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This volume is dedicated to the Covid-19 caregivers. Our cover is a collage of images of Chulalongkorn University, Fine & Applied Arts' new art and technology dome known as FAAMAI – Faculty of Fine & Applied Arts Multidisciplinary Arts Innovation Dome. Images provided by John Clewley & Alan Kinear.

Contents[+]

+ *Note the page numbers listed on this page match those shown in the headers for individual articles & pdfs, but
for the thumbnail sidebar of the single file, full volume pdf they will be off due to cover, masthead, table of con-
tents, section dividers & empty right-hand pages of spreads being excluded at the request of database providers.*

Editorial
As One Door Closes, Another One Opens
New Opportunities from COVID Crisis

Bussakorn Binson+ Executive Director

Volume 21 of the Journal of Urban Culture Research was researched and written as society has begun to emerge from the dark days of COVID lockdown. Social restrictions were eased in June and again further in September; while social distancing and mask wearing remain key intervention strategies, shops and entertainment venues have reopened but with some lockdown rules in place.

When the government imposed a lockdown and closed educational institutions, faculty lecturers had to reassess how to deliver their respective curricula to students participating via video link. Lecturers and students have had to deal with the loss of face-to-face communication and with online platforms. This has been a difficult process for all involved but it has opened up learning possibilities that might have not been considered if there had not been a global pandemic – as the saying goes: As one door closes and another one opens.

One avenue that has opened for students is the use of online platforms to teach music and singing. Several popular musical contests, for singing and various instruments, were reconfigured into online competitions such as 'Wind from Home' and 'Sing from Home' and students enthusiastically received by students.

In August, the Department of Thai Music conducted a *Wai Khru* ceremony (to pay homage to teachers) for Thai music via the online platform Zoom. This was the first time in the department's 37-year history that a *Wai Khru* ceremony had been conducted online.

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Thailand has an important tourism industry that generates income and provides employment for many Thais and when the pandemic started in earnest tourism was hit hard; visitors disappeared almost overnight. The effect was devastating but within a couple of months, cultural and educational institutions had joined together to create "Pathumwan Arts Routes or the PARs Project, a collaborative project between these institutions and nearby local communities in the Pathumwan district, which includes the historic Baan Krua of Muslim community.

Chulalongkorn University joined initiating organizations like Bangkok Art and Culture Center and the Jim Thompson House Museum to create a map of art and culture within the Pathumwan district. Chula's Art4C (Art for Communities) gallery kicked off the activities, which brought families together to learn and produce their art works including singing and dancing to create the comfort zone and releasing stresses which caused by COVID-19.

There is no question that we are living in difficult times. 'Normal' ways of teaching and conducting research have been undermined by the COVID pandemic and the human cost has been tragically high in terms of loss of life and economic devastation. Nonetheless, the pandemic has also opened up opportunities for us all to reassess and adjust, to seek new innovative ways of teaching and learning while contributing to the communities we live in.

Urban communities are enthusiastic about collaborating with artists and researchers to share their unique ways of living while artists develop new safer ways to collaborate amongst themselves and connect with their audiences.

In our upcoming Urban Culture Research Forum (teleconferenced), March 8th & 9th, 2021 we will bring together creative minds and personalities under the theme of: *Arts and Cultural Activities with COVID-19.* See the URP website for details.

Urban culture researchers have many facets to explore during this time of change and influx of technology & social media while trying to maintain supportive social connections and our vibrant humanity.

Please enjoy our diverse cultural window offered in this recent volume of JUCR. We have a collection of eight articles with a pair concerning two views on creative cities from South Korean and Thai authors; an Iranian article measuring a city's quality of life and relative competitiveness; a look at Vietnam's cultural development policies while from South Africa and Ghana a view of modernistic painting rooted in traditional motifs; an article exploring the question of Chinese entrepreneurs' connection to charitable giving and a pair of music articles; one a new look back to Schumann's last piano work and another bringing traditional ASEAN drums into contemporary compositions.

As more and more vaccines are announced and distributed please maintain save behaviors till the opportunity reaches you and your loved ones.

Articles

Strategy & Social Interaction for Making Creative Community:

Comparative Study on Two Cities of Crafts in South Korea

Dongsuk Huh,[+] Su-Hee Chung[++] & Byung-Min Lee[3] (South Korea)

Abstract

This study aims to explore the different strategies of the crafts cities on utilizing local cultural assets and socio-economic potentials. Building a culturally creative community has been based on cultural and place-making strategies which include cultural-political factors, i.e. sustainability, authenticity, inclusiveness, network, and economic effect. Icheon became the chair city of the crafts and folk arts division of UNESCO Creative Cities Network (UCCN) in 2018 and has been transforming into a global city that is actively leading cultural exchanges. However, Cheongju was dropped at the preliminary domestic UCCN competition, then the city tries to reconsider a new framework for crafts and city identity. The cultural-political factors contribute to the forming of cultural milieu, place-specific identity, and various cultural expressions, which are the dimensions of the creative communities. Policymakers and stakeholders need to consider the importance of not only the strategic development of cultural assets itself but also social interaction regarding place identity and social empathy in order to achieve sustainable regional development.

Keywords: *Creative Community, Cultural-Political Factors, Crafts City, Cultural Strategy, Social Interaction, South Korea*

Introduction

The global agenda for Sustainable Development Goals (SDGs) represents a huge step forward for a human-centered, inclusive and sustainable development. Several goals and targets pertaining to education, sustainable cities, economic growth, sustainable consumption and production, and inclusive societies have a cultural dimension. Cultural capacity and cultural and creative industries (CCIs) in a region can be key instruments for promoting sustainable development and innovation by preserving the urban, environmental and cultural identity, attracting activities and visitors, and fostering the development of a creative economy and quality of life (UNESCO, 2015). Accordingly, building a culturally creative community is crucial for enhancing the renewal and conviviality of a city and fostering social cohesion and resilience within the city itself. The concept of creative community focuses on neighborhood not as a spatial clustering of cultural economy for non-residential cultural visitors; it encompasses complex social relationships among various types of local entities and stakeholders, such as governments, organizations, residents, and even natural environment. It also substantially emphasizes on civic involvement and non-monetary benefits including social inclusiveness and sense of place and community (Douglass, 2016).

Experiencing the decline in young population and socioeconomic vitality owing to low birth rates and a rapidly aging population, many cities in South Korea, particularly in non-capital regions, have acknowledged the need for place-based strategies to capitalize on the momentum of revitalization for the cohesive community. Accordingly, Korean governments have implemented a wide range of culture-led development strategies. Such policies, however, focused mainly on economic achievements through the local CCI cluster and industrial promotion initiatives and thus was criticized for little considering local cultural potentials (Huh and Lee, 2020). Thus, recent culture-led local development emphasizes the need for driving both local culture, cultural enjoyment, and community cohesion, and economic growth harmoniously.

As the rise of place competition, many cities and regions throughout the world utilize cultural assets and heritage as a tool for local cultural competitiveness and place-branding. Branding is effective to display the identity of a city externally, and also promote urban development and governance function (Richards and Duif, 2019:144). The historical and cultural resources in a city can be considered as a shared value that people in the city have long experienced and accumulated. Such resources are crucial for differentiating the city from other cities and gaining authenticity in terms of place branding. For example, crafts and folk art are known as tradition and livelihood culture and represent a sphere of the creative-cum-cultural economy of a city (Scott, 2010). Crafts and its related activities and industries also promote the social interaction of local residents and serve as a good attraction for culturally vibrant environment. Regarding that crafts and folk art is a category of the UNESCO Creative Cities Network (UCCN), a few cities and regions with craft-related cultural resources attempt to develop their brand by placing as a member of the UCCN.

This study aims to explore the identification and strategic development of local cultural assets in a region. Based on a comparative empirical analysis of two cities of crafts with similar attention to UCCN-related activities in South Korea, this study investigates the different strategies of the cities on utilizing local cultural resources and socio-economic potentials. Specifically, Icheon has been designated as a member city of UCCN in crafts and folk art since 2010, while Cheongju applied in the domestic competition of the same category in 2019 but dropped. In this study, an analytical framework is proposed to analyze several strategic components and their interwoven processes. Through the interwoven process, cultural milieu, place-making and creative expressions, in which cultural and economic practices are mutually constituted, can be produced and reproduced. The empirical findings through the analytical framework suggest beneficial insights into how cities and regions can become culturally vibrant and sustainable.

The data sources used for the analysis are field visit observations, interviews, focus group discussions, and various documents including the performance reports of the city governments. The core qualitative data was collected through interviews with representatives of the city governments and related agencies in 2017 for Icheon and 2018 for Cheongju, and focus group discussions in July 2018. Additional data were collected through our participation in several related workshops.

Theoretical Foundation
Concept of a Creative Community
Definition: Building a community in a vibrant and sustainable way has become a central idea of urban planning and place-making, as cities and regions have recently suffered from undesirable results such as social exclusion and population outflow (Forman and Creighton, 2012).

According to DeNatale and Wassall (2007), the framework of a creative economy comprises three primary and interrelated components, namely, creative cluster, creative workforce, and creative community, among which the creative community would be considered the spatial setting. CCIs and workforces are community assets for the high-quality of life it provides and needed by a balanced community in a steady and lifetime work (DeNatale and Wassall, 2007:41). Based on the sense of community which people perceive, they become further connected to places through accumulated life experiences and through meaningful interactions within those places (Lewicka, 2011). In this sense, the concept of creative community and building such a community is essentially connected with the discussion of place and place attachment. Therefore, place-making is a crucial dimension of a creative community.

The concept of creative community can be defined as the social construction of an idea of creativity and neighborhood, implying processes of recognition or self-recognition through social ties and participation among all the relevant stakeholders (Douglass, 2016; Goldbard, 2006). Douglass (2016) coined the word of creative community by combining creativity as 'processes that lead to insights, solutions and ideas that are novel and appropriate' (Vanolo, 2013:1788) with community as

'complex socio-spatial relationships constituting the local creative field' (Scott, 2010:125).

The continual social interaction with the neighborhood for the creative community can be linked with the discussion of social empathy. Social empathy is the ability to understand people by perceiving or experiencing their life situations and as a result, gain insight into structural inequalities and disparities (Segal, 2007). Such emotional element helps policymakers and stakeholders make decisions that are grounded in the experiences of those who will be impacted by the policy, and promote qualitative growth encompassing all sectors. The role of empathy goes far beyond the scope of interpersonal feelings and is considered as a key attribute for information and knowledge exchange building collaborative working relationships, promoting cultural literacy, and stimulating creativity and innovation (Miller and Wallis, 2011). People interact among others based on social empathy to address structural problems and conflicts of the city and stress these inclusive values as a strong centripetal force in the city. The culture-based social empathy draws the formation of a culturally creative community and the strengthening of locality based on the local culture of the city, vice versa.

For the recovery of place and sense of place, Friedmann (2010:152) advocated reclaiming the areas of a human habitat that have been given to us as urban residents and reconnect our lives with those of others in a manner that is inherently meaningful. It seeks to re-humanize urban spaces by reviving and rejuvenating urban neighborhoods. Friedmann's argument is in line with the perspective of Jacobs (1961), in which the life of a city relies on greater pedestrian activity. Likewise, Peattie's (1998) concept of a 'convivial city' emphasizes that a city is a space of social friction that can produce a sense of community and social cohesion.

A convivial city is oriented toward neighborliness, chance encounters, social gatherings, unscripted spontaneity in the use of common and public spaces, and place-making by urban residents (Douglass, 2008:32; see Table 1 of Douglass, 2008 for additional details). The city with conviviality captures vernacular architecture and identity with neighborhood markers, including old buildings and common meeting areas. It enhances opportunities for activities and meetings for residents in a community, thereby fostering a sense of belonging. In this context, Peattie (1998:248) argued that a city should produce a sense of community that can only emerge from public spaces that encourage repeated encounters among people who come together for 'pure sociability' rather than playing functional roles.

Dimensions: A creative community includes three basic dimensions, namely, cultural milieu, production of space, and artifacts and non-material cultural expressions (Douglass, 2016). Cultural and economic practices are mutually constituted within these dimensions. First, a cultural milieu arises from and is sustained by the daily associational life of neighborhoods and urban districts, in which culture is a way of life of a group of people with a shared sense of place. Second, creative community is related to space-forming for cultural expressions and practices. The social production of space creates distinctive place-specific identities in the form

of identifiable neighborhoods or cultural districts, occasionally around ethnicity, and also around crafts, arts and sub-cultures with lifestyles. Given that many cities and clusters have prospered on the basis of place-specific cultural contexts, culture- and art-based place-making has become central to urban planning and community development. Third, creative community can produce artifacts and non-material cultural expressions, such as festivals, dance, and the arts, which are viewed as proof of a thriving cultural cluster (Douglass, 2016:150).

Such intertwined dimensions of the creative community contribute to projecting place-specific identity of a region internally and externally, and fostering local and community development by allowing various stakeholders to engage in practical projects (Goldbard, 2006).

Creative Place-making and Cultural Politics Approach

Creative place-making: In contrast to place marketing with market-oriented approach, place-making is a concept that emphasizes social interaction and participation. In Western countries, urban regeneration based on place marketing strategies has generated much discussion and criticism; for examples, focusing only on economic growth, inducing excessive competition among places, and neglecting local opinions. Marketing behavior itself is also complex and different in the interests of various stakeholders (Govers and Go, 2009). Therefore, a place needs to be perceived not as a spatial container for marketing, but as a source of image creation and a starting point for participation and utilization to allow local communities to efficiently use their territorial assets (Lee and Nahm, 2016; Markusen and Gadwa, 2010). In this context, the concept of place branding has been developed as a means of shaping an image and identity in a city, but also as a tool for city management and wider effective interaction (Kavaratzis, 2004; Musterd and Kovács, 2013). The concept of place branding is closely related to the concept of place-making strategy. The place-making strategy is important to find place identity, and to understand how 'a sense of place (Relph, 1976)' has been formed and evolved in a region. As such, it is essential for making a creative community as an attempt to enhance the sense of place identity and to return lively public space to people who live or visit the city (Lee and Nahm, 2016).

Place-making has the potential to improve the quality of life amenities through the broad engagement of stakeholders in a neighbourhood or region. Aimed toward boosting economies and regenerating surrounding neighborhoods and regions, creative place-making animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired (Markusen and Gadwa, 2010:3).

Unlike the general types of place-making that primarily consider the development of urban public spaces from the perspective of land use planning or place-marketing, creative place-making particularly emphasizes the arts-centered initiatives that enhance the quality of life in regional communities in many other important and possibly soft-edged methods (Markusen and Gadwa, 2010).[1] Culture-based

creative place-making provides a substantial understanding of how the arts and culture act as an effort for transforming a community. According to the case of the community-driven development initiatives in Indonesia, community art activities through the Creative Communities project motivated community engagement and participation in local development and provided informal and safe spaces for women and poor people. The Creative Communities project was designed to empower people to participate in the community planning process of the large-scale National Program for Community Empowerment, which covered over 70,000 villages across the country (Amy, 2017: 171).

But, as Thomas, Pate and Ranson (2015:77) noted, creative place-making still raises some questions about who is the community and what is their role in the art-based projects. Some are concerned about the perspectives that creativity as a modifier for place-making narrows the invitation to a certain group of people such as creative class (Florida, 2002) and suggest spaces that are flexible enough to make room for many different communities and encourage connections between them. There is also concern that art-based revitalization may be accused of causing gentrification and displacement. Therefore, creative place-making and its effort is value-oriented, not just profit-focused, and needs to ensure the value and publicity of communities.

In this regard, Lee (2006) indicated that cultural-political factors can be a useful reference to monitor whether the place-making strategy in a city promotes a creative community in a substantially systematic manner. A framework of cultural politics recognizes the mutual constitution of cultural agendas, place-making, and economic development (Farhat, 2018). The cultural politics of place-making, which was first proposed by McCann (2002), frame this political contestation over economic development and place-making as social actors 'attempt to 'naturalize certain sets of social values and to define the social processes that produce their locality (p. 388)'. Farhat (2018:38) stated that the framework of the cultural politics offers fruitful insights into how a contested place-branding process reflects a considerably fundamental struggle to define the nature of a community, where culture, economy, and place are collectively constituted.

According to Lee (2006), cultural-political factors consist of five components, namely, sustainability, authenticity, inclusiveness, network, and economic effect. Sustainability refers to building a long-term vision of strengthening regional competitiveness and perceiving a shared commitment by a variety of stakeholders in the region. Authenticity,[2] in terms of local cultural identity and originality, is the foundation of place attachment by developing a shared sense of place and community and increasing the place attractiveness for visitors. Inclusiveness promotes the active participation of local residents in decision-making and ensuring equitable distribution of benefits and addresses social exclusion. Network refers to the development of sustainable partnerships between the public and private sectors within and across regions. Notably, understanding how participatory governance contributes to cultural and community vitality can provide valid insights into building constructive relationships between the local government and resi-

dents that goes beyond top-down policies. Lastly, economic effect and feasibility refer to making financing for place development and cultural tourism resources and creating the positive ripple effects of place-making on the local economy through quantitative and qualitative ways (Lee, 2006). These cultural-political factors are regarded as strategic components that play a significant role in defining place identity and enabling all stakeholders to organize around a shared cultural value and vision. The interwoven process of these components ultimately (re)produces and harmonizes the three dimensions for making a creative community, i.e. cultural milieu, social production of place, and creative expressions. (see Figure 1).
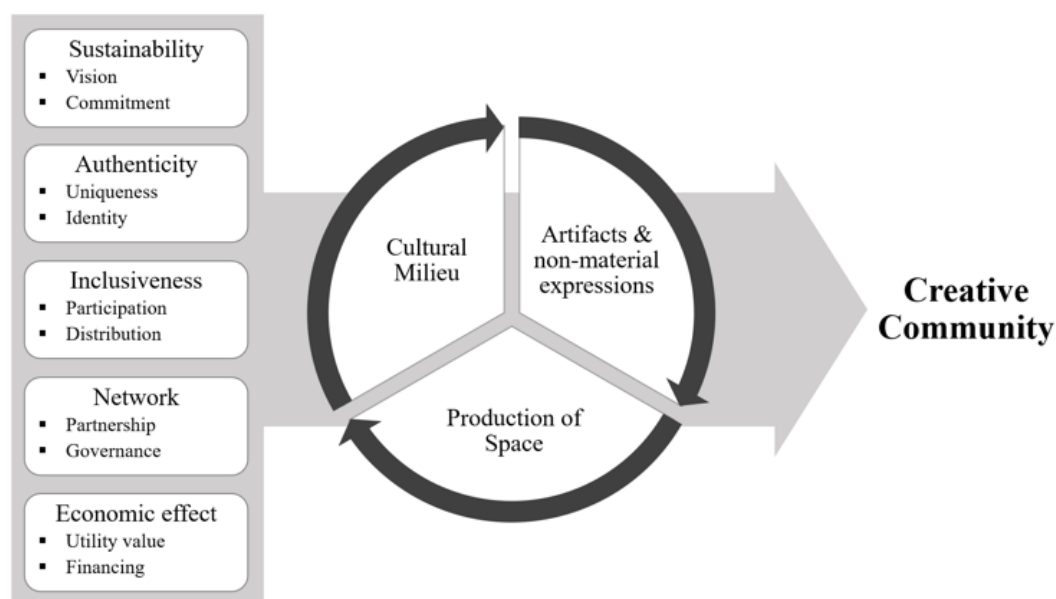
Figure 1. Analytical Framework. Source: Created by the authors.

As described above, the cultural-political factors play a role in developing a distinctive place identity and in enabling communities to organize around shared cultural value and vision. The interwoven process of these factors forms and evolves a culturally creative community. If so, how are these factors reflected and interrelated in the process of making a creative community in reality? It shows in the next chapter through the empirical study on two cities in South Korea which have implemented place branding and cultural strategy with a similar theme.

Brief Description of the Case Study
Many cities in South Korea have utilized cultural assets as one of the strategies for urban regeneration and regional development. Icheon and Cheongju are well-known cities for crafts and related activities. The two cities try to symbolize crafts as a local cultural legacy and local identity and pay attention to UCCN-related activities; however, they show different strategies and results. (see Figures 2 and 3).

Icheon is located in Gyeonggi Province and has been designated as a member city of UCCN in the crafts and folk art category since 2010. The industrial bases of Icheon have been heavily regulated and controlled because this city is located within the nature preservation region in accordance with the Seoul Metropolitan

Area Readjustment Planning Act and Act on the Improvement of Water Quality and Support for Residents of the Han River Basin. Given the restrictions of local economic development, Icheon attempted to promote place-making and industrial path on the basis of local cultural assets related to ceramic crafts. As a reference for the crafts industry in South Korea, Icheon plays a key role in developing a modern ceramic industry and in inheriting traditional knowledge.

Cheongju is located in North Chungcheong Province *(Chungcheongbuk-do)* and has hosted the Cheongju International Craft Biennale (CICB) since 1999, which is the first international craft biennale.[3] Cheongju has dualistic branches for building an identity as the crafts city; one is artistic crafts originated from the historical heritage, another is living crafts driven by the local community. Cheongju has been enthusiastic to become a major city for crafts by becoming a member city of UCCN, but failed to be chosen in the domestic preliminary competition in 2019.

	Icheon	Cheongju
Population	(1) 223,401 (January 2020')	(2) 854,320 (January 2020')
Area	(3) 461.4 ㎢	(4) 940.3 ㎢
Gross Regional Domestic Product per capita*	(5) KRW 56.860 mil. won (2016')	(6) KRW 35.345 mil. won (2016')
Culture and Tourism Budget	(7) KRW 29.162 bil. won (4.76% of total local budget in 2017)	(8) KRW 73.850 bil. won (3.56% of total local budget in 2017)
Major cultural assets	(9) Ceramic crafts (10) "Icheon Rice" local brand	(11) *Jikji*; Metal crafts (12) Complex cultural spaces, reusing the abandoned industrial facilities
Member of UCCN	(13) Since July 20, 2010	(14) None
Sources: Cheongju City Government. www.cheongju.go.kr (accessed February 10, 2020); Icheon City Government. www.icheon.go.kr (accessed February 10, 2020); Korean Statistical Information Service [KOSIS]. https://kosis.kr/index/index.do (accessed February 10, 2020). *Note: US$1=1,207.7 KRW in 2016; US$1=1,070.5 KRW in 2017, as announced by the Ministry of Strategy and Finance.		

Figure 2. Table presenting basic information on the study areas.

Figure 3. Study areas. Source: Created by the authors.

Empirical Findings

Case 1: Icheon

Sustainability: It is important to come up with a vision to trigger future sustainable development paths and set objectives and priorities. A vision provider plays a role in constructing a shared vision and collective strategies for the development of a region among the multiple competing visions of stakeholders. In the process of place-making through the strategic development of local cultural assets, the role of powerful providers showing a clear vision of future directions is essential. In the case of Icheon, the Korea Ceramics Foundation (KOCEF; formerly World Ceramic Exposition Foundation [WOCEF]) and the city government have acted as the vision provider for sustainable place-making. KOCEF is not the city government-affiliated organization, but is operated by the Gyeonggi provincial government.

Despite the city government hosts the Icheon Ceramics Festival since 1987, only a few opportunities have been provided to gather artisans and expert groups to exchange ideas and knowledge. KOCEF, founded in 1999, has substantially contributed to projecting Icheon into the crafts city by organizing Gyeonggi International Ceramic Biennale [GICB] in 2001. The success of GICB was not simply a success of international festivals but a trigger for the city to focus on and add value to local cultural identity (Chung, 2017).

Through the collaboration with a division of the city government in charge of the UCCN program, KOCEF has designed a variety of domestic and international programs that play a role in binding local fragmented cultural resources and infrastructures in a comprehensive manner. Although KOCEF was initially focused on subsidizing ceramicists and operating exhibition halls and GICB, the organization recently placed emphasis on sustaining a basis for local self-reliance by supporting emerging artists, promoting established artists' advancement overseas, and nurturing social responsibility through community art classes (A1, Interview by author. April 5, 2017). Besides the Korea Ceramic Art High School in local society, multiple craft-related academies supported by KOCEF have established and currently maintain a pool of talented local ceramicists. This program contributes to encouraging the talented young generation and ultimately to achieve the local embeddedness of culturally creative communities.

Icheon city government has formulated the cultural strategies in connection with local long-term development schemes; joining as a member city of UCCN was one of the key strategies to symbolize the crafts city of South Korea. To implement the commitment and action plan as a UCCN member city, the city government has continuously exerted effort to establish effective cultural strategies.

Gyeonggi province, meanwhile, also enacted the Municipal Ordinance on Promotion of Gyeonggi-do Ceramic Culture Industry in July 2016 to foster a ceramic craft-related industry. This ordinance functions as the policy base to continuously implement various support projects for the specialized crafts city, including projects related to expansion of the ceramics industry, technology development, marketing assistance, and the establishment of Korea Institute of Ceramic Engineering and Technology (KICET) branch in Icheon (Icheon City Government, 2009:107).

Authenticity: Despite several cities in South Korea share a history of ceramic crafts, such as Gangjin and Gimhae, Icheon has gained concrete authenticity in ceramic crafts linked to materiality, craft practices, creativity, and place. The authenticity is marked by the influx and agglomeration of renowned artisans and organizations, and infrastructure investment, and the prestige associated with being a UCCN member city.

The emergence of the crafts industry in Icheon was the result of an influx of artisans, including Yu Geun-hyeong and Ji Sun-taek, after the closure of the Korea Fine Art Research Institute in 1958. In addition, the Icheon ceramics village located in Sindun district, which was the center of traditional pottery (particularly

Goryeo celadon and white porcelain) in the Joseon era for approximately 500 years, comprises over 300 ceramic studios as of 2013 (Cheu and Lee, 2015; Icheon City Government, 2009).

The organizations and infrastructure investment related to GICB contributes to the growing contemporary ceramics industry in Icheon. Cheu and Lee (2015) indicated that 60 to 70% of studios and workrooms in the capital regions that have been recently opened by graduates from the ceramics area are located in Icheon. Since the late 1990s, the contemporary ceramic crafts have co-evolved with the traditional form that relatively transmitted the methods of the Joseon era. Young ceramicists are inclined to relocate to Icheon to maximize the network of expert communities, besides environmental factors, such as close proximity to Seoul, affordable rental fee, and easy accessibility.

Multiple programs on knowledge sharing and networking for specialists and local ceramic cooperative union, which are supported by KOCEF and the city government, have contributed to inherit traditional ceramic knowledge and embed young artists, thereby enriching the local ceramic craft practices (A1, Interview by author. April 5, 2017).

Inclusiveness. Cultural strategies for convivial interaction city-wide, including community-based art classes and a youth-driven space, boost community participation and strengthen a shared sense of place and place attachment. The city government has sponsored the Icheon Ceramic Cooperative Union to hold the Icheon Ceramics Festival and had supported courses on Craftsman Pottery Handicraft for career-interrupted women (discontinued). However, Chung (2015) argued that while the Icheon city government has strongly supported the professional arts community, festivals, UCCN-related activities, and publicity nationally and internationally, it has had relatively less emphasis on stimulating the creative manifestation of local residents and social interaction between the local and artisans. If the city leadership and crafts-related organizations heavily focus on festivals and physical infrastructure, such artifacts may easily become tourist spots as commonly seen in many commercialized places (Douglass, 2016), and consequently, cultural enjoyment and inclusiveness of the local residents and neighborhoods might be disregarded.

Despite some weaknesses, a few organizations in Icheon play a key role in transforming this city into a culturally creative community. Icheon city government has operated three crafts-dedicated teams within the Department of Culture and Tourism, namely, UCCN-related activities, ceramic crafts, and ceramic culture facilities (Icheon City Government website). Promoting local participation has been more driven by KOCEF. KOCEF plays a central role in fostering citizen's participation in various ways, such as art classes for children, the public, and professionals; and multiple contests and competitions. Besides, many programs and events of KOCEF have implemented through cooperation with neighboring cities in Gyeong-gi province.

Recently, given the growing interest in the role of citizens who play the leading role in creating a sustainable creative city, Icheon focuses on the commitment to building on the impact of culture, creativity, cooperation, and innovation to foster sustainable communities as one of the UCCN-related activities. Icheon holds an annual citizen participatory forum for the operation of UCCN and the increase of citizens' awareness (Icheon City Government, 2017:11). By expanding the communication channel for policy suggestions, the government leads citizens with various backgrounds, including craftsmen and entrepreneurs, effectively gather and participate in the local cultural policy development.

Network. Icheon city government is mainly responsible for implementing cultural policies and programs pertaining to UCCN, thereby focusing on expanding domestic and international networks among crafts-related cities. Moreover, the city government functions as a financial and administrative supporter and networking broker between universities and local businesses (Cheu and Lee, 2015).

KOCEF, meanwhile, has expanded its own linkages and promoted networking and events that enable the building of a pottery cluster with neighboring cities within Gyeonggi province. For example, GICB is held at specific venues in three local governments, namely, Icheon, Yeoju, and Gwangju.[4] Icheon has adopted a multi-faceted strategy; on the one hand, pursuing collaborative activities by sharing the experiences and network with KOCEF and neighboring cities, on the other hand, finding a breakthrough from place competitions through the place branding endeavour, driven by local leadership and artisans. Moreover, local stakeholders in relation to ceramic crafts contributed to building effective governance for exchange exhibitions, research, marketing and sales, and labor pool. For instances, a few traditional ceramics-based firms conducted technical cooperation and joint research for the development of pigments and glazes with universities, while modern ceramics-based firms carried out joint design development with KICET Icheon branch (Cheu and Lee, 2015:568). The Icheon Ceramic Cooperative Union signed a cooperation agreement with the Icheon city government for the construction of Ye's park, which is the largest craft village with facilities for production, display, and sales of ceramics arts as well as those for artists' residence (KOCEF, 2018).

Economic Effect: Profitability is an important factor for the inflow and settlement of young ceramicists and entrepreneurs in the region and motivates to continuously develop crafts content. Local cultural assets and industrial base in relation to ceramic crafts have contributed to the revitalization of the local economy. Directly, the first GICB triggered the development of local tourism by attracting nearly six million domestic and foreign visitors and selling ceramic wares amounting to KRW 80 bil. won, thereby accounting for approximately 11% of the domestic ceramics production in South Korea (Icheon City Government, 2009). Since then, Icheon has attempted to organize a multitude of ceramic craft-related content, such as a local brand, the Icheon Rice Culture Festival, and international exhibitions and symposiums.

As one of the mega projects in Icheon, since the designation of a special ceramic industry zone by the central government in 2005, Icheon constructed Ye's park to provide workspace for domestic and foreign craft and fine artists and utilize it as a theme park, where visitors and local residents can enjoy traditional crafts culture. The project was a large-scale venture of KRW 37 bil. won under the support of the national, provincial, and local governments and opened in 2018.

For the sales and marketing of local ceramics and related businesses, Icheon has exerted an effort to expand various channels. For example, I·CERA, which is newly created as a representative brand of local ceramics, is expected to enhance the brand value of the local products and production process. Such endeavors by local stakeholders enable the generation of economic and social value-added and attract new visitors and artists, thereby promoting a virtuous cycle of economic vitality.

Case 2: Cheongju
Sustainability: Given that multiple cultural projects and programs related to crafts are in progress or under consideration, it is too early to determine whether these initiatives play a role in formulating distinctive local identity and brand. Nevertheless, there have emerged interesting cultural assets that contribute to cultural sustainability and urban regeneration. Because Cheongju desired to become a member of UCCN in the category of crafts and folk arts, the city government organized a team specializing in crafts within the Department of Culture and Tourism in 2018 in order to concentrate on its crafts-related competency. The city puts much effort on the development of physical settings in accordance with urban regeneration projects so far (B2, Interview by author. July 25, 2018)

The craft-related cultural assets of Cheongju are captured into historical and industrial heritage. As *Jikji* is a core historical heritage of Cheongju, it has been utilized as a vital resource for various local events, such as the Cheongju Jikji Festival and UNESCO/Jikji Memory of the World Prize[5] (combined Jikji Korea International Festival (Jikji Korea)). Jikji Korea, approved as the international festival by the national government, seeks to function as the venue of contents platform that can identify potentials of media culture and industrialization by highlighting the novelty value of the creative artifact that goes beyond the inherited value of Jikji itself.

Meanwhile, *Dongbu Changgo* (and neighborhoods), which is the abandoned tobacco processing plant and warehouse, has been transformed into a local cultural complex since 2014. As a mega urban regeneration project in the region, it is utilized as a space of livelihood culture through several community-based arts practice, a space of craft creation and business start-up for young artists, and festival venues for CICB, Cheongju Craft Fair (CCF), and other related exhibitions

For such projects, the Cheongju Cultural Industry Promotion Foundation (CCIPF) plays a key role in building hardware and providing various cultural content. CCIPF, a city-affiliated organization, designs the master plan for the urban regen-

eration project and hosts and supports a variety of crafts-related programs and events (Lee, 2017). In particular, CCIPF attempts to integrate its fragmented programs for building local identity through the regeneration project B4-2, Interview by author. July 25, 2018). However, establishing a sustainable identity as the crafts city of Cheongju remains uncertain. Besides the city agenda for being the crafts city, the city government has sought to gain the titles of Culture City (selected by Ministry of Culture, Sports and Tourism (MCST) on December 2019), reading culture, and East Asian cultural city supported by the central government. Moreover, CCIPF is the city-affiliated organization and thus has been operated with volatile depending on the city's short-term goals rather than to build a long-term vision with autonomy.

Authenticity: Icheon evidently stands out from the ceramic crafts and its related place branding, whereas Cheongju seems to be struggling with concrete authenticity of local crafts, although the latter holds several festivals on Jikji and all types of crafts. A representative of CCIPF stated:

> Jikji is regarded as not merely metalloid type and printing technique, but as an innovative technology in the field of crafts. We continuously find our local identity in this unique legacy related to metal crafts. However, identifying 'a solid link' among Jikji, contemporary metal crafts and locality is not easy because there has few flourished talented professionals and local industrial base linked to metal crafts in our city (B4-2, Interview by author. July 25, 2018).

A few people find the origin of branding the crafts city from the international event, CICB. Since 1999, CICB is the only craft biennale that covers all types of crafts and has expanded the largest crafts art event with an annual participation of 3,000 artists from 60 countries and 400,000 visitors (CICB Organization website). Despite its success, local stakeholders remain questionable with what makes local crafts considerably unique and valuable as expressed by an interviewee:

> Our city government intentionally decided to hold the event as a means of city marketing because no international event specialized in crafts at that time. Actually, the policymakers concentrated in terms of not the authentic value of our shared culture but only the size and publicity of the international event. I don't know what crafts of Cheongju really is. (B4-1, Interview by author. July 25, 2018).

The case of Cheongju shows that authenticity as the crafts city does not stem from the mere presence of historical heritage or festivals, but depends on how people create a shared image and are embedded in the cultural milieu by accumulating cultural assets and its related experiences in the local settings. Following self-reflexive opinion that crafts promotion team within CCIPF exists but much of its effort put into events and outside attention, discussions are underway on how to reorganize and separate CCIPF into the establishment of a permanent agency specializing in crafts and crafts ecosystem, and an overall culture and arts supporting agency (J. Kim, 2019). Recently, the Dongbu Changgo, the city's cultural regeneration project, also plays a role in promoting community participation for crafts-related activities (B4-2, Interview by author. July 25, 2018).

Inclusiveness. The city government and CCIPF have recently spearheaded the development and management of a variety of programs in order to invoke local awareness and pride. Interviewees stressed that Cheongju has few well-known artisans, but the basis of living crafts is relatively solid through many favorable programs that boost the active participation of local craft workers, craft clubs, students, and visitors.

Building a public space becomes resources for the community and facilitates the social fabric of the neighborhood to get the momentum of revitalization for the local residents (Thomas *et al.*, 2015). In the case of Cheongju, the Dongbu Changgo serves as the public space for community-based arts practice and as an incubator of entrepreneurial success. In this place, a total of 1,859 art classes for the general public are held, 241 of which are related to visual arts including crafts. Moreover, CCF, which is held in that place, offers multi-faceted programs including industrial crafts, education, and street market. It can foster young entrepreneurs and encourage civic involvement in the arts. A CCIPF representative mentioned that there has been a steady increase in the participants with friends or family members recently unlike in the past when the audience had to be mobilized. Such space-forming for cultural expressions and practices aimed at an inclusive community contributes to transforming the city of living crafts (B3, Interview by author. April 20, 2018).

Network: Cheongju city government has been responsible for building infrastructures including folk craft village and expanding the domestic and international networks among crafts-related cities and organizations. Since 2018 the city government has organized a team specializing in crafts within the Department of Culture and Tourism to concentrate on its crafts-related competency. CCIPF also carries out cultural exchange projects such as Craft Design and Creation Belt and East Asian Cultural City but seems to be early-stage in making long-term strategic partnerships focusing on crafts compared with KOCEF of the Icheon case.

Stakeholder interaction in governance practice for managing crafts-related projects seems to be insufficient. For example, in the case of folk craft village, the city and the association of Korean traditional craftsmen have had different perspectives on attracting artisans and building long-term vision following the construction of the village. Interviewees said that the association is close to an outside investor who sought to benefit from this project rather than being a key player in the city (B1, Interview by author. July 25, 2018). Thus, it seems to be pushed somewhat fragmented mosaic by project, not the project to strengthen the place identity of crafts city. Despite such a big project, the city's five-year plan for culture and arts does not contain the contents of folk craft village (Korea Enterprise Institute, 2019).

Economic Effect: Cheongju has emphasized building on cultural infrastructures as a source of economic value-added. Local historical and industrial artifacts and cultural events undoubtedly have generated the economic ripple effects through visitors, but more importantly, acted as a source of gaining financial support in many projects from the central government.

To illustrate, CICB, which allocated a total budget of KRW 5.7 bil. won in 2017, was estimated to yield overall economic benefits of KRW 40 bil. won and attract over 350,000 visitors (CICB Organization website). The total budget of Jikji Korea was expanded to KRW 6 bil. won in 2018 as it was repositioned as an international festival approved by the central government. The urban regeneration project near the Dongbu Changgo was invested with a total amount of KRW 31 bil. won by the Ministry of Land, Infrastructure and Transport.

Huge financial assistance supported by the governments allows this city to improve the living environment of local residents and access to local cultural resources. While such projects helped to establish a stable economic base to promote culture and arts, it needs to be reconsidered in that whether or not it truly contributed to clarifying local identity as the crafts city.

Discussion and Conclusion

Recently, reconciling the social cohesion with economic and physical outcomes of place-based regeneration has been sought. Culture and the arts have generated interest in regeneration through their symbolic potentials, such as heritage and place identity, thereby assisting in change processes and cultural expression, and in reaching the areas that other regeneration activity does not reach (Evans, 2005:8). Local cultural policies and strategies contribute to the forming of cultural milieu, place-specific identity, and various cultural expressions, which are the dimensions of the creative communities. The creative communities seek the sustainable development of the city based on social interaction promoted by such policies and strategies. For encouraging culturally creative communities, local policymakers, therefore, need to consider the cultural-political factors, i.e. sustainability, authenticity, inclusiveness, network and economic effect in relation to cultural and place-making strategies, and recognize interwoven processes among those factors.

This study explored the identification and strategic development of local cultural assets in two cities of South Korea that pursue a creative community. Specifically, based on a comparative empirical analysis of cities of crafts with similar attention to UCCN-related activities, this study investigated the different strategies of the cities on utilizing local cultural resources and socio-economic potentials.

Although these cities initially focused on festival-oriented and flagship cultural expressions, both cities recently pursue the improvement of the local residents' quality of life and cultural enjoyment through creative place-making with crafts heritage and related cultural strategies. However, their attempts to build a culturally creative community have been different based on their local endowments, strategies, and goals, and thus have formed their own path differently.

To conclude, Icheon became the chair city of the crafts and folk arts division of UCCN in 2018 and has been transforming into a global city that is actively leading cultural exchanges. This case shows the development path expanding from local to global cultural hub on the basis of well-established relationships among local culture and artists, infrastructure, and public supports. However, as Cheongju was

interested in joining of UCCN, but discouraged at the preliminary domestic competition, the city tries to reconsider a new framework for crafts and city identity. In line with the project of Culture City since the end of last year, Cheongju takes the bottom-up approach focused on civic involvement for the enhancement of the cultural community. It is crucial to generate seamless links among heritage, cultural expressions (including CICB), and public supports.

In the two cities, a few issues need to be addressed to build a creative community with crafts and related activities. In the case of Icheon, strategies for boosting social interaction among local stakeholders should be discussed in order to enrich inclusive as well as artistic mood. The city recently encourages civic involvement by establishing public spaces and diversifying programs for local ceramic events to popularize ceramics culture (A1, Interview by author. April 5, 2017), but there has not fully reached consensus on the progress of local festivals among the government, residents and the professional community (Jung, 2019; W.-S. Kim, 2019).

Meanwhile, Cheongju needs to reach a consensus regarding the authenticity and long-term vision of local crafts among local stakeholders. The focus group discussants suggested many aspects for Cheongju to clearly identify itself as a craft city and be selected as a city of UCCN. First of all, Cheongju should place more emphasis on human resource development and network expansion along with the tradition of Jikji, metal craft and international biennale. Moreover, the craft culture of Cheongju needs to include the value of inclusive growth and quality of life for relieving the socio-economic disparity rather than elite culture and a huge festival. The critical issue is that many local residents participate in the living crafts activity, but unfortunately, there are few experts including indigenous artisans in the city. The city has exerted considerable effort to construct cultural facilities and flagship events and festivals, whereas it has paid less attention to the cultivation of expert communities and young crafts artists. As Cheongju is a medium-sized city in Korea, it has a variety of cultural resources such as museums, galleries, and libraries, but has underutilized the abilities of educational institutions to secure a pool of talented crafts workers. It is a contrast that the Kanazawa College of Art in Kanazawa city of Japan plays a central role in both sharing knowledge and tradition and enhancing local cultural milieu (Sasaki, 2011). Despite the increased participation of citizens, if the local society has little interest in the quality of cultural contents and knowledge production, thereby maybe weakening the local capabilities regarding cultural innovation, originality, and sophistication of contents on both the side of cultural production and accessibility (Sacco, Ferilli and Blessi, 2014). As such, building reciprocal partnerships among policymakers, universities and professional and related associations is important to build a culturally creative community. Finally, group discussants concluded that long-term strategic plan and coordination, either through the specialization in any specific craft area (e.g. wood, metal, etc.) or through its global positioning as a platform city for crafts-related exhibitions and commodity trading, should be considered.

The empirical study reveals the importance of not only the uniqueness of cultural assets but also social interaction regarding place identity and social empathy in order to achieve sustainable regional development. Therefore, all stakeholders who seek to build a culturally vibrant community should comprehensively con-

sider the various aspects that not only cultivate a rich pool of creative artists and entrepreneurs but also achieve human-centered, inclusive and sustainable development on a broader level.

In empirically explicating this conceptualization of creative community, we suggest that no stylized fact is determined in that creative community constructs a relational space with diverse people, institutions, and processes. Through a comparative research, this study notes that cities have different experiences and goals even though these cities seek to construct culturally creative communities with similar cultural resources. Meanwhile, our analytical framework may be used to further improve a guideline to design a cultural policy and strategy that contributes to develop a distinctive place identity and enable communities to organize around shared cultural value and vision. But, this framework needs to be elaborated continuously.

Acknowledgements

Endnotes

1   Wyckoff's (2014) four types of place-making indicate that standard place-making is the universal and comprehensive term that refers to the process of creating quality places where people want to live, work, play, and learn in. Strategic place-making has a particular goal involving projects and activities in addition to creating quality places. Tactical place-making creates quality places using a phased approach with short-term and small projects and activities.

2. The concept of authenticity has been long discussed in tourism study (MacCannell, 1973; Wang, 1999; Yoshida, Bui and Lee, 2016). Studies have agreed that although the authenticity in tourism is asked about in what ways genuine, real, and unique experiences have, it is not easy to conceptualize the meaning of authenticity simply. Objective authenticity is related to an absolute and objective criterion used to measure originals, whereas constructive authenticity refers to the authenticity through contextually- and socially-constructed perspective in terms of beliefs, imagery, etc (Wang, 1999). Existential authenticity, which is distinguished from these conventional object-related approaches, involves personal or intersubjective feelings sampled by tourists (ibid). Regardless of such categorization of authenticity, a toured object and experience with authentic values can draw a legitimate understanding and empathy from local and non-local people, and contribute it to formulate a place-based image that represents the city.

3. A craft biennale was firstly held in Scotland in 1974. The Cheongju city had held the international craft biennale focusing on crafts since 1999 and they publicized it as the first international craft event. Scotland will launch in 2022 as the new International Craft Biennale (Craft Biennale Scotland website), and thus the title of the "only international craft biennale" of Cheongju is not mentioned.

4. As the collaboration of a wide range of individuals, groups, and organizations within three cities has been conducted, the cultural event not only became the most renowned international ceramics festival, but also contributed to creating complementary and distinct features on ceramics and its industrial strategy; modern and lifestyle-oriented porcelain of Icheon, industrial porcelain of Yeoju, and traditional porcelain of Gwangju (Jung, 2017).

5. The award is to recognize the inscription of the *Buljo jikji simche yojeol,* the oldest existing book of movable metal print in the world, and to promote efforts contributing to the preservation and accessibility of documentary heritage. It has been awarded since 2004 (UNESCO website).

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B1 (a representative of the Korean Traditional Arts & Craft Association). Interview by author. Unstructured interview. Cheongju City, July 25, 2018.

B2 (a representative of the Cheongju City Government). Interview by author. Unstructured interview. Cheongju City, July 25, 2018.

B3 (a representative of the Cheongju Cultural Industry Promotion Foundation). Interview by author. Unstructured interview. Cheongju City, April 20, 2018.

B4-1 (a representative of the Cheongju Cultural Industry Promotion Foundation). Interview by author. Unstructured group interview. Cheongju City, July 25, 2018.

B4-2 (a representative of the Cheongju Cultural Industry Promotion Foundation). Interview by author. Unstructured group interview. Cheongju City, July 25, 2018.

B5-1 (professor). Focus group discussion. Seoul, July 17, 2018.

B5-2 (professor). Focus group discussion. Seoul, July 17, 2018.

B5-3 (research fellow of the Korea Culture & Tourism Institute). Focus group discussion. Seoul, July 17, 2018.

B5-4 (a representative of the Korean National Commission for UNESCO). Focus group discussion. Seoul, July 17, 2018.

Schumann's Last Piano Work: *Geistervariationen*

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Abstract

Robert Schumann was one of the greatest composers of the nineteenth century. Schumann suffered from a long-term mental disorder dating back to 1833 and his health deteriorated in February 1854. His Theme and Variations, WoO 24, a set of five variations known as *Geistervariationen* (Ghost Variations), was his last piano work, written between February 10 and 28, 1854, in the midst of his final mental breakdown, which resulted in a suicide attempt. The complete Theme and Variations were not published until 1939 as his wife Clara Schumann (who was also one of the most recognized musicians of the day) jealously guarded the manuscripts of this piece. The *Geistervariationen* is infrequently played and considerably different from his earlier sets of variations, such as the *ABEGG Variations*, Op. 1 and *Études symphoniques*, Op. 13. This article discusses the details of the work in relation to the state of his health and his compositional process, which is pieced together from the diaries of his wife Clara Schumann and other sources, as well as comparing the work with Clara Schumann's *Variations on a Theme by Robert Schumann* Op. 20, which was written and dedicated to her husband in 1853.

Keywords: *Schumann, Geistervariationen, Clara Schumann, Variations, Piano Works*

Introduction

Robert and Clara Schumann are renowned as an eminent musician couple of the nineteenth century. Called the most Romantic of the Romantics, Robert Schumann (1810–1856) wrote numerous imaginative piano compositions. Clara Schumann (1819–1896), established her reputation as a child prodigy, and went on to become one of the most successful pianists of her times. She was also a composer, a piano teacher, an editor of Robert Schumann's work, a mother of eight children, and the wife of a great yet mentally unstable composer.

The author has been fascinated by the beautiful love and friendships between Robert and Clara Schumann and Johannes Brahms (1833–1897), which were expressed in many of their compositions. In the author's piano recital in 2019 to commemorate Clara Schumann's 200th birth anniversary, the program featured six sets of variations by the three composers, namely *Romance variée, Op. 3* by Clara Wieck, Variations on a Theme of Robert Schumann, Op. 20 by Clara Schumann, *Variations on a Theme of Robert Schumann, Op. 9* by Johannes Brahms, *Theme and Variations, Op. 18b* by Johannes Brahms, *Theme and Variations (Geistervariationen)* by Robert Schumann, and *Variations on a Theme of Schumann, Op. 23* for piano four hands by Johannes Brahms. While working on the program, the author became interested in the background of Schumann's *Geistervariationen*, his last piano work, which is not performed very often in concert and is considerably different from his earlier sets of variations, such as the *ABEGG Variations*, Op. 1 and *Études symphoniques, Op. 13*. This article will reveal the composition process of the *Geistervariationen* and take a close look into the theme and each variation, as well as comparing the work with Clara Schumann's *Variations on a Theme by Robert Schumann, Op. 20*.

Berthold Litzmann's Clara Schumann: *An Artist's Life, Based on Material Found in Diaries and Letters* is a wonderful primary source material to learn the origin of the title, *Geistervariationen*, and Clara's observations and concerns over the unstable condition of Robert Schumann during the time of the composition. Dina Maria Neglia-Khachatryan's DMA dissertation "Schumann's Violin Concerto: A Neglected Treasure?" is a thorough analytical study of Schumann's Violin Concerto, which was written just four months earlier than the *Geistervariationen*, and reveals the concerto's dedicatee, Joseph Joachim's reaction to the work. Paul Rickard-Ford's PhD thesis "Portfolio of Recorded Performances and Exegesis: The Late Piano Works of Robert Schumann" includes a chapter discussing the *Geistervariationen*. Minoru Nishihara's profound research in his *Schumann: A Study of All Piano Works* describes Schumann's complicated process of each composition as well as his various allusions both to his own works and to those of others. Peter Ostwald's perspective psychobiography, *Schumann: The Inner Voices of a Musical Genius* is highly informative, especially in the opening chapter focusing on the crucial year of 1854. John Worthen's *Robert Schumann: Life and Death of a Musician* also provides valuable insights on Schumann's life, attempting to free the composer from common preconceptions about his mental illness. Nancy B. Reich's *Clara Schumann: The Artist and the Woman* is probably the most complete and reliable biography of Clara Schumann. Eric Sam, the regular contributor to *The Musical Times* in

1965–1980, was known for his research on Schumann's and Brahms's ciphers and music codes. His article "Brahms and his Clara Themes" demonstrates "Clara's themes". G. Henle Verlag's chief editor, Dr. Wolf-Dieter Seiffert, wrote an article "Robert Schumanns Thema mit Variationen Es-Dur, genannt 'Geistervariationen,'" in which he discusses the possession of the manuscript copy of the variations after Schumann's death. In Henle's musical score, *Schumann Thema mit Variationen,* which was used for the author's performance and research, the Preface written by Wolf-Dieter Seiffert also provides helpful information for this study.

Background

Before their marriage in 1840, Robert Schumann had suffered from a long-term mental disorder dating from 1833. In 1850, although he became music director of the Municipal Orchestra and Chorus in Düsseldorf, his health gradually worsened, and by 1853 his capacity to hear and to perform music – in particular, to play the piano, or to conduct – had begun to be seriously impaired in ways of which he was unaware. Clara Schumann wrote and dedicated *Variations on a Theme by Robert Schumann,* Op. 20 for her husband's 43rd birthday on June 8, 1853. It was, however, his last birthday spent with the family. Schumann had to resign from the music director position in the fall of 1853.

On September 30, 1853, Robert and Clara Schumann were visited by Johannes Brahms, another great composer of the nineteenth century but still unknown at that time. Marie, the Schumanns' eldest daughter, then 12 years old, recalled the arrival of the young composer, who was 20 at the time: "Both parents were in the most joyful excitement—again and again they began and could not speak of anything but the gifted young morning visitor, whose name was Johannes Brahms." This meeting was to change Brahms' life as Schumann discovered the young man's talents and highly praised him in the *Neue Zeitschrift für Musik* (New Journal of Music).

Around the time of Brahms' visit, Schumann composed his Violin Concerto in D minor at the request of Joseph Joachim (1831–1907), one of the most prominent violinists of that time. According to Dina Maria Neglia-Khachatryan, Joachim delayed performing the work publicly during Schumann's lifetime because, as he confided to Clara after Schumann's death, Joachim believed the concerto was the inferior product of an unstable mind. Clara Schumann was also always uneasy about the works of Schumann's last years, fearing that the music was weaker and showed signs of the mental confusion he suffered. Schumann's five *Romanzen* for cello and piano were written in the first week of November 1853 but Clara destroyed the work in 1893 because she feared that they would be published after her death. Just as she had feared, many of the works whose publication she had opposed appeared in the twentieth century. These included the above-mentioned Violin Concerto, published in 1937; the *FAE Sonata,* a four-movement sonata for violin and piano produced collaboratively in October 1853 by Schumann, Brahms, and Schumann's pupil Albert Dietrich (1829–1908), which was published in 1935; and the Theme and Variations in E-flat major, published in 1939.

Schumann's Health and Compositional Process

The Theme and Variations is Schumann's last piano work and was written in February 1854 during the period when he was suffering a severe nervous breakdown and emotional collapse. By February 10, his final breakdown had begun. Clara noted increasingly frequent auditory hallucinations, headaches, and sufferings beyond anything she had ever seen. Clara recorded in her diary:

> On the night of Friday the 10th and Saturday the 11th, Robert suffered from so violent an affection of the hearing that he did not close his eyes all night. He kept on hearing the same note over and over again, and at times he heard chords. By day it became merged in other sounds.[3]

According to Seiffert, Clara notes the date of the first draft of the Theme as February 10.[4] On February 14, Ruppert Becker, concertmaster of the Düsseldorf orchestra, noticed at a restaurant how Schumann's "inner concert started" so that he could not read his newspaper.[5] Clara wrote the following entry in her diary on February 17:

> On the night of Friday the 17th, after we had been in bed for some time, Robert suddenly got up and wrote down a theme, which, as he said, an angel had sung to him. When he had finished it he lay down again and all night long he was picturing things to himself, gazing towards heaven with wide-open eyes; he was firmly convinced that angels hovered round him revealing glories to him in wonderful music.[6]

Clara continues on the following day, Saturday 18: "Morning came and with it a terrible change. The angel voices turned to those of demons and in hideous music they told him he was a sinner and they would cast him into hell."[7] Clara observed: "In short, his condition grew into a veritable nervous paroxysm; he screamed in pain, because the embodiments of tigers and hyenas were rushing forward to seize him."[8] On Sunday 19, he stayed in bed, "under the great agony of evil spirits," and told Clara that his "cranial nerves were terribly over-stimulated."[9] The next day, Monday 20, Schumann spent at his desk, "paper, pen and ink in front of him and listened to the angels, then writing some words occasionally, but only a few, and then always listening."[10] Becker's diary on February 21 states: "What I had not dared to think would happen has happened! Schumann has been insane for several days now... Frau Schumann looks as if she is suffering as she never has before. She is in the eighth month of pregnancy [actually the fifth or sixth] and has not closed an eye since his illness. The poor, unfortunate woman! During the night she sits by his bed and listens for every movement."[11]

Seiffert says that probably on February 22 or 23, according to Clara's and Becker's diary entries, he composed a set of variations on the theme offered by angelic voices.[12] Becker continues on February 24:

> I visited him at noon and Frau Schumann asked me to go walking with him. During the hour I spent with him he spoke quite rationally, except when he told me that the spirit of Franz Schubert had sent him a wonderful melody that he had written down and on which he had composed variations.[13]

Clara's diary states that Schumann was better on February 26, playing music and having a large supper in the evening: "Then suddenly, at 9:30, he stood up and said he must have his clothes, he must go into the asylum as he no longer had his mind under control and did not know what he might not end by doing in the night."[14]

According to Clara's diary, Schumann spent the morning of February 27 making a clean copy of four of his variations and was working on a fifth.[15] In the midst of this activity he left his home half-dressed and threw himself into the icy waters of the Rhine in an attempt to commit suicide. He was immediately rescued. Marie, the eldest daughter of Schumann, who was 12 years old at the time, recalls: "When I went out to the street I saw a large noisy crowd of people coming toward me, and as I came closer I recognized my father, supported by two men under his arms, and with his hands in front of his face."[16] When Schumann returned home, his doctors advised Clara to move out and stay with Rosalie Leser, Clara's blind friend, so that he would not become overexcited.[17] Clara was not allowed to see him; she did not even know he had left the house in order to kill himself.

Schumann was back at his desk the following day, February 28; Albert Dietrich (1829–1908), a student of Robert and very good friend of the Schumann family, reported that "as before" he "seemed completely in his right mind."[18] He completed the work he had interrupted so dramatically. *"Clara Schumann gewidmet"* (dedicated to Clara Schumann) was written next to the title on his autographed manuscript. Her diary records that she received these variations on February 28, with a note from Schumann suggesting that she should play them to her friend Leser.[19] After the dreadful suicide attempt and the completion of his variations, Schumann was taken to a hospital in Endenich on March 4, 1854 and remained there for another two and a half years until his death on July 29, 1856. Clara, being five or six months pregnant at that time, remained at Leser's house until after Schumann had left and did not see him again until two days before his death.

The Theme of *Geistervariationen*
The theme of Schumann's last piano work is written in the key of E-flat major and consists of 28 bars in binary structure (16 bars + 12 bars), repeating only the second half, which is indicated by a repeat sign. This structure remains the same through all five variations except for the last one, which has light extensions in the second half. The first phrase of the theme includes a pair of three descending notes, G–F–Eb and Ab–G–F, joined by an ascending fourth interval as seen in bars 1–2 of Figure 1.

Figure 1. Schumann, Theme and Variations in E-flat major, WoO 24, b. 1–8. Source: G. Henle Verlag. Used by permission of the publisher.

The bass begins simply with tonic octaves as a pedal tone in the first four bars, followed by a descending scalar motion, which anticipates the melodic line of bars 6–8 in the manner of a canon. The canonic descending melody in those three bars includes five descending notes: C–Bb–Ab–G–F. The pattern of the five descending notes frequently appears in Schumann's works, such as the opening theme of the first movement of his Piano Sonata No. 3, Op. 14 (originally written in 1836), the very beginning of *Fantasie* Op. 17 (originally written in 1836), and Noveletten Op. 21, No. 8 (1838) in the section called "Stimme aus der Ferne" (A Voice from the Distance). This descending five-note pattern is known as one of "Clara's themes"[20] because the pattern may have been originated in Clara Schumann's earlier compositions. Most notably in *"Notturno"* No. 2 from her *Soirées musicales,* Op. 6 written in 1834–36, which contains the descending five-note pattern and bears a significant resemblance to the "Stimme aus der Ferne" section of her husband's *Noveletten* Op. 21, No. 8. The opening theme of Clara's Variations Op. 20 is actually an exact restating of Robert's little piano piece, *Bunte Blätter* (Colored Leaves) Op. 99 No. 4, which also starts with the descending pattern of "Clara's theme."

As mentioned earlier, Clara's diary on February 17, 1854, indicates that Schumann wrote down a theme, which, as he said, an angel had sung to him. Many scholars observe, however, that the theme resembles some of his previous works: the first violin part in the second movement of the String Quartet, Op. 41, No. 2 written in 1842 (Figure 2); "Frühling Ankunft" from the *Liederalbum für die Jugent,* Op. 79, No. 19 written in 1849 (Figure 3); and the solo violin part in the second movement of the Violin Concerto in D minor, WoO 23, written in 1853 (Figure 4).

Figure 2. Schumann String Quartet, Op. 41, No. 2, II, b. 32–39, first violin. Source: Breitkopf & Härtel.

Figure 3. Schumann "Frühling Ankunft," Op. 79, No. 19, b. 1–4. Source: Breitkopf & Härtel.

Figure 4. Schumann Violin Concerto in D minor, WoO 23, II, b. 3–7, solo violin. Source: Muzgiz.

Five Variations Compared with Clara Schumann's Op. 20
The following five variations show some parallels with Clara Schumann's Variations Op. 20. The first variation (Figure 5) decorates the theme with triplet figures in the inner voice. Those are highly chromatic with frequent neighbor tones.

Figure 5. Schumann Theme and Variations in E-flat major, WoO 24, b. 29–32. Source: G. Henle Verlag. Used by permission of the publisher.

Triplet rhythm and non-chord tones are also employed in the first variation of Clara's Op. 20 (Figure 6). Both Clara and Robert use dotted rhythm with triplets simultaneously in polyphonic texture.

Figure 6. Clara Schumann Variations on a Theme by Schumann, Op. 20, Var. I, b. 41–44. Source: Breitkopf & Härtel.

Variation 2 is written in canon (Figure 7).

Figure 7. Schumann Theme and Variations in E-flat major, WoO 24, b. 57–64. Source: G. Henle Verlag. Used by permission of the publisher.

Schumann uses canonic form in his various piano works: for example, Nos. 3 and 9 of *Papillons* Op. 2 (1829–32); No. 1 of *Intermezzi* Op. 4 (1832); Nos. 1, 4, 5, 6 and 8 of *Études symphoniques* Op. 13 (1834–35); and the "Quasi Andantino" movement of the Third Sonata Op. 14. His writing of canonic imitation may be due to his studies of counterpoint and thoroughbass with Heinrich Dorn (1804–1892) in 1831 as his early accomplishment under Dorn is seen in *Fugen* und *Kanons* Anh: F19.[21]

The second variation is marked *"Canonisch."* Why did Schumann bother writing this about a variation that is obviously canonic? He never indicated it in the other

canonic works mentioned above. Could it be a sign of Schumann's insanity? Clara also wrote the sixth variation of her Op. 20 (Figure 8) using canonic imitation between the soprano and tenor, first at a fifth and then at an octave interval in four-part counterpoint.

Figure 8. Clara Schumann Variations on a Theme by Schumann, Op. 20, Var. VI, b. 148–155. Source: Breitkopf & Härtel.

Unlike Clara's canonic variation, Schumann's variation remains at an octave below the theme: first one beat later (bars 57–60), then two beats or one bar (bars 61–72), and finally two bars later (bars 73–80) (Figure 9).

Figure 9. Schumann Theme and Variations in E-flat major, WoO 24, b. 72–76. Source: G. Henle Verlag. Used by permission of the publisher.

Variation 3 can be compared with the fourth variation of Clara's Op. 20. In both variations, the theme swaps to the tenor voice of the left hand, which is decorated by sixteenth-note triplet figures by the right hand. Schumann marks his Variation 3 *Etwas belebter* (somewhat busier) (Figure 10).

Figure 10. Schumann Theme and Variations in E-flat major, WoO 24, b. 86–89. Source: G. Henle Verlag. Used by permission of the publisher.

His sixteenth-note triplet figures begin with a motive pattern including repeated notes with a grace note in between, remaining mostly in the middle register of

the piano. Later more continuous figures appear as an intricate mixture of broken chords and non-chord tones in bars 92–93 (Figure 11), 100–101, and 105–113, which might be hinted at by the fourth variation of Clara's Op. 20 (Figure 12).

Figure 11. Schumann Theme and Variations in E-flat major, WoO 24, b. 92–93. Source: G. Henle Verlag. Used by permission of the publisher.

Figure 12. Clara Schumann Variations on a Theme by Schumann, Op. 20, Var. IV, b. 100–101. Source: Breitkopf & Härtel.

In Variation 4, Schumann changed to G minor, the mediant key of the original key of E-flat major (Figure 13).

Figure 13. Schumann Theme and Variations in E-flat major, WoO 24, b. 114–117. Source: G. Henle Verlag. Used by permission of the publisher.

The minor key theme is now accompanied by a new motive: two quartet notes ascend in various intervals, appearing alternately in the soprano and bass. This new element seems to be important as Schumann marks a crescendo on almost every motive. The appearance of an A-flat in bars 125–126, and bars 137–138 creates a momentary modulation to E-flat major but soon goes back to G minor through a pivot chord, A-flat major chord, which functions as the Neapolitan chord of G minor, appearing in bars 127 and 139.

The fifth and last variation is written with a new rhythm of thirty-second notes – the same as the last variation of Clara's Op. 20. The melody changes to perpetual sixteenth-note lines, highly chromatic and full of non-chord tones (Figure 14).

Figure 14. Schumann Theme and Variations in E-flat major, WoO 24, b. 142-145. Source: G. Henle Verlag. Used by permission of the publisher.

The inner voice is also chromatic with the rhythmic pattern of a thirty-second rest and three thirty-second notes alternating between two hands, and is consistently decorated by neighbor tones, for instance, Ab–G–Ab, G–F#–G, C–B–C, and Bb–A–Bb in bar 142. Figures with neighbor tones shared by two hands are also featured in the last variation of Clara's Op. 20 (Figure 15).

Figure 15. Clara Schumann Variations on a Theme by Schumann, Op. 20, Var. VII, b. 172–175. Source: Breitkopf & Härtel.

In Robert Schumann's work, the original theme is hardly recognizable in the last variation due to its extremely dissonant texture; the sixteenth-note melody in the soprano is accompanied by the thirty-second note inner voice in close and narrow registers along with the tonic pedal tone (or the dominant pedal later) in the bass. The structure of the variation is almost unchanged and not developed at all.

Publication of the Theme and Variations, WoO 24

Schumann completed the Theme and Variations on February 28, 1854, one day after his suicide attempt. There is speculation that he might have intended further variations; but it never happened. Richard-Ford observes that Schumann's signature at the end of Variation 5 in the manuscript could certainly be interpreted as the composer signing off a completed work.[22] Clara noted in her diary that "he wrote touching, peaceful variations on the wonderfully peaceful, holy theme."[23] However the Variations were not published until 1939 as Clara jealously guarded the manuscripts of this piece. Only the "Theme" was included as Schumann's "last musical thought" in the Collected Edition of Schumann by Brahms in 1893. Richard-Ford states that the title *Geistervariationen* (Ghost Variations) first appeared in Jörg Demus's 1973 recording but the exact origin of this title is unknown.[24] The title of the work in the Henle Edition is *Thema mit Variationen* with *Geistervariationen* in parentheses.

In 1861, seven years after the Variations were composed and remained unpublished, Brahms wrote his variations on Schumann's *Geistervariationen* theme for piano four hands. According to Seiffert, Clara gave a copy of her husband's E-flat Variations to Brahms on an unknown date, on the following conditions: that the Variations were a precious and holy possession that could not be used or altered for any other purpose.[25] Clara was upset with Brahms because he chose the title *Geister-Thema Schumanns* when he wrote his own variations on the theme of Schumann for piano four hands; she had no objection to the publication but felt the title was capitalizing on Schumann's name and reputation. A compromise was reached: Variations on a Theme by Robert Schumann Op. 23 was published in November 1861 and dedicated to Julie Schumann, third daughter of Robert and Clara Schumann.

After Brahms, at least two other composers quoted from Schumann's *Geistervariationen*. A German composer Carl Reinecke (1873–1916), who studied with Schumann, incorporated the *Geister* theme in the second movement of his Trio in B-flat major for Clarinet, Horn and Piano, Op. 274, written in 1906. The movement entitled "Ein Märchen" creates the atmosphere of a Schumann fairy tale in the key of G major.

More recently, another German composer Aribert Reimann (b. 1936) made use of the *Geistervariationen* in his *Sieben Fragmente für Orchester* (Seven Fragments for Orchestra), which was written in 1988 and dedicated to "Robert Schumann in memoriam." Reimann keeps the lyrical character of the original composition while breaking up the theme into the third, fifth and seventh fragments.

Conclusion

Schumann's Theme and Variations in E-flat major was written between February 10 and 28, 1854 in the midst of his final mental breakdown and suicide attempt. It was unfortunately his last piano work before his death in 1856 and was not published until 1939. Did the composer expect the work to be published? Or as Clara Schumann claimed, would it not have been worth publishing? Although his last

piano work may not be as brilliant and virtuosic as his earlier *ABBEG Variations* Op. 1 and *Études symphoniques* Op. 13 in terms of the structure and thematic development, the author finds the essence and originality of Schumann in a work that nobody else would be able to write, and hopes the work is recognized and appreciated more, and not in the way his wife perceived it.

Endnotes

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3   Berthold Litzmann, *Clara Schumann: An Artist's Life, Based on Material Found in Diaries and Letters,* vol. 2, trans. Grace E. Hadow (London: Cambridge University Press, 2013), 55–56.

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6   John Worthen, *Robert Schumann: Life and Death of a Musician* (New Haven: Yale University Press, 2007), 348.

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10 Ibid.

11 Reich, 120.

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Analysis of the Causes of Most Chinese Private Entrepreneurs' Nonparticipation in Charity

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Abstract

Enterprise charity is not only an important way for enterprises to fulfill their social responsibility, but also related to their strategic development. However, most private entrepreneurs in China are not interested in doing charity. The purpose of this study is to explore the reasons why they do not participate in philanthropy. In-depth interviews were conducted with 14 charitable and 10 non-charitable entrepreneurs in 24 cities of 12 provinces in China. By applying continuous analytic induction, three-level coding with NVIVO software and comparative analysis, The results show that this is not due to the lack of economic strength of the enterprises, or the influence of China's special national conditions, but because the entrepreneurs do not possess their own charity faith. It also provides a certain theoretical reference for entrepreneurs in other countries to fulfill their social responsibilities, In other words, to cultivate entrepreneurs' sense of social responsibility, it is important to help them establish their charitable beliefs.

Keywords: *Charity, Entrepreneur, China, Charitable Beliefs, Enterprise, Philanthropy*

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Introduction

Previous literature studies show that corporate charitable donations, play an important role for enterprises to fulfill their social responsibilities (Carroll, 1991), and convey the sense of corporate responsibility to stakeholders, thus improving corporate reputation (Fombrun & Shanley, 1990) and achieving corporate strategic goals (Saiia, 2003). It is one of the important ways to improve corporate performance. However, most private entrepreneurs in China are not enthusiastic about charitable donations. Most of their charitable donations are forced by the government's "administrative fundraising" or "public welfare assignments." They also lack overall planning and long-term strategies. What they do is short-term philanthropy (Ding Yuqin, 2012).

Corporate philanthropy is more prevalent in western countries, and philanthropic feats of the "rich" are common. This is because western corporate philanthropy was closely integrated with the interests of the enterprises from the beginning, so the philanthropic behaviors of entrepreneurs are very positive and high-profile. In addition, the government has formulated corresponding philanthropic systems and policies to support entrepreneurs, inspiring their philanthropic motivation (Chen Yingjing, Wu Zhuoxi and Li Minyi, 2015). While in China, it is relatively backward in terms of system, policy, and philanthropic cultural atmosphere. For example, Chinese culture emphasizes "doing a good deed without leaving a name" and "giving without asking for returns." Therefore, high-profile philanthropic entrepreneurs are often questioned. Under this circumstance, they would rather uphold the "Doctrine of the Mean," "No standing in the public" and stay away from charitable donations.

However, Chinese society has high standard requirements for enterprises to fulfill their obligations as "corporate citizens." Especially in the face of some major natural disasters, those entrepreneurs who are "underperforming" or "indifferent" will be condemned. For example, in the outbreak of the Wenchuan earthquake in 2008, China Vanke Group, as the "big boss" of the real estate industry in China, donated RMB 2 million yuan to the quake-stricken area. Due to being condemned by nearly the entire people of the State, Mr. Wang Shi, Chairman of Vanke, donated additionally RMB 100 million yuan, subject to the pressure of the public opinion. (NetEase Finance, 2009).

Therefore, Chinese private entrepreneurs are afraid of being questioned by the media or the public when they are ready to engage in philanthropy, but when they make less or none charitable donations they are "morally kidnapped." Due to being in such a dilemma, those private entrepreneurs who pursue only the survival of their enterprises just simply quit and stay away from philanthropy. Due to the late start of Chinese philanthropy, the current research in this area also starts late and needs to be further expanded, especially in the field of empirical research (Lu Chuncheng, Wu Jiameng & Zheng Bin, 2016). Therefore, this study uses a multi-case empirical study method through in-depth face-to-face interviews with 10 non-charitable and 14 charitable entrepreneurs in 24 cities of 12 provinces across the country. By applying continuous analytic induction, three-level coding with NVIVO software and comparative analysis, it came up with a conclusion on the

root cause of the reluctance of most Chinese private entrepreneurs to engage in philanthropy. The study found that weak economic competitiveness of enterprises and the constraints and influences of China's special national conditions are not the reasons for entrepreneurs to "stay away" from philanthropy. The most fundamental reason is that such entrepreneurs do not have philanthropic beliefs.

The contributions of this research are: 1. Most of the previous study focused on the exploration of enterprise philanthropy from the perspective of "self-interest" motivations (Ning Shaomei, Chen Qingjie, 2017). There has not yet been study on the reasons why most of the Chinese private entrepreneurs are reluctant to engage in philanthropy from the perspective of empirical evidence. Therefore, this article has innovation in terms of both research perspective and research methods; 2, This article has promoted the research on the motivation and influencing factors of corporate charitable donations; 3, It provides a reference for private entrepreneurs how to better fulfill their social responsibilities and maximize corporate value, and for the State how to optimize and improve philanthropy-related systems and policies.

Literature Review

Private enterprises, PEs for short, refer to other types of enterprises except "wholly state-owned" and "state-owned holding" ones. To a certain extent, it is a unique product coming up during the construction of a socialist market economy with Chinese characteristics. In short, it means the equity of an enterprise (residual claim and residual control) can be private-owned. An analysis of previous literature shows that most private entrepreneurs in China are "generally afraid to donate" (Li Gan & Zhu Mohe, 2011). Based on a review of relevant literature on charitable donations by Chinese private enterprises, it is caused by the following reasons:

1. Failure of Tax Laws to Provide Incentives for Philanthropy

Compared to western countries, China's philanthropy started late and lags behind. The country has gradually recognized the great power of corporate philanthropy, and has continuously explored and improved relevant regulations on philanthropy, in order to encourage enterprises to play their role as the entities of charitable donations. For example, "the Law of People's Republic of China on Enterprise Income Tax" in 2007 "increased the pre-tax deduction ratio of corporate public welfare donations from 3% to 12%," and in 2017 "deducted the pre-tax amount in the calculation of taxable income within three years after the carry-over is permitted" (Song Bo, 2018). However, compared with developed countries, there is still a large gap in the amount of charitable donations by Chinese enterprises. There are still many deficiencies in the existing enterprise income tax policy, which needs to be further improved (Lu Chuncheng, Wu Jiameng & Zheng Bin, 2016).

In China, if an entrepreneur wants to make a social donation, he must go through a non-profit charitable organization. However, China sets too high qualification threshold regarding tax exemption for charities. Most of them cannot enjoy the tax exemption policy even if they pass the registered verification of civil affairs

departments (Song Bo, 2018). Tax reduction and exemption are only applicable to indirect donations under the statistics of charities and relevant governmental departments or donations from special social groups as stipulated by law. Direct donations cannot enjoy tax preference (Zhang Fujun & Hu Guangping , 2012) and in-kind donations cannot be evaluated (Wu Junyan, 2010). Corporate donations to different charities and social groups enjoy different incentives, which results in unfair preferential tax in reality. The operating time of tax incentives with full deduction is relatively short and the tax exemption procedures are too complicated. These all indicate that there are too many restrictions in the national tax policy, and thus the incentive effect is not good. (Guo Peixia, 2014).

2. Low Public Trust in Philanthropy
As a carrier of corporate charitable donations-charities, their operation directly determines the enthusiasm of corporate donations. However, Chinese charities lack professional talents, the operation of charitable funds is non-transparent and de-normalized, and there is a lack of professional collaboration among charities. Their operating efficiency is very low, which seriously hurts the philanthropic enthusiasm of private enterprises (Bi Suhua, 2011).

Taking the outbreak of COVID-19 in Wuhan in December 2019 as an example, the privately donated RMB 2.7 billion for Wuhan medical staff was not transmitted to the epidemic area, but was handed over to the municipal finance by the Wuhan Charity Federation, while no rescue actions were put in place in due time (China Youth Daily, 2020). The money collected by private charity is directly deposited into the government's fiscal account. Is it legal to use such funds in this way? Does the act respect the intention of the donors? Does Wuhan Charity Federation have the ability to manage and make good use of the money? These have been widely questioned in the public.
Coincidentally, hundreds of thousands of masks purchased by many private entrepreneurs to support COVID-19 patients in Chongqing and other places were forcibly expropriated by the local authority as they passed through Dali City of Yunnan Province (Phoenix Network, 2020), and some were even pocketed and then sold at a high price by some governmental personnel (Sina Finance, 2020), which further deepened public dissatisfaction with governmental personnel and charities.

3. Lack of Philanthropic Culture
Chinese culture has always emphasized "Wealth should be hidden." Many wealthy people regard charitable donations as revealing their wealth. This backward and narrow conception is not conducive to enterprises' participation in philanthropy (Xu Kexiang & Xie Xiaolu, 2014). Entrepreneur Chen Guangbiao engaged in renewable resources is high-profile in philanthropy throughout his life. During the Wenchuan earthquake, he contributed money and exerted himself for disaster relief at first time of the disaster. He also visited overseas countries. He was enthusiastic about doing good in Japan and Taiwan and has donated 1 billion yuan. But some domestic media and experts sharply criticized his "high-profile good deeds" as "violent good deeds" and "shows," and even ridiculed him as a "malefactor" (Zhou Zhongzhi, 2013).

The publicity for philanthropy is not appropriate. At present, in order to pursue selling points, some media are enthusiastic about propagating entrepreneurs as "heartless rich people." This has created the "expiation" motivation on corporate donations, which greatly reduces the value of corporate donations. Some media even set up "moral traps" to turn rescue mobilization into "moral kidnapping" of entrepreneurs. This "public welfare intimidation" with media participation is more harmful than the "public welfare assignments" by governmental departments. In particular, the risk for charitable donations of private enterprises has been rapidly raised. Entrepreneurs have no choice but to keep away from philanthropy so as not to get burned (Zhang Yunjun, 2011).

4. No Religious Faith in China
In Chinese culture, there are many inconsistencies between religious faith and traditional thinking: contradiction between becoming a monk and the concept of family, contradiction between the other-worldly idea and this-worldly idea of Confucianism, contradiction between the concept of "God's Creation" and "Harmony between Man and Nature," contradiction between the tenets of religious organizations and the scholarship patterns of the ancient philosophers, contradiction between "superstition" and universal values. Not only the Chinese intellectual class has a negative attitude toward religion (Qian Mu,2001), China does not support politically either.

However, many scholars in the western countries believe that religion affects human capital (Becker & Woessmann, 2009) and social capital (Arrunada, 2010), shape values, and then influence people's decisions. It is unscientific to ignore the influence of religious factors in decision-making of enterprises (Iannaccone, 1998).

Compared with the Christianity-based philanthropy in the western countries, the philanthropy of China is based on Confucian culture. Christianity advocates equality, fraternity, kindness, and mutual assistance, and Christians believe that the only way to enter heaven is to donate all of their wealth to the poor (Wan He, 2005). But the Chinese Confucian culture regards doing good as a matter of personal moral conduct. There is no need to be blamed for not doing good. Helping the weak is even deemed as alms-giving (Gao Hong & Dou Zhengbin, 2007).

To sum up, under China's special national conditions, most private entrepreneurs are more pessimistic or negative about philanthropy. But is this the root cause of their reluctance to engage in philanthropy? The researcher made further empirical discussion with this question.

Research Purpose
The purpose of this study is to explore the root cause of the reluctance of most Chinese private entrepreneurs to engage in philanthropy. Thus provides certain theoretical reference for entrepreneurs in other countries to fulfill their social responsibilities.

Study Design
1. Study Framework
Based on qualitative research, this article explores the root cause that most private entrepreneurs are reluctant to engage in philanthropy under current special

national conditions in China. It integrates continuous analytic induction to study the path frame diagram and encode the data as follows:
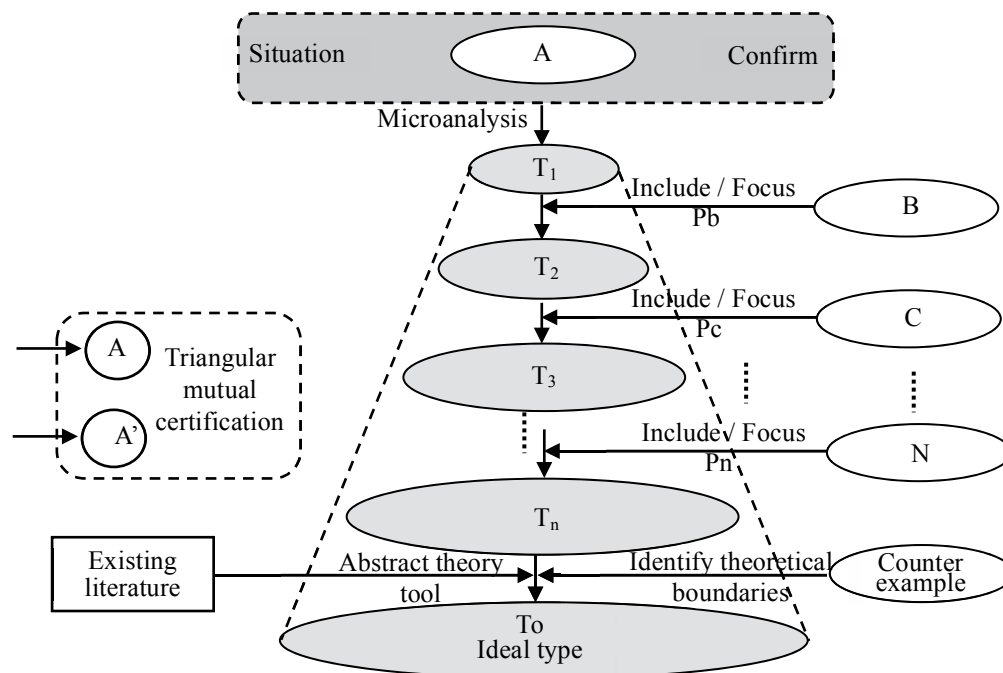
Figure 1. Path frame diagram for continuous analytic induction.

2. Objectives and Methods of Study

In this study, face-to-face in-depth interviews were conducted with 14 charitable entrepreneurs enthusiastic about philanthropy and 10 non-charitable entrepreneurs in 24 cities of 12 provinces in China, and participant observation data was collected. By applying continuous analytic induction, three-level coding with NVIVO software and comparative study, explores the root cause that most private entrepreneurs are reluctant to engage in philanthropy . The in-depth interview began in September 2018 and ended in October 2019.

The continuous analytic induction is a research approach for multiple cases and multiple data sources. It is a representative path of grounded theory. It does not emphasize the establishment of an initial theoretical model as a starting point from existing literature and theories. Instead, researchers, with a rough research theme and field study methods, should go into the field to search for all possible data, and deliberately put aside existing assumptions, judgments, and prejudices to ensure full attention on the research site and objects to the greatest extent (Lin Xiaoying, 2015).

Based on multiple-case study, different aspects of a case can be more fully understood and reflected, thereby forming a more complete theoretical basis (Eisenhardt, 1989), and increasing the reliability and validity of the study (Robert, 2003).

Participant observation was first proposed by Linderman (1924). It is an important part of qualitative research and multiple-case study. It means that researchers personally go to practice unit, acquiring feelings in specific situations and a more

comprehensive understanding of interviewees for the corresponding data and experience.

The researcher in this study communicated with the interviewees in advance before each interview, agreed on the time and place of the interview, and informed the topic. During in-depth face-to-face interviews, the interviewees spoke freely according to the topic, and the researcher only provided appropriate guidance, and asked for consent to perform live recording and kept a record. Meanwhile, the researcher closely observed the external expressions of interviewees, gained insights into their internal psychology, judged the truthfulness of their speech, and effectively adjusted the content and focus of the interview in a timely manner during the interaction.

Research Results

The researcher divided interviewees into two categories: Y, entrepreneurs who are keen on philanthropy; N, non-charitable entrepreneurs (The Y1-Y14 and N1-N10 mentioned below are code numbers of the two types of entrepreneurs).

Based on the NVIVO software to encode the interview data at three levels with a comparison of the same attributes, it is found that there are more attributes of the Y-type entrepreneurs. Therefore, the unique attributes of the Y-type entrepreneurs are further refined. On this basis, it came up with the root cause that the N-type entrepreneurs are reluctant to engage in philanthropy through comparison and analysis.

With the consent of the interviewees, part of the lists are as follows:

Name	Industry	Corporate scale	Corporate post	Social post	Personal honor	Region	Age	CPC member	Gender
Fan Jian chuan	Jian chuan Museum	Large	Curator	Member of Standing Committee of Sichuan CPPCC, deputy secretary general of Society of History of China's Resistance War against Japanese Aggression, former deputy mayor of Yibin City	Hundred Outstanding Private Entrepreneurs in 40 Years of Reform and Opening-up, Excellent Builder of Socialism with Chinese Characteristics of the Fifth National Private Sector Entrepreneurs	Si chuan	62	Yes	Male
Li Zhen	Culture and Sports	Large	Chair-person	World champion	"Golden belt"	Shen Zhen	43	No	Male
Zhang Aimin	Spanish Winery	Medium	Chair-person	Soldier Family	"Good Chinese"	Xu Zhou	57	No	Male

Figure 2. List of entrepreneurs keen on philanthropy.

Name	Industry	Corporate scale	Corporate post	Social post	Personal honor	Region	Age	CPC member	Gender
Mr. He	Health care products	Small	Chairperson	No	No	Hu Nan	42	No	Male
Mr. Yin	Medical	Small	Hospital Dean	No	The first "foot treatment" clinic in China	Jiang Su	43	Yes	Male
Mr. Jiang	Education & training	Small	Chairperson	No	No	Zhe Jiang	47	No	Male

Figure 3. List of entrepreneurs, not charitable.

1. *Open coding*

Open coding is the process of decomposing, reviewing, comparing, conceptual-izing, and categorizing data, that is, the process of breaking up data, giving con-cepts, and then reassembling it in new ways (Strauss & Corbin, 1997).

There are 164098 words in total in the original data of the face-to-face in-depth in-terviews. The researcher used word-by-word analysis for initial conceptualization when coding. In order to reduce the bias of data interpretation, the interviewees' original words were used to the greatest extent to mine the initial concepts. A to-tal of 1,832 initial conceptual sentences were obtained. Those sentences occurring less than 2 times were removed, those occurring more than 3 times were reserved, and Y and N types were coded separately. The results show that 211 main con-cepts were extracted among the Y-type, with 71 categories, while 61 main concepts among N- type, with 29 categories. After excluding the same attributes, 139 main concepts and 44 categories of Y- type were obtained.

The original sentences and codes of the three-level coding in this study are repre-sented by different letters, as shown in Figure 4.

Data Coding of Entrepreneurs

Original statement "Y"	Conceptualization "A"	Category "AA"	Main Category "B"	Core Category "C"	Logical Relation "E"

Figure 4. Data Coding of entrepreneurs.

Through comparative analysis, it is found that there are many similarities in terms of categories between Y and N entrepreneurs, including: family harmony, kind parents, leaving native place, growing up with hardships, rich experience, boldness, broad vision, aggressiveness, high determination, assertiveness, pa-tience, strong self-esteem, strong self-confidence, close attention to national policies, restlessness for status quo, decisive actions for identified goals, filial piety, integrity, good reputation, strict self-discipline, perseverance, always being pre-pared for hard work, studiousness, sense of justice, strong professional proficiency, strong market analysis ability, strong market operation ability, strong market research ability, strong management ability, strong sociability, etc.

However Y-type entrepreneurs have attributes not found in N-type entrepreneurs, including: holding political posts, pursuing the purity of the soul, being socially responsible, being simple and sincere, being grateful and empathetic, being kind-hearted, valuing justice above money, having a sense of justice. Moreover, they have a positive attitude towards philanthropy. In comparison, N-type entrepreneurs do not have these attributes, so they hold a negative attitude towards philanthropy.

Due to length limitation, this article only intercepts a part of the final three-level coding result as shown in Figure 5.

Sentences of the original data	Conceptualization	Category
1. He hired me again to serve as their honorary director of public benefit activities. Y6	A1 Holding political posts	AA1 Holding political posts
2. I serve as deputy secretary of Jiangzhou Chamber of Commerce and I'm one of the young committee members of Jiangzhou. Y1		
3. I'm also a council member of the Hunan Literary and Art Volunteers' Association. Y3		

Figure 5. Open coding.

2. Axial Coding

The axial coding is to sort out categories based on open coding, dig out the internal relationships between the categories, use typical models to cluster, and recombine categories to form the main category and the sub-category (Ji Feng & Mu Yupeng, 2016).

By sorting out based on the open coding, it is learned that the Y type entrepreneurs had 10 attributes that the N- type entrepreneurs did not have. The 10 attributes were re-clustered and combined to form the main category of the Y-type entrepreneurs. It is summarized as four aspects: holding political posts, goodness-oriented personality traits, profound insights into philanthropy, and enterprise's gains from charitable activities. N-type entrepreneurs do not have these attributes.

No.	Main category	Sub-category
1	B1 Political posts	AA1 Holding political posts
2	B2 Personality traits	AA2 Pursuing the purity of the soul; AA3 Social responsibility; AA4 Being simple and sincere; AA5 Being very confident; AA6 Being grateful; AA7 Being empathetic; AA8 Being kind-hearted; AA9 Valuing justice above money; AA10 Having a sense of justice;
3	B3 Insights into philanthropy	AA11 How to do charity correctly; AA12 Philanthropy drives development of the nation; AA13 The boss's charity will affect the company, employees and the people around; AA14 Philanthropic organizations have great influence; AA15 Philanthropy promotes love to pass on; AA16 Doing charity will surely promote enterprise development; AA17 Charitable people have good luck

Figure 6. Axial coding.

Finally, nine main categories and 43 sub-categories of the Y-type entrepreneurs were summarized, It further clarifies the differences between Y and N entrepreneurs.

3. Selective Coding

Selective coding is the process of refining the core category from the main category and other categories, developing the storyline, and repeatedly verifying for perfection with all the data, and finally forming a new theoretical model. (Wang Shuilian & Liu Shasha, 2016).

Based on the Selective coding, it was found that entrepreneurs keen on philanthropy have the following attributes: holding concurrent political posts, goodness-oriented personal traits and insights into philanthropy. These three attributes facilitate the formation of their philanthropic beliefs. N-type entrepreneurs do not have these three attributes, so they have not formed philanthropic beliefs.

The comparative analysis of the data shows that the fundamental reason for N-type entrepreneurs not being charitable is not due to "insufficient economic strength" and "being affected by China's special national conditions," but that "such entrepreneurs do not have philanthropic beliefs."

The Reasons		View	
		Y- type	**N- type**
Common	Insufficient economic strength	unrelated	related
	China's special national conditions	unrelated	related
Difference	Personal charity belief	Yes	No

Figure 7. The root cause of entrepreneurs not doing charity (comparison table).

The Detailed Analysis
3.1 Lack of Economic Strength

Y-type entrepreneurs believe that corporate philanthropy has nothing to do with the size of the company or its own economic strength, but an obligation that must be fulfilled as early as possible; while N-type entrepreneurs believe that there's no need to engage in philanthropy when the company doesn't have that much economic strength.

> "I took the initiative to contact Yan to do some charity. Back at the beginning stage of my company, I wanted to do charity because I believe this is something that can't wait. Things must be done for those mentally retarded children. Doing charity is just like caring your parents. The earlier you start, the better it will be.Y2"

> "A company should start doing charity from the very beginning of its foundation, because charity is a cultural tradition that we have to carry on.Y1"

> "Although my financial conditions were not that good at that time, I could still make ends meet. So when I saw someone who didn't even have enough food. Why can't I offer some help? Y8"

"Big bosses like Jack Ma would consider their public image. But our business is not that profitable so I don't want to bother (doing charity work). N7"

"The competition among the barbershops is also quite fierce. Sometimes you can see a dozen of them on a single street. Our company is still in the beginning stage and I don't think we are in the position to do charity at this time. N6"

"If our company has a large daily shipment, then I might do some charity. However, since the company is just starting up, we don't have the capability to do such things. N5"

As can be seen from above, N-type entrepreneurs' understanding of charity is not accurate enough. Charity is not only about donating money or goods, but also the things people volunteered to do so as to help those disadvantaged (Qi Lanfen, Huang Jianling, 2009). Even if they can't take out a lot of money to donate, they could still join the charity organization and do their own share. They can help the deaf and mute children do charity sales, or take their employees to the nursing home to look after the elderly and help them cook meals and wash clothes and so on. All of these are considered philanthropic behavior.

3.2 Being Affected by China's Special National Conditions

Y-type entrepreneurs believe that no matter it is no matter it is poor charitable tax policy, the adverse charity culture, or charity institution's lack of public credibility, they are not the reasons why entrepreneurs should stop at doing charity. They believe that companies should not only make money but also shoulder their responsibilities in the society, and that is the social mission of the companies. N-type entrepreneurs, however, believe that the special conditions in China have demotivated the entrepreneurs to engage in charitable activities.

"Now the government is pushing companies to do charity. In the short term, many companies might be adversely affected financially, but it'll be a good thing for them in the long run. Y1"

"Different cultures have different systems. In countries with better public service mechanism, there would be more welfare and philanthropic foundations. In contrast, there are still some flaws in the public service mechanism of China. For example, medical care in China still doesn't cover all its citizens. But I believe that if we continue to develop along this road, for example in the online education field, we will lead the industry. Y11"

"We need more positive energy in the society. There is also welfare committees in the lawyer association but they hardly do any work. Some of the things they are doing are still just going through the motions . I think we haven't done enough works and we should do more practical things. Only by doing this can we really help the company grow. Y9"

"Actually the government doesn't want the company to donate everything they have because it would affect the tax revenue of the country. Therefore, under these circumstances, it is not necessary for every company to do charity, especially if a company wants to do a lot of charity. That's almost impossible to be done. N1"

"Nowadays most Chinese people are very indifferent to each other. There's a lack of care or connection among people. In this environment, if you do charity, you would receive a lot of misunderstanding and questioning. N8"

"In Chinese culture we believe that wealth can not be shown off to the public. Especially in today's society. Many people Hate the rich, When they see you doing charity, they wouldn't think any good of you. Instead, they would even think that you are just showing off. I think I just can't stand people thinking of me like that. N9"

3.3 Entrepreneurs Do Not Have Philanthropic Beliefs

By three-level coding with NVIVO software and comparative analysis, it can be observed that Y-type entrepreneurs have faith in charity, and they are persistent in doing charity, while N-type entrepreneurs do not have faith in charity, which fundamentally determined their negative attitude towards charity.

"There is a saying in China that doing good deeds is like collecting merits. I have always felt that the good things I did will help me sooner or later. Y7"

The spirit of past generations is fading away. For example, when the elderly fell, no one around dares to help him get up, because they are afraid of taking the responsibility should anything happen to the elderly. This is what our society is missing nowadays. If all people in the society just take this for granted, then it would be horrible. I believe basic moral values are still very important in today's society and we should carry them forward.Y8"

"Charity is the connection of care and love between people. We see many people in the rural area who raised excellent children. Why? Because they teach by personal example the earthiness, integrity, and kindness in their everyday life, and these have influenced their children in an unconscious way. Y14"

"Doing charity is a matter of personal morality, but if a person doesn't do charity, that doesn't necessarily mean that such person doesn't have morality. N4"

"There is also an old saying in China that "Good people don't live long and bad people live on for a thousand years." Sometimes being a good person means you have to take on more hardships than others. N3"

"I don't have any religious belief. I believe in the survival of the fittest. If a person wants to succeed, the only thing he could do is to face the reality and make the best move. N10"

Through a comparative study, we can see that Type Y entrepreneurs are largely indifferent to the external environment, namely "corporate economic strength" or "the impact of China's national conditions." They have faith in charity and they are persistent in doing charity. In contrast, Type N entrepreneurs do not have faith in charity, and they put more focus on the external environment rather than "whether the individual entrepreneur wants to do charity or not."

4. Theoretical Saturation

Data collection can be stopped when no new concepts or categories can be found in the new data, that is, theoretical saturation (Strauss & Corbin, 1997). After applying NVIVO to encode the data, no new category or structural relationship was found, so the theoretical model was considered saturated (Pandit, 1996).

The researcher strictly followed this criterion when conducting in-depth interviews. When no new categories and structural relationships were found, no more data was collected, so the theory of this study reached saturation.

Conclusion and Suggestions

This study uses a multi-case empirical study method through in-depth face-to-face interviews with 10 non-charitable and 14 charitable entrepreneurs in 24 cities of 12 provinces across the country. By applying continuous analytic induction, three-level coding with NVIVO software and comparative analysis, Summarizes on the root cause of the reluctance of most Chinese private entrepreneurs to engage in philanthropy is that such entrepreneurs do not have philanthropic beliefs, rather than the weak economic competitiveness of enterprises and the constraints and influences of China's special national conditions.

Entrepreneurs with philanthropic beliefs persist in philanthropy even when their companies are small, their economic strength is not strong and they are influenced by China's special national conditions. they are enthusiastic about charitable donations are persisting in creating value for the donation recipients, while enhancing their own corporate performance. Their "altruistic behaviors" can achieve the effect of "The fragrance always remains in the hand that gives the rose."

However N-type entrepreneurs without philanthropic beliefs, their view of philanthropy is not comprehensive enough. They fail to realize the weak awareness of individual philanthropy and the promoting effect of charitable donation on the development of enterprises, which leads to their lack of motivation for charitable donation.

Philanthropy is the embodiment of human compassion and love. It reflects people's desire to build a better society and a better life, and it also contains a conscious awareness of the social responsibility to the society and others. The voluntarism and non-utilitarianism of philanthropy reflects the perfection and holiness of human nature, and it also reflects the social responsibility of entrepreneurs. Only when entrepreneurs combine the pursuit of economic goals and social

responsibility, can they effectively realize the long-term benefits of the enterprise and form a "win-win" development with the society (Sun Wei & Wang Dalu, 2013).

Entrepreneurs who do not do charity should change their concept of charity and fulfill the obligations of corporate citizens actively. In addition, institutional problems are the premise to change people's values and ideological habits (Chen dongli, 2012). Therefore, the researcher suggest two aspects:

1. The entrepreneur should introduce the charity culture into the enterprise culture and combine it with the operation characteristics of the enterprise. In this way, the enterprise can not only give play to its strengths and save costs, but also take into account its social responsibility and philanthropy.

2. The Chinese government should improve the system construction as soon as possible, enhance the credibility of charity organizations, vigorously promote charity culture, strengthen the publicity and encouragement of charitable figures, dilute government control and transform government functions, improve the existing charity tax policy, give strong support to private entrepreneurs, draw on the advanced charity experience of western countries, truly mobilize the initiative of private entrepreneurs in philanthropy, and then promote the development of corporate social responsibility, and achieve a win-win situation between social public welfare and corporate performance.

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The Cultural Development of Vietnam: Updating Policy for 2020

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Abstract

The officials and resolutions of the Party and the State of Vietnam stress to continue to renew Vietnam's culture within a contemporary context. However, points just try to focus on the relationship between culture and sustainable development, that is, it seeks to clarify the role of culture in economic development and environmental protection with general comments. Culture is guided as a foundation of politics and society, even further than economy and environment, in which the center of the center is human. Nonetheless, how has cultural policy evolved during the past two or three decades, at present and in the coming time? Given analyzing party documents, especially the brainstorming of both 12th party's documents and the political report draft for the 13th party congress (in 2021), the purpose of the article is to propose the updated and updating policy on culture of Vietnam for 2020. In doing so, it is to review the policy making process of the top leadership for a new culture which would harmony with the economic and social transformation today and the future.

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Background

Since 1986 Vietnam has launched the *Đổi Mới* (Reform). *Đổi Mới* has changed the face of the Vietnamese economy. Nonetheless, economic growth with social and cultural development were not really proportionate. In addition to a large amount of achievements, the macro policy on culture over the past 30 years has revealed some shortcomings in the orientation of development and perhaps, in what some may term, an alarming deviation in values. So has this been caused by policy or is it due to Vietnam's extensive international integration? Does culture obstruct development? Or is development hindering culture? How has the relationship amongst economy, culture, society and humanity changed?

In an effort to search for a philosophy of cultural development, the Party and the State have issued a number of guidelines and policies aiming at bringing culture into a balanced and harmonious development with economy with the goal of sustainable development. This is even more crucial when Vietnam is summarizing the resolutions of the Party's Central Committee on culture, cultural development strategies of the State Government. More importantly, this is a cornerstone for the content building of the political report of the 13th Party Congress (To take place in early 2021). The political report is the central document of Vietnam's development orientation (including cultural development) with a long-term vision to 2030 (100 year anniversary of the establishment of the Communist Party of Vietnam), and to the year 2045 (100 year anniversary of the establishment of the Socialist Republic of Vietnam), namely (i) by 2030, being a developing country with modern industry and high average income; (ii) by 2045, becoming a developed country with a high income.

Introduction

Over thirty years of implementing the *Đổi Mới* process (1986 - present), Vietnam has made many profound and powerful changes and gained great achievements in all areas of social life including cultural development.

Accordingly, the theoretical aspect is the addition, update and the perfection in order to suit the national development and the international integration process. In the Political Report of the 6th Party Congress in 1986, the thesis still stated a tough point "Against the ruins of feudal, colonial and bourgeois culture." (Communist Party of Vietnam, 1986). The 7th Party Congress (in 1991) affirmed that culture plays a role as the spiritual foundation of society, both as a driving force and a goal of the country's development in association with the foreign strategy "Vietnam wants to be friends, to have friendly and cooperative relations with people all over the world." (Communist Party of Vietnam, 1991).

The 5th Meeting of the Central Executive Board of the 8th Party Session (in 1998) identified "Building and developing an advanced Vietnamese culture imbued with national identity, absorbing the cultural quintessence of mankind." (Communist Party of Vietnam, 1998). "The national identity includes the sustainable values and the elite values of the Vietnamese ethnic community, built up over thousands of years of struggle for national building and defense." (Communist Party of Vietnam,

2013; Communist Party of Vietnam 2015). By the 10th Party Congress (in 2006), as for external viewpoint, it was developed in a more comprehensive manner with the motto "Vietnam is a friend, a reliable partner of countries in the international community, actively participating in international and regional cooperation process." (Communist Party of Vietnam, 2006).

As for culture, on May 6th 2009, the Prime Minister signed a decision to promulgate a Strategy on cultural development up to 2020, aiming at concretizing and institutionalizing the Party's views and guidelines on cultural and goals, tasks and key solutions (Government, 2009). Historically, the party political report of the 7th Party Congress in 1991 set out a comprehensive renovation for the society. For the first time, the goal of building "Vietnamese culture with modern features imbued with national identity" has been formally formulated, and at the same time, culture is also considered "the spiritual foundation of society." Culture is both a driving force and a development goal of the country. In the process of *Đổi Mới*, with a broad vision and thinking about international relations, from the policy of "want to be friends" to "readiness to be friends," "be a friend, a reliable partner," and a "responsible member" of the international community, from the focus on breaking the siege and embargo, Vietnam has gradually integrated with others, proactively and positively integrated with the world (Communist Party of Vietnam, 2015:131-132).

After more than 10 years of renovation, the Resolution of the 5th Meeting of the 8th Central Committee of the Communist Party of Vietnam on culture was issued in 1998. The resolution took over and developed the cultural views and policies of the Communist Party of Vietnam and Ho Chi Minh's thoughts on culture. The Resolution also shows reasoning thinking and capacity of summarizing the knowledge from reality while clearly defining development directions, plans to preserve, promote achievements and national cultural heritages, absorb cultural quintessence in the world, prevent and limit negative effects of the outside on our country's cultural and social life in the context of regionalization and globalization. The Resolution also outlines a bright, colorful overall picture of culture.

Over the past three decades, although there have been many important cultural achievements, Vietnam's social and cultural life still faces many difficulties and challenges.[1] Looking back at the social life and current Vietnamese culture can understand more about the social and cultural changes in Vietnam over the past time, especially in more than three recent decades. When assessing the changes in Vietnamese culture and the impacts of cultural acculturation over the past 15 years, the Resolution of the 5th Meeting of the Party Central Committee summarized some recommendations to be considered. On the one hand, the summary emphasized that many very important results were achieved when doing the task of building and developing culture. New cultural values and ethical standards gradually formed in accordance with the development trend and the international integration of the country. However, the summary confirms the fact that during the years 1998-2013, the moral degradation and lifestyle of a large number of officials and members of the Communist Party are affecting the spiritual life of the

society. The disease of "insensibility" in society appears, the traditional cultural valued system is turned upside down, while good new values have not been affirmed.

Based on the evaluation of achievements and restrictions of the Communist Party of Vietnam's renovation process more than 30 years with the cultural renovation, which was seriously and logically summarized (Communist Party of Vietnam, 2015: 91-104; Nguyen Manh Dung, 2019), the article seeks to revisit the Vietnamese cultural changes which are seen from updated policies that witness the awareness process of the top leadership on cultural tendencies in a contemporary context.

Vietnamese Culture in the International Context

In order to have a comprehensive growth and an inclusive renovation process (Communist Party of Vietnam, 2016: 76) including the cultural renovation, the first thing to be aware of is that entering the 21st century, the human civilization has strongly shifted to a new era. For thousands of years (the period when forming the ancient cultures and civilizations), people mainly based on the exploitation of natural resources and human labor to live and develop culture and civilization. Today, in the era of *"Post-Industrial Civilization"* and *"Knowledge Civilization"* the decisive factors for development are intellectual capacity and creativity, scientific and technological achievements, information, and constant innovation to create tangible and intangible values, cultural products with high intellectual quality. In this context, although Vietnam has not yet become an industrialized country and has not yet reached the level of a developed country, it is necessary to be aware of the modern development trends in order to formulate the *general development strategy* and the adequate *cultural strategy*.

In order to integrate with these modern developments, Vietnam cannot go back and follow the stages of development that the humankind has experienced. Despite many difficulties and challenges (avoiding extreme tendencies and "leap-taking" measures), Vietnam needs to focus strongly on building a *knowledge-based economy*. In this economy, factors such as information, knowledge, and cultural potential of a nation have become important in the production process and in the way of working creatively. The high level of knowledge that economic and cultural products carry (as a result of the cooperation between Vietnamese culture and human culture) will become a driving force for the country's development and the orientation for the development of Vietnamese culture in the future.

The conclusion remarks of the Politburo on 5 June 2020 (Party Central Committee, 2020) reaffirm the activeness of the international integration of culture, acquiring the quintessence of human culture and spreading Vietnamese culture to the world. The culture is expanded the cultural exchanges and the cooperation with other countries, diversifying forms of foreign cultural relations, bringing international cultural relations into depth.

New Awareness: The Comprehension of Culture

In the development process, Vietnam has set out strategic cultural orientations. It is a whole process of developing and continuously building awareness started

when a motto was defined in the Second National Congress of Culture in 1948 as *"Ethnicity - Science - People"* which practically serves for and attached to the cause of resistance war and nation-building until recently, a target of *"Building an advanced culture imbued with national identity"* has been set with the following characteristics: *ethnicity, humanities, democracy, and science.* The political report of the Communist Party in 1991 provided a long-term cultural strategic orientation of building a modern culture imbued with national identity. That goal is generalized, reasonable but carefully analyzed, and needs more discussion and agreement (Communist Party of Vietnam, 1991).

To develop a culture, *creativity* must be considered a core element. Culture shall be understood and regarded as being synonymous with creativity. Without creativity, culture is no longer culture. With creativity, bravery, openness, and humanity, the culture can proactively and confidently absorb new values as well as be able to involve and interface with movements, cultural pressure of the region and the era. In other words, it is necessary to build a *creative culture* on the basis of inheriting and promoting the available values and national personality and having selectively absorbed the values of world culture and civilization.

In the context of globalization,[2] developed countries often exhibit an attitude of superiority complex about the "mission" of "central" cultures and those cultures can "determine" major issues in the global cultural flows. Therefore, a wise way of behaving is to maximize the harmonious relationships to have the support and minimize the hostile relationships that can create obstacles, obstructing the implementation of goals and development speed (Hy 2015: 435). In the current development of Vietnam, the protection of national culture's interests is an integral part to form the national interest. *The protection of national interests of culture* shall be considered the same as the protection of national interests of politics, security, and economy in *the overall interests of the nation.* Preserving and promoting the cultural identity and cultural status of the nation in the global cultural community must be seen as an important task. There is no phrase like "Communist Party of Vietnam Culture" or "The culture of Communist Party of Vietnam" in documents of the Tenth National Congress of the Communist Party of Vietnam (2006), 11th Party Congress of the Communist Party of Vietnam (2011), and 12th National Congress of the Communist Party of Vietnam (2016), especially in the section on creating and developing the culture.

The 12th Congress of the Communist Party of Vietnam (in 2016) emphasized the goal of comprehensively developing Vietnamese culture and people towards the true, the good, and the beautiful and to be imbued with the national spirit, humaneness democracy, and science. A culture truly becomes a solid spiritual foundation of a society or an important endogenous power that ensures sustainable development and fully protects the motherland with the goal of *rich people - strong nation - equitable, democratic and civilized society.*

So far, under external changes, there has been strong affects and changed the management mind in Vietnam. The Resolution No 52-NQ/TW on 27 September

2019 of the Politburo about a number of guidelines and policies to actively participate in the Fourth Industrial Revolution affirms that Vietnam is actively adapting to a new world context. The Fourth Industrial Revolution requires innovation in thinking about economic and social management, building and perfecting institutions and policies accordingly (Party Central Committee, 2019).

In the documents of the Central Committee of the Party (12th session), three strategic breakthroughs are mentioned: (i) Improvement of development institutions; (ii) Development of human resources, especially high-quality human resources; (iii) Building of infrastructure system. The political draft submitted to the 13th Party Congress (it will be held in early 2021) has a number of highlights in defining the development vision and goals of the country with important milestones: By 2025: As a developing country with industry in the current direction, overcoming a low middle income level; By 2030, celebrating the 100th anniversary of the Party's establishment: Being a basic developing country with modern industry, high middle income; By 2045, the 100th anniversary of the country's founding: To become a developed country with high income.

Relationship Between Culture and Economy

Alternatively, Resolution 33/NQ-TW on 9 June 2014 of the Party's Central Committee at the 11th Session on the Building and the development of Vietnamese culture for national sustainable development affirmed first "Culture must be on a par with economy, politics and society." (Party Central Committee, 2014).

Regarding the relationship between economy and culture and the way of positioning culture in ethnic groups, many cultural experts and managers in the world are often particularly interested in the multidimensional impacts of political, economic, social factors on cultural development. In the context of globalization, developing countries often face difficulties in developing and promoting cultural heritage. It is necessary to recognize and adequately appreciate the cultural values, roles, and contributions of developing countries' cultures to human civilization. On the other hand, people should avoid having a biased view on the "mission" of countries that consider themselves as ones having "central cultures" to "determine" the great problems of global cultural life.[3]

Over three decades of *Đổi Mới,* the economic development and diplomatic achievements have created many favorable and practical conditions and become factors promoting the process of cultural exchange, integration, and acculturation.

The political report of the 12th Party Congress (in 2016), then the political report draft for the 13th Party Congress (in 2021) together emphasize to increase resources for cultural development, in corresponding with economic growth. More specifically, the report draft clearly promotes the development of corporate culture, entrepreneurship, building a team of good entrepreneurs, doing business in accordance with the law, and responsible contributions to the community and society. Culture is a spiritual foundation of the society, both the goal and the driving force to promote the socio-economic development. This viewpoint is concretized in the

policy of combining economic growth with cultural development, realizing social progress and equity in each policy and each development path.

As for the development of today's global culture (especially in developed countries such as the Nordic, some Western European countries and Japan, South Korea…), the cultural development has the combined achievements in economy, social policies with remarkable advances in science and technology (Ha and al, 2015: 53-69), (Truong, 2019). In recent years, many countries around the world have determined to eliminate the exploitation in the economy as well as outdated technologies with low productivity, the causes of pollution, etc. and switch to utilize and promote cultural potentials and advanced science and technology. Science and technology fields such as *Life Sciences, Materials Science, Energy Sciences, and Management Sciences combining with the strong development of electronics and telecommunications, information technology, etc.* have created the trigger for the formation of *Knowledge-based Economic Societies and Information Societies* in the modern world.

In a general perspective, I think that Vietnam perseveres in implementing and handling cultural and economic relations from the viewpoint of President Ho Chi Minh. It is the dialectical relationship of the spiritual foundation and the material foundation of a social life. President Ho pointed out that culture is one of the four main issues in social life, namely political, economic, social and cultural issues. These four issues are equal to each other and have a closely together and inseparable relationship. Politics and society are liberated, and then culture can be liberated and economic construction to facilitate cultural development. Otherwise, culture must serve the political task, promoting economic development.

Cultural Industry & Market Culture

Obviously, the achievements of science and technology in the world have been making important contributions to promoting the culture development and the cultural industry, which allows cultural products' quality to be assured while the products' value constantly contributes to improving the quality of life. Furthermore, the development of science and technology promotes the rapid expansion of cultural influence on many areas of life and the formation of the *Market Culture* within the 6 level linkages: Local, District, Cross-District, National, Zone, and Global.

After *Đổi Mới*i, the awareness of the relationship between culture and economy has been increasingly raised indeed. The two economic and cultural fields are not only emphasized because of their performance of specialized functions but also become factors that simultaneously promote the development of education and training, science and technology, and develop the *Cultural Industry* and cultural services, sports activities, and tourism.[4] Culture has become an important resource for socio-economic development. Facing new development requirements, it requires Vietnam first to mobilize resources to build the *Cultural Economy* with a focus on the *Cultural Industry* to build *Knowledge-based economy*.5 It is an important preparatory step towards the development of a *Knowledge-based economy* rich in intelligence and humanity. In order to build and develop culture, it seriously con-

siders culture as a driving force or a factor ensuring sustainable development. It is necessary to strongly promote the development of the *Cultural Industry,* which is in close connection with the *Creative Industry* in modern society.

In recent years, Vietnam has implemented economic policies in the culture sector, developed the culture in the economy sector, focused on promoting activities of the *Cultural Industry.* The culture sector is trying to create and complete the *market of cultural products* so that attractive and high-quality cultural products can soon be produced. With deep and unique cultural values, Vietnam is regarded as one of the countries with rich cultural potentials in Southeast Asia. Vietnam can exchange and export many cultural products in the global market, even "export" culture even in the domestic market. According to T. L. Friedman, that is a way of enriching the glory (Friedman, 2006) with the very resources of knowledge and cultural potential of the nation.

Those in charge of managing culture are aiming at an open mind to build a humanistic and modern *Cultural Market* on the basis of developing *a chain of products of Cultural Industry.* In the process of promoting the strengths of the *Cultural Market* and *Cultural Industry*, it is necessary to take into account the early construction of a *Commercial Civilization* and a *Business Culture* where business philosophy, professional ethics, honesty, humanistic thought, and business culture are respected and honored. "Building business culture, entrepreneurship culture with a sense of respect, observance of the law while maintaining prestige, keeping healthy competition for the sustainable development of the country, to build and protect the country." (Communist Party of Vietnam, 2016:128).

Entrepreneurs are required to become *cultural entrepreneurs,* a large and powerful force in implementing the *People's Diplomatic Strategy* and encouraging the socialization of resources and investment capital of enterprises and society. Nowadays, people are especially interested in cultural characteristics, content containing knowledge in consumer products. An entrepreneur can be considered as one of the *cultural forces* to create cultural production that plays an important role in the *spiritual life* of a nation.

In fact, in the latest conclusion of the Politburo on 5 June 2020 on the Building and the development of Vietnamese culture for national sustainable development urges to create the deep awareness of the whole society on role of the cultural industry and to promote the active side of the market, enhancing and diversifying resources of investment for cultural development "Comprehensive solution, effective implementation of the Strategy for the development of cultural industries in Vietnam" (Party Central Committee, 2020). The cultural industry of Vietnam is the *digital cultural industry* (Party Central Committee, 2019).

The Heart of Cultural Creation
The conclusion remarks of the Politburo No76-KL/TW on 5 June 2020 stresses that culture is the core of the nation, a solid spiritual foundation of the society, an important endogenous power to ensure the sustainable development and solid

protection of the country for the goals of the rich people, strong country, democracy, justice and civilization (Party Central Committee, 2020).

When it comes to culture and the motivations of cultural development, human must be given special attention as they are subjects creating culture. Humans always play a dominant role and determine every development. As regards to the current development of Vietnam, national culture has become an important national resource, a *"soft power"* (Nye, 2004) of the country.[6]

First of all, in order to develop the cultural economics and also to enhance the cultural strength, it requires to create a team of experts with in-depth knowledge and understanding of the cultural fields of Vietnam and the world. Vietnam also needs to have a plan to build *a new generation of cultural creators* who have great management skills, technical expertise, and great creativity.

Getting a team of highly competent intellectuals with creative minds together is an urgent requirement, which is extremely important in preserving and multiplying the unique values of Vietnamese culture in regional culture and the world culture. According to the General Statistics Office of Vietnam, the percentage of labor who has received long-term training and short-term training programs (3 months or more) of Vietnam is low. This will inevitably lead to low labor productivity. Low labor productivity will make Vietnam less competitive globally and the economic growth will also be unstable. According to the International Labor Organization (ILO), Vietnam's labor productivity is among the lowest in the Asia-Pacific region. According to data recorded in 2013, Vietnam's labor productivity is 15 times lower than the one of Singapore, 11 times lower than the one of Japan, and 10 times lower than the one of South Korea.[7]

On the other hand, the environment with open and creative cultural management mechanism will arouse and multiply the intellectual potentials of human, mobilize the great endogenous human power for the development of the society and nation. Indeed, the political report of the 11th Meeting Party Central Committee in the 12th Party Congress stated "Associating the task of building culture and people with the task of building and developing nation; associating building cultural environment with building people; initially creating new values of people with the sense of social responsibility, civic responsibility, democracy, initiative, creativity, and aspiration to rise up." (Communist Party of Vietnam, 2016: 123). When developing the culture, the team of intellectuals, artisans, artists… increasingly plays an important role in the process of preserving, disseminating, and creating a culture based on national traditions. The cause of national development as well as the cause of cultural development in the past, now or in the future, has always been associated with the role of intellectuals, writers, cultural creators, artisans, artists. Vietnam is implementing a number of policies and mechanisms to conserve, train and encourage the creativity of talented intellectuals, cultural creators, artisans, and artists so that they can create great cultural products and works, achievements that can be compared to the feat of arms, achievements of our nation (Communist Party of Vietnam, 1998: 47). That is the thinking, the view of a cultur-

ally rich country. In that sense, Ho Chi Minh's view on the mission of "lighting the way" of culture is the foundation for the orientation of implementing the current cultural strategy.

Conclusion

Vietnamese culture has possessed a lot of researches and innovations with reflection content in many fields and has experimented with many new modes and forms of expression. Many new types of culture and artwork were born. UNESCO's world-class cultural and natural heritages have affirmed Vietnam's position in the international arena, enriched the multicolor picture, the fundamental values and depth of Vietnamese culture along with unique contributions and values of Vietnam's natural heritage, people and culture. *Vietnamese culture has moved beyond the national borders and is trying to establish a new position on the map of regional and world culture.*

A country with a unique culture, friendliness, and rich humanity will be attractive to countries around the world (Viet and al, 2012: 15). With unique cultural values and specific characteristics of the cultural spaces of the North - Central - South areas in Vietnam, islands and coastal areas, midlands and high mountains, geological landscape, natural and social environment, deep and rich tradition certainly allow Vietnamese culture to have many advantages when participating in binding culture, economy and foreign economic activities and global cultural exchanges (Kim, 2011:11-16). On the other hand, it is a need to value the peculiarities and cultural identities of the nation, preserve and promote the traditional values, *oppose the tendency of assimilation,* and the *risk of cultural homogeneity* due to the impact of the science and technology revolution as well as integration and globalization trends (Fukuyama, 2013:300-303).

Now, the culture not only is a cornerstone of spiritual life but also involves the production process, creates motivation for the production process. Each cultural product contains the value of material - economy, imprints and level of development of an economy and the strength of a country. The general development in the world today shows that the trends, such as *economization of culture* and *acculturation of the economy,* have been taking place. Therefore, it can lead to the trend of *unifying economy and culture* to really create a new field with the emergence of knowledge-based economy in modern society.

Culture not only accompanies the nation and joins the common development of the nation but also plays a leading role in promoting the country's development in many ways. The problem is that if not looking towards the broad development goals, not reaching the pace and making integration with the common development like the way many countries in the world have done.

Finally, as in the political report draft for the 13th Party Congress, on the way of "aspiration for prosperous and happy national development," six key tasks are outlined, of which the first 3 tasks are related to politics, economic model innovation, security, defense, international integration, and as for the task No 4, the re-

port draft emphasizes "to arouse the aspiration to develop a prosperous Vietnam, promote cultural values and human strength." Also, the draft sheds new lights such as "people to supervise, people to be a beneficiary," "people's happiness criteria," ensuring the reciprocal movement between personal interests and people-national interests as a legal norm and ethical/moral norm - the core of culture.

Acknowledgements

Endnotes

1   Compared to the 6th Party Congress, the issue of culture in political creed proposed in 1991 was more open and specific. Culture is not only regarded as a tool, a weapon of the dictatorship of the proletariat in the battle of "who wins who" but also the foundation for fostering people towards universal values "the true, the good, and the beautiful." With the motto of building and developing "an modern culture imbued with national identity," the leaders and managers of culture have tried to achieve a balance between "tradition and modernity" and "inheriting the value of national culture while absorbing the quintessence of human culture." Nevertheless, the implications of these concepts are still the subject of debate among managers and researchers, especially cultural experts.

2   The Covid-19 global pandemic causes skepticism about the global process "it is entirely possible that COVID-19 will precipitate the 'waning of globalization' (WEF). However, globalization is a dominant trend, covering all aspects of life in the near future.

3   Lépold Sédar Senghor commented "Today, as they say, Northern countries represent one-quarter of the world's population. Finally, among the 3 billion people in the Third World, about 800 million are extremely poor, with an annual income of at most $ 200" (Senghor, 2007: 253).

4   In today's world, cultural products are increasingly considered special goods and have become a super-profitable business. The trend of cultural production and consumption with industrial methods is an objective trend of modern society. Each nation must have appropriate policies to develop this industry, otherwise, it will depend on the strength of the cultural industries of other countries (Hiep, 2009: 28-32; Party Central Committee, 2013).

5   As a country with a lot of success in developing the cultural industry, over the past years, South Korea has made the KPOP which has become the greatly attractive music genre of Hallyu 2.0. This genre of music brought the earning of 80,900,000 USD to South Korea in 2010. It was increased by 15,9% compared to South Korea's earning in 2009. In 2011, the South Korean export value of music industry was increased by 11,2%, with the total amount of USD 177,000,000, making South Korean music and games have become the two most important fields of the country's cultural industry (Ngan, 2015: 39-42).

6   In the promotion of the cultural industry to serve economic growth, Vietnamese cultural soft power is also focused on strengthening and taking place in practice. It also mentions on a number of examples of prolific Vietnam-based contemporary artists and cultural workers leading the international stages (Richard STREITMATTER-TRAN), visual art practices, writer Nam Le (Lê Nam) a

Vietnamese-born Australian writer he won the Dylan Thomas Prize for his book The Boat, or building a crowded Vietnamese community oversea in France, USA…. On the global business stage, Vietnam Vinfast automobile (newly appeared and biggest automobile company) industry dominated the spotlight at Paris Motor Show in 2018 (David Beckham, a soccer superstar as brand ambassador at that event). In fact, evaluating the economic development level of a country, an automobile industry is considered a very important indicator. Vinfast (Vingroup) is a good example of how Vietnam is bringing the network of best minds of the automobile industry to work together in Vietnam. Automobile industry involves the ideological balance between aesthetically pleasing appearance alongside reliability and new technologies… The author thanks anonymous reviewer for suggesting additional comments on this.

7   According to the ranking of the World Economic Forum, Vietnam's competitiveness was ranked 70th out of 148 countries (2013/2014), 75th out of 144 countries (2012/2013), 59th out of 144 (2010/2011) and 65th out of 144 (2011/2012) (Kim, 2016; Nguyen Manh Dung, 2019).

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From Ghanaian Modernist Painting Genre to Contemporary Functionality:

A Spotlight on Samuel Prophask Asamoah

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Abstract

This is a biographic study of Samuel Prophask Asamoah, one of Ghana's remarkable artists. It was aimed at showing how his philosophy and technique of painting are influenced by the early Ghanaian modernist painting genre while explaining how his themes reflected contemporary functionality in Ghana. The Feldman system of criticism guided the scholarly analysis of five selected paintings of Asamoah to unearth their contemporary significance. Personal interviews with Asamoah, as well as the intelligent comparison of his works with his contemporaries and other published scholarly literature, pivoted the intellectual discussions of his skillfully executed paintings. The discussions revealed that Asamoah's paintings present the developmental challenges in Ghana and also offer solutions to them. His style of painting demonstrates that the Ghanaian modernist painting genre still exerts a strong influence on some young artists despite the radical changes seen in the art of the contemporary over the last two decades.

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Introduction

Samuel Prophask Asamoah is an internationally acclaimed young Ghanaian artist who is, one of Ghana's living treasures. Asamoah's (Figure 1) natural talent and passion for art emerged at a tender age while drawing and coloring many of the things he observed in nature. His father who was a craftsman positively impacted his development as an artist by providing him with the materials he needed for his artistic creations. Asamoah is passionate about colors. As a result, he works with diverse media such as oil paint, acrylic paint, oil and chalk pastels, color pencils, and charcoal with a cotton canvas as his preferred working surface. Asamoah told me that he loves to paint with acrylic paint because it helps him to communicate his thoughts easily and faster on the canvas, unlike oils that take longer to dry. After completing high school where he studied Visual Arts, he went to the Kwame Nkrumah University of Science and Technology to study Integrated Rural Art and Industry in 2003. An initial visit made to Asamoah's home residence in June 2010 revealed that he had a myriad of breathtaking paintings; ranging from completed to on-going projects. Besides, there were huge piles of newspapers which were confirmed to be the artist's way of constantly upgrading himself with news circulating in the country. This is the strongest force behind the developmental themes espoused in his expressive paintings as a social commentator, making him one of the indispensable contemporary painters in Ghana. These themes span many areas: from governance, transportation, through agriculture, finance, to health, business, and many others.

Figure 1. Portrait of Samuel Prophask Asamoah, December 14, 2019, Asuoyeboa, Kumasi, Ghana. Photo by the first author in the artist's home studio.

Also, the themes espoused in his paintings show Asamoah's tremendous empathy for the rich Ghanaian cultural heritage. Although, the themes espoused in his paintings also show Asamoah's tremendous empathy for the rich Ghanaian cultural heritage, the majority of these themes as evidenced in over 200 hundred paintings were dominated by feminine figures encapsulating the activities the Ghanaian woman goes through in her life. Asamoah believes in the empowerment of women in the search of for solutions to the problems of mankind and frowns

on the often popular male-dominated scenes in every facet of life. This may be traced to the veteran Ghanaian artist, Ablade Glover, who is known for his representation of females and crowds and who has impacted Asamoah's life and style greatly.

Asamoah's love for the Ghanaian Adinkra symbols, Akua'ba figures, and African masks were nurtured while growing up seeing his father incorporate them into the stools he carved as a craftsman. Thus, Asamoah uses the symbols in his paintings to offer viable solutions to the problems staggering Ghana's development.

As it is exceptional of his style as a versatile painter, his paintings depicted a multiplicity of realistic, semi-realistic, and abstract styles. Asamoah has great mastery in the application of his paint in a somewhat impasto style that he refers to as a 'relief sculptural paint application', which is uncommon, if not unique. Due to the creative nature of his paintings, his works have won the hearts of both local and international art collectors and lovers with some being government leaders. Many of his works are displayed in both private and public collections. He has participated in many local and international exhibitions. Asamoah has participated in major exhibitions such as the 2015 'Art For Every Home' in Malabo, Equatorial Guinea, 'Colours that speak' in Johannesburg, South Africa in 2013, 'Life' in Cotonou, Benin in 2012. He was part of the delegation of Ghanaian contemporary artists who exhibited in the 'Fidak' exhibition in Dakar, Senegal in 2011. Asamoah was not left out when Ghanaian contemporary artists were once invited to partake in two important African art exhibitions in Ouagadougou, Burkina Faso with the theme 'Artisans Africa in et Circuits de Distribution' in 2008 and 2010. On the international scene, Asamoah has participated in the 'Gold Coast Artist' view from the top exhibition, 2006 in the United Kingdom. Also, his works were exhibited at the two important exhibitions in 2012 that brought Ghanaian contemporary artists together with their Asian counterparts. These were the exhibitions themed 'Ghana to Korea' and 'The Living Ocean and Coast' at the Moree Gallery in Yeosu in South Korea. In 2014, Asamoah took part in the exhibition that aimed at showcasing the historical heritage of countries themed 'Repository of History' at Muscat in Oman. In Lisbon, Portugal, Asamoah was the only African painter who took part in the Fia Lisbon International Handicraft exhibition in 2015. He exhibited a group of works titled 'Legacy' which he deliberately created to inform the world of the state and quality of contemporary painting in Ghana. Asamoah's vibrant and ever-growing painting career holds greater prospects for Ghana's development as his works offer time-tested solutions to Ghana's developmental challenges on the canvas.

This paper applies Feldman's system of criticism in analyzing five paintings of this industrious Ghanaian artist with remarkable international fame, Samuel Prophask Asamoah. This analysis is aimed at discussing the significance and impacts of Asamoah's works in solving the problems confronting Ghana. It tactfully examines his works in the light of related literature on touching on the various cankers in the Ghanaian society.

An Overview of Ghanaian Modern and Contemporary Art

Ghanaian modern and contemporary art advocates incorporation of traditional Ghanaian values, symbols, and themes, often expressed in new and diverse media. Labi (2013) observes that from the 1970s, though Ghanaian modern and contemporary painters have tactfully employed painting techniques such as impressionism, pointillism, impasto (which Asamoah refers to as relief sculptural painting) in presenting modern and contemporary Ghanaian culture narratives which may be attributed to Western formal training in Art, efforts have often been made to maintain the traditional Ghanaian ideologies evident in the symbols and objects embedded in the creative pieces. However, there have been very radical changes in the contemporary narratives in Ghanaian art in the last two decades. These have been driven by a spirit of experimentations with new media and concepts, redefining and broadening the boundaries and borders of what was initially understood in Ghana as contemporary. The freedom to create and experiment with various media found objects, and waste, as opposed to the conventional way of engaging in artistic productions in the various fields such as painting, sculpture, metal works, pottery, and graphic design, coupled with large-scale installations and conceptual, as well as performance art, has defined what is contemporary in Ghanaian art. In his recent comprehensive work on contemporary art in Ghana, aside from the rising interest in experimentations with new media and themes, Labi (2019) attributes this new paradigm of contemporary narrative in Ghana to the new teaching methodologies and pedagogies on what constitutes contemporary, the promotion of young emerging artists on the international art space via art biennials and triennials and the interests of foundations, experimental groups such as ArtHaus, SaNsA and BlaxTARLINES as well as artist residencies in Western art institutions and the tactful use of technology in offering virtual spaces to promote artists.

The themes are not just driven by local events and socio-politico-economic landscape in the country but also global, making the art transcultural and transnational as theorized by Enwezor and Okeke-Agulu (2009). Popular themes explored in the Ghanaian contemporary range from the creative depiction of natural phenomena and observations as well as analytical representations of events and conditions in the local and global political and economic landscape with a careful interplay of the artist's thoughts and imaginations. For instance, the high rate of corruption and crime, political tensions, issues on the poor management of waste, and environmental resources are themes exemplified in Ghanaian contemporary art in the last two decades (Labi, 2019). Generally, it can be concluded that contemporary in Ghanaian art can be seen as a period of high innovation through a high sense of freedom of expression in the selection and use of diverse materials, found or natural materials as well as exotic art materials, themes, and concepts. This is seen largely among young artists, many of whom have been influenced by the radical changes in art pedagogies, technology, the internet, and the wave of local and global socio-political and economic milieu. Due to their ease of the virtual environment, art biennials and triennials, and the efforts of foundations dedicated to the promotion of the contemporary, their innovative creations have earned international recognition.

Methodology

This paper is a biographic analysis of Samuel Prophask Asamoah and his works. In building a better appreciation of the significance of his creatively executed paintings and how they portray the rich Ghanaian cultural and societal values, Feldman's system of criticism (Feldman, 1994) was applied. The process involves four major steps in the analysis of the works of art. These include a description of the sensory properties of the artworks, analysis of their formal qualities, discussion of their intrinsic and extrinsic interpretations, and evaluating its significance in the society (Subramaniam, Hanafi, and Putih, 2016). Scholarly discussions of the selected works of Asamoah in the socio-cultural context relevant to the Ghanaian society have been made. Comparative analysis of Asamoah's works with the philosophies or concepts, techniques, and subject matter or themes of other Ghanaian and global artists was done to show how they influenced and/or had similarities with Asamoah's paintings. Scholarly articles on the themes presented in Asamoah's marvelous paintings are discussed to highlight their applications to contemporary situations in Ghana. Personal interviews with Asamoah were carried out to unearth his philosophy, style, and interpretation of his works. The themes for the five selected works analyzed in this work are:

1. True Solution (Figure 2) - Women Empowerment
2. Better Investment (Figure 3) - Agricultural Production
3. For the Sake of Tomorrow (Figure 4) - Food Security
4. Revivalism in Music (Figure 5) - Ghanaian Traditional Music for Moral Education
5. Culture in Retrospect (Figure 6) - Preservation of Ghanaian Cultural Heritage

Results and Discussion

1. The True Solution – Towards Women Empowerment

During the post-independence period in the early 1960s and 1970s, there was a growing agitation and concern for gender equality, especially for fighting against discrimination against women. Women activists, properly referred to as feminists spearheaded the formation of the feminist art movement around this time to fight for the rights of women while highlighting the political differences women experience in their lives (Feminist Art Movement, 2018). In contemporary Ghana, several feminine artists such as Kate Badoe, Adwoah Amoah, and Marigold Akufo Addo are using art to raise consciousness about the dangers women face and to revolt against some cultural values in the traditional Ghanaian culture which have restricted the roles of women to domestic chores despite their superb abilities to contribute significantly to the nation-building (Casely-Hayford, 2002; Casely-Hayford and Akabza, 2009). A very disturbing canker in the domestic situations in some regions of Ghana is domestic violence where the rights of women and children are trampled upon by some men, even assaulting women (Dery and Diedong, 2014). Despite the growing campaign through academic discourse as well as existing policies and legal instruments in contemporary Ghana rolled out against domestic violence such as the Domestic Violence Act 732, this absurd practice continues to exist. Thus, there is the need to beef up the campaign against domestic violence using artworks. Women must be dignified and given the freedom to contribute to the diverse fields of development in Ghana instead of selling them

off in early marriages (Offorma, 2009). The contemporary Ghanaian woman has stood at the frontiers of the affairs of Ghana, with some of them showing by their exemplary achievements that women's efforts in nation-building are significant (Anyidoho and Manuh, 2010). Thus, Prophask joins the campaign to end domestic violence and promote women empowerment using his sterling paintings.

In his work titled 'The True Solution' (Figure 2), Asamoah suggests proactive ways of ending domestic violence while putting women empowerment on Ghana's development priority list. He joins the few gender-based Ghanaian contemporary artists such as Priscilla Kennedy, Adwoa Amoah, and Na Chiankua Reindorf who use their works to fight against gender stereotypes in Ghana. The primary goal of the painting (Figure 2) is to empower women just as Serge Attukwei Clottey does, using his popular 'My mother's wardrobe' exhibited at Gallery 1957 (Figure 3). Yet, unlike Clottey who explores traditional gender roles such as spirituality, ancestry, and family through his works, Asamoah rather highlights the need to eradicate stereotypes that discriminate women's roles, especially in education. Through the semi-abstract depiction of women draped in the two most significant academic graduation robes for Master's and Doctoral programmes, Asamoah visually posits that women are capable of reaching the self-actualization stage in Maslow's hierarchy to earn much recognition, respect, and fame. The artist believes that domestic violence is not part of the rich cultural heritage of the Ghanaian people rather he admits that the Ghanaian cultural values advocate respect for women. In an interview, Asamoah disclosed that 'It is an illusion to accept that naturally men were created to abuse their wives and children in the African society' (Prophask, Personal Communication, 20/6/2019). However, he mentioned that traditional culture in some Ghanaian societies encouraged bad and inhumane practices such as female genital mutilation and child marriages that demeaned women and crippled their freedom and abilities to self-develop and to be more productive in the Ghanaian society. Thus, as a 'true solution' to this age-long canker, he suggests the promotion of girl-child education to the last education level so that women can team up with their male counterparts in all the facets of development in contemporary Ghana while making significant inputs in decision-making processes (Anyidoho and Manuh, 2010).

In the composition, he uses the two women in graduation robes who have been able to complete their master and doctoral programmes to debunk the recent Ghanaian societal perception that women need only the first level of education which is the pursuance of degree programmes just to support themselves and their families. This perception is wrong as it limits the abilities of women. Thus, Asamoah campaigns via the painting, the need to encourage and support women to pursue postgraduate programmes in the tertiary institutions of Ghana. This would make women earn the respect and admiration (as seen in the self-actualized woman in the composition), the true solution to domestic violence, as they can contribute significantly to the finances in the domestic home (Haj-Yahia, 2000). However, if married women can pursue higher education, his painting instructs men to help them to shoulder the domestic responsibilities, especially in taking care of the children in the house. This is depicted by the man holding

the child in the composition. In an interview with the artist, he cautions that: 'the domestic duties are not only for the wives. Husbands are to support their wives in performing the domestic duties to assist the women to have considerable time to attend to their academic obligations' (Prophask, Personal Communication, 20/6/2019).

He suggests in the painting that women's empowerment will not be complete if women's choices of academic programmes and job preferences are restricted. He illustrates in the composition, the need for giving women the freedom to choose their academic and job preferences, similar to the concept of the Span- ish feminist artist, Maria Acha-Kutcher who uses her portrait series in the Pop art genre to campaign for gender parity in job and academic opportunities (Girls on a Mission, 2015). Asamoah depicts in the painting, two abstracted women play- ing the musical instrument of their choice, herein symbolizing the academic and job preference. He uses the painting to warn the members of the contemporary Ghanaian society to repudiate all forms of prejudice against the job and academic programme preferences made by women. Thus, women should not be coerced to narrowly pursue academic programmes in the humanities and/or vocational programmes but to be allowed to study programmes in engineering, medicine, and the sciences if that is their ambition and choice. The wrong mentality of some Ghanaians that programmes of study and pursuance of jobs in the fields of engi- neering, medicine, and the sciences are solely in the preserve of men must cease in the contemporary Ghanaian society.

Figure 2. True Solution by Asamoah Samuel, 35 inches × 60 inches, Acrylic Paint on Canvas, 2018, Collection of the artist.

Figure 3. My Mother's Wardrobe by Serge Attukwei Clottey, 2015, Courtesy Gallery 1957.

2. Better Investment – Investment in Road Network, Industrial Machinery and Means of Transport to Boost Agricultural Production in Rural Communities in Ghana

Agriculture in contemporary Ghana has been the main source of employment for 70% of the rural population (World Bank, 2012). The agricultural sector is estimated to be two to four times higher in raising the economies of countries than other sectors (World Bank, 2011). The agrarian rural folks in Ghana feed the entire country with their agricultural produce. Transportation is one of the influential factors that affect rural agricultural development. It improves access to produce markets that cater for surplus farm production (Akangbe et al., 2013; Girvan, 2007). Unfortunately, the road networks in the agrarian regions in rural Ghana are in deplorable states. This results in great losses of farm produce as well as post-harvest losses (Adom, 2018). Also, the absence of mechanized simple tools for agricultural production and vehicles for transporting farm produce results in high post-harvest losses (Darfour and Rosentrater, 2016).

Asamoah uses his painting titled 'Better Investment' (Figure 4) to highlight the deplorable road networks in the agrarian regions in rural Ghana which result in great losses of farm produce as well as post-harvest losses. In the painting, Asamoah's interest in the affairs of women is seen again in his representation of the agricultural workers in femininity. Two women in the composition represent the vast smallholder farmers spread across Ghana. They are seen engaging in maize production, the largest staple crop that is grown in the forest, transition, Southern regions, Upper West, Upper East, and Northern regions of Ghana (Voto, 2015). Due to the vastness of maize production in contemporary Ghana in comparison with other crops in the field of agriculture, Asamoah deliberately uses it as the face of agricultural production in contemporary Ghana (Prophask, Personal Communication, 21/6/2019). The smallholder farmers in the rural regions in Ghana also engage in the laborious manual shelling of maize from the maize kernels using the fingers as well as minimal pounding to separate the maize from the maize kernels. These labour-intensive production methods are responsible for the severe yield losses (Amponsah, Oteng-Darko, and Kumi, 2012).

Asamoah represents this condition in the painting to register his disdain of the failure of the ministry of agriculture to provide these poor rural farmers with industrial maize shellers and small-scale hand-cracked or pedal-powered maize shellers (Darfour and Rosentrater, 2016). He advocates the embracement of agri-

cultural mechanization by the government of Ghana to improve the agricultural sector in the country. This is represented in the composition by the abstracted plowing machine at the left bottom part of the composition. Simple industrial tools could have reduced the time spent on the manual shelling of maize and eased the pain faced by the smallholder farmers. According to agricultural experts, a technology-driven agricultural production (Fenny, 2017) would also boost maize production which is currently pegged at 1000 kg/ha for Ghana and her African counterparts, far below the averages of Asia and Latin America (Tiawo and Kumi, 2015).

The realistic depiction of the big rubber car tyre in the composition illustrates the need for the government of Ghana to invest in viable means of transportation for the agricultural produce from the rural communities to the urban market centres. Sadly, many rural farmers do not have easy and good access to means of transport, exposing them to incidences of losses on-farm and through thefts, bushfires, physical damages, and animal destruction (Aikins and Akude, 2015). The introduction of motor tricycles to farmers by the District Agricultural Development Unit (DADU) of the Ministry of Food and Agriculture (MoFA) has enhanced the transportation of crops from the rural agrarian regions in Ghana to the market centres in urban regions. Yet, more has to be done as many rural smallholders have not been captured under this project. The exaggeration of the size of the tyre in Asamoah's painting may be his emphasis on the supply of vehicles in good condition to the farmers. In an interview, Asamoah noted that these motor tricycles and pick-ups must be given to farmers at moderate prices with flexible terms of payment. He added that vehicular maintenance should also be a priority to the Ministry of Food and Agriculture (MoFA). He suggested that MoFA organize workshops to educate the smallholder farmers on simple maintenance strategies for their vehicles. Regular checkups of the vehicles used for agricultural activities by smallholder farmers would reduce the eventual high cost of overhaul repair and maintenance as a result of total breakdown (Crossley, Chamen and Kienzle, 2009).

Despite the existence of the Export Marketing and Quality Awareness Project (EMQAP) aimed at rehabilitating, surfacing, and constructing feeder roads to link major horticultural produce growing areas in the country (MoFA, 2018), the project has suffered funding challenges. As a result, many of the road network projects linking farming communities to their market centres have been stagnant. Even in rural regions where road networks are impassable, challenges such as traffic tariffs are high and the market for the produce is uncertain and thus slows the progress in rural agriculture (Tunde and Adeniyi, 2012). As Asamoah portrays in the composition with a well-constructed road network depicted in perspective, he strongly argues that the construction of the first phase of road networks, which is the filling of demarcated roads with gravels, is insufficient if the government of Ghana wants to register considerable successes in the field of agriculture. The road network must be upgraded to all-weather roads, tarred, and maintained in their good condition all the time as seen in the composition. This is identified as critical for good service quality in agricultural production (Salas, 2006; Xie and Levinson, 2008). Asamoah's painting titled, 'the better investment' is a wake-up

call to the Ghana government to invest more into agricultural mechanization and proper transportation infrastructure for smallholder farmers to boost agricultural production in contemporary Ghana.

Figure 4. Better Investment by Asamoah Samuel, 60 inches × 35 inches, Acrylic Paint on Canvas, 2019, Collections of the Artist.

3. For the Sake Tomorrow- The Key to Food Security in Ghana

Food insecurity in Ghana has been an age-long developmental challenge. It is estimated that the commercial food imports and food aids that Ghana has used as a supplement for her food produced in the last 15 years is 4.7 percent (Ayifii, 2017). Despite the food and agriculture sector's developmental policy and the medium-term agricultural sector investment plan by the Ghana government to avert food insecurity, the blight remains. In his painting titled 'For the sake of tomorrow' (Figure 5), Asamoah asserts that the challenge of food insecurity in Ghana is due to the lack of innovative ways of preserving the food that we produce. In the painting, he represents fruits, the most perishable produce in Ghana (Yaro, 2013), using the realism technique of painting to highlight the need to find a lasting solution to the high losses in agricultural produce in Ghana. He may not be far from the truth because the food scientists in Ghana have highlighted that farmers in contemporary Ghana have 'limited knowledge in post-harvest management, especially for perishable produce, resulting in high post-harvest losses of about 20%-50% for fruits and vegetables, roots and tubers, and about 20%-30% for cereals and legumes' (Darfour and Rosentrater, 2016, p. 4). Thus, in the painting, he skillfully represents some of the pieces of equipment used for scientific experimentations. These include test tubes, conical flasks, beakers, burette, and pipette to propose a solution that the government must invest in funding for researches into technological, scientific, and innovative approaches to food preservation. These innovative strategies must be simple, cost-effective, and perpetual. These research activities, as he suggested during an interview, *'should find innovative ways of combining both traditional food preservation methods that have stood the test of time with the recent scientific food preservation methods'* (Prophask, Personal Communication, 11/7/2019).

In the composition, Asamoah portrays a female scientist who is busily engaging in a scientific experiment with the quest of finding a lasting solution to arrest

the menace of food insecurity in Ghana. Here, we identify his interest in involving women in every facet of contemporary Ghana's developmental processes. He is an advocate for the education of women in the fields of engineering and the sciences to help in solving the challenges in contemporary Ghana. This is seen in the representation of abstracted and semi-realistic female heads flung at the sides and lower parts of the composition. Asamoah admitted that women generally have great tolerance and patience and as such have a high affinity and natural tendency for undertaking long-term researches that would yield positive results. Thus, his suggestion of bringing women on board in Ghana's search for innovative strategies to counter the food security challenges is not misplaced. This is because 48.7 percent of women are into food production in Ghana (MoFA, 2018) and sadly, they have been using only traditional food processing technologies that are strenuous and often result in low yields of less quality (MoFA, 2007; MoFA, 2018).

With the ever-increasing rate of population growth pegged at 2.2% annually (Roser, Ritcie and Ortiz-Ospina, 2019), Ghana must think of sustainable ways of preserving the food produced that fluctuates due to the 'altering of the spatial and temporal distribution of rainfall and the availability of water, land, capital, biodiversity and terrestrial resources caused by climate change' (Yaro, 2013, p. 3). The mantra should not only be on the shoulders of the government. Asamoah calls on the collective efforts of industries manned by private organizations to help in the country's fight against food insecurity. This, he colorfully portrays with some gear wheels and axles in the painting. Asamoah is right when he admonishes the Ghanaian society, in general, to look at sustainable ways of solving the food security challenges in Ghana not just for the present generation but more importantly, 'for the sake of tomorrow.'

Figure 5. For the Sake of Tomorrow by Asamoah Samuel, 60 inches × 45 inches, Acrylic Paint on Canvas, 2014, Head Office of the Ghana Export Promotion Authority, Accra, Ghana.

4. Revivalism in Music – Renaissance of Ghanaian Traditional Music in Contemporary Ghanaian Music for Moral Education

Music in Ghana has taken different dimensions during this contemporary age. There are several music genres such as jazz, pop music, Blues, Rock and Roll, Reggae, Ragga, R & B, Indian and Arabic songs that have impacted traditional Ghana-

ian music (Adom, 2014). Now, the highlife music which has a lot of traditional elements has given birth to a new genre of music called hip-life and hip-hop, which are largely influenced by Western Ragga music. The influence is also seen in the use of Western musical instruments such as guitars, pianos, saxophones, cymbals, and others. An organized synergy of both the traditional instruments and foreign musical instruments results in interesting rhythmic instrumentals which when coupled with morally charged lyrics would produce great music that morally educates and entertain listeners. However, this cannot be wholly said of the contemporary music churned out in Ghana lately. Many well-meaning Ghanaians are worried about the morally-degrading lyrics that impact negatively on the moral behaviors of Ghanaians, especially the youth. During an interview, and simultaneously observing a guitar and a flute hanged on his living room wall, Asamoah relayed how he enjoys Ghanaian traditional music and his personal view of how Ghanaian music should be used as a vehicle for educating the Ghanaian populace while he lamented on the sorry state of Ghanaian contemporary music. As such, he uses his paintings as a vehicle to morally educate the general public on the need to be circumspect of the kind of music they listen to. His paintings also caution contemporary Ghanaian musicians not to abandon the traditional Ghanaian music and its instruments but utilize them effectively with the foreign musical instruments while accompanying the instrumental with morally chaste and culturally educative lyrics. He is in league with Kofi Antubam that Africa's modernity must be rooted within its traditions (Antubam, 1963).

 The traditional music serves as a vehicle for the intangible cultural heritage of a people (Mai, 2013). Thus, they must not be abolished. This is the concept behind his painting titled 'Revivalism in Music' (Figure 6). Asamoah intimated that he holds the personal belief that a synergistic combination of the traditional Ghanaian musical instruments and Western musical instruments would give an interesting musical genre. As Antubam rightly said, Ghanaian culture is not static. It must be open to new ideas to help in its development. However, as Labi cautioned, the opening up to new ideas borrowed from other cultures must not in any way 'depart its roots and context within which this development is taking place' (Labi, 2013). In principle to the Ghanaian music culture, there shouldn't be blind copying of all the facets of Western culture with a total abolishment of the roots of our contemporary Ghanaian music. Asamoah's thought; very similar to Nkrumah's ideology of pursuing the 'African personality' in all spheres of development in the post-independence era, including music is not misplaced. Granted, Western musical instruments have been a regular feature in the works of early modern Ghanaian artists like Larry Otoo and Ato Delaquis. These artists painted musicians playing saxophones, pianos, and guitars "all Western musical instruments" with all figures in the composition wearing indigenous Ghanaian clothes, dancing to Ghanaian dance styles from morally charged lyrics from traditional proverbs. Asamoah portrays a similar ideology by showing two mouths in the composition that symbolize the lyrics of songs that must be dignified and morally educative. The mouth at the top of the composition which is a mixture of red, yellow, and brown stands for the indigenous Ghanaian musical lyrics that offer moral advice on successful life especially for the youth and educates them on their culture as opposed

to the morally corrupt lyrics in some of the foreign music shown with the mouth painted in the well finished and organized yellow and red lips. The morally corrupt lyrics look organized from the outside but could damage the moral attitudes of listeners, especially the youth. Thus, he advocates the renaissance and utilization of the traditional Ghanaian lyrics that offer good moral education into contemporary Ghanaian music. This is symbolized by the Sankofa bird symbol at the base of the composition which in this context means returning to pick the good elements (Babbitt et al., 2015; Abissat and Korem, 2014) in the Ghanaian traditional songs. This appropriation of the Sankofa symbol is equally evident in Owusu Ankomah's works to establish the fact that one's cultural heritage must always be rediscovered in the development schemes of Ghanaian contemporary societies (Ringle, 2010). Using the Sankofa concept (fetching for what has been forgotten) in this painting, Asamoah campaigns for a revival of the rich traditional Ghanaian music that offers wise counsel on practices of good living that lead to development.

Figure 6. Revivalism in Music by Asamoah Samuel, 60 inches × 45 inches, Acrylic Paint on Canvas, 2018, Collection of the artist.

5. Culture in Retrospect- Preservation of Ghanaian Cultural Heritage
Asamoah demonstrates his great love and mesmerization for the rich Ghanaian cultural heritage in the painting titled 'Culture in retrospect' (Figure 7). The lavish

display of the popular Adinkra symbols in the work shows his intention to project the Ghanaian cultural heritage as other Ghanaian artists such as Papa Essel, Wisdom Kudowor, Owusu Ankomah, and Rekki Wemega-Kwawu (Figure 8) explicitly do in their works (Owusu-Sampah, 2014). Asamoah's deliberate selection of these three Adinkra symbols, Gye-Nyame (Except God), Nyame biribi wo Soro (God is in the Heavens) and Sepow (Executioner's Knife) symbol is to educate the global audience on the Ghanaian spirituality, belief, and value systems. As it is unique of his style, Asamoah represents the symbols in three-dimensionality to symbolically bring them to life to show the pivotal roles these symbols, though traditional, play in the contemporary Ghanaian society. The high recognition of the supreme deity in the lives of Ghanaians is shown by the Gye-Nyame (Except God) symbol and Nyame biribi wo Soro (God is in the Heavens) symbol. Granted, every individual must have to face the challenges or curves of life (Babbit, Lachney, Bulley, and Eglash, 2015; Cook, 1979). However, the Ghanaian cosmology asserts that a person can only be successful if he is blessed by the supreme deity whose powers are eternal, indicated by the Gye-Nyame (Except God) symbol. Thus, aside from hard work, a person must be morally upright and must follow the statutes of the immortal Supreme deity (symbolized by the Sepow- Executioner's Knife symbol) (Glover, 1992) to be imbued with the power to overcome the challenges in life. Ideally, a typical Ghanaian believes that a person must demonstrate faith in the powers of the Supreme deity to assist him to overcome every obstacle in life and express hope in Him, shown by the Nyame biribi wo Soro (God is in the Heavens) symbol (Abissath and Korem, 2004). It is clear that Asamoah cleverly uses the philosophies in the Adinkra symbols to symbolically express the religious belief systems of the Ghanaian, similar to Wiz Kudowor and Wemega-Kwawu. And like Essel, Asamoah succinctly blends the Adinkra symbols with their proverbial interpretation to speak volumes about the Ghanaian value system (Magee, 2010).

Also, there are several mask representations in the work, showing the influence of the father of cubism, Pablo Picasso whom Asamoah admires greatly for his love and high interest in African sculptural forms. The mask-like faces in the composition aim at showing the strong Ghanaian belief in ancestors as living shades in the Ghanaian communities, keen in the affairs of the country (Adom, 2014), especially issues about economic development, depicted in the composition by the full and crescent-moon shaped pots. The strong belief in the ancestors as spirit agents who are supervising all activities to reward and punish persons, visualized by the Sepow adinkra symbol, aims at inciting Ghanaians to stand by the virtues of justice in all transactions targeted at national development. It is in a similar ideology with Bucknor's work titled 'Libation' (Fosu, 2014) where mask-faced human figures were depicted to bring memories of communication with the ancestors in the mystic spirit world. The works of Asamoah and Bucknor reflect the African belief of always ensuring peaceful co-existence and equilibrium between members of the physical world and metaphysical world to effect sustainable development in African societies (Amponsah, 1977).

As an iconic work depicting the Ghanaian culture, Asamoah shows a representation of Akuaba dolls. The representation of the Akuaba doll in compositions in

Ghana is to portray the high currency Ghanaians place on fertility and the respect for motherhood (Sarpong, 1974). Though Asamoah places emphasis on the breasts of the doll, considered a fertility symbol just as Amon Kotei does, he loves to do it in the spirit of total abstraction in a cubist style unlike Kotei who adopts a semi-abstraction approach to represent female fertility as evident in his works 'Good mother', 'Reclining Woman', 'Cooking' and 'Mother and Child'. It is noteworthy that in a typical Ghanaian cultural setting, married couples are dutifully expected to give birth to children for the sustenance of their families, clans, and the entire society (Antubam, 1963). Thus, it was labeled as a curse and a bad omen from the ancestors to live without the seed of procreation (Mosely, 2012; Danquah, 2008). This cultural value of childbearing, especially in the family environment, still exerts some considerable influence in contemporary Ghanaian society.

He visually showcases the iconic Adinkra symbols and Akua'ba dolls that have come to epitomize the Ghanaian culture in the contemporary global society. He asserts that contemporary Ghana can only progress in development if policymakers take great cognizance of the traditional Ghanaian values and ideals. He enumerates that a blind following of foreign culture while throwing aboard the rich traditional Ghanaian cultural values is the canker behind the stagnation of Ghana's development. Thus, embracing a synergy of the good elements in both the Ghanaian culture and other foreign cultures is the sure path to Ghana's development.

Figure 7. Culture in Retrospect by Asamoah Samuel, 60 inches × 45 inches, Acrylic Paint on Canvas, 2007, Collection of the artist.

Figure 8. Blue Symphony by Rekki Wemega-Kwawu, Acrylic on Canvas, 162.6 cm 133.4 cm, 2003, Photo courtesy Wemega-Kwawu.

Traditional Ghanaian Objects and Cultural Symbols Used in Asamoah's Paintings

Traditional objects and symbols used in carrying out everyday life activities such as religious, social, utilitarian, and others are often visually presented in Asamoah's paintings. The popular Ghanaian cultural symbols used by Asamoah are the Adinkra symbols. The term 'Adinkra' means 'farewell' of 'bidding goodbye' to a departed soul. The Adinkra symbols are cultural iconographical symbols with philosophical meanings often linked with the accepted cultural, moral, and ethical values of the Asantes (The largest and most dominant ethnic group of the Akans of Ghana). The Adinkra symbols are often stamped as designs on clothes called 'Adinkra clothes'. These clothes are funerary clothes worn for mortuary rites of a deceased person. Though these clothes are worn by the Asantes in particular, they are now accepted and worn by all the other ethnic societies in Ghana. The Adinkra symbols have come to be identified with the Ghanaian. Interestingly, the Adinkra symbols are used as designs for various crafts and artistic productions such as metal arts, graphic arts, pottery, and ceramic wares, leatherwork, basketry, jewellery, sculpture, architecture, tattooing, and many others. The table below explains the Adinkra symbols and traditional Ghanaian objects used in the paintings of Asamoah discussed in this manuscript.

Adinkra Symbol	Philosophical Meaning and Uses
Nyame Biribi Wo Soro (God is in the heavens)	It is a traditional symbol from the Akans (A famous ethnic society in the southern region of Ghana). It gratifies the belief in the supreme deity (God) and it is a symbol of hope that God will intercede for the people in all their calamities.
Sepow (Executioner Knife)	The Sepow is a knife or dagger for executioners at the traditional court in Ghanaian societies. It is used for executing capital judgment on culprits who defile the moral standards established in the society that often warrants death. This verdict is decided by the ruling chief and his cabinet of elders. Sepow is a symbol of authority and justice. To prevent the condemned person from invoking any form of curse on the king and his elders, their mouths are torn open with the Sepow (dagger).
Nkyinkyim (Twisted)	The Nkyinkyim (Twisted) Adinkra symbol offers a moral lesson about life's uncertain path. The twists in the symbol indicate the different aspects or stages in one's life journey. The path can sometimes be 'smooth' with enjoyable moments (good health, well-paid employment, the affection and support of loved ones, material and spiritual wealth, etc.). Likewise, life's journey could be 'rough' at times (death of a loved one, sickness, famine, disasters, unemployment, etc.). Thus, one must be well informed on this so that s/he can prepare himself/herself to be able to cope with the daunting moments in life which are highly expected.
Akoko Nan (The leg of a chicken or hen)	The Akoko Nan (The leg of a chicken or hen) Adinkra symbol portrays the Akan proverb that says 'The leg of hen steps on the chick but it does not kill it'. This implies that the mother hen can deliberately step on the chick as a sign of discipline. Yet, the discipline is done lovingly without the intention of physically assaulting the chick. It is a symbol of parenthood, nurturing, and discipline. It paints the imagery that children have to be disciplined to teach them the importance of applying sound moral values in their lives. The symbol educates the crucial role of discipline in parenting.
Gye Nyame (Except God)	The Gye Nyame (Except God) Adinkra symbol shows the belief Ghanaians, in general, have about omnipotence (all-powerful), omnipresence (everywhere), and omniscience (knows everything). It shows the supremacy of the power and authority of the supreme being in the affairs of man. It shows his greatness and the topmost position He is believed to occupy in the hierarchy of spirits in the cosmos. It propagates the religious value of reverence, obedience, and respect to God which is expectant of every community member in Ghana. It underscores the need to acknowledge Him in all societal gatherings or events in the Ghanaian community through prayers, songs, appellations, and sacrifices.

Figure 9. Table of Ghanaian traditional symbols used in Asamoah's paintings.

Adinkra Symbol	Philosophical Meaning and Uses
 Adinkra hene (*Adinkra* king)	The *Adinkra Hene* (*Adinkra* king) symbol is said to be the parent symbol, from which all the other Adinkra symbols were developed. Being an overload of all the other symbols, it signifies authority, leadership, greatness, and charisma. These qualities are often ascribed to a leader of a group, or the chief or king of an ethnic society.
 Sankofa (Go back and get it)	The *Sankofa* (Go back and get it) Adinkra symbol. This symbol symbolizes the essence of always learning from the past, especially from the wealth of indigenous knowledge of the elderly in society. This knowledge which includes the belief systems, cultural values, norms, statutes, and traditional events must not be forgotten but preserved for posterity. The material and immaterial culture of the Ghanaian people must be revisited and critically examined in the quest to chart a path for the future or formulate sustainable policies for the present and future generations. Also, the symbol throws caution to all not to downplay correction, reproof, or ideas that were initially rejected. The symbol calls on all members of the Ghanaian society to exhibit humility in all their endeavors, accepting their wrongs and always seeking to make amends or correct a wrong path taken.

Figure 9 continued. Table of Ghanaian traditional symbols used in Asamoah's paintings.

Traditional Ghanaian Object	Functions
 Ghanaian Pentatonic Xylophone (Gyil)	The xylophone is a percussion musical instrument consisting of a set of tuned flat wooden bars with different sounds, working like the keyboard of a piano. It has gourd resonators and beaters, usually made from old, discarded tyres. It is played during traditional and contemporary events in Ghana.
 The *Atentenben* (Bamboo flute)	The *Atentenben* flute is a reedless, aerophone, woodwind instrument produced with bamboo that produces sound from the air blown into its circular openings at its top. It is the most popular melodic instrument in Ghana which is traditionally used to play folk songs as well as funeral songs during funeral processions, it is played together with other musical instruments for joyous events such as wedding and outdooring ceremonies, parties, etc.

Figure 10. Ghanaian traditional instruments and items used in Asamoah's paintings.

Traditional Ghanaian Object	Functions
Ghanaian Masks	Ritual and ceremonial masks are an essential feature of the traditional culture and arts of Ghana. They are usually used during social and religious events and ceremonies. The masks convey symbolic messages understood by the people. They are used during initiation rites and festivals. They are believed to be abodes for the spirits of deities and ancestors who attend those events.
Kukuo (Pots)	Traditionally, pots (*Kukuo*) in Ghana are produced from clay by hand through hand-building techniques (such as using clay in blocks or ropes) and used for storage purposes (storing water, pomade, riches, herbal medicine, etc.), for cooking, and as receptacles for carrying ritual objects or items. The pottery profession is largely dominated by women in Ghana.
	The Akua' ba doll is a sculptural piece in Ghana, with feminine features carved from a type of hardwood called Sese and blacken with soot or black pigment. Traditionally, the doll is used as a fertility charm believed to imbue fertility potent in barren women who desperately desired children. The features of the doll ideally epitomize the ideals of beauty among the Asantes of Ghana. Today, the doll is used for decorating homes, traditional courts, and other communal places in Ghanaian society.

Figure 10. Ghanaian traditional instruments and items used in Asamoah's paintings.

Conclusion

Asamoah's biographical study has revealed that his main inclination towards artistic production is to visually offer proactive solutions to Ghana's contemporary developmental challenges. His themes drive the techniques he employs, though it has been his style to show emphasis using realism and semi-realistic representations in his compositions. However, he skillfully interplays abstract and realistic forms in his paintings. The works of Asamoah speak directly to policymakers and Ghanaian citizens in Ghana on what they must do to effect developmental changes in Ghana. Interestingly, his works permeate through various fields of Ghana's development, from agriculture, roads and transportation, through medicine, environmental sanitation, to many others fields. The great impacts of his works, as well as the international recognition of his works through numerous exhibitions, as well as both private and public collections, make him one of the renowned artists in Ghana who merit a space in scholarships on Ghanaian contemporary artists. The paintings of Asamoah clearly show the great impact of the Ghanaian modernist painting genre in the development of contemporary art in Ghana.

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Measuring the Quality of Life

and City Competitiveness: A Methodological Framework for the Iranian Metropolis

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Abstract

Recently competitiveness has become one of the most used concepts in the urban and regional planning literature. This research aims to show the competitive situation of the eight metropolises in Iran based on the quality of life indices. The analytical, descriptive method used in this research to show the facts that are involved in different metropolises. Applying framework, required information gathered from world cities information center (NUMBEO https://www.numbeo. com/). ELECTRE III (ELimination Et Choix Traduisant la REalité, in French) is an effective Multi Criteria Decision Analysis method. The results indicate that important effective factors in population selection of living in the metropolis are commuting time or traffic, the ratio of income to property price and health. Hence, metropolis ranking demonstrates that in terms of quality of life Shiraz placed on the first level and Ahwaz at the last level. Isfahan, Qom, Tabriz, Mashhad, Tehran, and Karaj respectively ranked from second to seventh. Tehran as the capital city with the highest population concentration does not have enough competitive power against other metropolises and for entering into the international system require deliberate attention to the effective factors of quality of life. In addition, the results show the application of the framework in measuring metropolis competitiveness based on the quality of life is very important and competitive can promote sustainability, adaptability, and quality of planning.

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Introduction

Urban population in the world is increasing and it will increase for the decades, In 1960 just 34% of the total world population lived in urban areas and by 2014 it reached 54%. The current and the future of urban population growth in the world show that very low developed areas and countries also will increase roughly 1.84% per year between 2015 and 2020, in the next 5 year period it is expected to increase slightly slower than this and by 1.63% per year between 2020 and 2025, at the last five year period of urban population forecast, it will continue to grow 1.44% per year between 2025 and 2030 (GHO, 2020). More than 4 billion people live in urban areas which this increase in urban population has been never been without any negative impacts, such as increase in the urban poor slums, air pollution, water contamination, informal economy and, poverty. According to Iran census reports, urbanization tendency shows a rapid increase since the first official census report in 1945 (Statistical Centre of Iran,2020). From the total population of the country in 1945, about 31% were urban dwellers, which increased in the next censuses with a relatively constant trend and in 2010 has reached 71.4%. In other words, over more than half a century, the percentage of urbanization in Iran doubled; it has been equated with the very rapid trend of urbanization during this period.

The highest annual urban growth occurred between 1976 and 1986 decade and at the same time for the first time in the history of urbanization in Iran the urban population exceeded from rural population by passing over 50% of the total population. Also, The emergence of new cities and transformation of rural areas to new cities made urban population in Iran higher than decades before. Thus, during the years 2005 to 2010, the number of cities in the country has increased from 1,012 urban points to 1,139 urban points. The urbanization rate is now much higher than the urbanization ratio in the whole world and in developing regions, and is close to the average percentage of urbanization in developed regions of the world (74% in 2005), (Nation United 2008). By 2050, the world's urban population will reach 70 percent, and Iran's urban population ratio will be 84 percent, slightly different from that of developed countries. As the urban population grows, subsequent increases in the percentage of urbanization become imperceptible, although the process any increase in the view that the size of the city is increasing may have continued (Mousakazemi, 2013). It is so important to know how the current urban development tendencies and how Iranian metropolises can survive in such national and international competitive context and understanding of each metropolis situation to identify weak and strength points. Furthermore, what have been identified, as the effective national criteria can be useful for strengthening cities in the competitive international context. However, this subject requires more empirical and conceptual studies it seems competitiveness has not well shaped in planners and decision makers mind and yet it is like an amorphous concept. Therefore, this research is the following two goals. First, to identify the effectiveness of competitiveness cities on the quality of life between selected cities and the second to assess the situation of the Iranian cities from the view of the quality of life in global system context.

Literature Review

Many studies have been done about competitiveness (Alberti & Giusti, 2012; Charles & Zegarra, 2014; Mendola & Volo, 2017; Mira et al., 2016; Park, 2012; Stanickova, 2015). The theoretical origin of competitiveness concept hints the international trade influence on the national welfare (Voinescu & Moisoiu, 2015). Therefore, technological advancement and the new ways of production in the last two decades have changed the world economic systems with the huge impact on cities and competitiveness become one of the most important concepts of urban and regional planning as a result of knowledge and opportunities that made by rapid information flows from one place to another place. Furthermore, the reason for attention to this concept is the changes in the world economy, population texture, demography, social structures, and activities (Schwab, 2016). The Competitiveness assessment is necessary for any nation that has drawn his goals to obtain and keep the position in the urban and regional competition that mainly characterized by success and ability to successful. Storper 1997 defines the economic competitiveness of regions and cities as economic ability of city for absorbing and maintaining customers with growing or sustainable markets that increase the standard of life of its residents. Aiginger (2006) defined the term of competitiveness as the ability of country or region in welfare creation (Lengyel, 2016). This concept is applicable at different geographical levels from micro to macro. Therefore, the competitiveness scholars believe that cities for attracting investments, population, labor force, budget, tourist and other sectors should be competitive. Therefore, urban competitiveness includes a situation that makes a city or region interesting in comparison to their rivals (Cibinskiene et al., 2015).

Always, policymakers and regional drivers are looking for an agreement in order to increase the socio-economic success of a city or region. Many studies have shown that the success of a place is related to its competitiveness (Murray, 2011; Begg, 1999; Wood, 2009; Herrschel, 2020). There is a consensus on whether the economic status of the regions plays a key role in regional development and competitiveness and the other criteria do not play a role in competitiveness. Identification of the quality of life is one of the most fundamental indicators of development, especially human development, which can play a significant role in increasing regional and urban competitiveness (Alberti & Giusti, 2012). In the Future Vision of the Islamic Republic of Iran in the Horizon of 1404 (2025), have been considered a role for cities in the regional, national, transnational and international levels. The 1404 vision is known as a one of the long term visions drafts in Iran planning system. This 20 years plan calibrated entire 2025-2045 development plans. The determined aims and objectives of this vision are to be achieved by implementing four development plans (five-year plans) which the 4th Economical, Social, and Cultural Development Plan (2004-2009) has already been approved and started (Atafar et al., 2009). Therefore, measuring the competitiveness is way to determine the success of cities in terms of socioeconomic dimensions is about their successful experience of transformation in such competitive world. As Catree 2003 pointed out that, the transformation of the meaning and concepts of place under globalization makes place more interconnected by global economic, political and cultural processes. Urban as the most important inhabit place by human has made the

quality of life and these are all about power of place (Carmona, 2019) and values, meanings, and goods they offer (Movahed & Jafarpour Ghalehteimouri, 2019). Therefore, it is necessary to determine the status of cities and regions in the micro and macro levels for entering to the transnational and international levels, such rapidly urbanized world that cities have been being diluted in the international system which make them increasingly exposed to be influenced by the effects of the globalization

Competitiveness

Competitiveness relates to competing which shows the overall capacity of individuals, corporations, universities, schools, economy or areas that have capability and ability in the national or international competitions. Indeed, this concept makes cities seek to solve their weaknesses and improve their abilities (Gabor et al., 2012). Back then, the first academic study about competitiveness in 1985 was in the research symposium of economic faculty at Harvard University. A book that published as a result of this symposium considered two main ideas: First, defined competitiveness as a national level and second one defined the standard of living as an early indicator of competitiveness. There are some valuable efforts in this realm of science (Parkinson et al., 2004; Lever, 1999; Batty et al., 1995) studies. The spirit of competitiveness is important in competitiveness. The Oxford dictionary has given the best definition of this concept as having insisted on winning. When planners and consultants are talking in the field of competitiveness, they believe that external goals of competitive activities and direction of the all policies and resource are toward to achieve goals. Therefore, all want to measure performances of some cities against other cities. This action creates a system of ranking among cities. Competition between cities backs to the commercial cities in the sixteen century. Cities like New York, Philadelphia, and Baltimore have been in competition in the USA for expanding their access to the west of the country. Barcelona, Marcy, and Genova for being the Mediterranean gateway were in competition.

During the twenty century and from the beginning of the current century because of goods standardization, a decrease in costs of transportations and technological advancements that caused decreases in costs, cities started to compete for with each other. Internationalization and markets integration increased competition (Schwab, 2016). Metropolises competitiveness depends on the destination abilities for attracting socio-economic factors or in other words keeping and improving a position during the time. Although, competitiveness is a capacity in cities which deals with complex role of city in national and trans-national level, have positive impacts on the socio-economic aspects of cities or countries in a long time. According to European Union (1999), competitiveness concept is related to the abilities of corporations, industry, regions, nations and transnational regions for production and transfer to the international system of competitiveness, high rate of income and employment. Many factors in the competitiveness of cities from different socio-economic aspects such as human capital, Technology, Sustainability, innovation, and economic growth are involved (Peng & Zhanxin, 2011). By increasing of urbanization ratio, it is necessary to improve the competitiveness of a city in order to socio-economic development. Nowadays, it is clear that re-

gions maybe put their competitiveness based on different aspects of the economy, social, cultural and environmental sections. Barcelona, Toronto, Berlin, Bilbao, Glasgow, Denver, and Petersburg are the prime examples. These cities are trying to compete in the tourism section. USA, England, France, and Australia are examples of countries that are in competition for absorbing the students (Sasanpour & Hatami, 2017).

Quality of Life

The quality of life are in different disciplines of studies such as international development, political science, healthcare, environment, education, tourism and urban development (Mostafa, 2012; El-Din et al., 2013). The quality of life has been challenged both developing and developed countries by terms of traffic, unsuitable land use, environmental issues, lack of facilities, air pollution, hazes, and the lack of place identity and so on. Assessing in the definition of quality of life shows that there is no common definition because of its dynamic and complexity (Craglia el al.,2004 & Schweikart, 2004; Madakam et al., 2017; Serag El-Din et al., 2013). In other words, definition of quality of life depends on the network approach (Serag El-Din et al., 2013). Longman dictionary defined quality as goodness or badness of thing and defined the quality of life as the rate of satisfaction from life both in material and spiritual sections (Longman Dictionary, 2011). Oxford dictionary defined the quality of life as a standard of life from health, security, happiness that experienced by person or group of individuals (Oxford Dictionary, 1989).

However, quality of life is a subjective and objective concept that is different from time to place. WHO defined the quality of life as full access to social, physical and mental welfare (Madakam et al., 2017). Meeburg defined the quality of life as satisfaction from life and Ferrans defied as a person feeling from welfare that comes from satisfaction or dissatisfaction form life (Poradzisz & Florczak, 2013). The emergence of the concept of quality of life is equal to human existence. Also, the human effort suggests this for many years to improve the quality of life (Higgins & Campanera, 2011:290). The Philosopher such Aristotle and other scientists have noted the quality of life in their philosophy. In utopia plans also indicate human efforts to improve quality of life. Assessing different definitions of quality of life indicate that this concept related to the satisfaction feeling from everything that a person dealing with. The satisfaction obtained from the quality of services citizens get from transportation, climate, and health, and emergency facilities, environment. Quality of life has three social, economic and environmental circles (Chen et al., 2016) and seven dimensions such as urban environment, urban physical life, urban transportation, urban social life, urban phycology, urban economy, urban politic life. New urbanization, Smart growth, urban village, and smart urbanization are also theories that announced the quality of life. However, scientifically quality of life in the field of urban planning is the results of Brunt land report (Serag El-Din et al., 2013). But the quality of life after the second war with fast urbanization and globalization were used (Chen et al., 2016). Nowadays, it is believed that quality of life definition is different for different individuals. In other words, it is a positional concept that depends on the different approaches, can be interpreted differently. Thus, academicians and policymakers are in agree-

ment that for a better understanding of this concept, the main effective factors should be recognized. Generally, quality of life is a quantitative and qualitative concept between people and community. Some of the qualitative factors of people are life satisfaction, happiness feeling, and some of the communities qualitative factors are the ability to participate and effectiveness, the correlation between people and community. In other words, quality of life is a two-dimensional matrix (Mostafa, 2012). In the other side, The United Nations regards the quality of life with the concept of a sustainable city that needs to meet the needs of citizens in social, economic, environmental and physical dimensions. Therefore, this concept has the main effect on the social, economy, and environment, politic trends in the urban, regional and even in the national levels. By using the concept of quality of life, can have fully understood from current and existence trends in society from different dimensions (Turkoglu, 2015).

In this research, for proposing a framework to measure the urban quality of life competitiveness Applying framework, required information gathered from world cities information center (NUMBEO https://www.numbeo.com/). ELECTRE III (ELimination Et Choix Traduisant la REalité, in French) is an effective comparative decision making method., Coefficient of variation and Entropy Shannon were used. Figure 1 shows the research method.
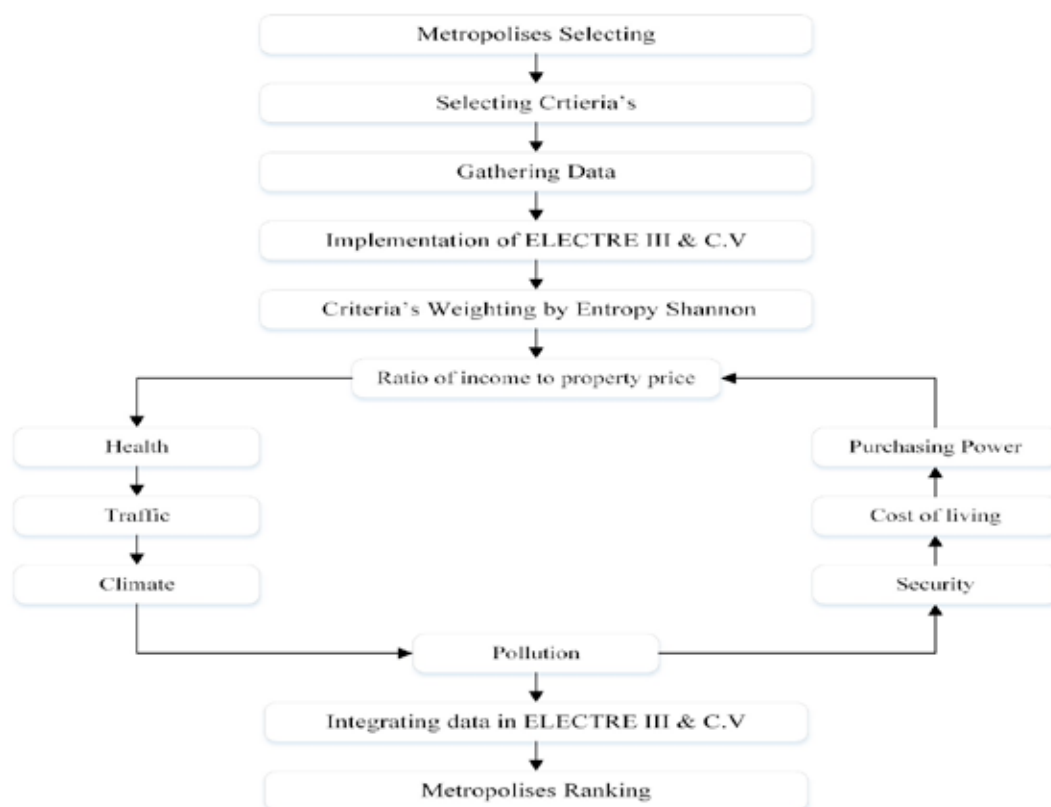
Figure 1. Quality of Life Competitiveness Measurement Framework.

Metropolises selection were based on population from last national consensus (2016) of Iran. We used 1 million people for metropolises. Based on this criteria

eight cities (Tehran, Mashhad, Isfahan, Karaj, Shiraz, Tabriz, Ahwaz and Qom) selected as metropolises. Generally, development in Iran follows the ecological fundamentals. Therefore, most of the metropolitans in Iran located in the western part of Iran and Mashahd the only metropolis in the eastern part. Qom and Karaj used to be part of Tehran and their developments not only was because of their religious (Qom) and pleasant environment (Karaj), also as result of Tehran sprawl. In this study we analyzed 6 metropolis out of ten. Then data about mentioned metropolises gathered from NUMBEO. Eight criteria's such as Purchasing Power, Security, Health, Climate, Cost of living, Rate of income to the property prices, Traffic and Pollution were studied. Research method indicated in figure 1 and Figure 3's table indicate the metropolises data (figure 2.).

1. Tehran (8,154,051)
2. Mashhad (2,749,374)
3. Isfahan (1,756,126)
4. Karaj (1,614,626)
5. Tabriz (1,494,988)

6. Shiraz (1,460,665)
7. Ahvaz (1,112,021)
8. Qom (1,074,036)
9. Kermanshah (851,405)
10. Orumieh (667,499)

The Most Populated Cities of Iran in 2010.
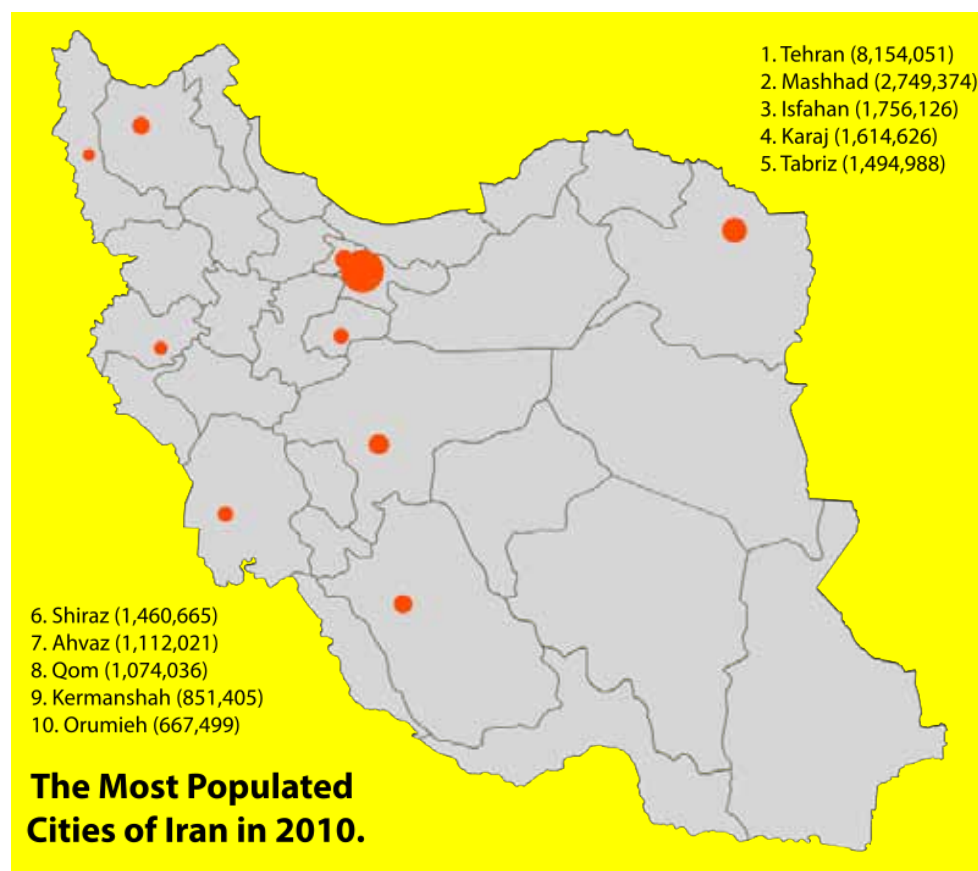
Figure 2. The most populated cities and metropolitan areas in Iran. Source: Iran statistical center https://www.amar.org.ir/english.

Factors	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Purchasing power	35.62	34.25	35.8	38.05	36.53	33.54	41.77	35.21
security	45.85	67.46	57.23	49.17	60.81	69.22	48.37	44.53
health	52.36	43.52	45.67	47.22	52.45	41.25	56.35	25.23
climate	69.75	65.78	39.42	59.22	55.78	53.47	63.45	67.23
Cost of living	60.9	62.52	64.01	67.01	68.03	69.45	65.78	65.03
Income to property prices	86.08	93.5	91.1	90.57	84.93	88.5	90.15	89.62
Traffic	45.22	71.9	70.46	69.89	56.67	70.46	66.67	51.67
Pollution	14.16	27.87	8.67	18.82	39.86	30.42	42.64	11.21

Figure 3. Table showing the metropolises quality of life data.

ELECTRE III

ELECTRE as one of MCDA methods family was born in Europe in 1960 by Bernard Roy and his colleagues in the SEMA Company (Govindan & Jepsen, 2016). ELECTRE III have been used in many ranking problems (Buchanan ET AL., 1999; Corrente et al., 2017; Vasto-Terrientes et al.,, 2015; Fancello et al., 2014; Chavira et al., 2017; Ghobadipour & Mojarradi, 2015; Hashemi et al., 2016a, 2016b). This method uses to quantify the relative importance of criteria and uses a structural producer to extract the relationship between alternatives. In this method, the researcher can participate directly in the decision process. One other advantage of ELECTRE III is the definition of indifference and preference threshold (Hashemi et al., 2016a). Also, ELECTRE III is based upon pseudo-criteria (Certa et al., 2013) and defines an alternative ranking based on evaluation criteria (Fancello et al., 2014). ELECTRE III algorithm is the following:

Step 1. Formation of decision matrix: According to a number of criteria's and alternatives and assessing all options for different criterion, the decision matrix creates the following:

$$
x = \begin{pmatrix} x_{11} & K & x_{1n} \\ M & O & M \\ x_{m1} & L & x_{mn} \end{pmatrix}
$$

That Xij is the performance of i option (i=1, 2...m.) in relation to j criterion (j=1, 2....m).

Step 2. Unscaled decision matrix: in this step criteria's with different aspect converting to unscaled criteria's and R matrix defines as follows:

$$
R = \begin{pmatrix} r_{11} & K & r_{1n} \\ M & ... & ... \\ r_{m1} & L & r_{mn} \end{pmatrix}
$$

There are many ways to unscaled but in ELECTRE III following algorithm uses (Tille & Dumont, 2003):

$$
[1] \quad r_{ij} = \frac{X_{ij}}{\sqrt{\sum_{i=1}^{m} X_{ij}^2}}
$$

Step 3. Determining criteria's weight matrix: according to the relative importance of different criteria's in decision making, matrix defines as follows:

$$\begin{pmatrix} w_1 & & 0 \\ M & w_2 L & L \\ 0 & & w_n \end{pmatrix}$$

W matrix is a Diagonal matrix that only elements on its main diameter are none zero and the amount of these elements equal to importance factor of the related vector.

Step 4. Determining normalized decision matrix: this matrix obtains from multiplied unscaled decision matrix to the matrix of criteria's weight as follows:

$$V = R \times W = \begin{pmatrix} v_{11} & K & v_{1n} \\ M & L & L \\ v_{m1} & L & v_{mn} \end{pmatrix}$$

Step 5. Formation of Concordance and discordance index: for each pair of options (k, e= 1, 2… m, k≠e) set of criteria j= (1, 2 …, m) divided in tow subset of concordance and discordance. Concordance set (S_{ke}) is a set that option k to option e is preferred and its complementary set is discordance (I_{ke}) as follows:

$$[2] \quad S_{ke} = \left\{ j \left| v_{kj} \ge v_{ej} \right. \right\}$$

$$[3] \quad I_{ke} = \left\{ j \left| v_{kj} \, p \, v_{ej} \right. \right\}$$

Step 6. Formation concordance and discordance matrix: this matrix requirement is aggregate index. Aggregate index obtains from a set of weights from the concordance set. Therefore concordance index Cke that is between options is k and e is equal to:

$$[4] \quad C_{ke} = \frac{\sum\limits_{j \in S_{ke}} W_j}{\sum\limits_{j=1} W_j}$$

For sets of normalized weights $\sum W_j$ equal with one, then:

[5] $$C_{ke} = \sum_{j \in S_{ke}} W_j$$

Concordance index indicates the amount of preference k option to e option that its amount varies from 0 to 1. By calculating the concordance index for all pairs options can define concordance matrix that is an m*m matrix as follows:

$$\begin{pmatrix} - & c_{12} & K & c_{1m} \\ c_{21} & - & K & c_{2m} \\ M & M & - & M \\ c_{m1} & K & c_{m(m-1)} & - \end{pmatrix}$$

Discordance index defines as follows:

[6] $$d_{ke} = \frac{\max\limits_{j \in I_{ke}} \left| v_{kj} - v_{ej} \right|}{\max\limits_{j \in I} \left| v_{kj} - v_{ej} \right|}$$

The amount of discordance index varies from 0 to 1. By calculating the discordance index for all pairs of options can define discordance matrix that is an m*m matrix as follows:

$$D = \begin{pmatrix} - & d_{12} & K & d_{1m} \\ d_{21} & - & K & d_{2m} \\ M & M & - & M \\ d_{m1} & K & d_{m(m-1)} & - \end{pmatrix}$$

It is necessary to mention that there is a big difference between concordance and discordance matrix and indeed this information are each other complementary. The difference weights obtain from concordance matrix, in another side, the difference between amounts obtains from discordance matrix.

Step 7. Formation dominant concordance and discordance matrix: in step 6 calculating concordance index mentioned. In this step, a precise amount for concor-

dance index that its name is concordance threshold and marked by $\bar{c}$. If c_{ke} was bigger than $\bar{c}$, preference of k option to e is acceptable. Otherwise k option preference to e option is not acceptable. Concordance threshold calculated as follows:

[7]
$$\bar{c} = \sum_{\substack{k=1 \\ k \neq e}}^{m} \sum_{\substack{e=1 \\ e \neq k}}^{m} \frac{c_{ke}}{m(m-1)}$$

Dominance concordance matrix (F) forms according to concordance value threshold that its members recognize as follows:

[8]
$$f_{ke} = \begin{cases} 0 & c_{ke} \geq \bar{c} \\ 1 & c_{ke} \ \mathrm{p} \ \bar{c} \end{cases}$$

Step 8. Formation of discordance matrix: discordance matrix (G) forms as like as concordance matrix. For this purpose first discordance threshold must mention by decision maker that can be average of discordance index, which means:

[9]
$$\bar{d} = \sum_{\substack{k=1 \\ k \neq e}}^{m} \sum_{\substack{e=1 \\ e \neq k}}^{m} \frac{d_{ke}}{m(m-1)}$$

As mentioned in step 7, whatever discordance matrix was smaller, is better, because of the value of discordance indicates preference of k option to e option. Therefore if the value of d_{ke} was bigger than $\bar{d}$, the value of discordance was big and it cannot be considered expedient. Therefore, dominant matrix discordance elements (G) calculate as follows:

[10]
$$g_{ke} = \begin{cases} 0 & d_{ke} \ \mathrm{f} \ \bar{d} \\ 1 & d_{ke} \leq \bar{d} \end{cases}$$

Every member of G matrix also indicates dominant relations between options.

Step 9, Formation of the final dominant matrix. This matrix (H) obtains form F matrix multiplication to G matrix.

[11]
$$h_{ke} = f_{ke} \cdot g_{ke}$$

Step 10. Removing the alternatives with less satisfaction and selecting the best alternative: H matrix indicate options preference, for example, if value of h_{ke} Equal to 1, this means that k preference to e option in both concordance and discordance is acceptable (that means, that's preference was bigger than concordance threshold and disagreement or its weakness is smaller than discordance threshold) and thus K option has a chance to dominant with other options. An option should be chosen to dominate more than being defeated, and the options can be ranked in this respect.

Entropy Shannon

Entropy indicating uncertainty of an information in a probabilistic distribution. The main idea of this method is that whatever amount of dispersion in an index value was more, that index is important. This method's algorithm is as follows (Yang, Xu, Lian, Ma, & Bin, 2018):

Step 1. Formation of decision matrix: Calculation of decision matrix is as follows:

$$[1] \quad P_{ij} = \frac{x_{ij}}{\sum_{i=1}^{m} X_{ij}}$$

Step 2. Determining Ej amount as follows:

$$[2] \quad E_j = -K \sum_{i=1}^{m} P_{ij} Ln(P_{ij}) = -\frac{1}{Lnm}$$

Step 3. Determining each criteria weight as follows:

$$[3] \quad W_j = \frac{d_J}{\sum_{i=1}^{n} d_i}$$

The Coefficient of Variation (C.V.)

The coefficient of variation (C.V.), shows the pattern of data distribution in a geographical area and for comparing dispersion of two or more things were used. The high amount of C.V. indicates an inequality in the distribution of the factors. In this formula, C.V., S, and M indicate respectively the Coefficient of Variation, Standard deviation and Mean(Verrill and Johnson 2007).

$$[1] \quad CV = \frac{S}{M}$$

Application and Discussion

Figure 4 has a table representing the results of C.V. for criteria's. Criteria that have the highest value is the most effective criteria in the ranking of metropolises.

Criteria	Value	Rank
Traffic	0.276	1
Income to Property Price	0.258	2
Health	0.211	3
Security	0.176	4
Pollution	0.171	5
Climate	0.165	6
Cost of living	0.082	7
Purchasing Power	0.071	8

Figure 4. Values of Coefficient of Variation.

As figure 4 shows, traffic, income to property price and health respectively located from 1-3 rank that have the most effect in the metropolises ranking. The lowest effectiveness is related to the climate, cost of living and purchasing power.
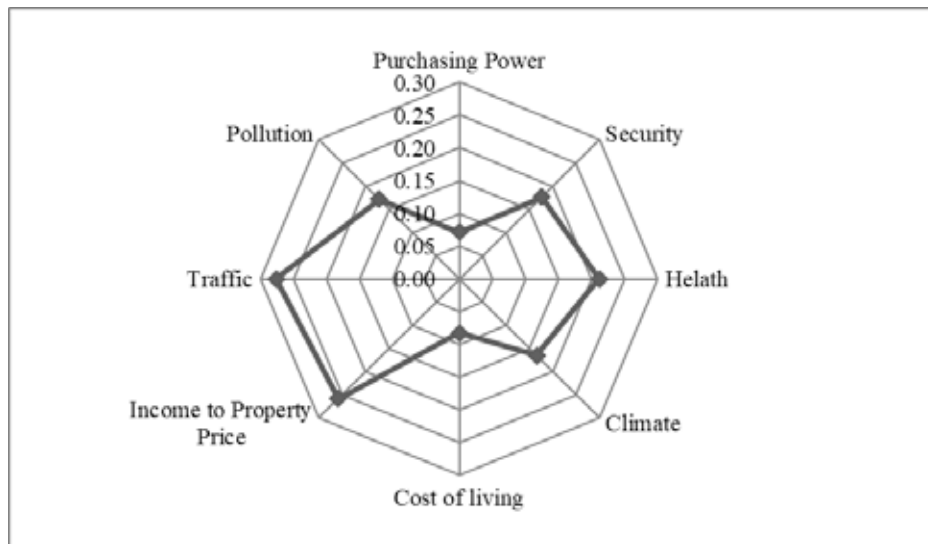
Figure 5. Criteria's Coefficient of Variation.

After determining effective factors in the quality of life competitiveness, ELECTRE III implemented the following stages:

Step 1 - Creation of decision matrix: required data of research after gathering standardized and entered into the matrix (Table in figure 3).
Step 2 - Normalization of decision matrix: Criteria's according to 8*8 matrix (Xij) after standardization creating Normalization Matrix (R).

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Purchasing Power	0.346	0.332	0.347	0.369	0.355	0.326	0.405	0.342
Security	0.289	0.425	0.361	0.31	0.383	0.436	0.305	0.281
Health	0.398	0.331	0.354	0.359	0.399	0.314	0.428	0.192
Climate	0.411	0.388	0.232	0.349	0.329	0.315	0.374	0.396
Cost of Living	0.329	0.338	0.346	0.362	0.368	0.375	0.356	0.352
Income to Property Prices	0.341	0.37	0.361	0.358	0.336	0.35	0.357	0.355
Traffic	0.251	0.4	0.392	0.389	0.315	0.392	0.371	0.287
Pollution	0.185	0.364	0.113	0.246	0.52	0.397	0.557	0.146

Figure 6. Table of the Normalization Matrix.

Step 3 - creating criteria's weighting matrix: for indicating the relative importance of criteria's entropy Shannon was used. Table 4 shows the relative weights of criteria's.

Criteria	Weight
Purchasing power	0.011
Security	0.069
Health	0.112
Climate	0.066
Cost of Living	0.004
Income to Property Prices	0.002
Traffic	0.063
Pollution	0.671

Figure 7. Table of obtained weights of criteria's from Entropy Shannon.

Step 4 - creating normalized weighted decision Matrix (V): indeed this matrix obtained from multiple by the standard values of each criterion in the weights corresponding to the same criterion (Figure 8).

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Purchasing Power	0.00388	0.00373	0.00389	0.00414	0.00397	0.00365	0.00454	0.00383
Security	0.02019	0.0297	0.0252	0.02165	0.02678	0.03048	0.0213	0.01961
Health	0.04463	0.0371	0.0397	0.04025	0.04471	0.03516	0.04803	0.02151
Climate	0.02723	0.02568	0.01539	0.02312	0.02177	0.02087	0.02477	0.02624
Cost of living	0.00142	0.00146	0.00149	0.00156	0.00159	0.00162	0.00153	0.00152
Income to Property Prices	0.00074	0.00081	0.00079	0.00078	0.00073	0.00076	0.00078	0.00077
Traffic	0.01587	0.02524	0.02473	0.02453	0.01989	0.02473	0.0234	0.01814
Pollution	0.12407	0.2442	0.07597	0.1649	0.34925	0.26654	0.37361	0.09822

Figure 8. Table of the weighted normalized decision matrix.

Step 5 - Creating a Positive (Agreement) and negative (Disagreement) criteria set: criteria that have high value is positive and desirable but negative criteria is criteria that have less value (Figure 9).

Criteria	Type of Criteria
Purchasing power	Positive
Security	Positive
Health	Positive
Climate	Positive
Cost of Living	Negative
Income to Property Prices	Negative
Traffic	Negative
Pollution	Negative

Figure 9. Table of positive and negative criteria determination.

Step 6 - Creating Positive and Negative Matrix: in a pairwise comparison of positive criteria, if a positive criteria value was more than other criteria's, the weight of that criterion is considered positive, but if it's value was less than other criteria's value, that criterion considered negative. In the negative criteria's, if the value of negative criteria was more than other criteria's, that criteria weight as negative and if it was low, it is considered positive.

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Karaj	0.070	0.082	0.742	0.066	0.068	0.080	0.066	*
Shiraz	0.934	0.799	0.865	0.861	0.926	0.863	*	0.934
Qom	0.810	0.745	0.875	0.808	0.139	*	0.137	0.920
Isfahan	0.932	0.799	0.935	0.857	*	0.861	0.074	0.932
Mashhad	0.822	0.128	0.865	*	0.143	0.192	0.139	0.934
Ahwaz	0.151	0.128	*	0.135	0.065	0.189	0.135	0.258
Tabriz	0.810	*	0.872	0.872	0.201	0.255	0.201	0.918
Tehran	*	0.190	0.849	0.178	0.068	0.190	0.066	0.930

Figure 10. Table of positive (Agreement) matrix.

In this step negative matrix calculated. Negative matrix obtained from the sum of a set of negative criteria's in the pairwise comparison.

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Karaj	1	1	0.817	1	1	1	1	*
Shiraz	0.010	0.065	0.013	0.005	0.225	0.086	*	0.005
Qom	0.066	0.215	0.024	0.050	1	*	1	0.032
Isfahan	0.024	0.051	0.018	0.025	*	0.059	1	0.018
Mashhad	0.107	1	0.040	*	1	1	1	0.047
Ahwaz	1	1	*	1	1	1	1	1
Tabriz	0.063	*	0.015	0.040	1	1	1	0.004
Tehran	*	1	0.184	1	1	1	1	0.088

Figure 11. Table of negative (Disagreement) matrix.

Step 7 - Creating Dominant positive matrix: in this step, a certain amount for the agreement will be specified, which will be called the threshold of agreement and marked by $\bar{c}$. In the positive matrix, if existence amount in the comparing options was higher than the threshold Agreement, value 1 and if it was less than Threshold, value 0 will obtain. In this research threshold agreement is the following:

$\bar{d}$ = 28.06/56 = 0.501.

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Karaj	0	0	1	0	0	0	0	*
Shiraz	1	1	1	1	1	1	*	1
Qom	1	1	1	1	0	*	0	1
Isfahan	1	0	1	1	*	0	0	1
Mashhad	1	0	1	*	1	1	1	1
Ahwaz	0	0	*	0	0	0	0	0
Tabriz	1	*	1	1	0	0	0	1
Tehran	*	0	1	0	0	0	0	1

Figure 12. Table of dominant positive matrix.

Step 8 - creating a dominant negative matrix. As same as step 7, by calculating the negative threshold, Negative dominant matrix created. In this research negative threshold is the following: $\bar{d}$ = 30.40/56 = 0.542.

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Karaj	0	0	0	0	0	0	0	*
Shiraz	1	1	1	1	1	1	*	1
Qom	1	1	1	1	0	*	0	1
Isfahan	1	1	1	1	*	1	0	1
Mashhad	1	0	1	*	0	0	0	1
Ahwaz	0	0	*	0	0	0	0	0
Tabriz	1	*	1	1	0	0	0	1
Tehran	*	0	1	0	0	0	0	1

Figure 13. Table of dominant negative matrix.

Step 9 - Creating final dominant matrix: this matrix obtains is obtained by multiplying the cells of the matrix of dominance.

	Tehran	Tabriz	Ahwaz	Mashhad	Isfahan	Qom	Shiraz	Karaj
Karaj	0	0	1	0	0	0	0	*
Shiraz	1	1	1	1	1	1	*	1
Qom	1	1	1	1	0	*	0	1
Isfahan	1	1	1	1	*	1	0	1
Mashhad	1	0	1	*	0	0	0	1
Ahwaz	0	0	*	0	0	0	0	0
Tabriz	1	*	1	1	0	0	0	1
Tehran	*	0	1	0	0	0	0	1

Figure 14. Table of final dominant matrix.

Step 10 - Overcome matrix- The last step is to remove options with less satisfaction and choose the best option. The option should be chosen to dominate more than being conquered, and the options can be ranked in this regard. Based on this matrix, the number of times each control is computed. According to Figure 15's table, the metropolitan area of Shiraz is ranked first in terms of quality of life. The lowest quality of life in the Ahwaz metropolis. The metropolis of Isfahan, Qom, Tabriz, Mashhad, Tehran, and Karaj are ranked second to seventh respectively.

Overcome (N)	Name	R
7	Shiraz	1
6	Isfahan	2
5	Qom	3
4	Tabriz	4
3	Mashhad	5
2	Tehran	6
1	Karaj	7
0	Ahwaz	8

Figure 15. Table showing the overcome matrix.

Conclusion

According to the coefficient of variation (C.V.) analysis the most important criterion in Iran have shown traffic 0.276 , Income to Property Price 0.258, Health 0.211, Security 0.176, Pollution 0.171, Climate 0.165, Cost of living 0.082, and Purchasing Power 0.071. While the cost of living and purchasing power because of the same situation of the population in terms of income have no main effects. Hence, metropolis ranking demonstrates that in terms of quality of life Shiraz placed on the first level and Ahwaz at the last level. Isfahan, Qom, Tabriz, Mashhad, Tehran, and Karaj respectively ranked from second to seventh. Tehran as the capital city with the highest population concentration does not have enough competitive power against other metropolises and for entering into the international system require deliberate attention to the effective factors of quality of life. In addition, a metropolis with less population in terms of quality of life can be used in order to enter the international system of competitiveness. As results, the capacity of competitiveness in sustainable cities is more than other cities.

From globalization, cities are trying to obtain a position between metropolises in the international system. Each of cities following specialty and introducing himself in the local, national, regional and transnational level. Nowadays, it is necessary to have competitiveness in different levels if a city wants to enter into the international system. Competitiveness in the economy, social, environmental and technological and in different other related fields is very necessary. Level of quality of life is one of the important criteria's for assessing metropolises from the view of social welfare or social and welfare competitiveness. Every year, different

international organizations reporting statistics about situations of world metropolises from different view such, livability, happiness, clearance and so on. According to the importance of the issue, this research aimed at proposing a framework to assess metropolises competitiveness form view of the quality of life. For this reason, eight metropolises of Iran based on their population (1 million) have selected. Results indicate that between case study metropolises, commuting time or Traffic, the ratio of income to property price and health are the indicators that have caused most inequalities between metropolises. In another word, the most effective indicators for living in Iran metropolises were Transportation, housing, and health. Criteria's like security, pollution, climate, cost of living and purchasing power are located in the next orders respectively. That is why purchasing power placed in the lowest level or less effective criteria in choosing metropolises for a living, it can be said that most of Iran people are in the same condition. The leveling results indicate that in terms of quality of life criteria's Shiraz is placed in the first level. Isfahan, Qom, Tabriz, Mashhad, Tehran, Karaj, and Ahwaz are ranked respectively in second to Eights. The results also indicate that Tehran's metropolis is ranked 8th out of 10th as the capital of Iran, which has little competitive ability in terms of quality of life at the domestic level Which is contrary to the objectives of the 1404 (2025) vision document, which has set international roles for Tehran.

Final conclusion indicates that the concentration of a large part of the development budget in the Tehran metropolis leads to the loss of capital, which can be attributed to the quality of life through the allocation of investment funds to low-income metropolises, and in particular the middle-sized cities. Therefore, planners and policymakers in the urban area need to rethink their approaches to urban and metropolitan development. The importance of this in the UN report also indicated that future urban growth would be in middle and small cities. What emerges from the results of this study is that with the decline in population in each metropolis, the quality of life rises. In other words, the quality of life of metropolises in Iran is inversely proportional to the population, which indicates the lack of balanced development in various social, economic and environmental areas of city. In another side it is clear that MCDA methods especially ELECTRE III, Coefficient of Variation and Entropy Shannon are useful tools for measuring the urban quality of life competitiveness.

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Composition Inspired by ASEAN Drums: Sakodai

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Abstract

This article describes the research behind a composition named Sakodai which is based on musical dialects found in Cambodia. Cambodia is one of the 10 countries of the Association of Southeast Asian Nations (ASEAN). This Cambodian drum inspired composition is one of a set of 11 compositions titled ASEAN Drums where representative drums from each ASEAN country were selected (2 for each drum in Singapore). The drums included are the Sakodai of Cambodia, Sabadchai of Thailand, Rebana Anak of Brunei, Pat Waing of Myanmar, Debakan of the Philippines, Rebana Ibu of Malaysia, Ping of Lao, Tay Son of Vietnam, Kendang of Indonesia and versions of Chinese drums and Indian Tablas from Singapore. Using these drums, 11 distinctive musical pieces were composed based on Thai traditional music theories and concepts. In this article, the composition inspired by rhythm patterns of the Cambodia Sakodai hand drum has been selected to be presented and discussed. The resulting piece is based on one Khmer dialect comprised of four lines with a medium tempo performed by a modified Thai Kantrum ensemble rooted in the dialect of traditional Khmer folk music from Cambodia.

Keywords: *ASEAN Drum, Thai Music Composition, Dialects in Music, Sakodai Drum, ASEAN Composition, Thai-Cambodian Composition*

Introduction

The Association of Southeast Asian Nations (ASEAN) is a regional grouping that promotes economic, political and security cooperation among its ten members: Brunei, Cambodia, Indonesia, Laos, Malaysia, Myanmar, Philippines, Singapore, Thailand and Vietnam.

Countries in Southeast Asia each have their own art and culture, especially when it comes to music. Though divided by national borders, the acculturation in music continues to progress in these countries, which today is also being influenced by Western culture. This has resulted in the perpetuation, decline, alteration and adaptation in the music culture of these countries to be compatible with changes in their economic and social environments. In the three musical instrument groups of the ASEAN countries, string, wind and percussion, many of the instruments are similar and have a common origin, though they are known by different names. Examples in the string category include the Krajub Pi of Thailand, which is called a Jubpei Dongwang in Cambodia; the Thai plucked string Ja-ke known in Cambodia as the Jara-ke or Kro-pur and the Min-juang in Myanmar; and the Gudyapi, another plucked string instrument from Indonesia and the Philippines known as the Danbao in Vietnam. Among the wind instruments, there is the Pi of Thailand called the Serunai in Brunei and Malaysia and the Hne in Myanmar, and among the percussion instruments, considered the oldest musical instruments of ASEAN, there is a metal circle gong, the Kong Wong of Thailand which is known as the Kyi Waing in Myanmar; the Ranat Ek, a Thai wooden percussion instrument called the Roniad in Cambodia, Nangnad in Laos, Pattala in Myanmar and Kambang in Indonesia and Malaysia; the Rammana, a kind of leather head drum in Thailand, which is known as the Rebana or Kombang in Malaysia, Indonesia and Brunei and the Glong Yao (long drum) of Thailand called a Sakochaiyam in Cambodia and Osi in Myanmar.

A drum is a percussion instrument that has played important roles throughout history. In addition to entertainment, drums are played in various rituals such as funeral ceremonies, praying for rain, healing and exorcising rituals as well as signaling during wartime battles. Drums have been played in Thai royal funeral processions as they proceed to the royal crematorium. In the article, "Why I Like Thai Traditional Music," in the book honoring HRH Princess Maha Chakri Sirindhorn with a collection of her work (1967-77), HRH the Princess stated about the role of drums in royal funeral ceremony that there are men in red dress who during royal funerals play two different drum beats: one for high level members of the royal family and another, called "Sam Mai Nee See Mai Lai," for lower level royals (only in funerals where the king presides).

The roles of drums are also found in historical writings such as Chinese records and archives from 531-532 BC that refer to Lankasuka, a kingdom located on the Malaya Peninsula (between what is today known as the Central and Yaring districts of Pattani province in the south of Thailand,"...*When the king went out of his palace, he rode on an elephant led by drummers and banners...*"

Moreover, links between certain drums found in Southeast Asia are also shown in archaeological evidence found from southern China to Vietnam, eastern and western Thailand, Indonesia and the Philippines. One particular drum, the Frog drum or Glong Mahoratuk in Thai, appears to be a common instrument represented in the cultures of Southeast Asia . Thus, drums are musical instruments heard in musical culture everywhere. It has been found that most drums in the ASEAN countries are played only to provide a beat, or rhythm, except the Pat Waing drum of Myanmar which is used to play melodies.

This research creation of ASEAN Drums composition, eleven types of drums were studied: 1. The hand drum Sadokai from Cambodia, 2. Sabadcahai drum from Thailand, 3. Rebana Anak drum from Brunei, 4.Pat Waing drum from Myanmar, 5. Debakan drum from the Philippines, 6. Rebana Ibu drum from Malaysia, 7. Ping drum from Laos, 8. Tay Son drum from Vietnam, 9. Kendang drum from Indonesia and 10 & 11 the Chinese drum and Indian Tabla from Singapore (see figures 1-11 below).

Various Types of Drums from ASEAN Countries

Figure 1. Sakodai drum, Cambodia.

Figure 2. Sabadchai drum, Thailand.

Figure 3. Rebana Anak drum, Brunei.

Figure 4. Pat Waing ring drum set (instructor & student), Myanmar.

Figure 5. Debakan drum, Philippines.

Figure 6. Rebana Ibu drum, Malaysia.

Figure 7. Ping drum, Laos.

Figure 8. Tay Son drum, Vietnam.

Figure 9. Chinese drums, left and Indian Tabla drums, right, Singapore.

Figure 10. Kendang drums, Indonesia

Inspired by these instruments, the researcher has composed eleven pieces of music with different musical dialects. The researcher was inspired by the rhythmic patterns of these drums to reflect the art and cultural significance as well as identity of each ASEAN country's music. The research can also be used as a guideline for further studies and the composition of pieces in different linguistic dialects.

In this article, researchers presents a detailed examination of the composition titled Sakodai as an example of one of the pieces inspired by the Sakodai drums of Cambodia, to represent the ASEAN set of eleven.

The Sakodai Drum and Analysis of the Composition

The Sakodai hand drum is a percussion instrument played in various performances such as Arak, Ayai, Vivah, Ram Wong or other performances including dance bands in Cambodia. In the past, the hand drum was made of clay, the same type

used to be made out of bricks; however, to prevent easy breakage, it is today craft-ed from Jackfruit wood. The head of the Sakodai is round, like a pumpkin, and its body curved like a gourd. The drum head is stretched with skin from an elephant trunk snake, monitor lizard or rabbit, all of which produce good quality sounds. The end of the drum tapers like a wicker water container. Its length is 0.40 m and its head width is 0.15 m. Sometimes, its neck, its middle and its end are decorated with carved flower designs, reflecting the elegance of Cambodian art .

Mr. Sonankavie Keo, a Cambodian musician explained about Sakodai's rhythmic pattern that:

> The Sakodai drum is played in folk music bands and Cambodian traditional or-chestras. In a slow musical dance piece, it is played with the Malobdong rhythm, which means under a coconut tree. The beat sounds like /Pa - TengTeng -Teng/ /Pa-TengTeng-Teng/Pa-TengTen-Teng/TengTeng-TengTengTengTeng/. This hand drum is lightweight and can be placed on the drummer's lap. To play the drum, one uses his palms and four fingers to beat it, and the thumb to thump it .

The rhythmic pattern of Sakodai in Malobdong rhythm appears in Figure 12.

- - - P	T T - T	- - - P	T T - T	- - - P	T T - T	- T T -	T T T T
- - - X	X X - X	- - - X	X X - X	- - - X	X X - X	- X X -	X X X X

Figure 12 Malobdong rhythm of Sakodai drums.

For this research, Thai musical theory was applied in the music composition and analysis as follows:

1. The notation shown below in figure 13 represents notes of the Khong Wong Yai (gong circle) which is an instrument that often provides the basic melody in Thai musical ensembles. Most Thai music composers draft their basic melody on this foundation.Consequently in working on the Sakodai composition, the composers referenced the below set of notes.

Ⓔ Ⓕ Ⓖ Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ Ⓖ Ⓐ Ⓑ Ⓒ Ⓓ Ⓔ Ⓕ

Figure 13 Diagram of alphabet note placement in a set of gongs.

2. The seven Thai traditional music scales is called *Thang* and the pentatonic scales are set as follows (X symbol is the sound which is not commonly used in each scale or *Thang*)

Thang Pheang Or Lang, which uses the pentatonic scale of G A B X D E X
Thang Nai, which uses the pentatonic scale of A B C X E F X
Thang Glang, which uses the pentatonic scale of B C D X F G X
Thang Pheang Or Bon, which uses the pentatonic scale of C D E X G A X
Thang Nog, which uses the pentatonic scale of D E F X A B X
Thang Glang Hab, which uses the pentatonic scale of E F G X B C X
Thang Java, which uses the pentatonic scale of F G A X C D X

3. For clarity, when analyzing the dialect of each piece of music composed by the researcher, a combination of melodies was considered as follows:

- Do scale (CDE X GA X), which is often used in songs with Lao dialect, Chinese dialect, Thai dialect and Indian dialect.
- Re scale (DEF X AB X), which is often used in songs with Indian dialect.
- Fa scale (FGA X CD X), which is mostly used in songs with Khmer dialect and sometimes in songs with Mon dialect.
- Sol scale (GAB X DE X), which is mostly used in songs with Indian dialect as well as in some songs with Thai dialect.
- La scale (ABC X EF X), which is mostly used in songs with Mon dialect as well as in some songs with Khmer dialect.

4. The researcher has set the last note of every bar to reflect the main melody so the movement of the melody can be recognized.

The Sakodai music has been composed based on the Malobdong, a drum rhythmic pattern (see figure 12). Its structure is a one section song with Khmer dialect at medium speed (Song Chan) four lines long. The pentatonic scale used is G A B X D E X in Thang Pheang Or Lang and F G A X C D X in Thang Java. The two scale combinations are frequently found in Thai traditional music, when playing in Khmer dialect.

The Structure of the Ensemble
The composed pieces of music in this research are played with Thai traditional instruments (see figure 14) complemented by a Kantrum fiddle and Or oboe, instruments unique to a Kantrum band11. The band is composed of a Kantrum fiddle, Ja-khe, Or oboe, Pheang Or flute, Sor Duang (soprano fiddle), Sor U (alto fiddle), Sakodai (hand drum), small cymbals, Grub (Thai clappers) and Mong (gong)12. This arranged Thai mix with Khmer instruments corresponds to the instruments played in folk bands in Cambodia that comprise a Or flute, Kro-pur (Thai Ja-khe /a zither), Jubpei (Thai Krajubpi /a kind of vina), Kha-sae-deo (Thai Phin Namtao /a gourd vina), Trua Khmer (Thai Sor Samsai /a three string fiddle), Trua Sothom (Thai Sor Duang / a soprano fiddle) and Trua U (Thai Sor U /an alto fiddle).

Figure 14 Thai ensemble performing the Sakodai composition.

Musical Form
To analyse the musical form, the composers have compared the melodies which mirrored the Sakodai drum rhythmic pattern (Line 1-4) with its main melody which has each note has fallen in to the forth position of each muiscal bar.

The composers have defined the performance format by beginning with the Sakodai drum playing its rhythm pattern twice. The band then plays the composed music once after which the entire performance is repeated as presented in the chart below:
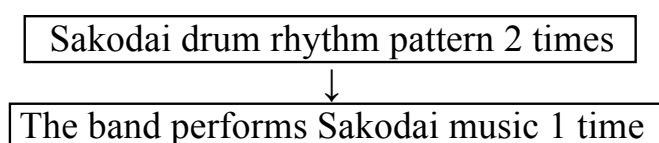
Sakodai drum rhythm pattern 2 times
The band performs Sakodai music 1 time

Figure 15. Musical Performance of Sakodai- drum started 2 times before performing Sakodai melody

Below is an example of the composition and analysis of the Sakodai music with the hand drum rhythm pattern (Malobdong).

Figure 16. Rhythm pattern of Sakodai drum.

P is for the Pa sound, T is for the Teng sound and X is for the drum rhythm pattern.

Sakodai Music

Figure 17. Sakodai Melody.

In Figure 17, in the fourth line, the notes with lower case are played using the technique of finger swiping by dragging the ring finger from F to G as if they are one note without an emphasis on the F note.

Sakodai Music Analysis

Line 1

Figure 18. Sakodai Melody Line-1.

Main Melody

--- D	--- A	--- G	--- A	--- D	--- G	--- G	--- A

Figure 19. Sakodai Main Melody Line 1.

Line 2

--- G	A G E G	--- G	A B G A	--- D	E G E A	- D B -	D B A G

Figure 20. Sakodai Melody Line 2.

Main Melody

--- G	--- G	--- G	--- A	--- D	--- A	--- B	--- G

Figure 21. Sakodai Main Melody Line 2.

Notes in line 1 (Figure 18) and line 2 (Figure 20) bar 1 to bar 8 are in Thang Pheang Or Lang scale with the pentatonic scale of G A B X D E X. The character of the melody movement is repeated from the start as in the essence of melody line 1 bar 2, bar 4, bar 8 and line 4 bar 6. This kind of melody creates a character of Khmer dialect songs, which is stronger than the Lao dialect but softer than the European dialect.[11]

Line 3

--- A	C A G F	--- F	D C G A	--- A	C A G F	- C A -	G F E D

Figure 22. Sakodai Melody Line 3.

Main Melody

--- A	--- F	--- F	--- A	--- A	--- F	--- A	--- D

Figure 23. Sakodai Main Melody Line 3.

Line 3 (Figure 22), notes a single step down in scale from Thang Pheang Or Lang to Thang Java with the pentatonic scale of F G A X C D X while notes in bar 1 to bar 4 link the melody when changing the scale and the note E in bar 8 enhances the completion of the melody of this piece. This note combination is often found in Thai songs with Khmer dialect, such as Khmer Saiyok, Khmer Phuang etc .

Line 4

--- fG	fGfGfGD	--- D	fGDfGfG	--- G	D E F G	- C F -	E F G A

Figure 24. Sakodai Melody Line 4.

- - - A - - - F - - - F - - - A - - - A - - - F - - - A - - - D

- - - fG fGfGfGD - - - D fGDfGfG - - - G D E F G - C F - E F G A

Main Melody

- - - G	- - - D	- - - D	- - - G	- - - G	- - - G	- - - F	- - - A

Figure 25. Sakodai Main Melody Line 4.

Notes in bar 1 to bar 4 stay in G to allow for the finger swiping technique. This is a unique technique of Kantrum fiddle for which one drags their ring finger from F to G as if they are one note without emphasizing the note F. In this line, the note E in bar 6 and bar 8 enhances the completion of the piece's melody. From the composition of Sakodai music inspired by the Malobdong rhythmic pattern of the Sakodai hand drum, notes in the composition's four lines were similar to the drum's rhythms.

Conclusion

The Sakodai song is an example of a musical composition inspired by Sakodai drum which is one of the drums of ASEAN countries. Its composition is based on the Malobdong rhythmic pattern of the Cambodian Sakodai hand drum, resulting in a Thai composition with Khmer dialect, and the notes corresponding to the rhythmic pattern of the drum. This article shows how different musical cultures and dialects can be incorporated into a composition in creative ways. This type of composition can help to find ways to equally value and incorporate different musical cultures in the spirit of creating mutual understanding and benefit among members of the ASEAN community.

This research can also serve as a guideline for the composition of other musical pieces based on the rhythm patterns of other drums. The music composed by the researchers can be further refined to be played in international festivals to promote friendly relations between countries and as an inspiration for dance choreography.

Endnotes

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Three Pillars of a Sustainable Creative City in ASEAN:

Examples From Thailand, Singapore & Indonesia

Grisana Punpeng⁺ (Thailand)

Abstract

This study attempts to critically examine practices towards building sustainable creative cities in ASEAN, particularly Singapore, Thailand, and Indonesia. The main aim is to identify key factors for sustainable creative cities by means of qualitative data analysis. The results show that to create a sustainable creative city in ASEAN government leaders must not focus on the designation of UNESCO Creative City as a goal for the economy, but as a firm commitment towards sustainable development. Creativity should be reinforced through art education from an early age. The distinction as well as the relationship between the terms "culture" and "creativity" must be made apparent in cultural policies, while the classification of creative activities should be redefined. Diversity and inclusion, not only in culture but also in art forms and genres, must be embraced as it allows for more freedom and possibilities in the development of creativity, especially from the bottom up.

Keywords: *Creative City, ASEAN, Sustainability, Creative Economy, Art Education, Cultural Policy*

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Introduction

Cities around the world today have come to the realization that to be able to effectively respond to the major challenges they face, a culture of creativity needs to be embedded in the process of city-making. Seen as the new currency of the global economy, creativity is more powerful than financial capital, as it can generate the ability to make money, while also help solve problems and develop culture and identity. This driving force for sustainable development must be nurtured in an environment where open-mindedness and imagination are encouraged, and intercultural dialogue and cooperation are promoted (UNESCO 2020).

Before delving deeper into the concept of the creative city, it is crucial to address the meaning of creativity in the context of this research. Psychologist Mihaly Csikszentmihalyi, creator of the flow theory[1] and author of *Creativity: Flow and the Psychology of Discovery and Invention* (2013), asserts that creativity is a product of social systems, not just of individuals. It is cultural, social, and psychological. He further explains that (Csikszentmihalyi, 2006:3-4).

> For creativity to occur, a set of rules and practices must be transmitted from the domain to the individual. The individual must then produce a novel variation in the content of the domain. The variation then must be selected by the field for inclusion in the domain. [...] In physics (domain), the opinion of a very small number of leading university professors (field) was enough to certify that Einstein's ideas were creative. Hundreds of millions of people accepted the judgement of this tiny field and marveled at Einstein's creativity without understanding what it was all about.

His theory of creativity is summarized in the systems model of creativity shown below.
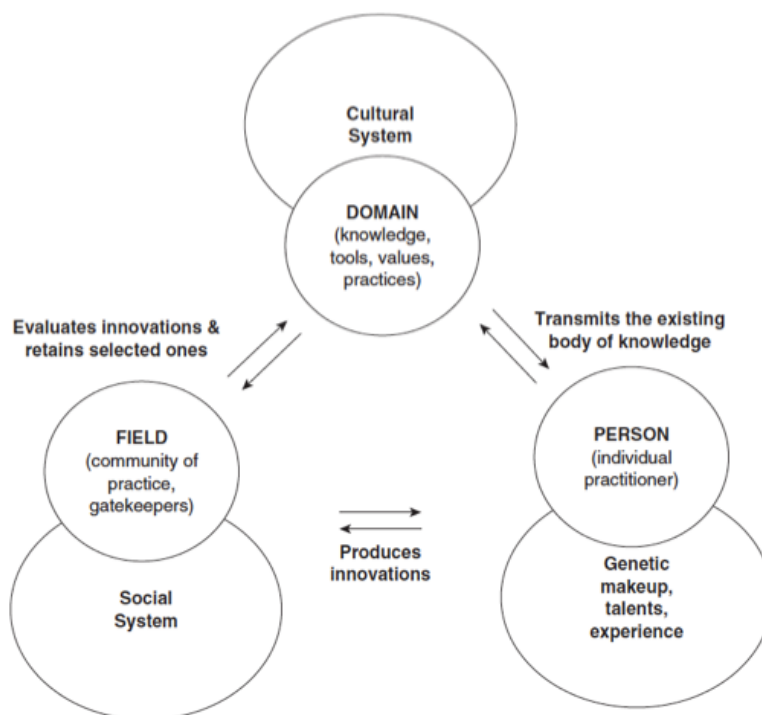

Figure 1. Systems Model of Creativity (Csikszentmihalyi, 2006:4).

With a goal to explore the concept of a creative city by examining projects and initiatives in ASEAN cities, this study began by looking at the UNESCO Creative Cities Network (UCCN), which was launched in 2004 with an aim to "strengthen cooperation with and among cities that have recognized creativity as a strategic factor of sustainable development as regards economic, social, cultural, and environmental aspects" (UNESCO Creative Cities Network Mission Statement). Recognizing that the prosperity of creativity depends on strong relationships between individuals, domains, and fields, UNESCO encourages cities in the network to share best practices and work collaboratively to promote creativity and cultural industries, making cities "inclusive, safe, resilient and sustainable."[2] Cities in the network are categorized according to seven creative areas: Crafts and Folk Arts, Design, Film, Gastronomy, Literature, Media Arts, and Music.

As of November 2020, out of the 246 Creative Cities in the world, there are 11 cities in ASEAN that have been included in the UNESCO Creative Cities Network. These cities are Bangkok (Design), Chiangmai (Crafts and Folk Art), Sukhothai (Crafts and Folk Art), and Phuket (Gastronomy) in Thailand; Hanoi (Design) in Vietnam; Singapore (Design); Ambon (Music), Pekalongan (Crafts and Folk Art) and Bandung (Design) in Indonesia; and Cebu City (Design) and Baguio City (Crafts and Folk Art) in the Philippines (Ibid.).

While the UNESCO designation brings honor, prestige and opportunities for the tourism industry in each of the countries where the Creative Cities are situated, being a member in the Creative Cities Network requires a firm commitment from the stakeholders in the city to work together to place creativity at the core of their urban development. In other words, being designated a UNESCO Creative City should not be considered a prize or an end result, but a public announcement of the city's agreement to work towards the Network's shared goal, which is to develop a sustainable and inclusive society through the use of their creative assets in the form of a creative economy.

Creative Economy

The United Nations Conference on Trade and Development (UNCTAD) (2010), which has been instrumental in promoting and analyzing creative economy all over the world since 2004 through its Creative Economy Program, described the creative economy as "an evolving concept based on creative assets potentially generating economic growth and development" (Creative Economy Report 2010: 8). In 2001, John Howkins, British author and strategist on the creative economy, developed this concept and discussed the relationship between creativity and economics in his seminal book *The Creative Economy: How People Make Money from Ideas.* Other scholars have expanded upon this and outlined specific practical paths to implementing these concepts and achieving the associated benefits. Related concepts by Howkins' contemporaries include Allen J. Scott's "Cultural Economy of Cities" (Scott 1999), Charles Landry's "Creative City" (Landry 2000), and Richard Florida's notion of the "Creative Class" (Florida 2002). In the past two decades the concept of the creative economy has had a remarkable impact on social development all over the world. Innovative projects and initiatives have sprung up around the world, particularly in major cities in the US and Europe.

In terms of its development, UNCTAD asserts that "the creative economy is the sum of all the parts of the creative industries" (2010), which are knowledge-based economic activities comprising four large groups: heritage, arts, media, and functional creations. The creative industries encompass both tangible products and intangible intellectual or artistic services, from their creation to their production and distribution. According to the UNCTAD Creative Economy Outlook and Country Profiles Report released in 2018, many countries, including developing countries such as Thailand, have seen an increase in creative industry exports throughout the last decade. Over the period from 2002 to 2005, the value of the global market for creative goods more than doubled, from US $208 billion to US $509 billion, with China being the biggest force behind the rise, having grown 14% annually during this period (UNCTAD 2018).

The report shows that the creative economy is thriving despite global political and economic challenges. Even during the 2008 financial crisis, the creative economy showed more resilience than other industries. While this growth seems encouraging, UNCTAD notes that policies and regulations are still struggling to keep up. Communication technologies, education and vocational training need to be strengthened and adapted to creative industry trends, so that the industries continue to expand and create more inclusive and collaborative societies (Ibid.).

The Development of Creative Cities in ASEAN

Many countries around the world believe that the development of the creative economy should start by making cities more creative. Cities are seen as actors and partners in socioeconomic and cultural development, connecting diverse communities and stakeholders through collaborative initiatives in the creative industries. The central idea is to convert the cities we live in into living works of art where all citizens can interact and fully engage in the process of urban design and development. The engagement of citizens must be considered a top priority in urban planning, as Jane Jacobs (1961, 238), American social activist and pioneer of urban planning, observes "cities have the capability of providing something for everybody, only because, and only when, they are created by everybody."

In the book *Creative City,* Landry suggests that there are seven groups of factors that contribute to urban creativity. When all of these are present a city can be truly creative. They are: 1) personal qualities, 2) will and leadership, 3) human diversity and access to varied talent, 4) organizational culture, 5) local identity, 6) urban spaces and facilities, and 7) networking dynamics. For each group of factors, he came up with indicators and recommendations supported by evidence from developed countries, mostly in Europe and the United States (Landry 2008).

All ten ASEAN member states have initiated creative city policies and projects to varying degrees, using suggestions offered by writers such as Landry, Howkins, and Florida as guidelines, and documents from intergovernmental agencies UNCTAD and UNESCO as instruction manuals. Collaborations such as the ASEAN Creative Cities Forum and Exhibition, established by the Department of Trade and Industry (DTI) through the Design Centre of the Philippines, and the Southeast Asian

Creative Cities Network (SEACCN), co-created by Bandung (Indonesia); Chiangmai (Thailand); Penang (Malaysia); and Cebu (the Philippines), were launched to generate public sharing of creative knowledge and encourage the discussion and practice of creative economies and the creative industries.

The concepts of the creative city, the creative economy, and creative industries originated in countries with post-industrial economies and technologically advanced infrastructure in Europe, North America, and Australia. Referred to as a "traveling discourse" by cultural critic Jing Wang, these concepts became popular around the world in the early twenty-first century, with several countries appropriating them in a "cookie cutter" approach (Wang 2004). The guidelines, models and toolkits that led to the success of cities in the United Kingdom and the United States, for example, cannot necessarily be directly applied to cities in developing countries, especially those in ASEAN, because of these cities' unique social structures and political climates.

Literature Review

There are a number of studies that have examined the making of creative cities in the world, with regards to urban planning (Scott, 2010; Taylor et al., 2011; Andersson and Mellander, 2013; Bekkering, Esposito and Goldblum, 2019), sustainability (Robertson, 2012; Ooi, 2005), networking (Sassen, 2016), transnational mobilities (Kong, 2014), and liveability (Ooi and Yuen, 2010; Kallidaikurichi and Yuen, 2010; Tan et al., 2012). Some literature discusses challenges currently faced by ASEAN creative cities, such as ageing population (Chong and Cho, 2018), waste management (Robertson, 2012), democracy (Chuangchai, 2019), and inequality (Gerhard, Hoelscher and Wilson, 2017). Out of all ASEAN cities, Singapore has been mentioned and studied the most, particularly in terms of its cultural and creativity policies (Chang, 2000; Lee, 2003; Kawasaki, 2004; Kong, 2012; Centre for Liveable Cities Singapore, 2017), art education (Choon and Wai, 2015; Lee, 2014; Chong, 2017), and transnational mobilities (Kong, 2014). The topic of city leadership which will be explored later on in this article was studied by Roengtam et al. (2017) and Rapoport, Acuto, and Grcheva (2019), but not in connection with the concept of the creative city. While discussion on the creative industries is not the main focus of this study, their relationship with culture will be briefly reviewed. Studies related to this aspect include those by Garnham (2005), Galloway and Dunlop (2007), and Throsby (2008). This study is intended to cover perspectives and practices not touched on before in the literature mentioned above.

Results and Analysis

This study attempts to critically examine practices and initiatives towards building sustainable creative cities in ASEAN, particularly Singapore, Thailand, and Indonesia. While the seven groups of factors proposed by Landry mentioned previously are essential in expanding the creative capacity of a city, the data collected in this research suggest that some factors are more important than others. In the following sections, three crucial foundations (pillars) for sustainable creative cities in ASEAN are presented, along with examples gathered from the research conducted from September 2017 to October 2019, with some updates made in

October 2020. The argument laid out forthwith is that three pillars require greater emphasis than other factors in the present time, not that they are the only factors needed to achieve a sustainable creative city.

Three Pillars of a Sustainable Creative City in ASEAN
Pillar 1: Leadership and Enforcement of Art Education
While the differences among ASEAN cities in terms of their social systems and political and economic backgrounds need to be acknowledged and honored, the research findings show that one common factor is the most crucial in the effective enforcement of creative city and creative industry policy; these cities have visionary leaders who value art education and understand the power and purpose of creativity.

In Singapore, the People's Action Party (PAP), the political party that has been in power since the general election in 1959, has been using art education and activities to promote social unity among Singapore's four main ethnic groups. From 1991, when the National Arts Council of Singapore (NAC) was founded, the role of art education was transformed into a tool to boost creativity which was seen by the government as one of the most important qualities of future leaders, as well as a vehicle for economic growth. Subsequently, a substantial budget was allocated to drive the city-state towards becoming a "Global City for the Arts" (Chang 2000; Lily 2012). The Pre-Tertiary Education Masterplan (2012) for arts and culture was initiated with an objective to provide children with art appreciation activities in the core curriculum and other enrichment programs, while existing art institutions, such as Nanyang Academy of Fine Arts and LaSalle College of the Arts, received more financial support from the government (National Arts Council 2018). Furthermore, in 2008, the School of the Arts (SOTA) was opened as Singapore's first national pre-tertiary specialized arts school, where students take a six year integrated arts and academic curriculum, leading to the International Baccalaureate (IB) diploma or the career-related program. Even though more than 70 per cent of graduates have gone on to pursue non-arts related courses at university,[4] reflecting the society's view of the arts as secondary or complementary to courses in business or science, the government's utilization of arts and creativity as tools to build social unity, develop creative leaders and contribute to a sustainable economy should be commended.

Bandung, another UNESCO Creative City in ASEAN that joined the network in 2015, also benefits from a visionary leader who places art and creativity at the center of urban development. In 2008, Muhammad Ridwan Kamil, an architect, lecturer and the winner of the British Council Creative Entrepreneur of the Year in 2006, became the first chairman of Bandung Creative City Forum (BCCF), a not-for-profit organization promoting the development of creative projects in Bandung. Bandung has always been full of creative potential because of its cooler climate, close proximity to Jakarta, and young population, but the city's creativity could not prosper until Kamil won the mayoral election in 2013. Many initiatives aiming to improve the quality of life in the city were implemented shortly thereafter. As a leader, he did not sit in his office and come up with a plan to make the city more

creative, but visited the local communities and asked them directly what creative activities they would like to create and participate in. He also developed a system that is horizontal, inviting creative groups in the city to collaborate on projects to enhance creativity and respond to the needs of the people of Bandung. His projects have been well received by the public as everyone in the city is given opportunities to utilize their creative potential and help create a more comfortable and productive place to live. Kamil also strives for open communication and transparent governance, with various online channels through which citizens can suggest ideas for improvement and monitor the city government's performance. He has gone on to become the Governor of West Java of Indonesia since September 2018 (Rustiadi, Sastrawan & Maryunani 2018).

The two examples above reflect the leaders' recognition that it is crucial to build the communities as well as nurture creative individuals, or the "field" and "person" components of Csikszentmihalyi's systems model of creativity. While art education can equip individuals with qualities necessary for innovations, such as curiosity, divergent thinking, and problem solving, it is the community such as the one in Bandung that manifests creativity and subsequently allows new ideas to be implemented and retained (Csikszentmihalyi 2006). Moreover, the two cases also demonstrate the quality of successful leadership that Landry (2008, 109) believes necessary for a creative city. He says "successful leadership aligns will, resourcefulness and energy with vision and an understanding of the needs of a city and its people. […] Leaders must develop a story of what their creative city could be and how to get there."
Conversely, the lack of a clear vision and understanding about art and creativity from the government is a contributing factor to the limited and patchy progress in developing Bangkok as a creative city over the past 10 years. Creative economy and creative industries policies have been formulated as solutions to escape the middle income trap and strengthen international competitiveness. The implementation, however, has been neither effective nor productive due to discontinuity in political leadership, the deeply rooted bureaucracy that is resistant to innovation, and the top-down approach initiated by a small group of senior politicians and bureaucrats with a lack of knowledge and the inability to view creativity beyond its commodification (Parivudhiphongs 2018).

The resurrection of the Creative Economy Agency (Public Organization)[5] in 2018 has propelled Bangkok (along with Sukhothai) to being designated a UNESCO Creative City. Nevertheless, with the long-standing issues mentioned and without clearly defining the concepts of creativity, the creative industries, art, and culture within the Thai context, it is difficult for urban creativity to be sustained.

Pillar 2: Clear Understanding of Creativity and Its Relationship With Cultural Heritage
While there have been numerous debates and discussions around the use of the terms "cultural" and "creative" in policy-making in Europe since the concepts of creative economy and creative industries were implemented (Garnham 2005; Galloway & Dunlop 2007), confusion over the terms is clearly present in

official documents released by the government in Thailand. In the 11th National Economic and Social Development Plan of Thailand (2007-2011) created by the Office of the National Economic and Social Development Council (NESDC), Thailand's creative industries were divided into 4 major groups and 15 subgroups as follows:

1. Cultural heritage: Thai crafts, Thai food, traditional medicine, and cultural tourism
2. Arts: visual and performing arts
3. Media: film and video, publishing, broadcasting, and music
4. Functional creation: design, fashion, architecture (general architecture, landscape architecture, urban design, interior design, and fine art), advertising, and software (Howkins 2010; Sermcheep, Srisangnam, & Anantasirikiat 2015; Parivudhiphongs 2018)

This classification was adapted from that proposed by the United Nations Conference on Trade and Development (UNCTAD) which aims to "facilitate an understanding of the cross-sectoral interactions as well as of the broad picture. [It] could also be used to provide consistency in quantitative and qualitative analysis" (UNCTAD Creative Economy Report 2010). When John Howkins, the British author and strategist on the creative economy, was hired to analyze Thailand's potential for developing the creative industries, he pointed out confusion and ambiguity already in the model. For example, food, traditional medicine, and cultural tourism (as opposed to other forms of tourism) are considered creative activities, but fine art is subsumed under architecture. Despite this feedback, no revisions were seen. Without any explanations, the groups of creative industries were renamed in 2020, and the subgroups reshuffled as follows:

1. Creative originals: Thai crafts, music, performing arts, and visual arts
2. Creative content/media: Film and video, broadcasting, publishing, and software
3. Creative services: Advertising, design, and architecture
4. Creative goods/products: Fashion industry
5. Related industries: Thai food, traditional medicine, and cultural tourism (Creative Economy Agency 2020)

In the revised grouping of Thailand's creative industries, the arts are combined with music and Thai crafts under the heading "creative originals." Thai food, traditional medicine, and cultural tourism, previously considered cultural heritage, are now merely "related industries," and fashion is the only industry under a broad term "creative goods/products." While this revision offers a more simplified overview of the creative industries, the new group titles (originals, content/media, services, goods/products, and related industries) are even more vague than before. Questions that come up include: why are film and video not originals? Is it because "creative originals" are limited to traditional forms and subject matter? Does it mean that "performing arts and visual arts" in this case refer only to forms such as *Khon* (masked dance drama) and painting depicting

Thai culture and traditions, and not contemporary ones? Why are Thai crafts and food not considered goods or products? And are "related industries" not creative industries?

The classification has also proven to be impractical and inconsistent. In an article published in the Journal of Communication and Innovation NIDA, the contents of the monthly free magazine Creative Thailand (published by the Creative Economy Agency, previously Thailand Creative & Design Center) was examined. The study shows that the cover stories presented in the first four years of the publication focused heavily on design activities, followed by fashion. Other cultural industries seem to have been neglected by this government agency, as other creative practices are represented far less. Upon reading Chiangmai Creative Mapping: a Report on the Creative Diversity of Chiangmai (2019-2020) and Creative Hubs Mapping: Bangkok (2019, produced by the British Council), a similar observation can be made. Emphasis is placed on design activities, while sub-groups such as Thai food, traditional medicine, cultural tourism, broadcasting, and advertising are absent. It is also worth noting that the selection of spaces and practices are targeted at a specific demographic, excluding other age groups and social classes without the same interest in design.

Moreover, rather than redefining what constitutes "cultural heritage" in the context of creative industries, this group title has been changed to "creative originals" in the 2020 revised grouping. This could be due to the Thai people's perceptions of culture and heritage as traditions that should only be preserved, and therefore cannot be "creative." This contrasts with Landry's assertion that "cultural heritage is the sum of our past creativities. […] The resources of the past can help to inspire and give confidence for the future. […] Creativity is not only about a continuous invention of the new, but also how to deal appropriately with the old. […] [It] is the method of exploiting these resources and helping them grow" (Landry 2008:7).

It seems like the easiest solution is to remove the term completely from the grouping, but cultural heritage has been included in the UNCTAD classification of creative industries because it is considered "the soul of cultural and creative industries […] the starting point of [the] classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities" (UNCTAD Creative Economy Report 2010). As a country with five UNESCO World Heritage Sites and one Intangible Cultural Heritage (*Khon*), not to mention other ongoing nominations, Thailand's government policymakers seem to overlook the influences of heritage on creativity and provide inadequate support for innovative practices related to the nation's wide range of cultural heritage.

There are many examples where cultural heritage and creativity coexist; and it has been proven that cultural traditions can be kept alive, not by freezing, but by revitalization. In Europe, 2018 was the European Year of Cultural Heritage,[6]

funded by Creative Europe, the European Commission's framework program. Nearly 27 million euros were dedicated to heritage-related projects, which included workshops, exhibitions, showcases and digital archives, created by groups of artists and local communities, with an objective to engage people with their cultural heritage and encourage knowledge-sharing, inspiration, and collaboration. A wide range of projects were conducted from 2014-2018 including, for example, "Ephemeral Heritage of the European Carnival Rituals (CARNVAL)," a project that formed a network of festival organizers and academics across Europe to examine their shared experiences of carnival rituals and strengthen cross-border collaborations; and "Sharing a World of Inclusion, Creativity and Heritage (SWICH)," a project that invited institutions, researchers, and citizens to reconsider the role of ethnographic museums and the stories they should tell in the present time. These museums were established during the European colonial period to inform the European citizens of the various cultures in the colonies and some of their exhibitions were outdated and inappropriate (Creative Europe 2018).

In Asia, the ASEAN Cultural Heritage Digital Archive (ACHDA)[7] is an ASEAN-Japan collaboration which allows the public online access to some of the museum artifacts in ASEAN countries. Currently featuring collections from 6 institutions in Thailand, Malaysia, and Indonesia, ACHDA aims to "raise greater awareness and appreciation of the shared ASEAN cultural heritage" (ASEAN Cultural Heritage Archive 2020). A similar project, ASEAN Culture House, is situated in Busan,[8] where UNESCO World Heritage Sites in ASEAN can be experienced using a VR headset (Phoak 2019).

The classification of creative industries reflects not only the national policies, but also the understanding of the concept of creativity and what its activities look like. The Bangkok Creative City theme was implemented nine years ago in Thailand, but until recently there had not been any substantial development of the concept (Parivudhiphongs, 2018). One of the reasons for this delay could be the confusion and ambiguity in the grouping of creative industries in Thailand, even after the classifications were revised. If the Thai government were to be more precise about what the nation's creative assets are, it could support the growth of creative industries across the country, in individual cities, and as standalone industries. In the systems model of creativity, each creative industry acts as a "domain" that attracts talents from diverse cultural backgrounds to contribute to the exchange of ideas and discoveries. It is in the domain where the creativity occurs and where an individual offers a novel idea or a solution (Csikszentmihalyi 2006).

Additionally, the examples drawn from Europe and the collaborations between ASEAN and Japan and South Korea above demonstrate that cultural heritage-related activities can be creative, and therefore it must be included as one of the creative industries. Cities with cultural heritage have "inbuilt advantages" (Landry, 2008:118). They can project their uniqueness and foster strong local identity much more easily than newer cities, which is one of the factors of urban creativity according to Landry. Instead of turning cultural heritage to their advantage, the Thai government has chosen to avoid it altogether in both policy and practice.

Pillar 3: Diversity, Inclusivity and the Bottom-up Approach
Richard Florida, an American urban studies theorist, believes that there are three vital components for creative city development: talent, technology, and tolerance (Florida 2005). The first two Ts are quite straightforward, while the last, tolerance, refers to a climate where people (communities, organizations, and peers) are open to different perspectives, lifestyles, and values. He asserts that creative workers honor diversity in race, ethnicity, sexual orientation, religion, and other social identities (ibid.).

In Singapore, the simplified racial categorization (CMIO model – Chinese, Malay, Indian, and Eurasian or Others) employed in national policies since 1824 makes it convenient to embrace diversity in creative city policies. For instance, the National Arts Council's Arts Housing Scheme, which provides housing support for artists, is systematically divided into racial quotas as well as traditions and artistic styles.[9] Within the category of "Indian performing arts" both traditional and contemporary forms can be observed, as well as performers from a variety of age groups and with varying years of experience. However, there are some limitations in terms of creativity and public perception of art forms. Maya Dance Theatre, for example, expressed concerns that if it dissociated itself from Indian traditions it would risk losing support from the government. Therefore, it has to conform to the image of "Indian tradition," which in many ways hinders the artist's full creativity and ability to reach a wider audience (Krishnan 2018).

Landry states that "The most important condition for creativity is open mindedness and the capacity to listen" (Landry, 2008:xxv). It should be added that the act of listening has to take place between diverse social and cultural groups. Contrary to popular belief, Thailand, and particularly its cities such as Bangkok, Chiangmai and Phuket (all of which are UNESCO Creative Cities), is not a homogeneous society; despite the government's attempt to promote unity and homogeneous thinking. Looking into the history of Bangkok, the city has been multicultural from the beginning. Since the Thon Buri and early Bangkok periods, Lao, Khmer, Malay, Mon and Vietnamese refugees were welcomed to settle in the kingdom to act as guards or provide goods and services to the royal and aristocratic elite. From the mid-19th century a large number of Chinese and a small but influential community of Europeans who were merchants and traders, arrived and contributed to the growing economy. It was only when the royal elite adopted Western-inspired modernity from the last quarter of the 19th century that the concept of single Thai ethnicity was enforced, and other ethnicities had to assimilate (Van Roy 2017).

In Bangkok, one of the reasons that creative city projects in the past have not been well-received by local communities could be the tendency of policymakers to overlook diversity and the importance of inclusion when designing and implementing their urban development plans. For example, Co-Create Charoenkrung,[10] a collaboration project in 2015-2016 between the Thai Health Promotion Foundation (ThaiHealth) and Thailand Creative and Design Centre (TCDC) to develop Charoenkrung district into a creative district, faced obstacles

and resistance from the local communities.[11] The changes brought about by the project, including improving landscape and architecture, building creative hubs, and hosting activities such as Bangkok Design Week (in Charoenkrung Creative District Project), might have been deemed beneficial only to certain business owners and tourists who live outside the district.

Furthermore, the Institute of Islamic Art Thailand[12] is a perfect example of a creative hub that serves as a domain for Islamic art in Thailand but seems to have been overlooked by the field of Thai creative city policymakers. Founded in 2017, this institute hosts regular workshops, exhibitions, and lectures to promote the appreciation of Islamic aesthetics. It provides a space for students and artists (Muslim and non-Muslim) to produce their craft and offers opportunities for them to build connections with other artists. While these activities can build creativity and encourage artistic development and collaboration, the Institute seems to have been excluded by government policymakers in the Co-Create Charoenkrung project, as well as in the ongoing Charoenkrung Creative District campaign,[13] in favor of spaces and centers that are more trendy and well-suited for a particular group of urbanites.

Viriya Sawangchot, in his paper *Creative City and the Sustainable Life* (2016), identifies another key group of agents of change for the development of creative cities as "creative class subcultures." They are usually culturally marginal and their creative spaces are often not included in the creative city model created by the government, even though they could make a substantial positive impact to the city. Along with the Institute of Islamic Art Thailand, Teater Garasi/Garasi Performance Institute[14] in Yogyakarta, Indonesia is an example of a creative class subculture that has succeeded in gaining recognition and securing funding locally and internationally. Described as a "collective," Teater Garasi strives to generate discussion and public engagement with regard to changes and social issues in the world today. In the beginning, members of the collective had to pay for their own expenses in their works or take cuts from the ticket sales, but in 2000 a new, more systematic fundraising plan was established when they began to tour to other countries, including Singapore, Germany, Japan, USA, and the Netherlands. Subsequently, they have been financially supported by organizations such as Open Society Foundations, the Royal Netherlands Embassy, and the Ford Foundation. With little support from the local government, Teater Garasi has become an important actor in the boosting of creativity in the city of Yogyakarta through their perseverance, effective management, and fundraising strategies, as well as their drive to create a sustainable, creative, and socially engaging environment for the city.

To build a creative city and attract creative workers, Florida believes that a culture of tolerance is essential. To enhance vitality, participation, interaction, learning, and understanding in a city, Landry states that cultural diversity is needed. As in the case of Singapore, having diverse cultures coexisting is not enough. The citizens need to be allowed to exercise their creativity beyond the confinement of specific artistic forms or ethnic traditions. All groups, whether ethnic, religious,

or by social class and no matter how big or small, must be acknowledged and included in discussions of creative city policies, plans and projects. They play an important role in the development of creativity from the ground up, as can be seen in Bangkok and Yogyakarta.

Conclusion and Suggestions

The three pillars presented in this paper offer a concise framework for the development of a sustainable creative city in ASEAN. First, government leaders must not focus on the designation of UNESCO Creative City as a goal for the economy or tourism, but as a starting point and a firm commitment towards sustainable development. The Singapore government's utilization of art education as a tool to nurture the creativity of future leaders is a good example in this regard. Arts courses and programs need to be carefully designed in such a way that students are able to extensively exercise their creativity and apply their skills in other areas, including sciences. Secondly, as the terms "creative economy," "creative industries," and "creative city" have only been introduced and implemented in ASEAN in the past ten years, there is still much confusion and ambiguity regarding the meaning of 'culture' and 'creativity'; and whether or not cultural heritage should be included in the creative industries. The classification of creative activities should be studied and redefined, particularly in Thailand, to better support the development of creative workers within all domains, both collectively and individually. Finally, cultural and social class diversity and inclusion must be embraced and honored. This allows for more freedom and possibilities in the enhancement of creativity, especially from the bottom up, as seen in this paper through examples drawn from Bangkok, Singapore, and Yogyakarta. Additionally, for the purpose of further investigation, the results and analysis of the study are summarized in the table below.

Country	Drawbacks	Potential
Thailand (Bangkok)	• Lack of a clear vision and understanding about art and creativity from the government • Confusion and ambiguity in the grouping of creative industries • Policymakers tend to overlook diversity and the importance of inclusion when designing and implementing their urban development plans	• Rich in cultural heritage • Four cities have been designated UNESCO Creative Cities: Bangkok (Design), Chiangmai (Crafts and Folk Art), Sukhothai (Crafts and Folk Art), and Phuket (Gastronomy) • Bangkok's population is made up of diverse cultures and ethnic groups
Singapore	• The society's view of the arts courses as secondary or complementary to those in business or science • Fixed racial template in government's policies towards the arts	• Singapore is a UNESCO Creative City of Design • Government leaders who value art education • Utilization of art education as a tool to nurture creativity • Singapore is a multicultural society
Indonesia (Bandung & Yogyakarta)	• Little support from the government	• Example of a leader who recognize that it is crucial to build the communities as well as nurture creative individuals (Bandung) • Creative groups help boost creativity through their community-building initiatives • (Yogyakarta)

Figure 2. Drawbacks and potential for building a sustainable creative city in Thailand, Singapore and Indonesia, based on the data collected in the study.

Endnotes

1   "'Flow' is the way people describe their state of mind when consciousness is harmoniously ordered, and they want to pursue whatever they are doing for its own sake." (Csikszentmihalyi 2008, 6)

2   United Nations Educational, Scientific and Cultural Organization (UNESCO). Why Creativity? Why Cities?   N.d.   https://en.unesco.org/creative-cities/content/why-creativity-why-cities   (accessed February 28, 2020).

3   Qualitative data were collected by observations, interviews, and document analysis from September 2017 to October 2019.

4   Winnie Tan. "More Sota students go on to pursue non-arts related fields." The Straits Times, May 15, 2017. https://www.straitstimes.com/singapore/education/more-sota-students-go-on-to-pursue-non-arts-related-fields (accessed 28 February 2020).

5   https://www.cea.or.th/.

6   https://eych2018.com/.

7   https://heritage.asean.org/.

8   https://www.ach.or.kr/user/main?lang=en.

9   https://www.nac.gov.sg/whatwedo/support/arts-spaces/art-housing-scheme.html.

10 http://www.tcdc.or.th/projects/co-create-charoenkrung/?lang=th.

11 Karin Kungwankitti (Senior Knowledge Management Officer, Creative City Development, Creative Economy Agency), interview by author, Bangkok, June 12, 2019.

12 https://www.facebook.com/mushafthailand/.

13 https://www.facebook.com/CharoenkrungCD/.

14 http://teatergarasi.org/?lang=en.

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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. No fees are charged.

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.