Figure 2 and explains the location of the city center from the 18th to 19th until now. The diagram is the result of a collaborative study between various parties, including academics, histo-

rians, the local community and local government, to define the history of Parakan (Murtiyoso, 2015). According to the explanation by Murtiyoso, after the war (Perang Diponegoro 1925-1930) and after the colonial era had ended, the city of Parakan grew slowly, and became a trade center for commodities such as rice, tobacco and coffee. During this time, the city grew in economic power and became the most important city in the Kedu District.

The designation of an area as historical is one that should be made by the local or central government. Indonesia, as a country with many islands and many historical areas, needs to make more effort towards preservation and conservation. One area which has many historical buildings and a significant character of its own is the city of Parakan. It is in the district in Temanggung and is a relatively unknown city as not all Indonesians know about it (see Figures 2, 3 and 4). However, in 2015 it was designated as a heritage city and since this classification many people have been eager to learn about its history and to explore it directly.

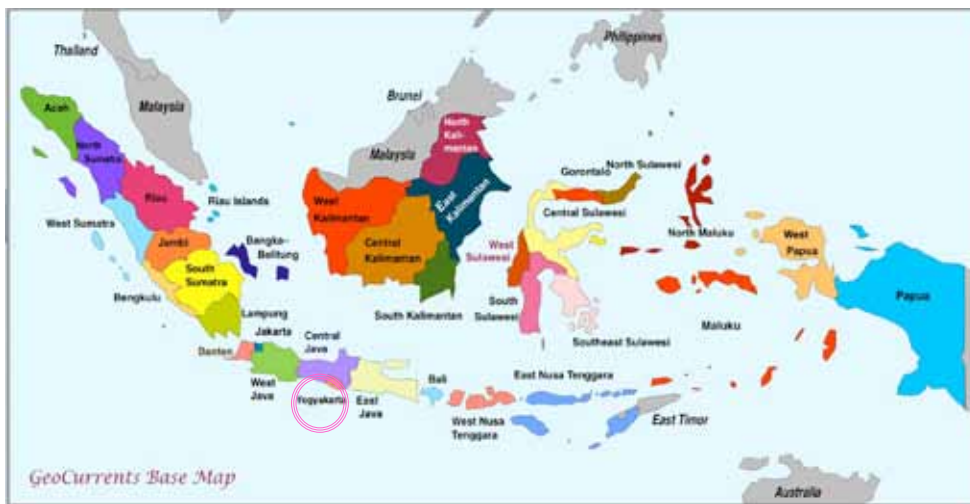


Figure 3. Map of the provinces of Indonesia showing the location of Parakan. Source: citiviu.com, accessed on 7th February 2018.



Figure 4. The Location of Parakan within the Island of Java. Source: genericcheapmed08.com, has been accessed on 7th February 2018.

Parakan was designated as a heritage city because there are many historical objects that needed preservation. Reading about and listening to the history of Parakan through its oral tradition encouraged people to want to know more about the city. Evidence of the history of Parakan can be seen in many areas. There are various historical sites that depict Parakan in the Mataram Kuno era, such as the temples in Parakan, Candi Setapan and Gunung Candi, and the complex of Candi Liyangan. There are also Chinese houses and temples, such as Gambiran House and Omah Candi, which was used by Louw Djieng Tie, a kung fu master from China, who immigrated to Parakan, and the nearly 200 year old Chinese Hok Teng Tong Temple. Additionally, there are colonial buildings, such as the Kali Galeh Bridge, the old railway station, and the Kawedanan Office, as well as heritage trails dedicated to the sharpened bamboo pioneer KH Subuki, such as Omah Candi of KH Subuki, Langgar Wali. Then there is the area of Kauman, the cemetery of KH Subuki and Al Barokah Mosque, which is known as Masjid Bambu Runcing, or Sharpened Bamboo Mosque. These sites defines Parakan’s character and in particular its historical architecture.

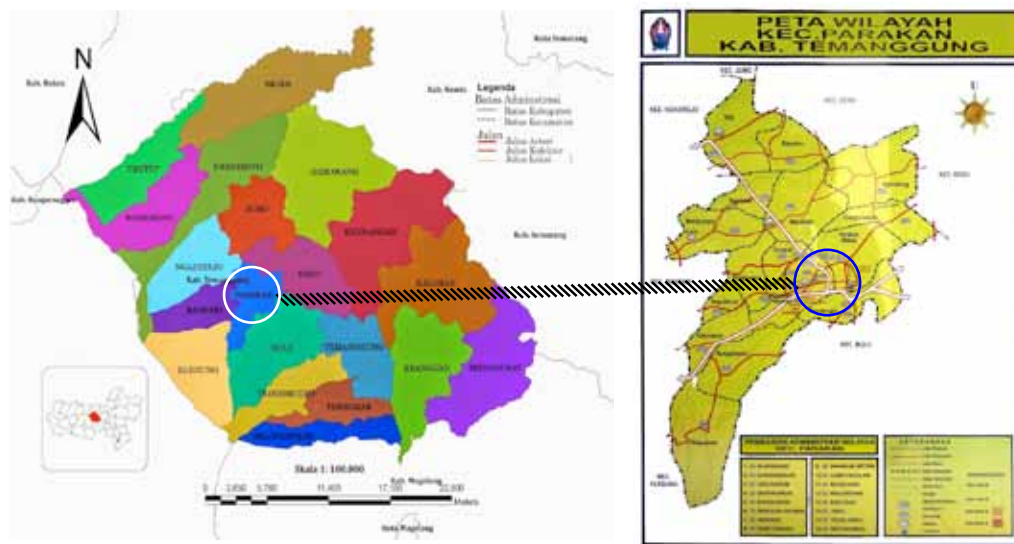


Figure 5. The location of Parakan within Temanggung District. Source: Kecamatan Parakan, 2017.



Figure 6. The Map of Parakan from colonial era to post-colonial era. Sources: Left-hand side- KITLV (1907), Right-hand side- KITLV (1946).

The local government is working together with the community to preserve its historical sites, cultural assets and is eager to promote Parakan as a destination for tourists. It also has cultural significance in terms of its traditional foods, culture, art and its socio-culture which together comprises all assets of Parakan as a heritage city.

One of Parakan's claims to fame is that it is the city of Bambu Runcing, the sharpened bamboo used as a traditional weapon in colonial times. The pioneer of this was KH Subuki, known as Kyai Bambu Runcing or Jenderal Bambu Runcing. Parakan is also regarded as the hometown of Muhammad Roem, an Indonesia national hero from the Roem-Roijen negotiations during the colonial era. Parakan was a famous refuge area for the Dutch to escape Pangeran Diponegoro soldiers.

One of the activities of KH Subuki and the Indonesian soldiers was to produce as much Bambu Runcing as possible. One of the rituals was to put both bamboo and soldiers in a pool of cool water together for 24 hours (the temperature in Parakan is always under 20 degrees). This tradition was intended to allow the soldiers to obtain strength from Allah SWT. The pool itself is located inside the Masjid Al Barokah. This is why the mosque is known as the Bambu Runcing Mosque. The mosque changed significantly from the colonial to the post-colonial eras. Before independence day, it had a traditional form with similarities of many Javanese mosques, with a pyramid roof known as a Limasan roof. Unfortunately, it did not remain as such, because in the 20th century its form was transformed, becoming more modern with a domed roof (see Figure 7).



Figure 7. Mosque of Al Barokah Bambu Runcing - Left-hand Side: the mosque in colonial era before renovation, Right-hand Side: the mosque in post-colonial era after a major renovation. This mosque is one of the historical places during the colonial era for making sharpened bamboo as a traditional weapon to fight the Dutch. Source: Left-hand side- Adilin Basiri (1940), Right-hand side-Private Documentation (2017).

Another historical site in Kauman, Parakan is the historical house of KH Subuki, known as Omah Candi (Candi means a site that has become one of heritages, and Omah means house). Omah Candi has changed significantly since 2012, after part of the house became a small restaurant. It used to be a private house and

had never been open to the public, apart from the middle terrace that used to be for “pengajian” or recitation in groups. After a renovation in 2010 and 2012, it was opened to the public with a restaurant in the front and a residential space at the back. Its form remains the same, with large 4 sectioned doors in the middle of the façade with two adjacent windows.(see Figure 8).



Figure 8. KH Subkhi's House- Left-hand Side: the house during the colonial era before renovation, Right-hand Side: the house in post-colonial era after major renovation, it becomes a restaurant. This house is one historical place from the colonial era and the place of KH Subkhi (the pioneer of Bamboo Runcing) for living and his activities during the colonial time. Source: Left-hand side- Adilin Basiri (1940), Right-hand side-Private Documentation (2017).

In addition, there are also several buildings that represent the colonial era, such as the old railway station. This is from the 19th century, and its function was to bring goods from other cities in Java as Parakan was a well known trading hub in the colonial era. It was also the only station soldiers used to meet KH Subuki to make Bambu Runcing (see Figure 9). As shown, the building is in poor condition as it has been neglected for years, although its structure is still in good condition. This abandoned building should be well maintained and become a primary consideration for the local government.



Figures 9. Old train station of Parakan, a historical building from the colonial era, it was the only rail station that brought all soldiers into to Parakan to meet KH Subkhi for Bamboo Runcing production. Source: Left-hand Side: N.I.S.M Lijn Djoeja-KITLV (1910), Right-hand Side: Private Documentation (2017).

Another historical building from the colonial era is the Kawedanan Office, which is located in Parakan Kulon, in the same area as Chinatown (Pecinan). The build-

ing was an office for Wedana (the local government in the colonial era, when the country was subject to Dutch policies and regulations). The condition of the building remains the same, but is now unfortunately empty. For some special events, it is used as a hall or exhibition space and sometimes is a meeting place for NPL (Nata Parakan Luwes, a local Parakan community group). It is a classic style building, with a traditional Javanese roof (see Figure 10).



Figure 10. Kawedanan office as one of historical buildings from the colonial era, Left-hand Side: Kawedanan Office in colonial era, Right-hand Side: Kawedanan Office in post-colonial era. Source: Left-hand Side: Wawan Hermawan (1940), Right-hand Side: Private Documentation (2017).

Parakan, as a heritage city, has various landmarks, one of which is Pasar Legi Parakan (the traditional market of the city). It is called Pasar Legi because it used to operate only on Friday Legi (Legi is part of the Javanese calendar). It was built in the colonial era in 1925 and was only a small single building (see Figure 11) but also accommodated sellers at the front of the building. After years, the building was abandoned and lack of the utility as well as the structure and was finally demolished in 2014 and relocated. Construction of a new Pasar Legi Parakan building began in 2014; the concept of the market is a national standard, with a semi-modern yet traditional form.



Figure 11. Pasar Legi Parakan is one of historical buildings in Parakan since colonial era in 1925 and it has been demolished and relocated in new place in 2014 and has been finished the construction in 2017. Source: left hand: KITLV (1925), middle: the abandoned Pasar Legi Parakan that had been demolished and relocated in a temporary place in 2013 and has been relocated in the new place in 2014 (Arcom Soekarno, 2013), right: Pasar Legi in its new location and has a semi modern traditional concept (private documentation, 2018).

This all shows that Parakan has many old buildings from the colonial era, as well as traditional Chinese houses. The history of Parakan as a city of Kaum (Rakai,

Kyai and Chinese people) and as the city of Bambu Runcing motivated the community and a local community group known as Nata Parakan Luwes (NPL) to promote it as a heritage city. In December 2015, after a lengthy review and investigation by the local and central government it was granted heritage city status.

Conclusion

The preservation of historical buildings from the colonial era is an essential issue, since Indonesia has many areas with historical sites. The existence of these sites will assist all generations, particularly future ones, to understand the history of the country. By designating historical sites as worthy of preservation, the community with its present and future generations will appreciate their presence. In addition, the designation of an area as historic, or even as a heritage city, can help it become famous, no longer unknown.

As Tuan (2001) had mentioned, space is more abstract than place and it will become a place if the space has value within it. According to this statement, it could be concluded that the area of Kauman in Parakan is not only a special space for the community, but also became a significant place and has a specific value either as a historical value and as well as one of socio-culture values for the local community. Tuan (2001:8) also mentioned that a space becomes a place if there is an individual experiencing the space. Experience will involve sensation, perception and conception. According to Tuan (2001:10), experience also involves emotions and thoughts as experiences will create feelings and thoughts.

In reference to the above explanation, the local community of Parakan having the experience of place within Kauman, Parakan hold strong attachment to the place and its historical value. Moreover, historical attachment can be found through the oral tradition of the local community. By using an oral tradition approach, this research has described the history of Parakan chronologically. Although historical attachment is different from one person to another as it depends on the individual experience and their reference perspective; their historical attachment can be uncovered using the oral tradition approach.

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This article is based on several years of research (2016 - 2019) and has now been incorporated as part of a doctoral program's dissertation. This research is a second-year research project and its publication is a part of the fifth semester program. We would like to thank Professor Kemas Ridwan Kurniawan as a promoter for this dissertation and Professor Pudentia Maria Purenti Sri Sunarti as a co-promoter. Additionally, we would like to thank all local community members in the City of Parakan and in particular all the generations of the Kyai Haji Subuki lineage as our primary research informants.

List of Interviewees

No	Category	Respondent	Details of Respondent	Output
1	First hand	NA	NA	NA
2	Eyewitness report	Chulaifah (daughter of KH Abdurrahman, the son of KH Subuki)	Age: 85 yo Gender: Female Resident: Jetis, Parakan	The story how the Dutch soldiers killed KH Abdurrahman, the son of KH Subuki, in his house, but killed the wrong person (KH Subuki was the target)
3	Second-hand, hearsay report	Asrof bin Bisri (grandson of KH Subuki)	Age: 65 yo Gender: Male Resident: Kauman, Parakan	The story of Barisan Muslim Temanggung, the story of Bambu Runcing, and the story of KH Subuki as the pioneer of Bambu Runcing
		Binawan Muhammad (grandson of KH Subuki)	Age: 50 yo Gender: Male Resident: Ngemplak, Parakan	The story of KH Subuki as the pioneer of Bambu Runcing, and how the local community has encouraged the family to propose KH Subuki as a national hero
		Akriful Basori (member of local community and historian)	Age: 55 yo Gender: Male Resident: Kauman, Parakan	The history of Parakan from the Mataram Hindu era until the Mataram Islam era and the coming of the Diponegoro soldiers, up to the establishment of Parakan as Kauman (the city of 'kaum')
		Sutrisno Murtiyoso (member of local community, historian and lecturer)	Age: 60 yo Gender: Male Resident: Ngemplak, Parakan	The history of Parakan as the city of "kaum" and the city of Bambu Runcing; the morphology of Parakan over time
		Subkhan Kamidi (member of local community, historian and member of Nata Parakan Luwes – the local community organization)	Age: 50 yo Gender: Male Resident: Jetis, Parakan	The story of Parakan from the Mataram Hindu Kuno era until the Mataram Islam era; the history of Parakan as Karangtengah village; the location of Kayumwungun inscription, the proof that Parakan was a city of "rakai" in the Hindu era
		Zaimah (granddaughter of KH Abdurrahman, the son of KH Subuki)	Age: 79 yo Gender: Female Resident: Kauman, Parakan	The story of Parakan in the colonial era when soldiers came to make Bambu Runcing as a traditional weapon; the story of KH Subuki as pioneer of Bambu Runcing; the story of Parakan as a basecamp for Indonesian soldiers from cities across the country
		Sofwan (grandson of KH Abdurrahman, the son of KH Subuki)	Age: 65 yo Gender: Male Resident: Kauman, Parakan	The story of KH Subuki as the pioneer of Bambu Runcing
		Adilin Basiri (member of local community)	Age: 50 yo Gender: Male Resident: Kauman, Parakan	The story of how Barisan Muslim Temanggung was established by some Kyai in Parakan, including KH Subuki

Figure 12. Table of significant respondents in uncovering the history of Parakan.

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Othering or Inclusion: Focusing on a Contemporary Dance Project *with an Ethnic Minority in Japan*

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Abstract

In this paper I will discuss a multicultural art project in an ethnic minority neighborhood in Japan where contemporary dance artist Midori Kurata visited the elderly nursing home residents and created a performance with them. The project was launched by the local government, with the aim of facilitating cultural exchanges including Korean descendants in Higashikujo, Kyoto, Japan. While challenging the social exclusion of ethnic minorities is a major issue in Japanese society, it is also important to consider how the specific culture and heritage of different groups are not consumed by but conveyed to other communities. This art project successfully reflected the ordinary existence of a Higashikujo minority group, which led to a transformation in the expression of the dancing of Kurata, and an understanding of their unique ethnic culture. This paper will present this project's creative process, performance, and its significance for fostering the social inclusion of ethnic minorities among a wider audience in Japan.

Keywords: *Cultural inclusion, Contemporary Dance, Ethnic Minorities, Art Projects*

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Introduction

This paper will discuss a multicultural art project with old Korean neighborhood called Higashikujo in Japan, where contemporary dance artist Midori Kurata created a dance performance with the elderly residents of a local nursing home. The project was launched by the City of Kyoto, Japan, in an attempt to facilitate cultural exchanges both within and outside the Korean ethnic minority community, and to encourage social inclusion through arts and culture.¹

While challenging the social exclusion of ethnic minorities is a big issue in Japanese society, it is also important to analyze how the specific cultures of minority groups can be shared with majorities, rather than being extinguished or assimilated. This paper will focus on this point of inquiry. In the art project with elderly ethnic minorities, how did a young, contemporary Japanese artist recognize and celebrate a marginalized culture through performance? In other words, how can an artist collaborate with another ethnic culture using her own artistic techniques?

These questions involve issues of “Othering.” Othering is discussed in postcolonial studies and cultural criticism to visualize construction of identities and power between two socioeconomically unequal groups such as male/female, westerner/easterner, white/black, etc. In this paper we will employ the notion of Othering referred to from previous studies about racism and representation to reflect a characteristic of the art project which involves an ethnic minority and their performance.

For example, hooks² provides a critique of contemporary films, catalogues, music etc., and reveals how “Otherness” is innocently perceived to offer more pleasurable, exciting, sexual or nostalgic experience that majorities do not have.

They claim the body of the colored Other instrumentally, as unexplored terrain, a symbolic frontier that will be fertile ground for their reconstruction of masculine norm, for asserting themselves as transgressive desiring subjects. They call upon the Other to be both witness and participant in this transformation.³

She analyses otherness as a structure of racism by white male culture but her analysis is common to our majority issues.

Concurrently, marginalized groups, deemed Other, who have been ignored, rendered invisible, can be seduced by the emphasis on Otherness, by its commodification, because it offers the promise of recognition and reconciliation. [...] The acknowledged Other must assume recognizable forms.⁴

She defines that situation as “Eating the Other” which helps the majority to produce images of the Other to satisfy their desire for experiencing difference or touching taboos in their norms without losing their position as a subjective majority. Then she states eating the Other eases their sense of lacked identity and is based on denial of imperialism, racial domination which has in fact deformed the Other’s culture.

Performances which aim for creating multicultural settings on stage might eat the Other. According to one critique, in a performance project with indigenous performers such as the Maori and the Kanak, Japanese dancers and a French choreographer demonstrate that the performance can emphasize Otherness through the disposition of performers. In the middle of the creation process they presented an ongoing piece where the performers were grouped by ethnicity or region on stage. The critic says the arrangement emphasizes their physical and cultural differences such as skin color, gestures, language and clothing.⁵ If such emphasis on differences simply reflects our divided situation, the artist would create dynamics of differentiation which can be called “Othering” marginalized people. Then it would force the audience to indulge in a fantasy toward the Other without any reflection on their colonial background or the issues of creating a multicultural society. The audience recognizes solely stereotypical images of the Other and subsumes them.

This paper will use the term “Othering” as a dynamic process to differentiate minorities and realize the desired Otherness of the majorities. Even if a project aims for inclusion or coexistence, the performance structure might still Other or consume the culture of the minority participants. Thus, the critical notion of Othering can shed new light on evaluating the effectiveness and impacts of collaborative art projects with ethnic minorities.

This art project was conducted in an old Korean neighborhood and successfully showcased in the performance the ordinary living conditions of the residents. This paper describes the process of the project, specifically the artist’s recognition of the culture of the elderly Korean residents of Higashikujo without Othering them. Then, we will verify if the recognition is adequately reflected in the performance using the artist’s dance techniques. In conclusion, this study discusses how the performance encouraged citizens to engage in a social inclusion that carries a perceptible change in attitudes toward ethnic minorities in Japan.

Target Area: Higashikujo, Kyoto

A neighborhood called Higashikujo (see Figure 1) is located in the south-east section of Kyoto station, along the Kamo river. Higashikujo has the highest population of elderly Korean residents (the descendants of Korean people)⁶ in the City of Kyoto, and historically, before and after World War II, the local government and citizens of Kyoto treated the community in a discriminatory way. Although the Korean residents in the neighborhood often contributed to the local urban development, those who live along the banks of Kamo river had no basic infrastructure, such as water lines or a sewage system, until the late 1980’s.⁷

Although the local administration had ignored the discrimination in Higashikujo, various communities in Higashikujo have welcomed socially vulnerable people, and used strong civil activism to establish a better and more normal life. One example of this is the multicultural festival called “Higashikujo Madan.” “Madan” means “plaza” in Korean, and communities in the neighborhood, including Korean, Japanese, disabled, elderly, marginalized, etc., actively participate and interact in the festival. They exhibit paintings and engage in performances such as ethnic

dances and Korean style dramas, which reflect the history of Korean immigrants in Japan. Each group that takes part in the festival either sells food or promotes their activity using posters.⁸ The festival is held every autumn and is open to visitors outside of Higashikujo.

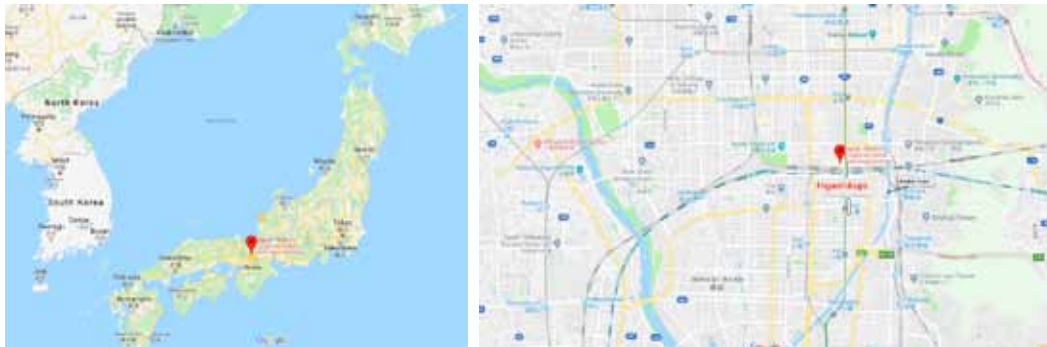


Figure 1. Location of neighborhood called Higashikujo, Kyoto.

Although the living environment has been improved through community activism, Higashikujo now has a high percentage of aging people because the young and middle-aged families are decreasing with the overall decline of the population in the district (less than 2000 people in 2015). Figure 2 below displays changes in population in the neighborhood based on age. In the middle of the graph, the bars represent the changes in population among 15- to 65-year-olds. From 2000 to 2015, the population of young people shows a decline. However, the population of those over 65 years has remained mostly unchanged. This trend is remarkable in the eastern part of Higashikujo, where the rate of aging increased to 41.1% in 2015.⁹

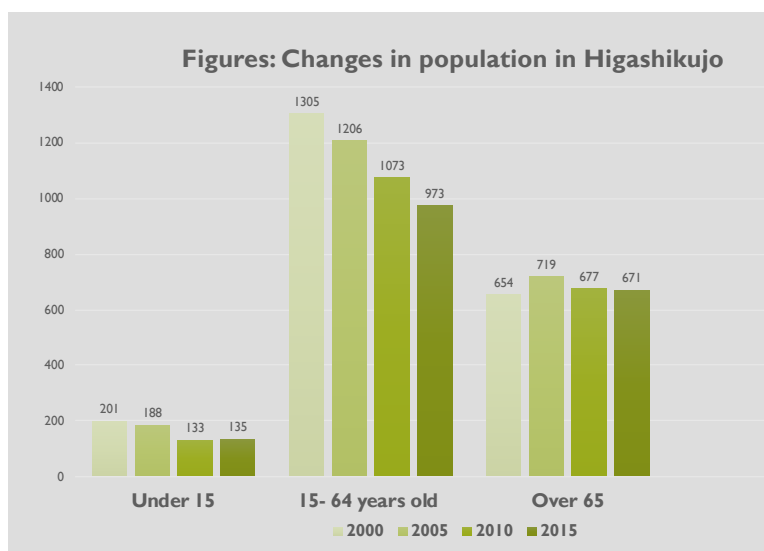


Figure 2. Changes in population of Higashikujo.

Since 2017, the City of Kyoto has reinvested in Higashikujo to revitalize the neighborhood. This is because the Agency for Cultural Affairs of Japan is being

transferred from Tokyo to Kyoto. The agency has supported artists and art organizations and now aims to promote social inclusion with arts and culture. Consequently, local government officials planned to utilize the potential of the arts and young residents to solve the problem of age-related population decline in Higashikujo. As part of the investment plan of the local government, in the western area of Higashikujo, new institutions have been invited to strengthen urban vitality. In the eastern area, where the rate of aging is the highest in the neighborhood, the government is trying to create art projects and creative environments. The entire neighborhood is planned in such a manner as to comprise a larger proportion of young residents. Kyoto City University of Arts will also be transferring to nearby Higashikujo.¹⁰

The Arts and Cultural section of the Kyoto City government has also begun social inclusion art projects with organizations which support the vulnerable. One of the projects, titled “Multicultural Project with the Elderly in Higashikujo,” was recently begun in the neighborhood. The Kokyonoie-Kyoto nursing home in the eastern part of Higashikujo agreed to collaborate with the project team, and welcomed the artist, Midori Kurata.

Kokyonoie-Kyoto means “old home in Kyoto” in Japanese, and it also represents the mission of the home. Kokyonoie-Kyoto combines aspects of both Korean and Japanese culture to provide residents with a safe and comfortable place to live. Residents of the home are mostly older Koreans, first or second generation (Issei or Nisei in Japanese) immigrants from Korea, or those who have lived in the neighborhood for a long time. The home invites local community members so that the elderly can listen and enjoy Korean musical performances. They also conduct seasonal rituals and customs from both Korean and Japanese traditions.

The art project in the Kokyonoie-Kyoto nursing home in Higashikujo took place from June 6, 2017, to March 3, 2018. During the project, contemporary dance artist Midori Kurata visited the homes in the neighborhood and held conversations with the elderly there. Together, they planned to hold the performance in the hall of the nursing home.

The performance was conducted after dialogue and exchanges between the artist and the residents of the home, as well as members of the community. The project was first performed in January 2018 in front of the residents, caregivers in the home, and residents in the neighborhood. Then a greater public audience was invited for a second performance of the same day.

The performance presented improvised dialogue of Kurata with each of the elderly, a young Japanese-Korean caregiver and a city office worker on stage. There was an archival footage of Kurata’s community visits projected on stage which helped the audience to understand the performers’ backgrounds and their exchanges with Kurata. Then the artist performed a dance which had different forms depending on the performers in front of her because she danced as a response to each performer and memory of dialogue. After the project was concluded, Kurata

obtained grants from the public hall to recreate the performance, and it was presented to citizens in February 2019.

The following methodology will be used to describe how the performance was created with significant influence from exchange and dialogue among the artists and the residents.

Methodology for Documentation

Some critics of art projects suggest that there are certain methods of documenting and researching art projects. Critic Pablo Helguera¹¹ specializes in socially engaged art projects, and he advises that documentation and research of socially engaged art reflect its ambiguous features between art and social or political practices. Another critic, Grant Kester,¹² claims that the evaluation of art projects in which various participants engage in collaborative practices needs to be analyzed using cross-disciplinary studies in ethnography or social science, etc. To faithfully capture the process of this project, the author engaged in field research of the project and conducted interviews with a variety of subjects, including Midori Kurata, a researcher involved in publishing a public report about the project named Wataru Sugawa, and a section manager of the Kokyonoie-Kyoto nursing home.

Kester reveals that the artists who conduct collaborative practices of art projects “identify various dialogical processes as integral to the content of work” and challenge the autonomy of authorship in conventional art criticism.¹³

Therefore, this paper focuses on the process of dialogues and exchanges between the artist and the elderly residents in the nursing home. The methods include observing the artists’ change in dance expression in front of the elderly, as well as her off-stage comments on the situation to measure her recognition of the cultures of the old Korean community. We then analyzed her performance in 2018, from which we were able to observe a reflection of the processes of the project. Finally, this paper evaluates the art project in terms of the artists’ expressions, rather than from the point of view of arts management, which is another significant topic to be discussed in a later work.

Towards the end of this paper, we will observe how the project offers suggestions for encountering and collaborating with cultures of ethnic minorities in Japan without Othering them.

Process of Dialogues with the Elderly

This section will recount and document the art project using public reports by the City of Kyoto, as well as participatory observation research by the author of this paper.

During the project, Kurata confessed that she felt responsibility or a burden to know the history of Higashikujo when she wanted to create something in the neighborhood. She was afraid to objectify and consume their culture. Kurata started to learn the local history by visiting the residents who knew the neighbor-

hood well, and by watching archival footage of the district, with the assistance of the government coordinators of the project. She also learned some ethnic dances that had been practiced there.

As Kurata tried to comprehend the history of Higashikujo, she became overwhelmed by the history, and felt distant from their culture, especially the preferences of the residents in the nursing home. For example, they preferred old Japanese songs and enjoyed performances of Korean traditional music and dance. Kurata felt, at first, that she would create the performance solely based on their preferences because her usual works of contemporary dance are distinct from popular entertainment and are designed to provoke social consciousness. At that point, she was wondering if the subject of the performance at the end of the project would be similar to her other contemporary dance stage performances, or if the performance would not have a contemporary dance feature but instead reflect the popular tastes of the elderly in Higashikujo.

Gradually, Kurata recognized the residents' attitudes, which reveals their culture is not represented solely by Korean ethnicity and its history. In the nursing home, many of the residents had dementia, but they still welcomed anyone who spoke to them. In this manner, Kurata was also welcomed by the elderly residents. A care supporter whom Kurata visited to understand the Higashikujo expressed the feature of the neighborhood as below.

Various groups of people engage in the neighborhood in their own way. They are inclusive as well as conservative because of the history of exclusion. They don't care about social backgrounds and just ask you who you are.¹⁴

The community of the residents in the nursing home also embodies the character of the neighborhood, that is by degrees recognized by Kurata through her engagement with them through her dance.

When they were in front of the artist, residents in the nursing home asked her "Where do you come from?" or "What do you do?" They didn't intend to evaluate whether she was a member of the community or if she knew its history well. Rather, they were just curious about Kurata who looked like just a young girl to them. Kurata introduced herself to them as a dancer from Mie prefecture outside of Kyoto. The elderly residents then said "Then let me see you dance," so she danced in front of them.

In fact, the dance Kurata performed was not the same as the one she often uses as a contemporary dance artist. She performed ballet for the Kokyonoie-Kyoto nursing home residents, a style that she had abandoned when she started her career as a contemporary dancer. When she finished the ballet, the elderly residents gave her such lengthy cheers and applause that the artist felt surprised by their positive response.

Kurata often told the project team “I can’t dance to entertain people using ballet.” From this paradoxical comment, we can see how she naturally responded to the elderly in Higashikujo through her ballet performance, but afterwards, she still remained unconvinced of her attitudes toward entertaining through ballet.

Since many of the elderly had dementia, Kurata kept reintroducing herself to them, and kept performing dances to their favorite old Japanese popular songs or their Korean traditional instrumental music. According to an interview with the author (March 20, 2019),¹⁵ she chose ballet-style dance because “My classic ballet has pleased my grandpa, grandma, mom and dad” and she felt this time that “It is a common and proper way to respond to the elderly.” From this comment we can surmise that her ballet became a communication tool for spending an ordinarily pleasant time together with the residents in the nursing home, and that her attitudes to dancing ballet were a response that was originally triggered by the curiosity and warm feelings toward a stranger expressed by the elderly of the home.

In other words, Kurata comprehended the particular culture of the residents’ community was represented in individual attitudes. Then her comprehension was reflected in the change in her dance expression. Thus, she concluded that her ballet in the nursing home was not merely a style of dance she had learned, but was somehow an improvisational dance affected by the community atmosphere.

The recognition of the community’s particular culture and her changes in expression were unexpected by Kurata and they inspired her to create her performance. She came to understand that the culture of Higashikujo is not necessarily narrated in terms of past colonial history or the Korean ethnic music and dance which the residents of the nursing home prefer. Rather, the community members embody a unique culture when they engage with outsiders of the community (in this project Kurata is an outsider). Being aware of this invisible culture, she decided to stand on stage with them and present her change of expression in an improvisational way.

As described below, her awareness of the cultural aspects embodied in the residents of the nursing home came to form the core of Kurata’s performance. What is more, she requested some people involved in the project to perform on stage with her. Her experience of expressive change which occurred through interaction with the residents in the home was applied to the task at hand and she used her responsiveness as an improvisational dance technique to engage with other performers on stage.

Analysis of Performance and Discussion

This section will analyze the actual performance conducted in 2018. In her performance titled “Hello, Nice to Meet You, Who Am I Now?” the subject of performance is each person the artist met throughout the course of the project.

The audience is able to view Kurata's visits to the community on archival footage projected at the back of the stage. When a resident of the home in wheelchair appears on stage, he is followed by a caregiver; Kurata also faces him, bending on her knees to make eye contact with him. She exchanges dialogues with him, even though he does not understand he is performing on stage; as usual, she introduces herself and starts dancing ballet in an improvisational way. The wheelchair-bound resident probably forgot Kurata because of his dementia, but their solid pace of interaction and dialogue signifies the relationship that they built throughout the project.

In another scene, Kurata appeared with a young member of the neighborhood who works as a caregiver for the elderly and who became a friend of hers. Kurata listens to some lines delivered by this friend in Korean, although other lines about the friend's anxiety or customs in her ordinary life are expressed in Japanese. After the scene, Kurata starts another improvisational dance which is more abstract than the ballet that she performed earlier.

A similar scene plays out when a city office worker of the art project appears on stage. At this point Kurata gradually bends her back and lies down powerlessly to the floor, because she might not want to hear his hesitation or doubt if he "includes", takes care of his family well. Relative changes in Kurata's expression are observed when she dances in front of the elderly and other people on stage.

Here, we see the performance was structured not to Other particular minorities but to concentrate on individual differences. When the artist delivered her dialogue with each individual on stage and presented improvisational dance, it highlighted the individual character of the performers. The elderly Korean responded to her dance in his own unique way which was similar to the exchanges they made in the nursing home described in the previous section. His behavior challenges our image of minorities socially deemed the Other.

All the performers were empowered to express freely how they would speak to, face, and interact with Kurata. This is partly because Kurata chose the subject of dialogue or her improvisational dance which is "a common and proper way to respond" in the same way as she experienced with the residents of the nursing home. Such performers' expressions brought to light their personality. It is this individual attitude of the performer toward engaging with the world which is invisible when we put individuals together into social groups and commence a discourse on "Ethnicity" or "Social Class." Othering might occur while ignoring individual differences.

Kurata, on the contrary, successfully conveyed the presence of each individual. The performance can be perceived as communicating the challenge we face when we get to know people individually, transcending our tendency to label people in a socially conventional manner. That is why this performance has been highly evaluated in achieving the project's aim of fostering social inclusion through the art project.

Kurata left comments about what she experienced during the project in the pamphlet of the performance. “I myself am included among them,” she remarked. Kurata added footage of a conversation with another member of Higashikujo in the second performance in the public hall, stating, “I thought I would not be welcomed here [Higashikujo] if I didn’t know much about their history when I agreed to commit to the project. Still I came to know that it doesn’t matter for the residents here.” Her observations ensured that her performance was based on her experience of the culture in the residents’ community which included the artist, who used to be an outsider of Higashikujo. The project didn’t Other or exclude the culture of the marginalized people because it proceeded through the direct engagement of the artist to encounter individuals living in the neighborhood.



Figure 3. Dialogue with Kurata and the nursing home resident on stage in February 2019 performance (photo by Kai Maetani).



Figure 4. Dialogue with the city office worker and improvisational dance by Kurata on stage in February 2019 performance (photo by Kai Maetani).



Figure 5. All performers appeared on stage for curtain call in a February 2019 performance (photo by Kai Maetani).

Conclusion

From these points of observation, we can see that Kurata got the idea of the performance from the experiences with the elderly residents who welcomed her, and that she utilized improvisational dance as a communication tool. As mentioned above, residents' attitudes are rooted in the culture of Higashikujo, where they have struggled with exclusion from the majority group in Japan.

In conclusion, this study demonstrates that an artist influenced by an inclusive experience in the residents' community did not Other a particular history or culture in Higashikujo, but chose improvisational dialogue and dance to strengthen and visualize the influence of the community on the artist. If she had not noticed their dialogical and welcoming culture, she could not have succeeded in the project.

In addition, the project suggests the following issues of significance in the performance for both audience and citizens.

1. The performance visualized the embodied elderly as not a passive participant but as a unique and influential agent;
2. The performance showed multiple forms of engagement with ethnic minorities, in this case, the Korean minority groups in Japan;
3. As the performance lacked a stereotypical representation of older Koreans in Japan, it also raised questions about Japanese citizens' perceptions of Otherness.

In the future, it is possible that the performance will be performed again on stage, or be shown through archival video, so the art project has the efficacy of being used to spur incremental change in the cultural perceptions of minority groups in Japan, and of playing a part in helping to create a more multicultural and inclusive society.

Endnotes

- 1 In this study, we refer to Higashikujo as a neighborhood and not as a community. This is because the entire district is not a community of Korean residents, but has various communities of/ for the vulnerable depending on core aims. If the author uses the word “community”, it will represent the community of the elderly in the nursing home in Higashikujo with which the artist engaged mostly.
- 2 Bell Hooks, *Black Looks* (Boston: South End Press, 1992), 21-39.
- 3 Bell Hooks, *Black Looks*, 24.
- 4 Bell Hooks, *Black Looks*, 26.
- 5 Takashima Megumi, “Community called ‘PACIFIKMELTINGPOT’ aiming for polyphonic and inclusive time and space” In *Voyage of the Proprioception Régine Chopinot and PACIFIKMELTINGPOT*, ed. Tomita Daisuke (Osaka: Osaka University Press, 2017), 28-41.
- 6 The number of foreigners in Japan is statistically collected by the Ministry of Justice. The population of Koreans who have South and North Korea nationality in Japan is 322,447 (in June, 2018), which is the second highest number following the Chinese. 67% among them have status of residence that prove they came to Japan before W.W.II or are the descendants of those who did. The previous statistics do not include the number who naturalize to Japanese.
- 7 Ishikawa Kuniko, *Community Practice in Mutual Disadvantaged Areas: With a Focus on Higashikujo, Kyoto*, (PhD diss., Kwansei Gakuin University, 2013), 137.
- Yamamoto Takanori, “Conditions of Residents Movement in a Squatter Area: The Case of Higashikujo in Kyoto City,” *The Annals of Japan Association for Urban Sociology*, 27, (2009): 61-76.
- 8 “What is Higashikujo Madan,” Higashikujo Madan, accessed April 9, 2019.
- 9 Statistics including the figure are cited from Kyoto city, *Revitalization Policy for Southeast Area of Kyoto Station* (Kyoto 2017), 8-9.
- 10 Kyoto city, *Revitalization policy for southeast area of Kyoto station*.
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An Online Educational Platform for New Media Art in Thailand

Haisang Javanalikhikara⁺ & Kamol Phaosavasdi⁺⁺ (Thailand)

Abstract

In the global art scene New Media Art has become part of artistic practice since the 1950s. Global-ly it has been presented, accounted for, and widely applied. However in Thailand, education about New Media Art has been limited. There was no hub where either artists or the public could learn about New Media Art genre. This research article will discuss the methods and production of an online New Media Art instructional platform supporting an increased awareness and understanding to Thai artists and society. This online platform will take the form as a multimedia e-magazine emphasizing the immediate relationship between itself (online communication) and the subject matter (New Media Art).

Keywords: *Education, Online Art Education, e-Magazine, Multimedia Learning, Digital Communication, New Media Art, Thailand*

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Introduction

New Media Art has been practiced among Thai artists for almost four decades, yet it has never been included in the curriculum of any fine art courses offered by Thai universities. There are over 20 Thai faculties teaching fine art at the higher education level. However, most of them have curriculums limited to painting, sculpture, printmaking, and photography with a few offering mixed-media. One may ask, what inspires generations and generations of Thai artists to produce diverse works of art? From interviews conducted by the author with Thai artists and curators, specifically Prof. Apinan Poshyananda (PhD), Chayanoot Silpasart (PhD), Pichaya Suphavanij, Atikon Muk-daparakorn, Arnont Nongyao, Kosit Juntaratip, and Witaya Junma in conjunction with other re-search, most Thai artists work in various mediums, but those working in New Media Art tend to be influenced by their own experiences abroad or by non-Thai artists. The author as an art educator in several universities has determined that most students lack exposure to the New Media Art genre due to its absence in the curriculum in Thai higher education.

Developed alongside and with internet technology, online education has been in common existence since the 1990s. The younger generation rely on the internet to obtain information on a diverse range of subjects and with deepening advancements informational access has never been easier. This paper will address and discuss issues regarding the lack of a Thai learning platform around contemporary art and in particular New Media Art by researching and developing an online educational resource on the subject.

Research Objectives

1. To examine the understanding of the New Media Art scene both globally and in Thailand.
2. To transform this understanding and information of New Media Art into content accessible online.
3. To create an online educational platform on New Media Art for Thai art students and other-interested audiences.

Methods

This study is qualitative research aiming to create contents about the field of New Media art with a simple presentation and in turn publish it online. The researcher began with two focus areas: 1) New Media Art itself and 2) learning about online platforms from conducting a literature review, personal interviews, and case studies. Then the outcome from reviewing online education is evaluated to determine the appropriate way(s) of learning about the field of New Media Art. From this point the researcher will produce online contents and develop effective ways to provide comprehensible access to it for Thai viewers.

What is New Media Art?

The term 'New Media' is debatable owing to the fact that 'newness' is always in flux. To understand the New Media Art genre, one must consider its historical context. For example in general new media is commonly understood in terms of

communication technology i.e. “the Internet, mobile phones, and social networks sites” (Ilana and Bell 2013:259), but this is different from ‘new media’ discussed in the artistic context. Although art has developed alongside technology through-out history from the invention of pigments, photography, etc. and will continue to do so as technologies of today expand; Art “made by using and reflecting upon new media and new technology help us understand how our lives are being transformed by these very media and technology” (Gere 2008:25), hence the use of new media in art can be said to “not have a history,” and is a “not easily delineated” since this “history has not yet [been] written” (Rush 2014:9). Nevertheless, if one were to historically contextualize the development of New Media Art, the emergence of video art in the late 1950s is arguably when the term arose. Prior to video art, categorization in artistic practice was done in accordance with art movements and ideologies rather than mediums. New Media Art refers to art “using new technologies such as computers” and other mediums moved from analog to digital (Gere 2008:13). In Tribe & Jana’s book on New Media Art, they use the term New Media Art for “projects that make use of emerging media technologies and are concerned with cultural, political, and aesthetic possibilities of these tools.” This term also includes other “older categorical names like Digital Art, Computer Art, Multimedia Art, and Interactive Art” (Tribe and Jana 2006:6).

From the information above, New Media Art will be characterized in this paper as follows:

1. Featuring digital elements/methods
2. Developed from mass communication
3. Experimentation with technology and different fields
4. Requires interaction

New Media Art in Thailand

The first new media artwork exhibited in a Thai established institution was *How to Explain Art to Bangkok Cocks* (1985) by Apinan Poshyananda (now, Professor Apinan Poshyananda, PhD.) (Poshyananda, 2016) & (Silpasart, 2016). This was two decades after new media works by artists like Wolf Vostell and Nam June Paik in the West. This delay was due to the Thai art community’s suspicions about the concept of postmodern art in the global context. From this point onwards, Thai artists who already explored non-traditional mediums started to publicly exhibit their works, while the art audiences’ general understanding of the concept and context of the artistic practice began to widen. The perception of the fine arts in Thailand was altered, expanding cross-disciplinary knowledge between art and other fields. Thai contemporary arts are catching up with technology and continues to grow parallel to it.

From interviews with artistic personnel mentioned in the introduction, an overview of New Media Arts in Thailand can be summarized as follows:

- Some artists use computers and other forms of technology, singularly or in combination, to document a project or situation.
- New Media Artworks are mostly analog rather than digital, due to the reduced availability and higher costs of technology and related materials.

- Most Thai New Media Artists have studied abroad, ie. been an artist-in-residence or has taken/integrated Western and East Asian artistic practices into account.
- New Media Art in Thailand exists and is practiced, but with limitations of budget and awareness.

Learning Through an Online Platform

Online learning today can be seen as a connection to what is known as the ‘digital age’ as digital technology is well-understood and more accessible than in the past. Although new technology can be expensive (Ginsburge n.d.:3-4), utilizing the Internet allows for more explorative freedom. This research focuses on three ideas regarding online learning:

1. Critical thinking in online learning. (research the required criteria for online learning)
2. Use of digital media in art education. (research approaches utilizing digital media in art education)
3. Engaging multimedia as a learning tool. (research underlying education principles central to multimedia)

Critical Thinking in Online Learning

Sweeney’s Critical Digital Pedagogy as expanded from Giroux’s three conditions of Theory and Resistance in Education: A Pedagogy for the Opposition can be summarized as follows:

- Art such as New Media Art complies with multiple foundations in fields of study and multimedia practices. Sweeney suggests a study of the connection between “artistic production and educational approaches” and fields like “computer programming, graphic design, performance art, and computer science” to be relevant.
- Sweeney mentioned in his summary of research on online learning that each social network supports the expression of individuals with digital media expression. A number of people tend to use online social media to discuss and exchange their ideas as links to learning new things.
- Multimedia separates high and popular culture and/or even other mass cultural productions. So, this brings us back to Modern Art that separates ‘high art’ and ‘low art’ (Sweeney 2013:130). However, this separation is debatable and will not be discussed in this paper.

This research has pedagogy paired with online communication and with its focus on an educational platform Sweeney’s aspects per above need to be considered. Sweeney’s view simplified holds that technological media as pivotal in the educational realm. While it is true that critics were considered significant factors in art education, the context of critiques has change in the active environment of social media and its wider knowledge exchange. Consequently, learning in general has also adapted as the engagement between users and the creation of an accessible platform for dis-course and critiques comes to the fore.

From the review of Sweeney’s Critical Digital Pedagogy it has a close connection to *21st Century Learning* by P21 (Partnership for 21st Century Learning) on information, media, and technology skills. The 21st Century Learning is a learning theory organization networking between education, business, community, and government with the objective for the learner to acknowledge and develop skills relevant to contemporary society. Information, media, and technology skills are based on the assumption this is a time where media influences and drives our surroundings. This is achieved through a range of processes including the ease of information access and self-learning under factors like the swift pace of technological change and interpersonal networking dynamics.

This study of creating an online platform for guiding and educating Thais on New Media Art needs to have the following characteristics: (1) Engaging and Integrated (2) Reliable and (3) Facilitates Interpersonal Connections.

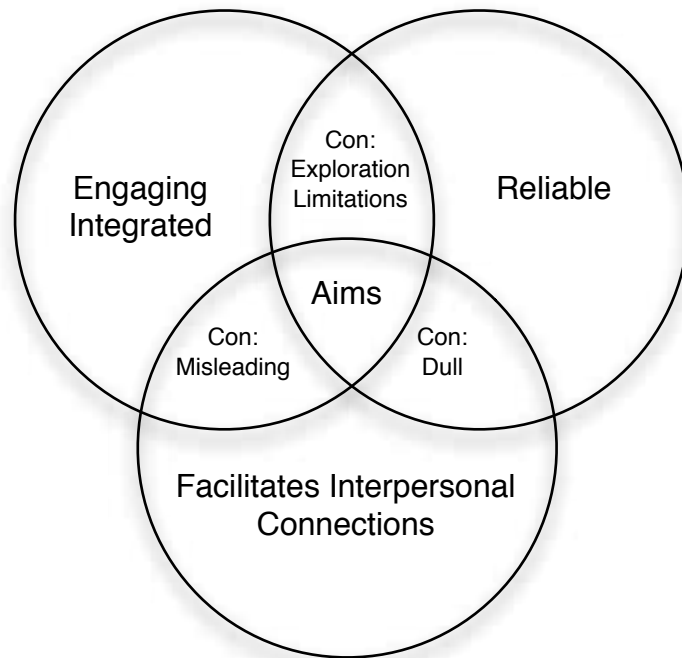


Figure 1. Considerations on critical thinking in online learning adapted from Sweeney’s Critical Digital Pedagogy in combination with 21st Century Learning by P21.

Using Digital Media in Art Education

From the literature review, two studies were selected that embodied the commonality of covering four approaches using digital media in art education. They are the Four Approaches to Implementing Digital Media in Art Education by Marner & Örtegren (2013) and the Four Approaches to New Media Art Education by Freire & McCarthy (2014). Both studies can be simplified and represented as follows:

Approach	Marnier & Örtegren	Freire & McCarthy
1st	Resistance	Collaboration
2nd	Addition	Appropriation
3rd	Embedding	Programming
4th	Dominating	Intervention

Figure 2. Table comparing the Four Approaches to Implementing Digital Media in Art Education by Marnier & Örtegren (2013) and the Four Approaches to New Media Art Education by Freire & McCarthy (2014).

While Marnier & Örtegren's four approaches were designed for the classroom context, Freire & McCarthy's were created for education outside of school. Due to limited equipment in the class-room, Marnier & Örtegren begins with 'Resistance' as their first approach, then 'Adding' digital usage as a *special activity*, following with 'Embedding' digital media into any processes of learning, and ending with having digital media 'Dominating' the classroom, for example, using a soft-ware program to create artwork. Since Freire & McCarthy's approach is aimed at art education outside school, Marnier & Örtegren's first approach does not apply. For Freire & McCarthy's approach it begins with 'Collaboration' or users interaction over social media to create a sense of community, then the 'Appropriation' of materials available digitally by mixing and matching them so they can later be 'Programmed' as a digital tool(s) for experimentation. Subsequently, students of the Freire & McCarthy's approach are expect to be able to 'Intervene' or participate by sharing their ideas and practices to a wider audience via an online platform.

Drawing from the comparisons between the two previous studies, this research proposes the following set of four approaches for an self-learning, online platform to enhance the understanding of the New Media Art genre and its practices. The four approaches are 'Curiosity & Initiating,' 'Exploration,' 'Understanding,' and 'Being Critical.'

- Curiosity and Initiating – As raised in the beginning of this paper, art education in Thailand's higher education system is limited in its range of mediums and knowledge sets used in artistic practice. Some students and users might be already comfortable with the practice they have been developing, which is positive, but one is rewarded by remaining curious to make the most from an online platform. They should initiate their own research beforehand to gain a basic understanding of the practice of art and its history. Since this platform publishes information on the New Media Art genre and related philosophies, precepts and thoughts, an artistic awareness and its related notions are essential to get the most out of a self-learning site.
- Exploration – This online platform also introduces experienced artists and experts in New Media Art. It is a self-learning tool for users to explore their

interest. This website acts as a guide to expand their creativity and comprehension. Those who are interested in practicing or learning about New Media Art, whether it is producing artwork, curating an exhibition, or engaging with the subject in any way are able to explore the availability of digital media and technology resources in Thailand.

- Understanding – When browsing the proposed website, users are able to select and view the materials from the issues of e-magazines related to their existing knowledge level of New Media Art and other subjects of interest. This online platform will provide both formative and insightful perceptions on New Media Art. It will provide users selectable contents suitable to their needs.
- Being Critical – As the availability in terms of tools and experienced personnel are quite limited in the Thai region, Freire & McCarthy and Marner & Örtgen's fourth approaches (dominating and intervening) are not viable. In spite of this, users will still be able to integrate the basics gained from engaging with this website into their own artistic practice.

Using Digital Media in Art Education

Research-based Principles for Multimedia Learning by Mayer (2014) is a lecture broadcasted on Harvard University's Youtube channel that pertains to this paper. Mayer argues in his lecture that the most important technology of learning is the "human mind," so tools or medium created for education needs to account for its psychological aspects and capabilities. An example of such is multimedia. Felton argues that "multimedia learning," which is "learning from words (e.g. printed or spoken text) and pictures (e.g. animation, video, illustration, or photos)," is suitable for presentations in a "visual screen-based world" (Felton 2008:60). This hypothesis can support Mayer's tests for 'retention and 'transfer' objectives.

In his lecture, Mayer discussed applying psychology to learning in education, such as using graphic and words focusing on the learning objectives of 'concepts.' He points out the 'three top-level goals for the design of multimedia instruction,' namely to (1) reduce extraneous processing (2) manage essential processing (3) foster generative processing. This research applies these Mayer's goals with considerations of the New Media Art subject matter and the Thai audience (Thai students and other interested parties). However, instead of seeing them as goals, they were utilized as core directions for creating the multimedia educational materials.

Realizing Research Methodology

New Media Art requires platforms of exchange - between artwork and audience or the public space of a gallery and the public space of a network, for example. Practical challenges include the need for continuous maintenance and a flexible and technologically equipped exhibition environment, which museum buildings (traditionally based on the "white cube" model) cannot always provide, as well as conceptual issues and a continuing need to organise educational programmes for audiences to make them more familiar with this still emerging art form. (Paul, 2008)

The quotation above confirms some of the general issues with New Media Art, but most importantly for this research is the subject’s need to be presented educationally. As an educational support for this subject and an appropriation of the three studies mentioned earlier, the proposed methodology supports the creation of an online platform for New Media Art education in Thailand. This methodology is summarized in the table below:

Topics Summaries

Topics	Summaries
Considerations	1) Engaging & Integrated (2) Reliable (3) Networking - facilitating interpersonal connections
Approaches	(1) Curiosity & Initiating (2) Exploration (3) Understanding (4) Being Critical
Directions	(1) Reduce Extraneous Processing (2) Manage Essential Processing (3) Foster Generative Processing

Figure 3. A table of the Considerations, Approaches & Directions for the online platform’s methodology.

To create and manage the contents for this website as theorized by the above table the below methods are outlined:

1. Gather information on New Media Art artists and principals as archival materials in order to build a database of their points of view and experiences, as well as supporting the platform’s credibility and reliability.
2. Research theories and histories related to the New Media Art genre in both the global and regional (Thailand) contexts, comparing and contrasting them to get suppositions on the subject for the presenting the Thai context.
3. Analyze other fields of study such as psychology, anthropology etc. to provide a related and wider perspectives on New Media Art.
4. Manage and organize sets of knowledge, categorizing and grouping necessities and then select the multimedia suitable for inclusion.
5. Plan and produce content according to the first ‘consideration’ and ‘directions’ for publishing online for the users.
6. Get feedback and make improvements to the platform accordingly, encouraging users to comprehend the ‘Four Approaches.’

This online educational platform is a website containing issues of multimedia e-magazines. The use of the multimedia e-magazines format was selected from the research of the use of digital media in art education in conjunction with the utilization of multimedia as a learning tool. This presentation method fulfills two objectives. The first is to introduce the reader to the New Media Art genre.

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The contents of each issue are curated under that issue’s main theme. The first issue focuses on conveying a primary understanding of New Media Art in Thailand.



Figure 4. The first issue of Teleaesthetics (2018).

All e-magazines published on this platform utilizes multimedia tools namely infographics, motion-graphics, and video clips, together with written works. This first issue contains the same medium selections and each one is selected to depict a particular form of content. To reiterate Mayer’s argument earlier, learning through multimedia assists the learner’s topical understanding. Images and sound help with process of learning and remembering (Mayer, 2014).

Type of Medium	Definitions	Contents
Infographic	Written information and passages with images/graphics	Timeline paralleling art and technology
Motion-graphic	Spoken descriptions and animated moving images	Understanding New Media Art in Thailand
Video clip	Recorded images and sounds from real artists and people.	Interviews and exhibition reviews
Text	Essays with supported images/graphics	In-depth academic writings with images/graphics

Figure 5. A table describing the first issue’s multimedia and linked content.

To illustrate the table above, this infographic is semi-interactive and has links to external websites, information for networking as well as additional exploration. It depicts a ‘Timeline Paralleling Art and Technology’ as this infographic allows users to navigate the linear narrative for an overview, or choose a selected time period for deeper investigation. The procedure for creating this timeline requires one to find connections between artistic mediums and technology relevant to a specific time period, ranging from a date in history till the present. The idea behind this interactive infographic is the relationship between artistic practice, technology, and aesthetic perception.

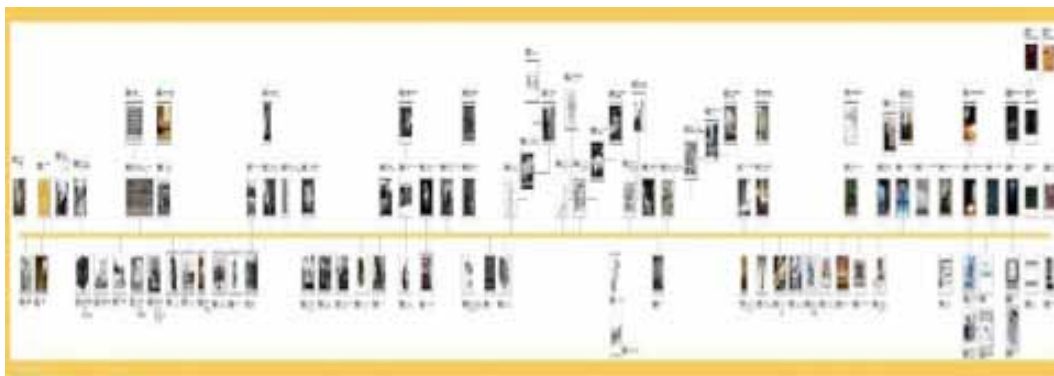


Figure 6. A timeline paralleling art and technology.

Motion-graphics is a medium suitable for achieving a brief overview, thus in the first issue’s *Learning Technology and Art: Art Meets Technology in the 21st Century* is created with this medium. This motion-graphic conveys the ideology of New Media Art in the global context together with a general understanding that links it to the Thai context and issues in question.

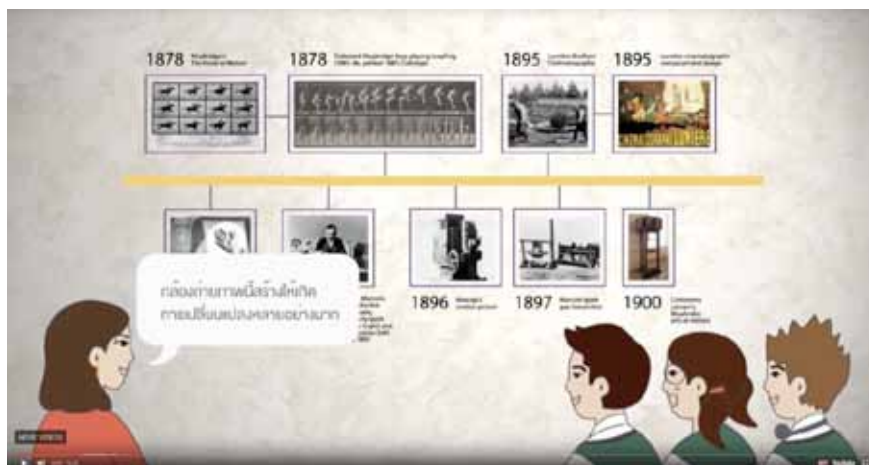


Figure 7. Screenshot from the motion-graphic *Learning Technology and Art: Art Meets Technology in the 21st Century*.

Video clips are used for reviews and interviews. In addition to all the graphics, having real people providing their opinions offers content variety and reinforces the credibility of the website. The interviewees are individuals whose that has

specialized in New Media Art. For example, inter-views are with curators, artists, researchers, and independent art space owners/managers. New Media Art exhibitions are reviewed and are offered by individuals with different backgrounds in New Media Art, including those who are familiar with the genre as well as people who have just started to take interest in this topic.



Figure 8. Screenshot of an interview with Prof. Dr. Apinan Poshyananda on New Media Art.



Figure 9. Screenshot of an interview with Witaya Junma on New Media Art.



Figure 10. Screenshot of a LAB/ART Interactive Installation Exhibition tour by the artist.

Essays are not typically multimedia, but they are included in this e-magazine to provide more extensive background on New Media Art. All essays are written by an invited scholar who are working not just in art but also in other fields of study.

Topics range from aesthetics to other socioscience issues with relevance to New Media Art practices and perceptions.



Figure 11. Screenshot of an interview text, Talk to Chatanoot Silpasart, curator of exhibition *From Message to Media*.



Figure 12. Screenshot of an essay by Aniwat Tongseeda and Vorachat Vadhabukkana, senior officers of Bangkok Art and Culture Centre.



Figure 13. Screenshot of an essay on an Introduction to New Media Art.

Conclusion

Within the scope of the context of Thai New Media Art, this paper illustrates the ways in which an online platform offering multimedia e-magazines can be used as a tool for New Media Art education in the region. Furthermore, this research arrived at a methodology comprised of theories and hypotheses mainly on digital communication, multimedia communication, and pedagogy. Samples from the first issue of this e-magazine is a practical and solid testament to the pedagogical ideas behind this research. From surveys conducted with users from the fields of art and culture they reported this online platform and its presentation to be reliable and engaging. Additionally, they supported the view that this website could be used as a teaching tool. They also suggested it can be improved with the addition of gamification elements and other more interactive features. This papers demonstrates how an online platform can provide a supportive learning platform for Thai audiences to gain an understanding of New Media Art practices both locally and abroad.

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Curator as Collaborator:

A Study of Collective Curatorial Practices in Contemporary Art

Wilson Yeung Chun Wai ⁺ (Australia)

Abstract

This paper is excerpted from a practice-based research conducted between 2017 and 2018, in which I closely explored the collective curatorial practice at the Royal Melbourne Institute of Technology (RMIT) University in Australia. I collaborated with more than twenty students, most of whom are international and graduate art students, to create collective contemporary art projects on RMIT University campus. In this article, I will introduce the student-led RMIT Curatorial Collective and present some examples of student-led contemporary art projects to examine the idea and operation of collective curatorial practice in the university's common art and cultural space. These contemporary art projects articulate collective curatorial practice that interrogates the role of curator in facilitating creative collaborations as a 'collaborator.' I will highlight some of my curatorial experiences in contemporary art production, which provides insight into the collective curatorial process and investigates the characteristics of collective activities in the university's creative environment.

Keywords: *Collective Curatorial Practice, Australian Contemporary Art, Curatorship and Education, University's Creative Environment, Curator as Collaborator*

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Introduction

This research frames the curator as a collaborator for art production and presents alternative models of collective curating in contemporary art. It investigates the relationship between artists and curators in contemporary collective art practices. Since the 1990s, there has been an increase in the number of contemporary curatorial activities throughout the world. As curatorship has been considered as the part of creative practices, the role of the curator has transferred from a behind-the-scene organizer to a significant cultural collaborator. The research investigates how the curator can act as a collaborator in curating so as to inspire creative ideas, exchange cultures and share knowledge with 'the other' (Said 1978). It links curatorial practices with theories and explores the role of curators as a collaborator. The study will investigate the RMIT Curatorial Collective, a student-led organization, at RMIT University and will examine how curators collaborate with artist students and communities from different backgrounds, what the research is designed for, what methods they use and how their collective curatorial practices affect the university's common art and cultural environment.

Collaboration and Collective Curating in Australia

As a common method of art, exhibition or creative project, collaboration involves a group of people, rather than one single person (artist or curator), to develop concepts and work together. In addition to collaboration, other terms are used based on the relationship between participants and the creative methods, including teamwork, cooperation, interaction, collective action, or participation in practice. Because these concepts often overlap with each other, they are referenced by synonymous expressions. Artists and curators can collaborate (curating collectively); furthermore, they can participate in a wide range of active partners outside the field of contemporary art. Artists and curators can also invite viewers to collaborate, which mainly refers to the concept of participation or collective art practice.

In Australia, collective curatorial practices are often found in artist community and Artist Run Initiatives (AIRs).¹ Collaborative and collective curating is an open concept that provides two ways to participate. In the case of collective curatorial practice, based on the idea of collaboration, collaborators can be mutually beneficial. However, through participation, collaborators may only shape the development of their frames of situations that are pre-defined by artists, curators and others. When collective curatorial practice is a mean to implement projects (such as community and art school projects), it is necessary to distinguish between collective curating and the completion of media, such as art projects related to the concept of social art practices,² dialogical aesthetics,³ 'social turn,'⁴ participatory art⁵ and relational aesthetics.⁶

The antecedents of collective curating can be traced back to the 1990s, when the collective thinking of curators, including social participation and biennial,⁷ was first and foremost related to finding alternatives to exchange knowledge and curate production of art. During that time, curators began to work on the genre of the collective author, rather than emphasize the identity of the individual. For instance, in 1993, the Queensland Art Gallery used international advisors and co-

curators to plan the 1st Asia Pacific Triennial,⁸ and in 2000, the Biennale of Sydney is the first time to use the International Selection Committee, including Nick Waterlow (Chair), Fumio Nanjo, Louise Neri, Hetti Perkins, Sir Nicholas Serota, Robert Storr, Harald Szeeman to curate the festival.⁹ Nowadays, some curators (including me and some emerging artists and curators) are interested in collaborative and collective curatorial practices, rather than curate independent projects based on the author-centered modernist tradition, and we develop projects with the active participation of artists and audience. Due to the global network, these collective art projects may transcend geographic boundaries and may even include virtual levels of collaboration and creative arts education that affects universities.

Collective Curatorial Practices in Melbourne

In March 2017, I cofounded the RMIT Curatorial Collective (RCC) with Yun Ci Valerie Sim at RMIT University in Melbourne, Australia. Valerie is a Singaporean student who studied Master's degree in Arts Management at RMIT University. We have initiated the RCC to promote the concept of collective art and cultural activities, and we believe that collective practice can enhance students' creativity. RCC is a student-led creative group funded and supported by RMIT Creative.¹⁰ The RCC team has a common goal of creating a link between all creative disciplines for all students to form common artistic and cultural space for the university. RCC provides additional opportunities for professional learning, networking and experiences, as well as social interaction and understandings of different cultures. The RCC Student Council consists primarily of international art graduate students with diverse knowledge and cultural backgrounds, particularly in the Asian Pacific region. Through creative activities such as exhibition production, performances, seminars and workshops - these experiences are practical as students can practice for themselves and, in most cases, practice by participating in the entire process. The collective is looking for spontaneous collaboration to execute creative projects among students. This spontaneous collaboration is naturally unaffected by external forces. The motivation of students is mainly from their interests. With the participation of international and local students, they take the initiative to communicate, interact and enhance or exchange skill sets, including curatorial practice, creative creation, critical thinking and art management. RCC acts as an experimental journey, trial and error, or on a campus research site. The creative activities will take place both inside and outside the university and collaborate with different local and international partner institutions.

I am interested in the role of curators. Traditionally, the word 'curate' means 'to take care.' The curator is the manager or keeper of cultural heritage institutions and is taking care of collections. However, after the 1960s, curators began to change their traditional roles. Some art curators - such as Harald Szeemann (Swiss Art Curator) - considered a breakthrough in traditional museological practices. One of his significant curatorial projects was 'The Factory,' where he investigated and reflected curatorial practices.¹¹ Szeemann's curatorial projects mark the shift from taking care of artworks and choosing artworks to the exhibition and then actively involve participants in the development of artistic practice. This shift in the role of the curator can be seen as a response to the changing meaning and

relevance of the artwork. Since then, many contemporary curators have argued that curating is not just about art, but also about artists and art processes. I agree that curators must not only select exiting artworks and present great exhibitions, but also go on with artists to create works for the exhibition. In the process of curating, we should create the idea of 'together with.' In addition to curating the setting of the exhibition, the curator should also participate in the artist's production of art.

The purpose of founding RCC is to investigate the role of the curator with creative participants, participating in collaborative and collective art practices in exhibition production. My role as a curator as a collaborator is different to that of art directors or producers. The idea of collaborator is a term that is frequently used and will be unpacked in relation to RCC projects and the focus of the research on collaboration as collective curating. A broad definition of the topic of collaborative and collective curating has informed some contemporary art curatorial approaches, for example the Asian Pacific Triennial of Contemporary Art, the Gwangju Biennale (South Korea)¹² and the European nomadic biennial – Manifesta,¹³ but the focus has not been on the actual practice of the curator. Similarly, the focus and emphasis of artists-run initiatives are on collaborative and collective art practices rather than collective curatorial practices, although they acknowledge that curators can be understood as collaborators. However, there is a lack of practical and specific research between collaboration and collective curatorial processes and contemporary art productions. With the increase of collective art productions, the potential of collective curatorial practices and their different forms are now opening up as valuable areas of experimentation. As a curator, I have experience in the production of several collective art exhibitions and recognized that collective curatorial processes are needed and worth researching. I cofounded RCC, which not only focuses on discovering new forms of collaborative and collective curatorial strategies and art production practices, but also provides the forum for discussing the development of collective curatorial contemporary art projects between universities and creative industries.



Figure 1. RMIT Curatorial Collective - The 21st Biennale of Sydney Study Tour.

My Collective Curatorial Approaches

I am a Chinese who was born in Hong Kong, British in 1985. My family story include the Cambodian Civil War and stories of migration of overseas Chinese abroad in Macau, France, Hong Kong, and Australia. I am keen on multicultural identities. The impact of migration and the cross-cultural experience changed my personal identity and art practices. I have been travelling and studying between Australia and Asia for 10 years. I am fascinated by my cultural and artistic position on the imposition of Australian culture on Asian culture and vice versa. On 16th February 2011, the Australian Multicultural Advisory Council launched an Australia's Multicultural Policy titled *The People of Australia*.¹⁴ This policy inspired me to reflect on the cultural impact of multi-ethnic immigrants on Australian arts, culture and society. It seems that the migrants moving among different regions could bring material and cultural wealth to Australia. My experience of Australian multiculturalism has influenced my approach to art practices and inter-cultural cognition. I have witnessed the influences of Australian multicultural society, the effects of geopolitics in Asian Pacific area and the impacts of globalization.

I have been conducting art practices for the last decade. I started as an artist, and then I became a curator, and this was followed by being a creative collaborator. My artistic journey starts from the study of the devising performance with international theater artists. After that, I devoted myself to the learning process of fine art degree, exploring collaborative art practices and curatorial practices. After completing my fine art degree, I studied a master's degree of art curating. I started to explore my role as a curator-collaborator. I am interested in the relationship between artists and curators. The unclear power balance in the collaboration between curator and artist has not been explored and discussed thoroughly in my previous studies. To me, curating can be considered as a social practice. I want to curate an exhibition by groups rather than by individuals. As a curator-collaborator, curating raises a lot of questions and interests in my exhibition makings. In my curatorial practice, I propose that curators not only select exiting artworks and present great exhibitions, but also go on with artists to create works for the exhibition. An international curator, Han-Ulrich Obrist, suggested a curator not just fills in the space with objects, but is a person who 'brings different cultural spheres into contact.' My research focuses on studying how I worked with artists and curators from different backgrounds, what curatorial project is designed for, what methods are used and how devising practices influence collective art curating.

In my curatorial work, curating methods are critical for me to create a collective creative environment. In the production of the exhibition, I realized my expertise is to find opportunities for exhibition collaboration and provide curatorial strategies instead of creating various art forms. There are similarities between my collaborative curatorial practice and my exhibition production. My participation mediates the collective creative environment and how people curate art exhibitions. My curatorial practice is influenced by the devising theater. Devising theater - often referred to as collective creation (Syssoyeva, 2013) - is a method of dramatic production in which scripts or performance come from a collaborative ensemble of collaborations - usually improvised works. I adopted the approach of devising

theater and then I transform the devising method into the exhibition making. I suggest that devising practice is an evolution in which the whole creative team develops an exhibition together and from artists to curators, everyone is involved in the curatorial progress. Devising practice is also an exciting and nervous way of working. I like the challenge of curating an exhibition from scratch, and this freedom brings a significant attraction: there is no curatorial statement; no safety net.

Moreover, an English theater director Peter Brook offers a useful theory approach to my exhibition projects. My curatorial methods employed Brook's approach of 'exercises', improvisation and 'work in process' as a way of framing, constructing and developing techniques of collective curatorial practice in contemporary art. This has been done through an on-going series of group exercises where ideas have been picked up and explored through discussion, art making and installation.

Collective Arts Projects at RMIT University

One of the first RCC projects *The Curatorial Age: The Future Curating* was held at the RMIT First Site Gallery¹⁵ from 31 July - 2 August 2018. This collective project adopted the model called the collective creation in contemporary performance. I used the application of improvisation, exercises and works in progress, which provides critical discourse and practices to investigate the development of collective curatorial practices in contemporary art projects.

The Curatorial Age: The Future Curating included an exhibition and a round table discussion. The collective project explored the idea of 'The Curatorial Age,' defined by Carolyn Christov-Bakargiev (an Italian-American writer, art historian and curator) as 'a time when no one could speak about art without acknowledging the curatorial presence.' (Smith, 2015:40) I initiated this project with nine curators, and then we invited eleven artists to participate in the collective exhibition (most of curators and artists studied Master of Arts Management, Master of Fine Art, Master of Arts (Art in Public Space) and Bachelor of Arts (Fine Art) at the RMIT School of Arts).¹⁶ We turned the exhibition space into a laboratory, and we explored the collaborative and collective art practices and discussed the issues of contemporary art production. We have raised different questions, for instance, as a project that emphasizes collaboration and collective curatorial practice - what was unique or different in this approach? How was it different from other exhibitions you have participated in - as a curator or creative participant? Is the role of the 'collaborator' different from the role of the curator? Does the collaborative and collective curatorial approach produce different types of outcomes and art projects? Can we identify standards for collaboration and collective curatorial methods or forms? How do collaboration and collective curatorial change the curatorial approach? The collaborators aimed to bring together students, staffs, and industry professionals to unpack, examine and discuss the role of the curator today.

The progress of this collective project included is: Find creative partners --> Discuss creative idea --> Record curatorial dialogue --> Curate creative project --> Prepare the material --> Create the work --> Write the curatorial statement --> Install the work in the gallery --> Present to the public --> Participate and interact in events.

These unique methods were a powerful guideline for students to work collectively in the exhibition space. Considering the collective curating, the guideline of creating a mode of works – ‘based on students’ creative development’ and ‘collaboration first’ is put forward. Students were encouraged to create a creative curatorial discourse that visually emphasizes research impact using hybrid artistic practices such as found object, photo image, creative writing, painting, drawing, sculpture, installation and performance. The exhibition provided an opportunity for students and professionals to exchange creative ideas and it intersected and supported collective curatorial practices in university’s creative and cultural space to promote understandings and work development in contemporary art activities.



Figure 2. The opening of *The Curatorial Age: The Future Curating* at the RMIT First Site Gallery.

The second collective project presented by RCC is *Artland 2018*, which is an annual exhibition of site-specific art installations on and around the RMIT Brunswick campus from October 2 to 24, 2018. The project aimed to explore how curators and artists can work together in a collective way in the development and installation of a group site-specific exhibition. It focused on curatorial practice with a view of developing a collective curatorial strategy and framework. I co-curated this project with Australian curator Jessica Clark and artist Liss Fenwick, with nine multidisciplinary artists and students.¹⁷ We transformed the university campus into an exploratory playground for contemporary art and produced eleven site-specific installations and a performance at the opening ceremony and participated in an art tour. Art installations included painting, photography, sound art, sculpture, video art, performing arts and found objects. During the installation setting and art tour, collaborators explored the techniques of improvisation, games and exercises used in collective art curating. The purpose of using these techniques in the creative process is to help artists and curators engage in the dialogue between ideas and practices, as well as to investigate creative process and relationships presented during the installation process. We tested the approach of exploratory playground of contemporary art in the university space. We examined how curators and artists work collaboratively and collectively – as a form of collective curating – in the creation, development and installation of contemporary art exhibitions.

The discourse is my primary method of curating. I employ this method as a consultation tool, or a way of learning. It is a primary source of original ideas and promotes various kinds of thinking. It is essentially neutral at the beginning, and it involves interaction, communication, re-understandings and analyses; the dialogues can and do change. I consider discourse and curating are closely related, and they are all connected to a larger, more comprehensive network of knowledge and ideas. I am a person who likes to ask questions.

How to conduct the discourse is important to me and is what I emphasize in my curatorial practice. The way of discourse comes from communication; it is important to conduct discussions and critical thinking in the dialogue. In *Artland 2018*, artists and I started the first conversation by discussing working collectively in the exhibition. I subsequently suggest conduct collective discussion and require the artists to share their art practices and interests, by coming up with the contemporary issues that we are particularly concerned and cared. In the process, we begin to open our dialogue and start to build up our curatorial discourse. We believe that the collective discussion is the primary source of our exhibition statement and provides a platform for creative collaboration.

Communication (listening and responding) is not just about talking. Good communication is the genes of collective curatorial practices, which is the outcome of artists and I spending hours collectively working at RMIT Brunswick campus. It forms a collective discussion or dialogues of a curating. The project started as personal dialogues between artists and me as well as expanded and developed into a series of collaborative site-specific art projects.

I applied the 'Give and Take' exercise in our communication; the discourse gains meanings and becomes important. The 'Give and Take' practice comes from the theatrical game. The exercise invites performers to explore a series of repetitive sounds and movements and considers how they are connected as part of the energy giving and absorption between performers on the stage. I consider this as a part of my curatorial practice. I gradually realize that focusing on dialogue, active listening and responding do help to achieve good and effective communication. By understanding and sharing our views and positions, the dialogue can shift from a personal statement to a common topic. This is when a curatorial discourse begins. There is potentially an infinite set of possibilities in the communication.

A meaningful collaboration needs to be discovered together in addition to communication. I referred to the methods of learning in the devised theater, and I found that the skill of 'improvisation' could be applied to the communication and expressions of many different abilities or forms of art and can help develop the presentation of collaboration. There is space between collaborators to communicate, explore and collaborate through the creation process. These processes give me opportunities to open new, unexpected, and potentially useful ideas. They made me 'thinking outside the square.'

I become interested in using 'games' in collective curating through the course of the theater directors. The use of games and exercises is parallel to my long-term

interest in collective curating; the process of slow development allows artists and curators to know what they can do together and let me see relationships with others. In the Artland 2018, I used group activities as the basis for the initiative to integrate artists and my own creations into the exhibition space through collective curation. I collaborated with artists to plan a series of repetitive (with improvisation) games. I encouraged every artist to experiment repeatedly in the process of hanging the work in order to discuss collaboration together.

The repetitive exercise is a technique that encourages artists and curators to experiment on their thoughts. The results of the exercise exceeded my imagination; without practices, I cannot speculate the outcome, even though I have been working with artists. The ability to exercise and work together is a necessary condition for effective collaboration. The process of exercise is a tension that causes artists and curators to explore the right things at the right time and space. Similarly, improvisation gives me a sense of uncertainty that allows me to be aware of other things, such as an ensemble, or the differences between the collaborators.

I am conscious that there are two actions in the process of the repetitive exercise: giving and taking. They appear in communication or interaction and convey ideas to each other, which means exchanging and sharing energy. This dual action process is clearly reflected in the curatorial practice of the site-specific art project. Artists were initially asked to select a space or location on the RMIT Brunswick campus. After many field trips and discussions, our team decided the exhibition locations. Through the installation process – when games and exercises take place – creating improvisations in any art forms can be used more in practices to encourage creative behavior. Then artists began to actively collaborate and because part of our curatorial process; everyone had some ideas and encouraged everyone to express each other. (For example, I observed that the dialogues between artists in setting up their works was very meaningful; after their discussion and exploration together, the works were changed the way of presentation.) I am interested in establishing these opportunities for giving and taking, as well as for others to discover ways of collaboration. This provides a model for my own work and my curatorial practice – a model requires me to create a playground (collective environment) and then allows me to play games with others. Our energy is exchanged and transformed.

I questioned the energy conversion in an exhibition curating. How do I curate an exhibition at the present? I consider that all exhibitions are ‘works-in-progress.’ Works-in-progress helps to make works ‘alive.’ It also seems to allow artists and curators to creatively create exhibition making requires power for both individuals and groups. It allows us to transform different art forms of artistic creation. For example, combining visual arts and performance arts. Energy is generated by power. Works-in-process can create this power. I find it interesting that the presentation is an exhibition of works-in-progress, including improvisations, games and exercises, and work-in-progress makes the curatorial progress part of the exhibition. This organic or uncertain process creates an experimental area that I operate within.

The game is about the progress, not the result. I am interested in games and playgrounds, which begin with the curiosity of the organic nature of the curating exhibition. Marcel Duchamp stated that 'art is a game between all people of all periods.' I consider that art curating is a game that allows people to create different artistic activities and play together. I agree with Duchamp's point of view, and I think my curating approach should also provide opportunities and platforms for creative practitioners to explore and experiment with their creative creations. I apply this as a structure for exploring the exhibition making for artists. I want to ensure that we avoid using conventional curating methods in the exhibition space, so I suggest that artists imagine the exhibition site as a playground where they could play with arts. Artists could spend time at the site to create their works. Interestingly, when artists were creating works, walkers on the road stopped to watch their creations and talked to them. The artists' works-in-progress of creation became an exhibition, which presented an addition set of performance. In the installation progress, I was a collaborator; on one hand, I balanced the relationship between people, space, time. On the other hand, I worked on the sites to plan a playground for artists and curators to create and play together. I was amazed that when the exhibition area gradually became a playground, it provided us with an exciting, fascinating and challenging space. The concept of playground made our collaboration more energetic and enabled artists and curators to continue to develop their learning and adaptability. I deem curatorship as a game played together - by work-in-progress with the time and the space to enjoy the creation of art.

I have always been intrigued by Obrist's *Do It* touring exhibition,¹⁸ which focuses on how exhibition formats could be rendered more flexibly and be more open-ended – a concept of the 'Exhibition in Progress.' Obrist's exhibitions often show what he calls a 'quality of unfinishedness and incompleteness.' Like Obrist, I do not like art exhibitions having temporal, spatial or intellectual restrictions. The conventional galleries and formats annoy me; closing the date haunts me. I prefer to see the exhibition as a seed that can be planted.

Curating and exhibition making can be seen as collaborative art practices. We used RMIT Brunswick campus as a site of innovation and hosted intensive sessions for collaborating art participants to curate, installation, exhibit and performances. On the RMIT Connect and Student Life website page, it is stated:

'With touches of humor and the absurd, the artists collectively respond to the theme of 'movement and change', the idea of our digital future in the context of RMIT's Brunswick campus – melding fact and fiction, and engaging in a performative play with the natural and built environment to explore thresholds and the in-between.'¹⁹

We got together to discuss what we were about to create since the project became an opportunity for us to create artistic creations collectively. We produced nine site-specific installations and a performance as well as participated in an art tour in the opening ceremony. During the art tour and installation, artists and curators

explored the techniques of improvisation, games and exercises used in art curation. We tested the approach of exploratory playground of contemporary art on the campus.

By working together in the collective environment, we could understand each artistic practice. Fortunately, this is not the first collaborative exhibition that many of artists and curators have done, and most of us have some experiences in collaborative art practice (especially the combination of visual arts and performance arts). I realized that we could combine our ideas and works to create a collective environment that brought together our individual and collaborative artistic practices. We opted against the collective curatorial approach. Was it because we were idealistic or radical, or did we think this was the progressive process that combines personal and collective interests?

In the progress of collaboration, projects were created with and for artists, curators and audience to develop experimental laboratory approaches to framing and interacting with creative collaborators. The laboratory became a collective environment that provided participants with the possibility to experiment together. In the progress of creative work, the roles of artists, curators and audience gradually blurred and overlap, and they became collaborators unconsciously. Through artistic practices, collaborators exchanged skills and shared experience. The implementation and conduct of collective art cooperation - collective environment, collective action and collective knowledge - provide another way to link contemporary art production to the university's creative setting.



Figure 3. The art tour of *Artland* 2018 on RMIT Brunswick campus.

These two collective art projects are acts of creative collaborators' collaboration where collaborators seek progress, changes and answers on broader topics of collective curation. Collaborators are not only generated new methods, but also reflect on relationships, authorship and final situations as creative outcomes. These projects are not only search collective curation, but investigate collaborators' collective thinking, creating and working.

By rethinking the values of collective and individuals, these collective curatorial experiments showed the curating progress itself as an exhibition or a result. The curatorial experiments (e.g. curatorial discourse, games and exercises, improvisation, work/exhibition in progress) are transformed into a new environment and situation, and then these experiments are developed as a set of 'anti-curating' exhibition/s produced collectively. These exhibitions explore the potential, targets and uncertainties of the collaborators and me. We study collective curatorial practices as an alternative format for the individualist curating as imperatives of interdisciplinary collaboration and cross-cultural environments.

The New Direction of University Collective Curating

The idea of collective curatorial projects is an open approach. The devising practice can help students train and develop their skills in art both professionally and academically. Students can develop and exchange their knowledge and techniques in interdisciplinary collaboration through practice-based learning and using art production as an educational tool. Curating the 'collective environment' at the university, students and creative collaborators can work together as partners and authors in curatorial and creative practices. Collective art projects offer students and professionals more opportunities to collaborate on research between the university-community and industry. For example, collaborators can work in different schools and departments of the university as well as in private and government sectors. In the case of collaboration between different partners, the curatorial vision and method are also formed by a variety of voices, so joint planning, and sharing decisions and responsibilities are more prominent in the realization of the project. One concept we can see is that nowadays an increasing number of Australian universities and institutions are strengthening interdisciplinary research to strengthen and motivate the entire field of research, as well as other disciplines or single disciplines in existing and developing areas of the university. The universities work collaboratively with industry, not-for-profit organizations, and local and overseas governments to challenge contemporary issues and provide new solutions that transform our world.

Conclusion

After a year of collective art curatorial research, I realized that collective curatorial approach can be both motivating and creative in teaching, learning, and research, but to some extent it is limited by participants, space and time. In other words, collective curatorial practice requires more time and resources than traditional curation. However, the process of collective curatorial practice may be more experimental and meaningful than traditional curation. I have investigated three important factors in conducting a collective curatorial project at university. First, we need to focus on the balance of creativity between creative partners. As students or participants come from different educational and cultural backgrounds, in the collective curatorial project, we need to balance energy and tension in the process of collaboration and provide comfortable space for people with different needs. Second, as a curator-collaborator who focuses on collective curatorial practice, I should create collective environment for creative collaborators to work together. I also need to fully understand the demand and supply of collabora-

tors as well as master existing resources such as human resources, funding and exhibition space. On one hand, we can help partners achieve their goals in collective projects. On the other hand, we can use the talents of our collaborators to help each other. I always remember Obrist said 'I really do think artists are the most important people on the planet, and if what I do is a utility and helps them, then that makes me happy. I want to be helpful' (Robert, 2009). The curator should be the first person to take care of artists. Knowing what the team has and what the team needs are the most important job for curators to work in collective art projects. Third, I found that the collective project consume more time to plan, develop and improvise the curatorial approaches and methods. We must have enough time for collaborators to work together and provide guidance for them to collaborate. As far as I am concerned, not all artists, curators, students and participants have experience in collaboration and collective practice. Therefore, when starting a collective art project in the university space, we need to make sure the timeline and schedule for collaborators. According to my experience, most collective art projects are works-in-progress. Collective art projects seem to collaborate in researching and innovating new knowledge, not just making gorgeous artworks.

Understanding the nature of collective curatorial practice in art production is to elaborate on what collaboration is and how collaboration can be applied as a set of strategies for creative projects. This study is an example of providing collective art curating as an alternative way of creative arts education. It opens up the possibilities of practice-based research for students and professionals in the university's common art and cultural space.

Endnotes

- 1 Artist Run Initiatives (ARIs) are developed, organized and operated primarily by artists. Please see the <https://visualarts.net.au/space/artist-run-initiatives-aris/> website for more information.
- 2 Socially engaged practice describes art that is collaborative, often participatory and involves people as the medium or material of the work. Please see the <https://www.tate.org.uk/art/art-terms/s/socially-engaged-practice> website for more information.
- 3 Kester. G. said, 'One way to answer this question, and a useful entry into the conversation, is to think about the concept of aesthetic autonomy and the way that it functions within modernism and in earlier avant-garde movements.' Please see the http://martinkrenn.net/the_political_sphere_in_art_practices/?page_id=1878 website for more information.
- 4 Social turn was first used in 2006 to describe the recent return to socially engaged art that is collaborative, often participatory and involves people as the medium or material of the work. Please see the <https://www.tate.org.uk/art/art-terms/s/social-turn> website for more information.
- 5 Participatory art is a term that describes a form of art that directly engages the audience in the creative process so that they become participants in the event. Please see the <https://www.tate.org.uk/art/art-terms/p/participatory-art> website for more information.

- 6 Term created by curator Nicholas Bourriaud in the 1990s to describe the tendency to make art based on, or inspired by, human relations and their social context. Please see the <https://www.tate.org.uk/art/art-terms/r/relational-aesthetics> website for more information.
- 7 A biennial is a large international art exhibition held every two years. Please see the <https://www.tate.org.uk/art/art-terms/b/biennial> website for more information.
- 8 The 1st Asia Pacific Triennial of Contemporary Art' (APT1) was the first project of its kind in the world to focus on the contemporary art of Asia and the Pacific. Please see the <https://www.qagoma.qld.gov.au/whats-on/exhibitions/past-exhibitions/the-1st-asia-pacific-triennial-of-contemporary-art-apt1> website for more information.
- 9 The Biennale of Sydney 2000 broke from the tradition of a single artistic director. Please see the <https://www.biennaleofsydney.art/archive/12th-biennale-of-sydney/> website for more information.
- 10 RMIT Creative offers a diverse program across dance, performing arts, music, visual arts + design. Our events, activities and student-run collectives are open to you, no matter what you study. Please see the <https://www.rmit.edu.au/students/life-and-work-opportunities/arts-and-culture> website for more information.
- 11 Szeemann worked in a studio, called 'The Factory', in the village of Tegna, Switzerland where he conceived international exhibitions and experimented with traditional museum practices.
- 12 Founded in 1995 in memory of spirits of civil uprising of the 1980, the Gwangju Biennale in South Korea is Asia's oldest biennial of contemporary art. Please see the <https://www.gwangjubiennale.org/en/index.do> website for more information.
- 13 Manifesta is a nomadic biennial of contemporary art & culture that changes location every 2 years. Please see the <https://manifesta.org/biennials/about-the-biennials/> website for more information.
- 14 Multiculturalism. Please see the <https://archive.homeaffairs.gov.au/trav/life/multicultural/australias-multicultural-policy-history> website for more information.
- 15 First Site Gallery is RMIT's student gallery and presents exhibitions by students from all study areas. Please see the <https://www.rmit.edu.au/students/life-and-work-opportunities/arts-and-culture/visual-art-opportunities> website for more information.
- 16 Collaborators and students included Lauren Tan, Renee Bibby, Valerie Sim, Martina Clarke, Nattha Sangboon, Raneen Wardy, I-Rin Hariraksaowani, ZhouYi Liang, Julian Cobb, Lara Chamas, Livia Gobbo Deboni, China Paul, Lauren McNeill, Te Anihana Anderson, Adelaide Gandrille, Nathan Collis, Rosina Yuen, Mara Braun, Gillian Quirk, Simon Crosbie, Allen de Carteret and Wilson Yeung.
- 17 Artists and students included Simon Crosbie, Allen de Carteret, Martina Clarke, Declan Mulcahy, Felix Wilson, Jade Richards-Butler, Kieran Boland, Rebecca Delange and Sarah Walker.
- 18 Please see the <https://doingit.fba.up.pt/en/about/do-it/> website for more information.

19 Please see the <http://www1.rmit.edu.au/students/life-and-work-opportunities/arts-and-culture/visual-art-opportunities/artland> website for more information.

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Conference Report

- CALA 2019 Conference on Asian Linguistic
Anthropology
Siem Reap January 2019

Kjell Skyllstad Editor in Chief

CALA 2019 Conference on Asian Linguistic Anthropology

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Language Revitalization and Representation

A question that keeps returning to my mind is to what degree the recognition and vitalization of minority cultures and languages could have prevented interethnic conflicts before a point of no return has been reached.

In Asia the partition of India and later Pakistan is held to have its roots in the linguistic aspects of culture. Likewise, in Sri Lanka the Sinhala Only act of 1956 led to the peaceful protests by the Tamils outside the Government complex. The protesters were then met by Singhalese counter-protests with 150 Tamils killed during the ensuing events leading up to a bloody civil war. In Myanmar the persecution of Rohingya culture has likewise recently taken a heavy toll. And in Thailand a recommendation by the National Reconciliation Commission aiming at revising the Thai-centric school curriculum through making the local Pattani-Malay Jawi a working language of the region has not been implemented.

A conference on Asian Linguistic Anthropology in an ASEAN nation aiming at the revitalization and representation of minority cultural expressions such as the CALA 2019 thus seemed long overdue. Presided over by the Secretary of State of the Cambodian Ministry of Culture and Fine Arts H.R. Chuch Phoeum and hosted

⁺ Kjell Skjellstad, University of Oslo, Department of Musicology, Norway.

by the Pannasastra University of Cambodia the conference was opened on January 23 in Siem Reap by the Conference Chair, Chancellor of the PUC Dr. Sam-Ang Sam.

Emphasizing the role of an anthropological approach to the preservation of culture and language, the conference organizers underlined the necessity to make a reflexive focus on cultural origins in times when “new mobilities, new textual modes, and new technologies have pervaded Asian regions, affecting communications, structuring life worlds” alongside exploring how “Asian languages and identities have become an increasingly concentrated nexus for new representations of global knowledge, globalization and global identities.”

Announcing the special purpose of creating networks for the protection of endangered Asian languages the Secretary in his Keynote Address gave an initial overview of the Khmer language and the impact of globalization, and like other speakers outlining a program for preservation of minority languages.

On the background of the increasingly threatened tribal languages and cultures in the ASEAN nations many presentations pointed to research and activism in their own region aimed at implementing policies of preservation through vitalization, while others were involved with studying programs of upholding languages among the replaced and immigrant population groups.

Realizing the steadily increasing urbanization globally and not least in the Southeast Asian nations presenters also addressed language interaction or trans-languaging in the city across physical and social space. City planners and managers will have to consider ways for better communication in increasingly diverse city settings.

Responding to the wave of globalization, voices from the academic communities in conclusion likewise emphasized the necessity of empowering youth for living in a pluri-lingual and pluri-cultural world through an educational program for intercultural citizenship.

See Foundation for Endangered Languages (FEL)



Reviews

- Website Review
Urbanicity.org
Kjell Skyllstad Editor in Chief

Website Review

Urbanicity.org

Kjell Skyllstad⁺ Editor in Chief

This is the number one ranked website in the world for urban events and is recommended for everyone interested in keeping abreast with urban developments. It currently has an audience of over 230,000 from 151 countries. The website contains:

Events calendar

This calendar keeps you updated on all the latest events, including deadlines of calls for papers and reminders about early registration. Arrangers of upcoming conferences or meetings may reach a global audience by listing their events here.

News Headlines and Stories

This is an absolute must for people wanting to be kept informed about developments in the urban sector worldwide, with a monthly archive to consult.

Marketing

The website provides a multi-channel high impact marketing reach for urban event arrangers.

Education

Academics and students here have access to a comprehensive list of Masters studies in the diverse disciplines of urban studies worldwide.

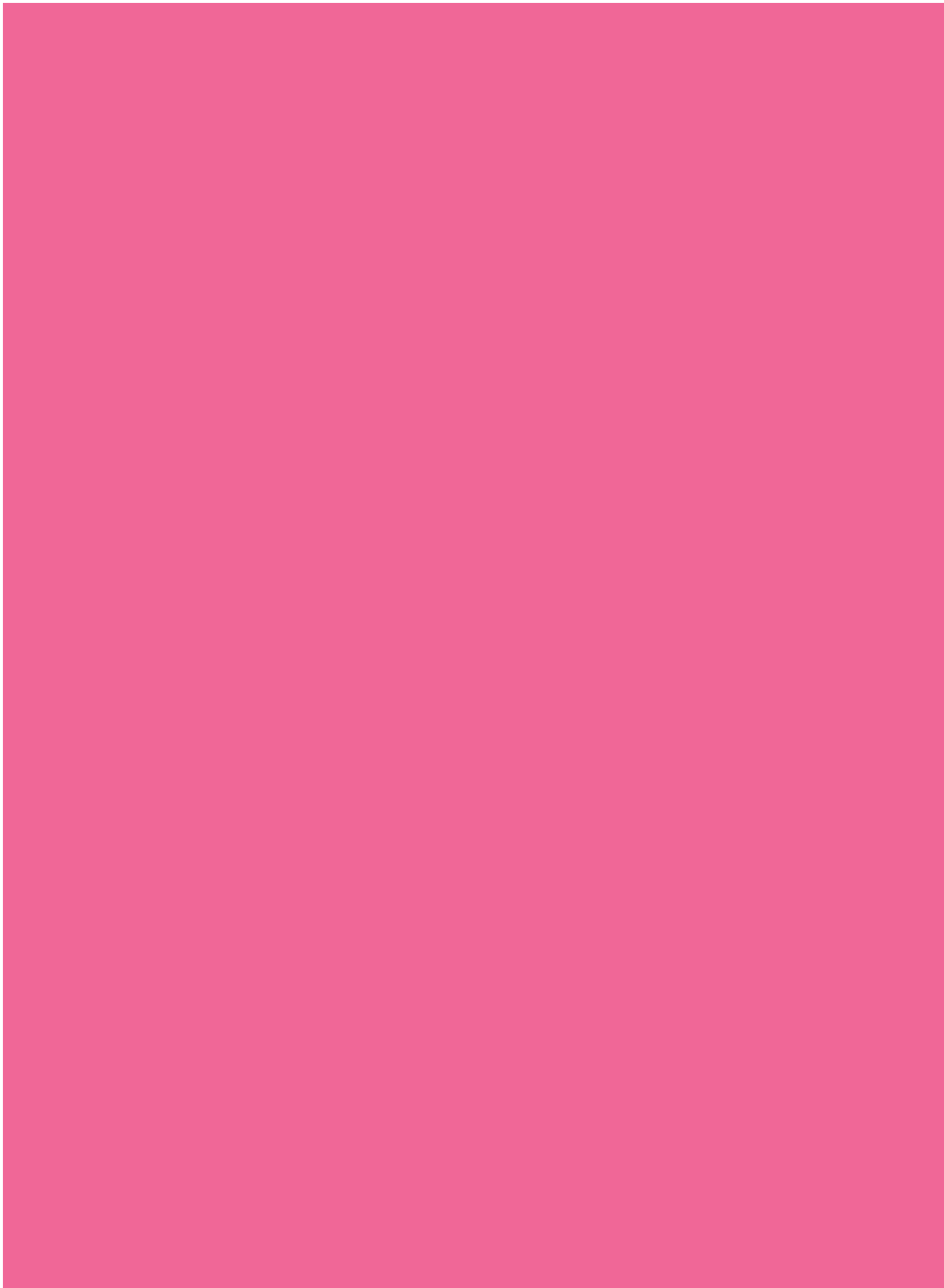
Newsletter

Urbanicity publishes a periodic newsletter to keep its audience informed of current topics and issues.

It is also worth consulting when seeking information on or considering a research project on any sector of urban culture and life.



⁺ Kjell Skyllstad, University of Oslo, Department of Musicology, Norway.



Journal Policies

Journal Policies

About JUCR

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

The Aims of JUCR

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

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

Review Process

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

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

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

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

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

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

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

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

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

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

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

Submission Requirements

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

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Criteria and Responsibilities for Editorial Board Membership

Overview

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

Eligibility Criteria

The eligibility criteria for appointment shall include:

- Demonstrated scholarly expertise and ethical leadership in an area not over represented on the existing Editorial Board.
- Published three or more papers in scholarly publications.
- Demonstrated excellence in the review process, based on independent evaluations of the Editors and Associates.
- Stated commitment to contribute to issues affecting the management of JUCR.

Responsibilities

Members of the Editorial Board are directly accountable to the Managing Editor.

Responsibilities include but are not limited to:

- Provide input on editorial needs and review manuscripts as requested.
- Complete assigned reviews in a timely fashion. Offer mutually respectful and constructive review of manuscripts to assist in providing the highest quality of papers.
- Maintain confidentiality and objectivity with regard to manuscripts and the JUCR review process.
- Participate in the evaluation of the quality and effectiveness of JUCR so as to help sustain the highest level of excellence.
- Once appointed to the Editorial Board, members are encouraged to submit at least one paper during their tenure.

Nomination Process

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

When a candidate is approved by majority vote of the current JUCR board members, she/he will be invited to serve by the Editor in Chief for a specified term of three years. The Dean of Chulalongkorn University's Faculty of Fine and Applied

Arts in turn will finalize the appointment. Continued membership of the Editorial Board will be reviewed every three years by a member of the Editorial Board with a decision about candidates submitted annually. The number of Editorial Board members will not exceed 20 unless otherwise agreed upon.



Journal of Urban Culture Research

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JUCR aims at establishing a broad interdisciplinary platform for studies of cultural creativity and the arts that brings together researchers and cultural practitioners to identify and share innovative and creative experiences in establishing sustainable and vibrant, livable communities while fostering cultural continuity. The journal embraces broad cultural discussions regarding communities of any size as it recognizes the urban community's rural roots.

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

Journal of Urban Culture Research (JUCR)

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