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Contact Information:

Journal of Urban Culture Research

Faculty of Fine and Applied Arts

Chulalongkorn University

Phayathai Road, Pathumwan

Bangkok, Thailand 10330

Voice/Fax: 662-218-4582

Email: jucr.chula@gmail.com

Website: www.cujucr.com

This volume is dedicated to the Covid-19 caregivers. JUCR supports the sovereignty of individual countries. Our cover images are of ancient temples in Ayutthaya, Thailand (founded 1350) were provided by Alan Kinear.



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Editorial

The Arts in Times of Crisis

Bussakorn Binson* Executive Director

This article was written as the threat of the COVID-19 pandemic appears to be subsiding from being first reported in November 2019. Over two years, more than 500 million people around the world have been affected by the outbreak. After COVID-19 vaccine production and a large number of people vaccinated, the spread of the disease has decreased. There was a protocol to wear a mask, wash hands, and set a strict social distance in the past. To date, many European and American countries have allowed those regulations to be eased. More countries are opening up to each other, creating a brighter look in the business and tourism sectors. In times of crisis, it can be seen that during the epidemic of disease, the arts were used as a mental remedy for those who have to work from home with loneliness from having to self-isolate for years.

Earlier this year February 24, when Russia invaded Ukraine, became a global crisis alongside the end of the COVID-19 pandemic. In the midst of this war, Ukrainians struggled nationwide including many urban artists were affected. Various galleries in the cities of Kyiv and Lviv that were the centers of arts have shut down. Most of the artists fled the war to other countries. Ukrainian artists living outside the country, either as painters, musicians, or performers have exhibited their works in many countries reflecting the war between Russia and Ukraine by using various types of arts to raise donations to support the Ukrainian people and immigrants. There were many art exhibitions and performances organized to build morale support and to show widespread concern for Ukraine. For instance, the Ukraine World Art project (<https://artforukraine.world/>) was established by people who have been engaged in Ukrainian affairs before the war began. These groups of people dedicated their extra time and energy to implementing the Art for Ukraine charity platform that unites artists from different parts of Ukraine and from all

* Bussakorn Binson, Executive Director JUCR, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand.
email: bsumrongthong@yahoo.com website: <http://pioneer.chula.ac.th/~sbussako/index.html>.

over the world to help raise funds to support Ukraine. The Ukrainian Cultural Foundation hosted an online meeting with representatives of the performing arts sector on May 17th. The aim was to analyze the performing arts during the war, the impact of war, transformation, and adaptation to modern realities, and prospects for support and development under the theme: Performative art through the war prism in Ukraine: challenges and opportunities.

In terms of music, there were German artists who came together in Berlin to collect donations to support Ukraine under the theme “Sound of Peace” which was one of the largest concerts held at the Brandenburg Gate on March 20, 2022. In a time of crisis, it can be seen that any art form can be a source of comfort for those in the most vulnerable groups, such as those affected by COVID-19 and those affected by the war in Ukraine.

Though it will take a long time to restore buildings and homes caused by war, the trauma of the mental state cannot be left unattended through the passage of time because the psychological impact will result in the health and mental collapse of the victims of such wars or pandemic. In times of crisis, art is not just a tool to relieve emotional stress, it is also a tool to show sympathy and help public relations to raise funds to help those who are in difficult situations.

On behalf of the editors of the Journal of Urban Culture Research, I extend my condolences to all those affected. I wish all to stay safe and may the dangers of both the outbreak of disease and the war end soon in order to restore well-being and peace to the world once again.



Articles

Sustainable Cultural Tourism and Community Development:

The Perspectives of Residents' and the Application of Social Exchange Theory

Chanin Yoopetch⁺ (Thailand)

Abstract

This study aims to examine the significant factors affecting residents' support for tourism during one of Thailand's most celebrated festivals - the candle festival, and develop practical guidelines to support its sustainability. Data was collected from residents of the local community where the candle festival is held. Guided by the Social Exchange Theory, the measurements used in this current study were adapted from the past literature concerning the theory. In this research, the dependent variable was residents' support for sustainable festival tourism, and the independent variables included community pride, sense of community, perceived cost, perceived benefit and attitudes towards tourism development. The findings showed that attitude towards tourism development, sense of community, community pride, and perceived benefits significantly affected the residents' support for sustainable festival tourism.

Keywords: *Festival Tourism, Sustainable Tourism, Community Development, Social Exchange Theory, Community Pride, Perceived Benefits, Thailand*

⁺ Chanin Yoopetch, Associate Professor, College of Management, Mahidol University, Thailand.
email: chaninyoo@gmail.com.

Introduction

Tourism is one of the most critical drivers to support growth and development for many economies worldwide. Its impacts ranged from economic, social, environmental, and cultural and heritage dimensions (Asero and Tomaselli, 2021; Bimonte and Punzo, 2016). Cultural tourism is one of the fast-growing areas of the tourism environments around the world, especially in developing countries (Salazar, 2012; Li, 2004; Richards, 2021). Communities celebrated their festivals based on their socio-economic backgrounds and ways of life. Festivals allowed the local residents to celebrate their local identity and unique local characteristics to create a sense of ethnic identity. Several communities promote the festivals to raise their pride, recognition and profile to lure more investments and attract visitors and tourists (Murphy and Boyle, 2006). Furthermore, Cecil et al. (2008) noted that the investment and improvement of cultural tourism projects can lead to greater satisfaction of the residents.

Richards (2021) stated that the growing trend of cultural tourism had been increasingly investigated from the various fields of studies, ranging from anthropology, marketing, management, heritage, and cultural studies. Ramkissoon and Uysal (2010) noted that cultural resources and authenticity of the tourism destination are uniquely attractive to the tourists and travelers to visit or revisit the destination.

Festival tourism (Choi et al., 2021) can be referred to as the attractiveness of local festivals, which can draw the visitors and tourists to join, visit and participate in such local festivals based on the local culture, heritage, and other local resources. Getz and Page (2016) studied various types of event tourism fields and highlighted festival tourism as one of the fastest-growing areas of tourism sectors. Furthermore, festival tourism represented the management of activities, utilizing and managing local resources, and the participation of various groups and organizations (such as local residents, businesses, and government agencies (Molina-Gómez et al., 2021). Moreover, festival tourism supported local business activities and contributed to various benefits, including economic aspects (e.g., employment and job creation), social aspects (e.g., social cohesion), cultural dimensions (e.g., cultural and heritage preservation) (Asero and Tomaselli, 2021). Furthermore, the participation, involvement, and voices of the local residents are highlighted as the crucial roles towards the community development in different parts of tourism development, especially in the long run and sustainable development for the tourism activities (Surasawadee et al., 2019; Somnuxpong, 2020; Kalaya et al., 2018).

The purpose of this study is to examine the significant factors (including a sense of community, perceived cost, perceived benefits, community pride, and attitudes) affecting residents' support for candle festival tourism and to develop the practical guidelines to support sustainable festival tourism.

Literature Review

This section offers reviews on the leading theory used in the study, which is the social exchange theory, and factors influencing the support of sustainable candle festival tourism.

Social Exchange Theory

Social exchange theory has been one of the important theories used to explain tourism studies (Chang, 2021; Gannon et al., 2021), suggesting the relationship among positive and negative factors towards certain actions (or support for tourism) in this study. Based on Thaichon et al. (2018), the theory identified that people generally consider and analyze the benefits and costs of the activities or transactions before participating or involving in the social exchanges. Chang (2021) stated that social exchange theory has its strengths in clarifying the situations where benefits and costs were exchanged, but the theory lacks the details of group relationships. In the current study, the author attempted to fill in the gap in the literature. In this case, the author included the crucial factors of sense of community and community pride, responding to the group implications to improve the theory's weakness as it has been discussed in the past research (Kayat, 2002). The study aimed to address another limitation of social exchange theory, as Kayat (2002) and Chang (2021) mentioned, ignoring the influence of group relationships in theory. Therefore, a sense of community and community pride were added to explore the group relationship. In addition, the social exchange theory was criticized for assuming bipolarity where extreme negative and positive aspects were presented and tested in the theory (Cropanzano et al., 2017). Therefore, the proposed model included other external variables, which in the current study, additional factors were included such as attitudes towards tourism development and sense of community.

Candle Festival

Thailand has been one of the major tourist destinations in Asia, and many tourism activities are in the areas of beach destinations, city tourism, and nature-based tourism (Tourism Authority of Thailand, n.d.). However, festival tourism in Thailand has continued to attract tourists domestically and internationally. One of the well-known festivals is the candle festival, which has grown from the local level to the international level. Cohen (2001) mentioned that the candle festival in Ubon Ratchathani, Thailand, was an example of festival transformation from the local event into the festival tourism event, attracting tourists, not only from other parts of Thailand but also from around the world to visit the city and participate in the festival together with the residents. The candle festival of Ubon Ratchathani province was one of the main features in the Tourism Authority of Thailand (TAT) website (Tourism Authority of Thailand, n.d.), promoting Thai and international tourists to visit the destination to participate in the festival with the local people. Although many provinces in Thailand also held their provincial candle festival celebration, the largest and oldest candle festival in Thailand is at Ubon Ratchathani province (Suntisupaporn and Kaewnuch, 2019). For a few weeks before the festival, professional carvers, residents, and visitors can participate in carving the candles as a good contribution to Buddhist Lent day, where residents celebrate the religious celebration and pride of the local people to host the biggest candle festival in Thailand (Hongpukdee and Hongpukdee, 2016 Buddalerd, 2017).

Support for Sustainable Festival Tourism

Tourism scholars noted that the residents' support for tourism can ensure the sustainable development in the tourism destination because the residents are

the essential participants in various tourism activities, contributing to the experiences of the tourists during their visits to the destinations (Moghavvemi et al., 2017; Ganji et al., 2021; Rasoolimanesh et al., 2017). Megeirhi et al. (2020) stated that the local residents' values, beliefs, and norms are crucial for supporting tourism activities. Furthermore, the support for tourism can be related to actions, long-term expectations, and willingness to engage and participate in the community as the host of the tourism destination. Papastathopoulos et al. (2020) stated that the support of the residents for the tourism activities and developments depended on the perceived impacts (e.g., economic, social, and environmental) from tourism in their residential areas and the degree of the support for tourism development was related to the perceived impacts of the residents. Nunkoo and Gursoy (2017) stated that political trust and support of the local residents are critical to the success of developing tourism activities and programs. Woosnam et al. (2018) demonstrated that support for tourism development for the residents implied the long-term growth and sustainability of the tourism events. Furthermore, Rasoolimanesh et al. (2017) noted that support for tourism development is crucial for long-term sustainable tourism. In the current context of the study, support for tourism development is referred to as sustainable candle festival tourism.

Perceived Benefits

Perceived benefits or positive impacts of tourism have been addressed in the social exchange theory. Perceived benefits (Alonso et al., 2015) in tourism development can lead to socio-economic, environmental, educational sustainability, and tourism development in the various characteristics of tourism destinations. In addition, Tew and Barbieri (2012) suggested that perceived benefits implied the entrepreneurial and community development for tourism sectors. Furthermore, to represent the perceived benefits of the residents, Nunkoo and So (2016) stated that the concept of perceived benefits depends on the subjective evaluation and expectation of the local people.

In addition, the local residents consider the perceived benefits will continue, and the residents expect the future positive opportunities from the increased arrivals of the tourists towards economic, social, and cultural benefits (Lee, 2013). Additionally, perceived benefits of tourism also included job creation and opportunities for the residents, investment in the destination, improvement of the standard of living, and the improvement of the basic infrastructure of the tourism destination, such as roads and bridges (Weber and Hsee, 1998; Rasoolimanesh et al., 2017). Nunkoo and Ramkissoon (2011) found that perceived benefits are positively influential towards support for tourism development.

H1: Perceived benefits have a positive impact on support for sustainable festival tourism

Perceived Cost

For all types of development in general, there are not only positive dimensions, but there exist some negative consequences. The perceived cost of tourism development basically is related to creating changes in physical settings, such as new construction and infrastructures, leading to air and noise pollution and loss of property for some residents, or in social or cultural changes, such as the loss of

cultural identity from external values brought in by the tourists (Timothy, 2014; Gursoy et al., 2019; Sokhanvar, 2019; Ledwith, 2020).

In addition, the perceived cost can refer to the inconvenience of residing in the tourism areas, such as crowdedness of tourists, an increase of living expenses, traffic jams, various types of pollution (e.g., air and water pollution), and rise of criminal activities. (Rasoolimanesh et al., 2017; Eusébio et al., 2018). Furthermore, the aftermath of the tourism development may cause discomfort for the local residents from the growth of tourism projects and activities (Litvin et al., 2020). From the empirical research, the effects of perceived cost on support for tourism from the past studies represented mixed results. Nunkoo and Ramkissoon (2012) presented that perceived cost showed an insignificant effect on the support for tourism, while the findings of Nunkoo and Ramkissoon (2011) and Litvin et al. (2020) indicated that perceived cost showed a significant negative effect on support for tourism development.

H2: Perceived cost has a negative impact on support for sustainable festival tourism

Attitudes Towards Tourism Development

Several researchers in tourism development have recognized the importance of local residents' attitudes towards tourism activities and development (Hadinejad et al., 2019; Nunkoo et al., 2013). Attitude can be referred to as a psychological notion where one assesses a place, an object or an abstract idea and attitude is influential to personal motivation and intention. The current study focused on residents' attitudes regarding festival tourism development in terms of the overall evaluation of the residents towards the candle festival. (Tournois and Djeric, 2019; Choi and Murray, 2010; García et al., 2015). Furthermore, the concept of attitudes towards perceived benefits was found in the past literature (such as Lee, 2009; Weber and Hsee, 1998; Ribeiro et al., 2013). Moreover, Mbaiwa and Stronza (2011) found that attitudes toward tourism development have an influence on support for tourism development. Additionally, Moghavvemi et al. (2017) has found that the attitudes of the residents had a positive impact on support for tourism. Chang (2021) highlighted the important role of local residents' attitudes in the tourism development in the tourism destination. Ramkissoon (2020) stated that perceptions and attitudes of the local residents led to support for tourism development.

H3: Attitude towards tourism development has a positive impact on perceived benefits

H4: Attitude towards tourism development has a positive impact on support for sustainable festival tourism

Community Pride

Community pride is defined as the self-esteem of the local residents resulting from being a part of a community or a social group (Magno and Dossena, 2020; Fišer and Kožuh, 2019). Furthermore, the community pride also represents a symbolic description of being a member of a community, representing a specific positive value toward the identity of the community. Sadler and Pruett (2017)

noted that community pride can be represented in the form of the positive dimensions of the community, such as the attractiveness of community surroundings and high public safety of the community. Sirgy (2012) stated that community pride is defined as the positive emotion and feelings with the community to which the residents belong. Furthermore, pride can also reflect the satisfaction of being a member of such a community. In addition, the community pride represented the intense feelings of a positive effect of tourism development, guiding to the support and the need to engage in tourism development and activities (Butler et al., 2021). In addition, according to Pookaiyaudom (2015) and Magno and Dossena (2020), community pride led to support for sustainable tourism development.

H5: Community pride has a positive impact on support for sustainable festival tourism

Sense of Community

In the study of Macke et al. (2019), a sense of community can have an impact on the residents' satisfaction and lead to a sustainable tourism destination. In addition, a sense of community is connected to the norms, values, and acceptable behaviors of the people living in the community (Dempsey et al., 2011). Macke et al. (2019) highlighted the importance of a sense of community to be studied in the context of developing countries. As for this study, Thailand is one of the developing countries relying heavily on tourism development, especially in the areas of rural areas to support the local people to generate income and career opportunities (Dabphet et al., 2012). Dempsey et al. (2011) referred to a sense of community as the shared feeling among the local people to have a sense of belonging and trust in that engaging and collaborative relationship among the local residents can help them achieve the goals of the local community (Wood et al., 2010). Furthermore, a sense of community improves the policy development and implementation for sustainable cities. In addition, the regular participation of local people is also considered a result of a strong sense of community (Bibri and Krogstie, 2017; Macke et al., 2019; Dempsey et al., 2011 and Wood et al., 2010).

H6: Sense of community has a positive impact on support for sustainable festival tourism

The Measurements

Regarding the measurement scales for this study, past literature and empirical research were studied, and the questionnaires for each factor were adapted and developed as follows; perceived benefits (e.g., Kang and Lee, 2018); community pride (e.g., Magno and Dossena, 2020); Perceived cost (e.g., Rasoolimanesh et al., 2017); Attitude towards tourism development (e.g., Kim et al., 2019; Ramayah et al., 2009; Ali, 2011); sense of community (e.g., Lardier Jr et al., 2018) and Support for sustainable candle festival tourism (e.g., Gannon et al., 2021).

Research Methodology

The structural equation modeling was adopted to test the relationship and the levels of influences among the factors. The data were collected from the local residents of Ubon Ratchathani province, where the candle festival has been annually held and celebrated. The questionnaires were distributed via an online survey

with the screening question that the respondents must be residents of Ubon Ratchathani province at least in the past two years and considered Ubon Ratchathani as their home.

Four hundred sixty-four samples of local residents were finally included in the study. The respondents confirmed their status as local residents of Ubon Ratchathani province. In terms of gender, 51% were male, and 49% were female respondents. Concerning education, the majority of the residents earned undergraduate degrees with 62%, followed by high school degrees (20%) and others (18%). Regarding the occupation, The largest age group was 29% in the range of 21-30 years old, followed by 25% in the range of 31-40 years old and 19% for the group of 41-50 years old. Based on the characteristics of local residents, 70% of the respondents lived in the province for more than ten years, 27% resided in the province for 5-10 years, and the rest lived in the province for 2-4 years.

The collected data were analyzed by statistical analysis, including reliability, convergent validity, and discriminant validity prior to testing the relationship of the factors with structural equation modeling. The research framework of the study was proposed based on the literature review is shown in Figure 1.

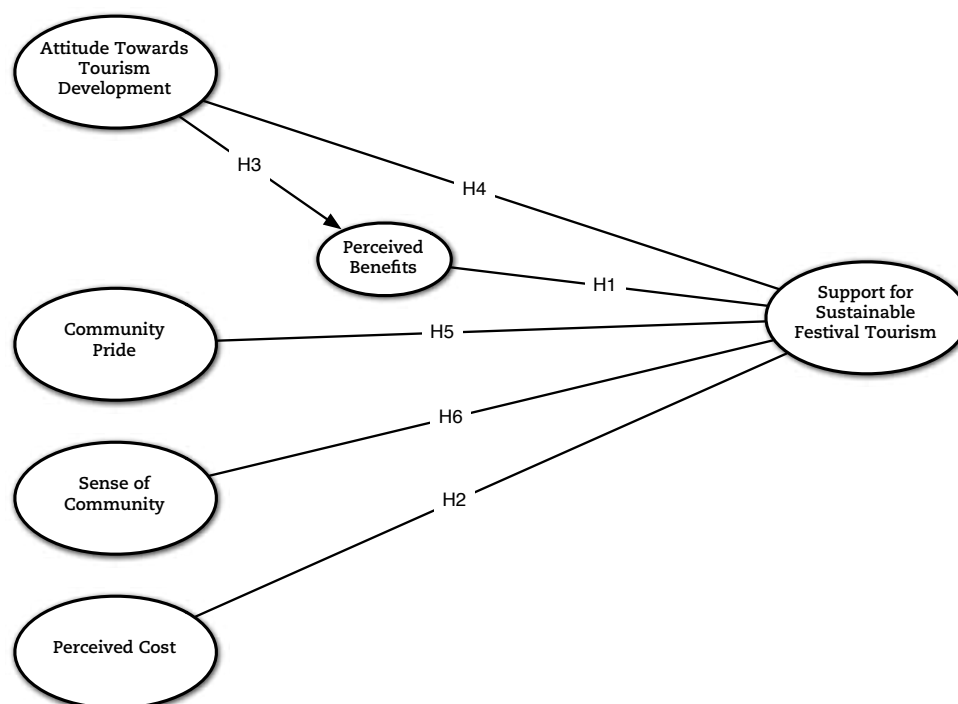


Figure 1. The proposed model diagram showing the relationship between the H1 - H6 elements.

Results

From the table in figure 2, the convergent validity, standardized loadings, and reliability analysis (Cronbach's alpha) were presented. The convergent validity results were satisfied by the criteria of AVEs more than 0.5 in each construct (Anderson and Gerbing, 1988; Hair et al., 2010). Additionally, the reliability of all the constructs achieved the criteria where the alpha values were higher than 0.7.

Item/Factors	Standardized Loading	AVE	Composite Reliability	Cronbach's Alpha
Perceived Benefits		0.761	0.785	0.821
1. Candle festival tourism increases employment opportunities in the community.	0.897			
2. Candle festival tourism attracts more investment to my community.	0.891			
3. Our standard of living would increase because of candle festival tourism.	0.879			
4. Tourism provides more infrastructure and public facilities like roads, shopping, etc.	0.876			
5. Candle festival creates more investment and small business opportunities in the community.	0.803			
6. Candle festival tourism creates social cohesion in the community.	0.887			
Community Pride		0.731	0.761	0.832
1. After the candle festival, the community pride of the local residents is higher.	0.858			
2. The candle festival reinforced community spirit.	0.856			
3. After the candle festival, the community of the local residents of the city is more solid.	0.861			
4. The candle festival makes the local residents proud of the community.	0.84			
5. The candle festival instills the self-esteem of the community.	0.861			
Perceived Cost		0.755	0.780	0.856
1. Local residents suffer from living in a tourism destination area.	0.801			
2. Candle festival tourism results in traffic congestion.	0.891			
3. Candle festival tourism increases the costs of living.	0.893			
4. Candle festival tourism increases pollution, such as noise, and air pollution.	0.887			
Attitude Towards Tourism Development		0.724	0.755	0.845
1. I am positive about tourism development.	0.86			
2. Tourism development is a good idea.	0.848			
3. I have a positive attitude toward tourism development.	0.84			
4. I feel tourism development is a wise idea	0.821			
5. I feel favorable to tourism development.	0.885			
Sense of Community		0.700	0.736	0.847
1. I feel like a member of this community.	0.856			
2. I belong to this community.	0.81			
3. I feel connected to this neighborhood.	0.821			
4. I have a good relationship with other community members.	0.835			
5. This community helps me get what I need.	0.859			

Figure 2. Table of item loadings on related factors. Continued on next page.

Item/Factors	Standardized Loading	AVE	Composite Reliability	Cronbach's Alpha
Support for Sustainable Festival Tourism		0.718	0.751	0.836
1. I support and would like to see candle festival tourism become an important part of my community.	0.831			
2. I believe that candle festival tourism should be actively encouraged in my community.	0.841			
3. I participate in candle festival tourism development.	0.869			
4. I support the promotion of candle festival tourism.	0.853			
5. It is important to develop plans to manage the candle festival and long-term growth of tourism.	0.8435			

Figure 2 Cont. Table of item loadings on related factors.

Furthermore, in figure 3's table, discriminant validity was met with the acceptable measure with the criteria that square roots of AVEs (shown in bold and italic) were above the correlation values, according to Fornell and Larcker (1981).

	F1	F2	F3	F4	F5	F6
F1	<i>0.873</i>					
F2	0.785	<i>0.855</i>				
F3	0.021	0.061	<i>0.869</i>			
F4	0.651	0.721	0.203	<i>0.851</i>		
F5	0.534	0.622	0.22	0.751	<i>0.836</i>	
F6	0.743	0.729	0.106	0.764	0.742	<i>0.848</i>

Figure 3. Table of the correlation coefficient matrix and the square root of AVEs. Note: Square root of AVEs (shown in bold and italic).

Key: F1= perceived benefits (PB); F2 = community pride(CP); F3=perceived cost (PC); F4= attitude towards tourism development (AT); F5=sense of community (SC); F6=Support for sustainable festival tourism (ST).

With confirmatory factor analysis, the structural equation model with acceptable levels must provide several fit indices showing a good fit of the model with CFI, NFI, NNFI, and IFI values higher than 0.90 (Beauducel and Wittmann, 2005; Schreiber et al., 2006). Additionally, RMSEA was less than 0.08 and X^2/df was less than 3.00, presenting the good fit of the model.

Fit Index	Model Value
χ^2/df ($\chi^2 = 2480.999$;df =866)	2.865
Comparative Fit Index (CFI)	0.978
Normed Fit Index (NFI)	0.967
Non-Normed Fit Index (NNFI)	0.976
Incremental Fit Index (IFI)	0.978
Root Mean Square Error of Approximation (RMSEA)	0.063

Figure 4. Table of the Fit index.

For the model fit indices in Table 3, CFI, NFI, NNFI and IFI were higher than the criteria of good model fit, which were above 0.9 (Montoya and Edwards, 2021; Schermelleh-Engel et al., 2003). Furthermore, RMSEA was 0.063, less than 0.08 (Browne and Cudeck, 1992; Marcoulides and Yuan, 2017). Based on the recommended values of good fits, the constructs used in the study met with acceptable standards.

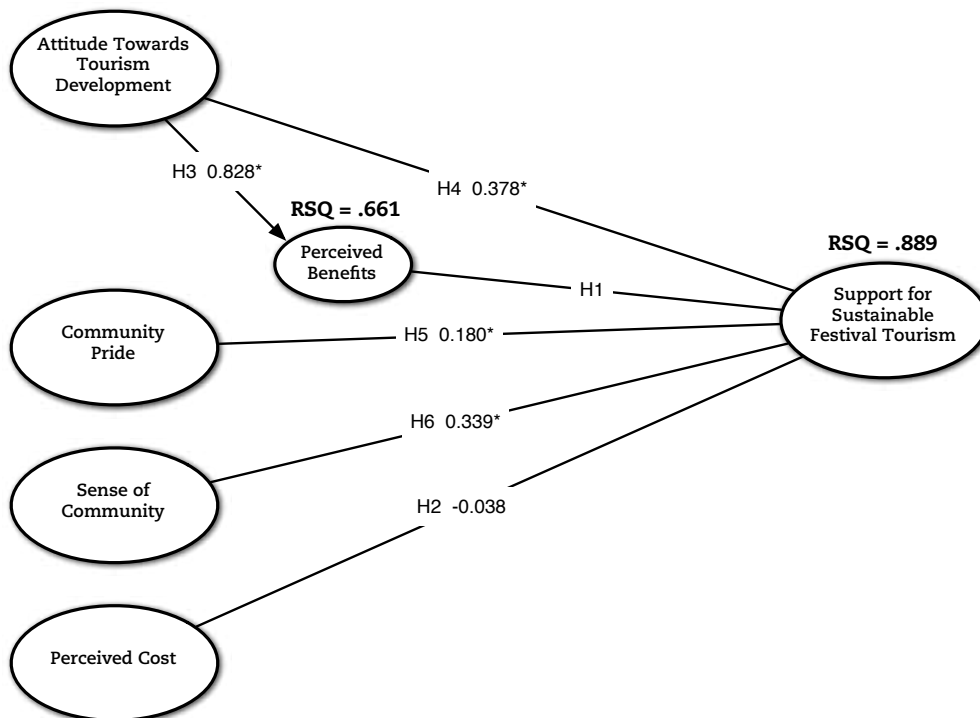


Figure 5. Full model with coefficients added. Note: RSQ =R-squared; * = significant with p-value <0.05.

From the results indicated in figure 5 above, attitude toward tourism development had the greatest influence on support for sustainable festival tourism, followed by a sense of community, community pride, and perceived benefits. The findings presented that attitudes towards tourism development had the highest influence on support for sustainable festival tourism, meaning that the higher degree of

positive attitude, the greater the support of the local residents for the sustainable festival tourism, and the stronger the sense of community, the higher the support for the festival tourism. Furthermore, community pride and perceived benefits also presented similar influences on support for sustainable festival tourism. These findings confirmed the significance of the constructs selected in the model shown in Figure 2. Although perceived cost showed a negative sign on the support for sustainable festival tourism, the statistical effect was not significant at 95% confidence interval, representing that perceived cost had no significant influence on the dependent variable. Additionally, attitudes towards tourism development provided a positive influence on perceived benefits. The summary of the hypothesis testing was shown in the table in Figure 6.

Hypotheses	Testing Results
H1: Perceived benefits have a positive impact on support for sustainable festival tourism	Supported
H2: Perceived cost has a negative impact on support for sustainable festival tourism	Not supported.
H3: Attitude towards tourism development has a positive impact on perceived benefits	Supported
H4: Attitude towards tourism development has a positive impact on support for sustainable festival tourism	Supported
H5: Community pride has a positive impact on support for sustainable festival tourism	Supported
H6: Sense of community has a positive impact on support for sustainable festival tourism	Supported

Figure 6. Table of summary of hypotheses tests.

Discussion

Guided by the social exchange theory, perceived benefits showed a significant influence in many of the past tourism research studies. The finding from this current research confirmed the same results with H1: *Perceived benefits positively impact support for sustainable festival tourism*. This finding demonstrates that the benefits from economic, social, and cultural contribution to the community have effects on the support of the residents in festival tourism. This finding was supported by several studies (Nunkoo and So, 2016; Nunkoo and Ramkissoon, 2011; Lee, 2013; Rasoolimanesh et al., 2017).

As one part of the social exchange theory, perceived cost was hypothesized to negatively influence support for sustainable festival tourism in H2: *Perceived cost has a negative impact on support for sustainable festival tourism*. However, in the context of festival tourism, the perceived cost has no significant effect on the support for sustainable festival tourism, similar to the insignificant relationship between these two factors found in the work of Nunkoo and Ramkissoon (2012). Regarding the other studies, the perceived cost was found to have a significant negative effect on the support for tourism, including the works of Nunkoo and Ramkissoon (2011), Eusébio et al. (2018), and Litvin et al. (2020).

The positive attitude towards tourism development is hypothesized to positively affect the perceived benefits of festival tourism. Obviously, the agreeable and positive attitudes of the residents influenced the perception of benefits that the local residents can gain from the long-term development of the festival. The finding supported the hypothesis, *H3: Attitude towards tourism development has a positive impact on perceived benefits*. The works of Weber and Hsee (1998) and Lee (2009) confirmed the finding.

Based on the result, residents' attitudes are essential for supporting sustainable candle festival tourism. *From H4: Attitude towards tourism development has a positive impact on support for sustainable festival tourism*. A positive attitude was clearly crucial to participation and engagement in festival tourism. Promoting positive attitudes for the local residents is a key to sustainable festival and cultural tourism development. The finding was supported by the works of Ramkissoon (2020) and Moghavvemi et al. (2017).

Having self-esteem and a positive feeling for being in the community lead to support for the community. *For H5: Community pride has a positive impact on support for sustainable festival tourism*. This indicates that having the community's uniqueness and being proud of the community directly affects the support for festival tourism. With the pride of their community, the local residents are clearly willing to support and participate in the local festivals. The result was confirmed by the work of Magno and Dossena (2020) and Pookaiyaudom (2015).

Regarding *H6: Sense of community has a positive impact on support for sustainable festival tourism*. Being a member of the community with the connection with other community members strengthens the support for festival tourism. Therefore, improving the sense of community should yield future support for community activities in tourism development. Creating a sense of community should be effectively and systematically planned and implemented by the local authorities, community leaders, and crucial stakeholders. For example, having monthly meetings (e.g., online or on-site) can help strengthen collaborative efforts and monitor festival planning and implementation. The finding was supported by Macke et al. (2019), Dempsey et al. (2011), and Wood et al. (2010).

Conclusions and Recommendations

The study's objective was to investigate the effects of the factors based on the social exchange theory (e.g., perceived benefits and perceived cost) together with external variables, and the objective was clearly achieved. The study indicated the critical roles of the key factors, namely attitudes of the residents towards the tourism development activities, community pride and sense of community, and perceived benefits, on the support for the sustainable candle festival tourism. However, perceived cost lacked significant influence on supporting sustainable candle festival tourism. The significance of the study can provide the guidelines for festival tourism development to raise the support from the local residents to engage and participate in festival tourism activities as it can be known that the local residents and local community are the foundation of festival management

and development. Several empirical studies have adapted and applied the social exchange theory to tourism areas, such as community-based tourism. This study enriches the application of social exchange theory in the area of festival tourism, which is the fastest-growing sector in tourism studies.

Theoretical Contribution

The current research was initiated by adopting the social exchange theory as the foundation to develop the research model. The limitation of social exchange theory has been argued in that the theory pays less attention to the effect of group relationships (Kayat, 2002; Chang, 2021; Cropanzano et al., 2017). The study validated the social exchange theory by introducing the external variables to help explain the proposed relationship generally used in theory. Additionally, theoretical contributions from the current study, including external variables, were tested in the proposed model, indicating the perceived benefits or positive impacts with significant effects on the support for sustainable candle festival tourism. The support for sustainable festival tourism was explained significantly by perceived benefits and other external factors, including attitudes toward tourism development, sense of community, community pride. However, the perceived cost indicated no significant effect on the support for sustainable festival tourism. This partly confirmed the social exchange theory in that only perceived benefits demonstrated the influence of the support for the festival tourism, while perceived cost showed no effect. In the context of festival tourism, the study provided that residents and communities considered the positive impacts from all the developments and activities related to the festival arrangements. Furthermore, the current study included community pride and a sense of community, which were not often investigated in the context of festival tourism.

Practical Contributions

Candle festival is considered one of the important festivals in Thailand, where the festival unites residents, visitors, and stakeholders and enhances the sense of celebration, pride, and community among the participants. Therefore, managers and hosts of festival tourism development should understand the relationship among resident's attitudes toward tourism development, sense of community and community pride, and perceived benefits by creating the sequence of events and activities to improve the social network within the community since all these important factors directly influence the implementation of festival tourism development. Since the attitude towards tourism development showed a positive influence on residents' support for sustainable festival tourism and therefore, local authorities should highlight and present the positive impact of tourism activities to the residents and should offer more opportunities for the local residents to participate in the tourism activities with the tourists. Understanding the role and importance of tourism development for the community can help create positive attitudes for the local residents. Furthermore, creating local events for social gatherings among residents can help promote the people's engagements, leading to a sense of community. To support sustainable festival tourism, local authorities, community leaders, and tourism organizations at all levels, including local and national, should continuously support and promote the history, story-telling,

uniqueness, and the meaning of the candle festival for the local residents, especially new generations in the local areas, to understand the cultural value and to generate community pride for its festival. Additionally, educational institutions or schools may include extracurricular activities for students to participate in and be involved in several local festivals to increase the sense of community and pride. The tourism authorities can support the community building and promote the destination branding to enhance their pride in their local resources and values. Additionally, the benefits of festival tourism should be promoted and communicated to all related stakeholders, including residents, local businesses, and local public organizations.

Limitations

The limitations of the current research included the single use of the research method, which is structural equation modeling, in this case, providing the explanation based on the rigorous test of the model. Some further explanations or findings can be further included in other analytical techniques for the phenomena' additional dimensional explanation. Secondly, the study was cross-sectional research. The limitation may occur in attempting to generalize the study results in the long run. Thirdly, the study was conducted at the individual level, which is the level of local residents. There might be some missing points of view from the community or provincial levels to holistically represent the whole community for the comprehensive explanation for sustainable candle festival tourism development.

Directions for Future Research

There are various potential topics to be further explored in the context of cultural and festival tourism, such as further qualitative research studies may be conducted to enhance the clear understanding of the relationship among the key factors of the study. In addition, the researchers may replicate similar research studies in other types of festivals to test the relationship among the factors in different cultural contexts. Furthermore, the researchers may conduct a longitudinal study on festival tourism to measure sustainability or to reconfirm the nature of the relationship of the factors in the long run. Additionally, focus groups and in-depth interviews with various stakeholders, including tourism authorities, local administrators, and destination managers, should provide additional valuable insights.

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Historical & Cultural Conditioning of Building City's Image & Brand – *The example of Łódź (Poland)*

Jolanta Bieńkowska⁺ (Poland)

Abstract⁺⁺

The aim of this article is to present, with the example of the city of Łódź, the impact of the narrative of a place led by myths and symbols on the perception of the image and brand positioning. Throughout the research procedure, the historical overview of Łódź was outlined in the forefront. Then, the content of 67 selected texts presenting genealogical myths were analyzed. The confrontation of historical content with myths made it possible to formulate a conclusion that the knowledge of the culture of a place, including myths and symbols, is a database for the analysis of the reasons for the success / failure of the image and brand of the place. In the case of Łódź, vivid myths telling about the city's fall are the cause of a negative image, while reconstructed myths are used as a tool for repair its image.

Keywords: *Culture, Place Branding, Place Marketing, Place Making, City Branding, Łódź, Poland*

⁺ Jolanta Bieńkowska, University of Lodz, Department of Management, Lodz, Poland.
email: jolanta.bienkowska@uni.lodz.pl.

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

Introduction

Łódź is an interesting case to analyze the determinants of shaping the city's image. It is the third largest agglomeration in the center of Poland, which has been struggling with serious barriers to development since the political changes initiated in 1989. An important element shaping this situation is the culture of the place, that, among other things, functions as the primary source of information about it for the residents, investors and guests. Łódź is distinguished by an gripping, but short and intermittent history of the city's development, as a result of which the culture has become little expressive. The myths about the city contributed to the formation of a negative image and a weak city's brand. The problem was noticed during recurrent activities undertaken by city authorities. There is a lack of the proper distinction between the cultural aspects regarding heritage and modern culture of the city, even though cultural activity significantly shapes culture, it is only an element of a broad issue, which is specific for the functioning of a given community because it determines the nature of experiencing it, the impressions and opinions it leaves in people's awareness.

The goal of the article was to show the importance of historical and cultural factors in the process of building the image and brand of the city, based on the example of the city of Łódź.

The research objectives for the study were:

- To show the structure of the research problem,
- To outline a historical overview of Łódź,
- To identify the myths and symbols present in the city's culture,
- To describe the character of the contemporary culture of the city based on the historical data and cultural artefacts and to present the proposals for using them in order to improve the image of the city and reconstruct its brand.

The purpose has been realized by analyzing the content (identification and description, classification and interpretation) of historical data and myths. On this basis, the conclusions were made.

Theoretical Framework of the Study

A city is a undertaking aimed at organizing the lives of a large group of people, allowing its stakeholders to achieve benefits (tangible and intangible) (Dinnie, 2011: 15). These include:

- Material (Landry, 2006) and capital value (Capello, 2015), human resources (which include intellectual and social capital) and information resources (Florida, 2014:202) for city managers;
- Having a place to live (Olczak, 2019:23), work (with contract or entrepreneurship) and the possibility to access widely understood development (Bertaund, 2015), the alternatives to spend free time (European Commission, 2010:9) for citizens;
- Profitable conditions for external investors, especially with a foreign capital (McDonald, Baily, 2017:3), attractiveness for tourists (accommodation and restaurants, sightseeing options) (Alvarez, 2010:172) and the offer of recurrent and one-off events in a national and international scope (Yi-De, 2015:150).

The city's ability to generate the above-mentioned benefits determines the image and brand of a place (Monteiro et. al., 2022:1) - two marketing attributes correlated with each other. Since a brand is the result of the perception of a place and its image consequently it is a foundation where the mental associations are created and remembered, building awareness and reputation of the place (Vuignier, 2016:5). The purpose of creating a brand of a place is positioning; the positive perception contributes to the sense of identification with it on the part of the local community (Vela, 2013:471). In turn, the perception and identification are conditioned by the heritage of a place - its history and culture (Gillberg, 2012:4-5). These are the factors determining the possibilities of generating added value: attracting investment capital, talents, tourists, etc. (Papadopoulos 2004).

Culture contains the information about resources at its disposal. Associations arise as a result of experiencing a place and the behavior of its inhabitants, and these associations are used by marketers to create a brand that is the basis for positioning that excels the city among competitors (Grzys, 2017:3).

The value of a place is therefore shaped by intangible resources, such as historical value, which are based on associations related to the culture of a place (Wolfe, 2021: 20). These factors are an important criterion when deciding to establish 'a relationship' with a place, in other words to make a decision to live, work, run a business, or do other investment activity in it.

Culture is a set of spontaneous and planned interactions between members of a given community (Bjerke, 2000:20), as a result of which an image affecting internal and environmental relations is developed. This general picture is assessed and categorized, thereby shaping the image (Kavaratzis, 2005:2; Hands, 2017:129). The qualitative assessment of an image is a process about the simplification (induced by human nature) based on visible cultural products - artefacts - factual, behavioral and linguistic, eg myths that are subjective, colorful stories (Schein 1986). Some artefacts function as a symbol, suggesting associations and communicating a certain hidden meaning (Ezell, O'Brien-O'Keeffe, 1994). Moreover, they synthetically transfer knowledge. Furthermore they encourage the building of stereotypes (Hogg, Cooper, 2007:69-71). These, in turn, become part of myths or acquire the meaning of a symbol. Myths, stereotypes and symbols are inscribed in the language of the narrative about a given culture (Campbell, 1991:23). These images bring a superficial message about what a given society has at its disposal, allowing the affective (emotional) layer of the image to dominate the cognitive one (knowledge of facts) (Gascó -Hernandez, Torres-Coronas, 2009:29).

The cultural narrative is thus correlated with a historicism, the acceptance of disseminating information that differs from historical data. This dependence has an impact on the use of stories in the process of shaping the image and brand of a place, and consequently on the effectiveness of this process. Referring to the modern rules of storytelling, emotionally colored stories, the character that arouses interest and the clear context encourage the recipient to interact and leave impressions (Fog, Budtz, Yakaboğlu, 2004). This type of marketing communication, is successfully used today in place marketing. However, cultural myths create

themselves (Lynch, 1960:123), they are not the subject of marketing activities, so they exist on their own and sometimes generate negative consequences for the image and brand of the place. It happens when they expose unfavorable events or prompt the reluctance of a person. Nowadays, due to the goals pursued by the city, the process of spreading myths should therefore be designed, planned and controlled in order to strengthen the effectiveness of the city's functioning (Anholt 2007). Arranging this aspect, selected communication activities should be undertaken appropriately to define the expected way of understanding the brand - its desired image (Nilsson, Zillinger, 2020:287).

The above argumentation serves to justify the problem's choice about the influence of historical and cultural factors on building the image of the city.

Historical Background

Łódź acquired city rights in 1423, but until 1820, due to its nature, it remained a small agricultural settlement with the right to organize fairs (Baranowski, Fijałek (ed.), 1980). At that time, the tsarist authorities decided to include Łódź into an industry cluster and made it a weaving and cloth-making center. The fathers of the dynamic development of the city which took place in the second half of the 19th century were the influx German entrepreneurs (one exception was Izrael Poznański, who was born in the neighboring town, Aleksandrow Łódzki), who not only increased their fortunes but also built the city. Thus, the heyday of Łódź is due to the foreign citizens who had an extremely significant impact on the character of the city's culture (Barwinski). It was thanks to them that schools, hospitals and orphanages were established. At the same time, they basically did not differ from the capitalists of Western Europe considering how did they treat their local workforce. The workers included women (almost half of the people employed in Łódź at that time) and children over 10 years of age (Smiechowski, 2018). The stories about ridiculously low wages, dire housing conditions, numerous accidents at work and economic unemployment do not compose a positive collective picture of worker's lives standards. However, it should be remembered, that this situation affected many workers in the nineteenth-century industrialized world. The struggles for workers' rights had begun earlier in the West because there was a prior industry sector development. In Łódź, the workers did not play a visible social role until the last decade of the 19th century. In the subsequent century, the political and economic world situation shook the fortunes of Łódź, thus reducing class differences.

After the German factory owners and Polish workforce, the third important social group in this city were the numerous progressive Jews who came to Łódź to educate themselves and work in craftsmanship and trade (Pus, 1998:12). After 1918, when they obtained full civic rights (Przewłocka-Sionek, 2014:80), their social status and estates' possession allowed them to enter the intelligentsia in large numbers, becoming doctors, lawyers, teachers and artists.

Łódź stayed a culturally diverse industrial center until World War II. Paradoxically, the German elite of the city and their estates were endangered by their own countrymen - German soldiers, who after World War I on the orders of their leaders looted the factories of Łódź, and the Nazis, who expected loyalty to the Third

Reich. An example of the resolute resistance to these pressures was the tragic death of Robert Geyer - grandson of the first factory owner in Łódź, who was shot by the Gestapo (Szymanski, Toranski 2016). The post-war, pro-Soviet nationalization led to the complete destruction of the city's entrepreneurial potential, which took away not only the property but also the dignity of the *Lodzermensch*¹ (one of the evidence was the tragedy of the Biedermann family and their decision to take their own lives due to being forced to seizure their property and goods) (Kozeraawska, Podolska 2010). The factories then received a new owner (the state) and new employees. Before the occupation, almost half of the inhabitants were not of Polish origin (Rzepkowski, 2008:92), afterwards, Łódź became a predominantly Polish city.

During World War II, Łódź was not severely damaged regarding its buildings. For this reason, and its proximity to Warsaw, it had the role of the capital while Warsaw was being rebuilt. Until the end of the '60s, it seemed that Łódź did not have insufficiencies. The textile industry was still the driving force of the city and Warsaw's intellectual elite worked in the newly created universities. A total collapse, however, came with the change of regime in 1989 and the collapse of large state-owned enterprises (Cudny, 2011:154). The radical change in the economic system caused passive reactions or migratory behavior among the inhabitants of Łódź.

The city's situation after 1945 resulted in the disappearance of its culture. There were no 'natural teachers' - the residents and representatives of all social and ethnic groups that previously created this community. The mass exiles, genocide and escapes have impoverished the memory of the place. The social capital of Łódź's inhabitants had been taken away. A huge influx of people after the war (Zysiak, 2019: 72) washed out the city's history, leaving only pale myths, that to a small extent based on facts, but were saturated with anti-German and anti-Semitic propaganda (Rakowski-Kłós 2017). The factories acquired new names, their history and the fate of their rightful owners became taboo. The rough, centrally planned economy and the assumptions of the socialist state almost vanished the past and traditions of this city from the pages of history, enlarging the gray and bland agglomeration space. In post-war Łódź, the low-skilled working class prevailed, living according to the maxim: "whether you stand or lie you will receive 1500 PLN,"² not knowing and not identifying with the history of the city. The inhabitants did not develop models of active and entrepreneurial behavior, such as those represented by pre-war entrepreneurs.

Łódź was orphaned, stripped of its identity. This empty void resulted in the formation of a negative image of the city, which is transferred both by residents and visitors. The problem with the development of this city emerges, among others, from the fact that its heyday was happening just for half a century, two generations, on a very short timeline, which, due to the subsequent dynamics of changes, was not able to be permanently recorded in the community's memory. The families of Scheibler, Grohman, Meyer, Poznanski remained in the city only for four decades. Łódź is not a city without history, but a city with a narrative gap for over half a century, which is why people are using the metaphor: Łódź lost its soul in the commune.³

Research Methodology

In the case study of Łódź, the content of texts presenting genealogical myths is analyzed - stories about the history of the place, its ancestors, the fate of the inhabitants, and the legacy they left behind, as well as the symbols appearing in them are indicated. Content analysis is used to describe, classify and interpret its meaning in order to establish the essence of social phenomena and subjects of social activities (Krippendorff, 1980).

The selection of genealogical myths was made by the analysis of existing sources (desk research). The basic criteria for the selection of source materials in the databases of the Library of the University of Łódź and on the Internet were the search keywords: "myth," "Łódź" and the names of manufacturers. In the course of the case study, the criteria were expanded with new threads and keywords that belong to the adopted research area. In total, 67 source texts were revised.

Based on the criterion of the strength of the myth's message (Eliade, 1963), selected stories about Łódź were classified as to their importance from the point of view of building the image and brand of the city. The more the story was popularized, the greater it was taken as the measure of the strength of the message, which determines the vitality of the myth (Eliade, 1963), assuming that:

- A living myth is generally, freely told,
- Narration of a dead myth stopped,
- A revived myth is a story whose vitality had deceased but returned into a narration.

The interpretation of the content served to determine the influence of the myth to building the image of the city.

Findings

Living Myths

A living myth in Łódź is the legend of Bałuty. It was once a quiet village bordering the northern Jewish part of the city. However, by virtue of the tsarist authorities' decision was that many criminals were settled thereafter they had left the prisons (Pus, 1998:202). In the second half of the nineteenth century, Polish peasants who wanted to work in factories but did not have sufficient funds to pay the rent in the center of Łódź, were coming to Bałuty as well as to the Chojny district (Rabon 2016). This social mixture that appeared there along with cramming into wooden barracks, associated with strongly expressed frustration, that entailed drunkenness, robberies and murders in the district. These behaviors intensified in times of bad economic conditions in factories and high unemployment. And although, as the old residents say: there are no real *Bluciarzy* (residents of Bałuty) anymore, in modern days it is still a part of the city where incidents of hooliganism often occur and devalue the brand of Łódź. The name "Bałuty" has become a linguistic symbol depicting the degradation of the poor, unskilled workers in society (Gronczevska 2015).



Figure 1. Bałuty, 19th century house. Source: Muzeum Miasta Łodzi <https://dzienniklodzki.pl/105-lat-temu-baluty-wies-liczaca-100-tysiecy-mieszkancow-zostala-czescia-lodzi-zdjecia/ga/c15-15149734/zd/45030962>.



Figure 2. Bałuty, tenement house from the beginning of the 20th century - present state. Source: Tomasz Stanczak. Agencja Gazeta <https://lodz.wyborcza.pl/lodz/7,44788,24192382,na-starych-baluckich-podworkach-kryje-sie-prawda-a-byc-z-balut.html>.

The tangible artefacts of the period of industrialization are not only elements of the myth about the golden age for the city, but also the myth about the bumbling stewardship of the city of Łódź. After World War II, the palaces, villas and most of the more impressive tenement houses lost their owners and were adapted to the needs of public institutions (schools, kindergartens, hospitals) or turned into workers' housing. The buildings were experiencing a steady decline as a result of the

political and economic changes from almost 30 years ago when the textile industry in Łódź irretrievably collapsed (Liszewski, 1999:56). The huge empty factories buildings started to decay, frightening off both potential residents and visitors alike to the problem of the lack of new jobs placement for the massively laid-off workers (Cudny, 2011:154). Łódź had become a city with no prospects. Not only the infamous Bałuty but also many other districts became enclaves of poverty, as the wealthier inhabitants moved to new residential accommodations, so mainly the poor and unemployed remained in the tenement houses.



Figure 3. Building of one of K. Scheibler's factories – present state. Source: Tomek Ogrodowczyk, Agencja Gazeta <https://lodz.wyborcza.pl/lodz/7,35136,22959523,fabryki-scheiblera-czekaja-na-odnowe-beda-biura-mieszkania.html>.

Reconstructed Myths

The main characters of the currently popular myths about Łódź are Ludwik Geyer, Henryk Grohman, Karol Scheibler and Izrael Poznanski. These men are the pillars of the stories about the factory owners who built the city (Szymanski, Toranski 2016). On the one hand, they are cherished for their role in the dynamic development of the city, and on the other hand, they are stigmatized for the way they treated employees. They were controversial personalities offering jobs, apartments, hospitals, and churches, while simultaneously, expecting a high pace of work, sometimes beyond the limits of human ability, due to the this, they were distinguished by the nickname of *Lodzermensch* (a term which has various interpretations depending on the above-mentioned perspectives of assessment). This term was popularized by Wladyslaw Reymont in the Nobel Prize-winning novel entitled "The Promised Land" (1988). It tells about capitalist' behavior and its impact on the social relations between eg, partners, employees, and on the development and character of the city. The person as a symbol most strongly remembered

in the city's memory is Izrael Poznanski. According to the legends his behavior reflected to the greatest extent the stubborn pursuit of material goods and status, shown in his relentless competition with Karol Scheibler and his empire (Juchowski 2019). This is evidenced by, inter alia, the tangible symbols of the four palaces belonging to the Poznanski's, including the main one, belonging to the factory owner, dubbed the "Louvre of Łódź."



Figure 4. Izrael Poznanski's Palace, Museum of the City of Łódź. Source: Sebastian Glapinski <https://uml.lodz.pl/aktualnosci/artykul/lodzki-luwr-po-remoncie-id36351/>.

The source of the myth about the factory owners was their employees, who dreamed about the glamor of employers' lives and its sources - an alleged pact with the devil (Waingertner 2013). Later, the above-mentioned writer W. Reymont and his perception of that contemporary world made a significant contribution to the content of the myth. He was standing against the industrialization of cities and the presence of Germans and Jews in Poland. His negative message was further strengthened by Andrzej Wajda in his screen adaptation of the novel. For the sake of artistic effect, he radically exposed all the flaws of the characters like greed or hypocrisy, and also the oppressive character of the city, building an impression that has remained negative until the present times through coded associations with the darkly-framed movie.

An important element of the story about factory owners from Łódź are the numerous material symbols: palaces, villas, tenement houses, *famuly* (family homes) and factory buildings. These beautiful (many now restored) palaces, villas and tenement houses, which occupy a large part of the city, attract attention till nowadays. Łódź is rightly famous for its eclectic buildings - with their variety of styles, rich details along with the revitalized factory buildings, distinguished by unplastered brick walls and architecturally modeled on old strongholds (Stefanski 2008).



Figure 5. Tenement house “Pod Gutenbergiem”. Source: LODZ.PL <https://uml.lodz.pl/aktualnosci-lodzpl/artukul-lodzpl/lodzianizmy-dom-pod-gutenbergiem-jaka-jest-historia-kamienicy-ze-smokami-id45507/2021/11/23/>.



Figure 6. Entrance to the Grohman factory. Source: <https://klubglobtroterawarszawa.com/2022/03/21/lodz-potentatow-polska-z-klubem-globtrotera/>.

Another linguistic symbol of Łódź, known from marketing campaigns, is the slogan / statement: 'The City of Four Cultures': German - factory, Jewish - craft, Polish - workers and Russian - administration, which is the basis of the myth about the cultural diversity of the city and its cosmopolitan character (Flatt, 1853:116). This

was evidenced by the joint ventures of the factory owners, such as the construction of churches financed by donors of various denominations, or the collaborative struggle of Polish and Jewish workers on the barricades in 1905. Undoubtedly, the city was multinational during that period, in addition to the above-mentioned groups some Czechs and Silesians were also settled in Łódź (Bieda, Wisniewska-Józwiak, 2013:185). Ethnically-based settlements bordered each other and daily life took place in factories.

Among the reconstructed legends, the myth of artistic Łódź seems to be the most controversial. Yes, Artur Rubinstein (pianist) and Julian Tuwim (writer) were born here, but they were never created here. And Władysław Reymont (writer, laureate of the Nobel Prize in Literature), Kazimierz Dejmek (director, actor), Stefan Jaracz (actor, director, writer) and Gustaw Holoubek (actor) were only temporarily associated with this place. In the interwar period, the Polish avant-garde was born in this city, when the regaining of political independence encouraged freedom of thought and action. A particular symbol of the period is Władysław Strzemiński (avant-garde artist) with his resistance to socialist realism.

A special place in the myth of the artistic city is occupied by the Łódź Film School (founded in 1948 on the initiative of Warsaw's artists and art theorists who had no space to work in devastated Warsaw). The school's first decades of activity educated, among others: Roman Polanski, Krzysztof Zanussi, Krzysztof Kieslowski and Andrzej Wajda - the aforementioned filmmaker of "The Promised Land," who later supported the transfer of the Film School to Warsaw. The "Honoratka" cafe, which hosted many of these outstanding film artists, and was a source of ideas for them, has also become a tangible symbol.



Figure 7. Lodz Film School. Source: Mariola Anna S <https://www.logo24.pl/Logo24/7,125390,20624077,fil-mowka-wsrod-najlepszych-szkol-na-swiecie.html?disableRedirects=true>.

Dead Myths

At the end of the 19th century, the myth of the workers' struggle to improve working and living conditions was born. The calendar of historical events includes the Łódź revolt - the first Polish workers' strike (May 1, 1892) and the June uprising (June 22-24, 1905) which was an event belonging to the Revolution of 1905, when Łódź workers of Polish and Jewish origin fought together on the barricades against the absolutism of the Tsar (Smiechowski, 2014:78). Another incident in post-war history was the textile workers' strike in 1971, who were protesting against rising food prices (Zapolska-Downar, 2017:46). In this way, the workers from Łódź became known as heroes and activists (Piskała, Marzec, 2013).

Throughout the entire textile period of Łódź, there was a myth of women as workers, mainly textile, and professionally active guardians of the hearth. Undertaking work in noise, dust and chemical vapors and being proud of their attitude towards supporting the family budget, it was women who humbly accepted the hardships of life, while still being ambitious and trying to cope with any situation, seeking a sense of personal freedom and self-worth at work (Kuzma, 2013:36-37).

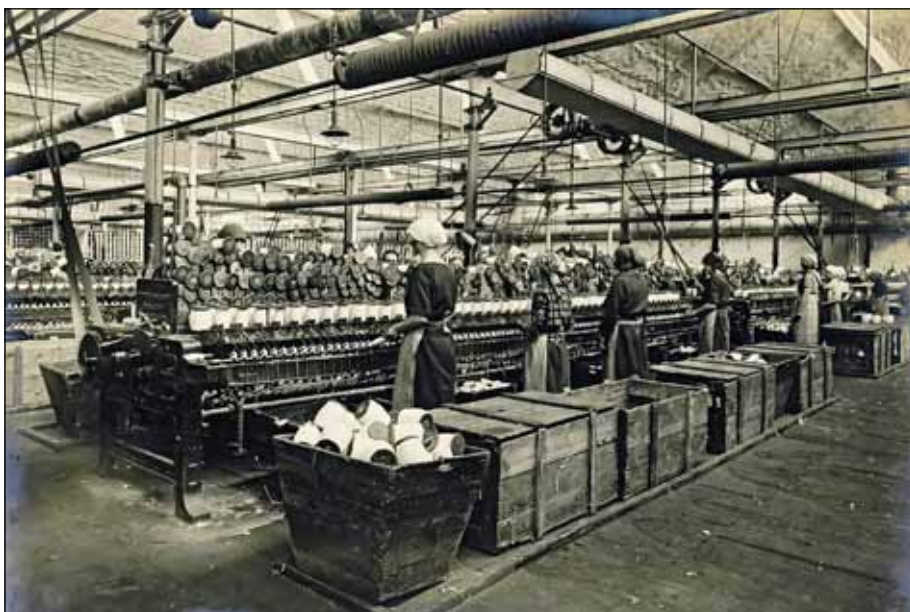


Figure 8. Women in the cotton products factory - the beginning of the 20th century. Source: Centralne Muzeum Włókiennictwa w Łodzi <https://www.polityka.pl/tygodnikpolityka/mojemiasto/1564217,1,naczym-polega-grozn-feminizacja-lodzkiej-biedy.read>.

Interpretation of Myths

History is recorded, inter alia, in cultural artefacts which carry the information about the nature and potential of a given community and the place it occupies. When analyzing the above content, it should be noted that Łódź is not a city without history, but with a short, intermittent and "uncomfortable" history, as evidenced by the myth regarding the founders of industrial Łódź. Their nationality and religion were used for the purposes of post-war anti-German and anti-Semitic propaganda, as a result of which the myth turned into a taboo. With the particular care the pro-social activities of the factory owners were removed from the memory. On the other hand, the figure of Izrael Poznanski was used for the staunch

negation of the bourgeoisie as an example of a ruthless upstart. It can be seen, therefore, that a deliberate modification of the content about the ancestors of the city was made for the purposes of political indoctrination. On the other hand, as a result of the artistic endeavors undertaken by Wajda, there was a deepening of the mental rejection to remember the German factory owners and Jewish merchants inhabited the city. The contemporary reconstruction and its emotional layer indicate these stories are being treated with distention by their current narrators, who do not show the need to identify with the reported events and their characters.

When analyzing these stories about Łódź, it is worth noting that it ignores or marginalizes the broader historical context indicating the reasons for their settlement in Łódź, which would make it possible to understand the reasons for the sudden development of the city (it was the effect of the second wave of globalization in this part of Europe, favored economic conditions for the development of entrepreneurship: low customs duties in the Kingdom of Poland, low or interest-free loans, and high absorption of the Russian market) (Sieron, 2017:74).

The verification of the myth about multiculturalism draws attention to the fact that Russian nationality was not only the least visible - because Russians constituted 2% of the population - but also the least socially active due to the role played by these residents, the tsar's administration (Budziarek, 1995:15). Moreover, it is important to emphasize that it was not only the Russian culture that was isolated, others also remained in their national circles due to the rules and moral norms prevailing at that time that representatives of various social classes should not enter into mutual relations outside of work (Rzadkowska, 2013:362). These norms were strongly enforced, as exemplified by the tragedy of Poznanski's grandson and his suicide due to his family's refusal to accept his relationship with a Polish employee. The mixing of cultures was also limited by the regulations concerning the rules governing Jewish settlements in Polish cities (Pus, 1998:15). Cultural diversity was, therefore, not based on the interpenetration of customs of individual nationalities, but on coexistence in the same place. The myth of the multiculturalism of Łódź is most often mentioned by former inhabitants of Jewish origin who were forced after the war to leave not only the city but also Polish territory, even though their roots remained here. Despite one-third of the city's inhabitants being Jewish before 1939 and there being nearly 250 synagogues and prayer houses (the Nazis successfully destroyed these numerous material symbols; with only one surviving after the war) (Walicki 2000), there are hardly any traces of their existence in the common social memory. There are only references to the ghetto in the narrative.

The myth about the artistic potential of the city was reflected in the assumptions of the Łódź brand management strategy for 2010-2016 - building the city's image as a center of creative industries (Szyjkowska 2019). Although the foundations for the development of Łódź are entrepreneurial and innovative behavior, the scope of creative industries is determined mainly by the classification of cultural industries, which have been expanded to include contemporary creative products, such as games or advertisements. Though Łódź has three reputable art acad-

emies, it has not become a workplace for many graduates, because the market of creative products in the city is not receptive (<https://uml.lodz.pl/dla-biznesu/przemysly-kreacyjnego/aktualnosci-the-creative-sector-in-lodz>). There is also no clear justification for referring to history. In addition, efforts were made to expose the few names of artists associated with Łódź, which is probably intended to raise the standing of the place, thereby preventing the city from being categorized as a working-class city, for one distinguished by its interest in high culture (Rakowski-Kłós 2015). However, Łódź's role in their artistic endeavors is mainly as a place of study, without creating a need to identify with this place. Therefore, the undertaken image-building activities did not bring the intended results. Currently, the starting point for brand building is a more general vision of the city as friendly, creative and dynamic (Integrated Development Strategy for Łódź 2020+)

Attempts were made to revive the myth of revolutionaries during the communist era to boost the mood of the employees of the numerous factories in Łódź. Although, the heroes of these events were assigned the role of activists for the rights of the proletariat to appropriate working conditions and decent wages. Little known remain in present the commemorative plaques and the monument in Pilsudski Park indicating the burial place of the victims of the Great Revolution of 1905-1907. The actual historical value of the workers' struggle itself made the myth short-lived (Potkanski, 2014:160-161).

The narrative of the myth about women working in factories is very weak as if no one cares about saving this image permanently (the heroines themselves were convinced that they only do what they have to do). Thus, the message has lost its power. However, a synectic⁴ interpretation of the portrait of a worker from Łódź suggests that Łódź (using Hofstede's typology of culture (2001)) is a woman, so has a feminine dimension. This was evidenced by the independent initiatives of factory owners undertaken for the development of the city, such as the construction of hospitals and mainly joint co-financing of churches, which was possible thanks to respect of cultural diversity. Currently, Łódź is on the difficult path to renewal, focuses on cooperation and is open to new residents, who require a satisfactory place of residence and a guarantee of employment. The above are manifestations of female behavioral patterns that stand in opposition to fierce male competition.

The Influence of the Myth to Building the Image of the City

Confronting the historical content with the myths allows enabling the assessment of what information is important for the process of the conscious building of the image and brand of the city (Grzyz, 2017:10) by raising awareness about the culture of its former inhabitants and the motives behind their behavior.

The reconstructed myths show what the real character of the city is and what facts have been removed from the city's memory. Łódź has retained its industrial character, which is not sufficiently emphasized. The difference is that today it is a multi-sector activity (production, logistics, BPO) and factories are located on the outskirts of the city and modern technologies allow aesthetic buildings that fit seamlessly into residential estates. Contrary to appearances, a wide range of com-

panies from many fields reside in the city, providing numerous jobs, revealing the openness to external investors (Antal, 2019).



Figure 9. Once a Scheibler and Grohman factory. Currently Art_Inkubator. Source: https://www.properdydesign.pl/konkursy/126/ruszył_konkurs_na_rezydentów_lodzkiego_art_inkubatora,33497.html.

The entrepreneurship underlying the development of industrial Łódź is currently initiated in specially created institutions: the Łódź Special Economic Zone, Bionanpark, Art_Inkubator, SkyHub, or through the competition organized by the City Office "I have an idea for a start-up."

The anti-Semitic and anti-German propaganda carried out throughout almost the entire 20th century has resulted in a lack of identification of the city with its history. Łódź has no collective just only individual memory (Fiszbak, 2005:297) of activists (such as the Marek Janicki Street Foundation or Marek Edelman Dialogue Center). There were no natural history teachers, pre-war residents, representatives of the other two national and social groups in Łódź - Jewish and German. However, it should be noted that the contemporary inhabitants of Łódź are not particularly interested in either the history of the city or the fate of its pre-war inhabitants, which should be respected from the point of view of an interpretative (as opposed to functional) approach to shaping culture. An example of the lack of residents' identification with the city's history is the scarcity and illegibility of those symbols that should be the essence of the content or information about the place and people. This problem can be illustrated by the example of the city's logo / name written in Strzeminski's alphabet (Jarecki 2011), which is not widely known, therefore it does not evoke associations with the Łódź avant-garde.⁵

Living myths are the source of its bad image. Although the situation in the city has changed radically in recent years, the power of the message of a living myth is still

very productive. The popularity of the way makes its content credible. Łódź experienced a crisis that left its mark on its image and brand, but in the last few years, a big number of measures have been taken to renew the city on many levels. Over the last decade, the city authorities have begun to use the city's material symbols in a visible and effective way. The factories of Poznanski (now the Manufaktura shopping complex), Grohman (Łódź Special Economic Zone), Scheibler (Fabryka Sztuki, Art_Inkubator), Ramisch (OFF Piotrkowska mixed-use development) and John (217 Piotrkowska-performance & event venue) have been given a new lease of life. Revitalization of post-industrial facilities for the purposes of a range of entrepreneurial activities creates a unique atmosphere and increases the prestige of the place. On the other hand, the topographic identification of these objects and others related to the history and culture of the city (material symbols) would increase the city's readability - understood as the ability to locate important points or parts of the city. The average tourist is still limited to Piotrkowska Street and the Poznanski complex. Even for a native of Łódź, it is difficult to delineate a mental map of the southern part of the factory town (in the times of the Polish People's Republic, these were poverty enclaves).

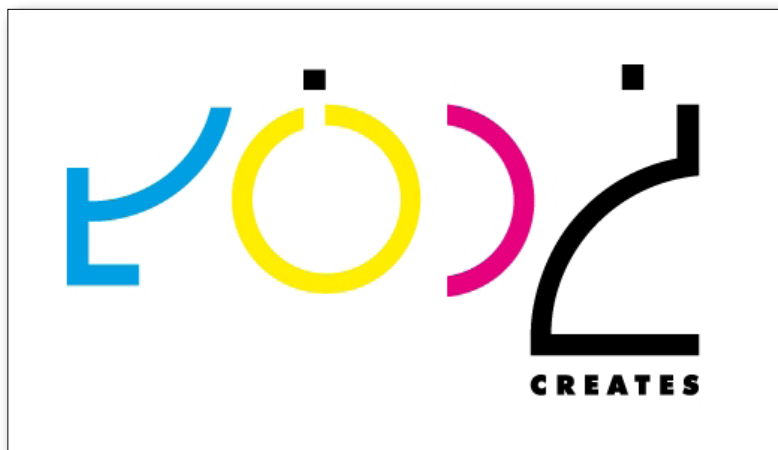


Figure 10. Łódź logo. Source: <https://uml.lodz.pl/dla-mieszkanow/o-miescie/herb-logo-i-symbole-lodzi/logo-lodzi/>.

Dead myths can be reconstructed, and such attempts are made in relation to the one of these myths. At present, Łódź focuses on cooperation on its way to renewal and is open to new residents and investors. These are manifestations of feminine cultural behavior patterns. While surfing in the Internet to look for "Łódź is a woman" there is mainly information about textile workers (<https://plasterŁódzki.pl/wydarzenia/Łódź-jest-kobieta-spacery-po-miescie/>), famous Łódź women (<https://www.dziswŁódzi.pl/learn-Łódź/dobre-bo-Łódzkie/great-Łódzians/Łódź-is-a-woman-stories-of-the-most-famous-Łódź-women>). This phrase appears in the statements of the current Mayor of the City, Hanna Zdanowska (<https://twitter.com/hannazdanowska/status/918842870118928385>) and was also used to distinguish the information about the preparations for the opening of the intimate prevention point (<https://uml.Łódź.pl/aktualnosci/artykul/Łódź-jest-kobieta-w-Łódzi-ieszka-wiecej-kobiet-niz-men-and-is-the-most-pro-female-city-in-Poland->

id26489 /). It should be added that there are few of them (7 in total, as of June 2021). Thus, the feminine character of the city is perceived (however, the small number of activities in this area does not allow the myth to be classified as reconstructed). This metaphor not only refers to the history of the city but also provides a wide range of possibilities for describing its positive values indicated above. It also fits in with the female style of solving problems, in this case with the image and brand of the city.

Discussion

Place branding is a relatively new issue and is not very precise, both in terms of definition and in structuring the factors determining success (Vuignier, 2016:4). The historical and cultural context is essential in this respect (Scaramaga, 2012). On one hand, it has a significant impact on the perception of the brand image, due to, among other things, marketing communication referring to known facts, as well as legends and myths (Rivas, 2015:25-38). On the other hand, it makes a comparative analysis of places difficult. It is believed that the starting point for its implementation may be measurable variables, such as the year of foundation, area, number of inhabitants, number of investments, number of tourist attractions, industrial profile of the city, etc. However, the historical and cultural context important in place branding is descriptive, qualitative, comparable to a psychological study of the individuality of a human being. It reveals many complexities and differences conditioned by different experiences (Petraskis, Kostis, 2013:47).

Therefore, place branding should be a case study supported by benchmarking. There is, of course, a need to make comparisons with similar cases and to look at solutions to problems as well as the causes of their formation and barriers to their elimination (Mskowiec, 2016). However, each branding project is unique and should have its own vision, also because the brand must be different from others and not resemble them (Oguztimur, 2017:149-150).

With regard to the example of Łódź, the literature on the subject most often includes comparisons of this city with: Manchester and Detroit (Sieron, 2017; Kazmierczak, Kosmowski, 2018). The common point is the dynamic development of the place associated with the industrial revolution and the problem with management, after World War II, of a specific - large, post-industrial space and people, low-skilled factory workers. The analysis of the content of the available studies reveals that the narrative about both cities compared to Łódź is completely different, due to the historical and cultural context that is key in this study.

In the nineteenth century, Manchester was hailed as "Cottonopolis" and became the urban paradigm of agglomeration turbodevelopment with the entry into its space of large industry powered by steam engines (Hahn, 2020). The history of the city is long, dating back to Roman times. The space is distinguished by monuments that have survived from the beginning of the modern era. They are complemented by stories, for example, about the work of Karl Marx and Friedrich Engels in one of the historical libraries on the Manifesto of the Communist Party (Musto,

2007:479). There are also modern stories related to famous football teams: Manchester City and United, their players, coaches, stadiums, successes and failures (Edensor, Millington, 2008). However, there are not too many references to the industrial era. It is the result of, among other things, the great bombing of the city in 1940 by the Germans, the main targets of which were industrial facilities. The historic district of Castelfield has survived and is now a tourist attraction (Gibson, 1997). Therefore, the points of reference for building a marketing communication strategy of the place are divided into various, the above-mentioned threads are elements of an interesting historical and cultural puzzle.

The history of the city of Detroit dates back to the beginning of the 17th century, but the area was already inhabited 11,000 years ago. In the second half of the 19th century, Detroit became a world hub for trade and transport (Martelle, 2015:25-34). At the beginning of the 20th century, it was again the focal point, this time of the socio-economic revolution, to which Henry Ford contributed, who opened a large factory here. The entrepreneur's ambition was also for each of his employees to have a car (Barrow, 2018:101). This is where the idea of consumer and mortgage loans was born (Hounshell, 1985:293). In the 1960s In the 1980s, the African-American music label Motown Record started its activity, which to this day, despite many obstacles, plays a significant role in this industry (Aquila, 2009). In addition, the communication of the place shows two more motives of the stories, less exposed. One of them concerns the Mardi Gras parade organized since 2005, thematically referring to the myth about the dwarf Nain Rouge, which was supposed to curse his person and place immediately after Antoine de la Mothe founded the city (Fee, Webb, 2016:696). The second one raises the issue of involving the local community in the revitalization of the city space (Gołębiewski, 2013). However, the dominant theme in the story of Detroit is its collapse, which began in the 1940s. In the 1980s, it continues to this day due to racial conflicts between the inhabitants, the relocation of housing estates and factories to the suburbs (Sugrue, 1996), and the tax policy. The narrative about Detroit focuses on this one theme - the city's degradation and darkness (Ryzewski, 2021:7-12), taken from different perspectives, overshadowing its weight with other worth of attention (Hitchen, 2011).

In both cases, as in the example of Łódź, vivid myths determine the image and brand of a place. They have an impact on reputation understood as a cultural phenomenon that is not under the direct control of the "owner" of the brand (Anholt, 2008:4). They play an crucial role in the perception of a place by its stakeholders (residents, investors, tourists, etc.) (Rivas, 2015:52). Łódź does not have the attributes of Manchester, but also such socio-economic problems as Detroit. It also differs in terms of politics and economy. Both selected cases are located in the territories of highly developed countries, leading the world, as opposed to post-communist Poland. These observations argue the importance of historical and cultural barriers that make it impossible to carry out a comparative analysis of cities. At the same time, the same factor determines the placement of the place's brand and image.

Conclusion

Contemporary cities care about effective customer acquisition in the form of tourists, investors and encouraging residents to stay within its territory. All stakeholders want to feel the atmosphere and the exclusiveness of the place. Something has to seduce them. Therefore, by making sure that the place is attracting residents and guests with an interesting image and a good brand, a positive image of a place is built. Its cognitive layer should be strengthened and conclusions that are drawn from the study of cultural artefacts confirm this. The knowledge of the culture of a place, including myths and symbols, is a database for analysis and inference regarding the reasons for building the specific image and brand of a city.

The example of Łódź discussed as the case study shows that broad-context research reveals ways to overcome the negative image and encourage positive reinforcement. The study of historical data and cultural narrative creates marketing opportunities through the skillful use of trivia, little-known facts or told stories. As a result, the expressiveness of the place increases, which in turn is a factor conducive to the achievement of the city's goals. On the other hand, the expressiveness of a place is determined by the ease of experiencing its history on emotional level.

The purpose of the case report was to show the relationship between the inept use of historical and cultural data and the poor brand of the city and its unfavorable image. Łódź is an example of a post-industrial city that, due to the economic, technical and technological changes determining the functioning of industry, could not achieve its original goals. The culture of Łódź is a little expressive culture, not very expressive, not preserved in the memory of the place, but the city has a splendid history. Łódź was a city that gave a sense of freedom for entrepreneurial thought, for architecture (the famous Łódź eclecticism), and for creative activities. It did not impose rigid standards, it does not overwhelm with history, it does not label or categorize. The ancient cultural diversity has taught its people (from different backgrounds) to be tolerant. The unique industrial character of the place is emphasized by numerous architectural material symbols. Łódź is a city that is shaping its culture anew. It is a culture that is reviving, thanks to which it has the possibility to reconstruct its image and brand in a way that is beneficial for the city's interest.

The conclusions show the importance of historical and cultural factors for the effective building of the city's image and brand. They indicate that the knowledge of the culture of a place, including myths and symbols, constitutes a database for analysis and inference about the reasons for building a distinctive image and brand of a city.

Endnotes

- 1 From German: Lodzer - Łódź, mensch - human.
- 2 Polish currency.
- 3 When there was a communist regime.

- 4 Gordon's synectics is a method of creative, in this case metaphorical, thinking (1961).
- 5 An example unrelated to the main field of research elaboration is the problem of symbol which unexpectedly appeared in Łódź, causing huge controversy – unicorn. The roofing of the main transfer station in the city centre near two main arteries intersecting gained the common name of "Stable of Unicorns." In 2016 the project of building a monument of a unicorn was announced as part of the civic budget, which won the contest. Currently, the unicorn became the symbol of Mobile Łódź – a nationwide promotional campaign aimed at obtaining new workers and citizens. Judging the birth of this symbol from point of view of natural cultural processes it should be assumed that it is an expression of need of having symbols, which are legible for citizens. However, unicorn have a rich cultural history reaching 4th century BC and has a very positive meaning. Reservations may arouse only its current graphic visualization.

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Sustainable Heritage City:

An Empirical Study to Address Study Limitations in Previous Studies

Yazid Saleh,⁺ Hanifah Mahat,⁺⁺ Mohmadisa Hashim,³ Nasir Nayan,⁴ Samsudin Suhaily⁵ & Mohamad Khairul Anuar Ghazali⁶ (Malaysia)

Abstract

This article reviews the previously published studies on sustainable heritage cities, and to derive lessons for further research. The research method used is document analysis. A total of 30 journal articles from leading databases published in the five (5) years (2016–2020) were selected using the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) method. The results of the analysis can be broken down into the purpose of the study, methodology, selection of indicators and study area used in previous studies. The purpose of the past studies was to lead towards the development of sustainable heritage cities by using five (5) key measurement indicators: (1) economic, (2) social, (3) environmental, (4) cultural heritage, and (5) institution. The study area is divided into three (3) types: (1) city (urban area), (2) historical site, and (3) heritage building. However, there are still some research gaps in this field, such as methodology, indicator and study areas that need to be filled by future research. The vacancies left in this study will be the focus of future researchers to make the study in this field more impactful and holistic. The implications of this study can help the development of sustainable heritage cities, in keeping with the 2030 Agenda (Agenda, 2030).

Keywords: *Heritage City, Sustainable Development, Cultural, Sustainability Heritage City, 2030 Agenda*

⁺ Yazid Saleh, Associate professor, Department of Geography and Environment, Faculty of Human Sciences, Universiti Pendidikan Sultan Idris, Malaysia. email: yazid@fsk.upsi.edu.my.

⁺⁺ Hanifah Mahat, Associate professor, Department of Geography and Environment, Faculty of Human Sciences, Universiti Pendidikan Sultan Idris, Malaysia. email: hanifah.mahat@fsk.upsi.edu.my.

³ Mohmadisa Hashim, Senior Lecturer, Department of Geography and Environment, Faculty of Human Sciences, Universiti Pendidikan Sultan Idris, Malaysia. email: mohmadisa@fsk.upsi.edu.my.

⁴ Nasir Nayan, Associate professor, Department of Geography and Environment, Faculty of Human Sciences, Universiti Pendidikan Sultan Idris, Malaysia. email: nasir@fsk.upsi.edu.my.

⁵ Samsudin Suhaily, Associate professor, Department of Geography and Environment, Faculty of Human Sciences, Universiti Pendidikan Sultan Idris, Malaysia. email: samsudin@fsk.upsi.edu.my.

⁶ Mohamad Khairul Anuar Ghazali, Grad Student, Department of Geography and Environment, Faculty of Human Sciences, Universiti Pendidikan Sultan Idris, Malaysia. email: kaiy22khairul@gmail.com.

Introduction

Studies related to sustainable heritage city development have long been conducted. At the global level, there have been various movements and policies that demand sustainable heritage city development efforts. From a global historical perspective, it is triggered through Limit to Growth (1972)(Meadows et al. 1972), followed by the Bruntland Report (1987) (Brundtland, 1987), Rio Summit (1992), Decade of Education for Sustainable Development (2004 - 2014) (DefSD) (UNDP 2017), Millennium Development Goals (United Nation, 2006) and, most recently, the Sustainable Development Goals with 17 key focuses that need to be acted upon by each country (UNESCO, 2017). The United Nations (UN) Member States have agreed to achieving the 17 development goals as outlined in the Sustainable Development Goals (SDGs) by 2030. In the context of urbanization, sustainable development has brought about various changes in the global urbanization agenda, including the Healthy Cities Movement, Local Agenda 21, and the New Urban Agenda (NUA). NUA has goals for a better and more sustainable future (Habitat III, 2016; Satterthwaite, 2016). This NUA was accepted at the UN Conference on Housing and Sustainable Urban Development (Habitat III) in Quito, the capital of Ecuador, on 20 October 2016. One of the aspirations in the NUA is to create a sustainable city.

The concept of a sustainable city includes all types of cities, such as a large city (capital or state capital), small towns, and heritage cities. The terms of heritage cities mentioned in the NUA have led to the development efforts of sustainable heritage cities. This effort has been driven by the United Nations Educational, Scientific and Cultural Organization (UNESCO), and since the 1972 World Heritage Convention, various policies and governing bodies have been formed for sustainable development in the context of cultural heritage (UNESCO 2019). The main bodies that have joined UNESCO in ensuring sustainable development efforts are achieved by 2030 are the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), International Council on Monument and Sites (ICOMOS), International Union for Conservation of Nature (IUCN), and International Charter for the Conservation and Restoration of Monuments and Sites (Venice Charter). This commitment has been demonstrated and is being implemented with a common goal of making the city and cultural heritage sustainable and continuously competitive over time(UNESCO, 2016; Guzman, Pereira Roders, & Colenbrander, 2017; Phuc & Felix, 2020; Manh, 2020).

The intensity shown by the international body with the formation of various policies, committees, and guidelines has attracted the interest of many researchers in areas related to sustainable urban development and cultural heritage. However, there is lack of clarity on the main objectives, methodology, indicators, and study areas used in the development of sustainable heritage cities. Therefore, this article highlights the empirical studies that have been conducted to examine the research gaps in the development of sustainable heritage cities.

Sustainable Heritage City

The debate over the definition of a sustainable heritage city is ongoing. There is a lack of clarity about what is meant by a sustainable heritage city. According to Micelli and Pellegrini (2017) and UNESCO (2016), sustainable heritage city devel-

opment is able to follow the dynamics of the heritage city environment for the benefit of current and future generations. Determining the sustainability of heritage cities is more critical compared to the other types of cities because there are elements of heritage that need to be preserved and maintained for originality. All sustainable urban development efforts in the context of heritage cities must follow the heritage mould of an area. Former UN secretary-general Ban Ki-Moon said that in order to achieve sustainable development heritage city status, it is necessary to make heritage an important agenda in development.

The efforts made by UNESCO, NUA, and other responsible bodies are the right step towards the 2030 Agenda, as outlined in the SDGs. The SDGs include 17 goals, and the 11th goal outlines the development of sustainable cities and communities. Under this 11th goal, Target 11.4 mentions the need for all countries to mobilise efforts for the management and development of sustainable cities in the context of cultural heritage. In short, a safe, livable, and inclusive safe heritage city needs to be formed for the general public United Nation, "Sustainable Development Goals (SDGs)." Hence, how far does the studies have full fill the needed of the sustainable development as request by SDGs?.

Materials and Methods

The research method employed is a qualitative study using secondary data from previous studies. The analysis used is document analysis. The research method is based on indexed journal databases. The indexed journal databases are also among the comprehensive search engines by selecting only quality research. The databases include Scopus, Science Direct, Elsevier, SpringerLink, ResearchGate, Routledge, and MDPI. The use of multiple search engines is one way to reduce bias that focuses only on one source.

The search strategy to select the articles was guided by the Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA). The guidelines provided by PRISMA assist in the effort to check and evaluate the quality of the study. In addition, the PRISMA method can help to provide minimum requirements as a prerequisite for the study protocol. Through this PRISMA protocol, the article criteria are identified that can be selected or removed, so that the study highlighted coincides with the title of the study that has been set, and the analysis will be more organized.

A total of 30 articles published in leading journals from 2016 to 2020 were selected (details are presented in Figure 1's table). These articles were analyzed based on three levels. The first stage is to conduct an analysis based on the sustainability indicators. This indicator is the largest scope used in the development of sustainability and covers all sub-indicators. The discussion focuses on the frequency value of an indicator. The second stage is analysis based on the sub-indicators. The discussion in this second stage is the same as in the first stage, which is based on the frequency value of the sub-indicator used. Finally, the third stage is the analysis based on the purpose, study area, and research approach used in the previous studies. This discussion focuses on the gaps that future studies need to fill.

No.	Name/Tile of Journal	Article Number
1.	International Journal of Heritage Studies	7
2.	Cities	4
3.	Sustainability	4
4.	The Historic Environment: Policy & Practice	3
5.	Journal of Cultural Heritage	2
6.	Resources, Conservation & Recycling	1
7.	Quality Innovation Prosperity	1
8.	Buildings	1
9.	Applied Geography	1
10.	International Journal of Heritage and Sustainable Development	1
11.	Place Branding and Public Diplomacy	1
12.	Annals of Tourism Research	1
13.	Third World Quarterly	1
14.	Journal Of Heritage Tourism	1
15.	Sustainable Cities and Society	1
16.	Tourism Management	1
	Total	30

Figure 1. Table showing the names and titles of selected journals.

Purpose of Sustainable Heritage City Development

The main purpose of the research in the field of sustainable development is to meet the development needs as suggested in the SDGs for the benefit of the local community. However, in small-scale research, this purpose is broken down into various types and requirements because it is based on limited capabilities. But the original purpose is the same: the development of a sustainable heritage city. The literature review in this section examines the purpose of previous studies, the level of study, and the methodology used (Figure 2's table).

The result of the highlights made on 30 articles, trends or the purpose of many research is the initial research or first stage (refer to Figure 2's table) for the development of a sustainable heritage city. Most research is still at the stage of exploring and identifying what is needed in this field. Martinez (2017); Micelli and Pellegrini (2017); Perez and Martinez (2017); Seduikyte, Grazuleviciute-Vileniske, Kvasova, and Strasinskaite (2018); Tan, Tan, Kok, and Choon (2018); Ginzarly, Houbart, and Teller (2018); Ginzarly, Roders, and Teller (2018); Khalaf (2018); Leus and Verhelst (2018); Wiktor-Mach (2019); and dan Wang and Gu (2020) focus more on early stage research in the field of sustainable development in the context of a heritage city. These studies were conducted to examine what indicators, theoretical frameworks, methods, and assessments are appropriate to achieve cultural heritage sustainability status. These studies are also more qualitative because the data used are from secondary sources, including annual reports, previous studies, and official websites. The results of this initial study can be used as a guide in formulating future research. In addition, this preliminary study also aims to develop guidelines based on past research. Such a study can be a catalyst for future research.

As a sequence from first stage, the emergence of further research related to the development of sustainable heritage cities. This second stage research is more about testing, practice and actual implementation of the theoretical framework, guidelines and indicators proposed in the field as in the studies conducted by Martinez (2016); Ripp and Rodwell (2016); Gravagnuolo and Girard (2017); Nocca (2017);

No.	Reference	Purpose	Stage	Methodology
1.	Foster, (2020)	Eliminate the problem of abandoned heritage buildings (Conservation).	Second	Qualitative
2.	Wang & Gu, (2020)	Incorporate tourism development and management indicators to form a comprehensive framework in the development of sustainable heritage cities.	First	Quantitative
3.	DeSilvey & Harrison, (2020)	Examine the importance of the future in the field of heritage studies.	Second	Qualitative
4.	Kim & Kwon, (2020)	Examine the new perspectives in formulating policies in the context of cultural heritage	First	Qualitative
5.	Pham et al., (2019)	The assessment of land use change in heritage cities.	Second	Quantitative
6.	Karoglou et al., (2019)	Creating a culturally based neighborhood identity, environmentally based heritage development management.	Second	Quantitative
7.	Poon, (2019)	Analyze the influence of cultural heritage in the construction of modern buildings	Second	Quantitative
8.	Zandieh & Seifpour, (2019)	Seeing space changes in influencing the authenticity of heritage sites.	Second	Quantitative
9.	Wiktor-Mach, (2019)	Study the evolution of ideas and concepts that link development and heritage.	First	Qualitative
10.	Gentry & Smith, (2019)	Discuss limitations and biases (weaknesses) in heritage-related studies.	Third	Qualitative
11.	Hossain & Barata, (2019)	Shows how interpretative mapping can combine historical chronological information, landscapes, monuments, and cultures from a historical place.	Second	Quantitative
12.	Rodwell, (2018)	Studies related to commitment to the protection of cultural and environmental heritage.	Second	Quantitative
13.	Leus & Verhelst, (2018)	Creating a framework for sustainable development indicators.	First	Qualitative
14.	Ginzarly, Houbart, & Teller, (2018)	Build a graphical presentation in the process of heritage conservation.	First	Qualitative
15.	Su, Bramwell, & Whalley, (2018)	Study the economic, political, cultural relationship to heritage tourism.	Second	Mix Method
16.	Khalaf, (2018)	Exploring the effectiveness of the Heritage City Landscape (HUL) on the preservation of cultural heritage.	First	Qualitative
17.	Patiwael, Groote, & Vanclay, (2018)	Criticize Heritage Impact Assessment (HIA) guidelines.	Third	Qualitative
18.	Ginzarly, Roders, & Teller, (2018)	Assist people for a better understanding of heritage sites and attributes in the development of a sustainable heritage city.	First	Qualitative
19.	Guzman, Pereira, & Colenbrander, (2018)	Finding the relationship between heritage management and the sustainability dimension.	Second	Quantitative
20.	Tan, Tan, Kok, & Choon, (2018)	Understand how to preserve intangible heritage accurately.	First	Mix Method
21.	Seduikyte, Grazuleviciute-Vileniske, Kvasova, & Strasinskaite, (2018)	Provide an overview and transfer of knowledge related to sustainable heritage development.	First	Qualitative
22.	Nocca, (2017)	To observe the double relationship between the dimensions of sustainability with the tourism sector and climate change.	Second	Qualitative
23.	Guzman, Pereira Roders, & Colenbrander, (2017)	Consolidation of cultural heritage indicators into the development of sustainable city.	First	Qualitative
24.	Gravagnuolo & Girard, (2017)	Focuses on multidimensional needs, multidisciplinary assessment and impact assessment to transfer heritage or landscape into a driver of sustainable development.	Second	Qualitative
25.	Perez & Martinez, (2017)	Identify new opportunities and ideas in maintaining the authenticity and value of local heritage city.	First	Quantitative
26.	Micelli & Pellegrini, (2017)	Determining the right framework and appropriate to the dynamics of the heritage city.	First	Quantitative
27.	Martinez, (2017)	Develop a framework for assessing authenticity of cultural heritage using heritage conservation theory.	First	Quantitative
28.	Ripp & Rodwell, (2016)	Integrated cultural heritage restoration in sustainable development.	Second	Quantitative
29.	Martinez, (2016)	Evaluate the integration of contemporary commercial architecture into a historic environment (adaptation).	Second	Quantitative
30.	Fredheim & Khalaf, (2016)	Know the importance and disadvantages of the topology values of heritage conservation and management.	Third	Qualitative

Figure 2. Table showing the purpose, research level and previous study methodologies.

Guzman, Pereira, and Colenbrander (2018); Su, Bramwell, and Whalley (2018); Rodwell (2018); Hossain and Barata (2019); Zandieh and Seifpour (2019); Poon (2019); Karoglou et al. (2019); Pham, Nghiem, Bui, Pham, and Pham (2019); DeSilvey and Harrison (2020); and Foster (2020), they conducting research in the nature of assessments, communications, and integration into the development of sustainable heritage cities at all around the world. The theoretical framework, models, guidelines examined during the first stage are brought down the space to test the effectiveness and obtain the results as planned. In this stage, the use of methodology also mix which either quantitative, qualitative, or mix method (quantitative and qualitative) based on the needs and questions of the study. The research in this second stage is also more about case study (involving the study area) which is data source collected is the result of field observed by the researcher or the representative. The result of the data analysis in this second stage of study is a reflection of the real situation. An assessment of the level of sustainability of the heritage cities can be obtained from these studies.

Next, the third stage is more to be critical and discussion of the study conducted in the first and second stages. The criticism and discussion seek to find shortcomings and further improve in relation to frameworks, theories, and indicators to achieve more significant and better-quality results. Among the studies involving criticism are those by Fredheim and Khalaf (2016); Patiwael, Groote, and Vanclay (2018); and Gentry and Smith (2019). They criticized the guidelines in the Heritage Impact Assessment (HIA) and the shortcomings in studies related to heritage. However, such critical study is rare because it requires relevant arguments and facts. In addition, studies related to the development of sustainable heritage cities are still lacking. Scholars are just starting to delve into this field. The father of heritage studies, David Lowenthal, introduced many new guidelines and frameworks for studies related to cultural heritage (Gentry & Smith, 2019). This shows that studies in the field of sustainable heritage city development still have gaps that need to be filled.

Use of Sustainability Indicators

The study of sustainable urban development will focus on indicators used as the measurement variables. Sustainability indicators should be present from the micro level to the macro level and include all elements in the current environment Mahat et al., (2020). Elements of sustainable development used as an indicator of measurement were first introduced in 1987 through the World Commission on Environment and Development in the "Our Common Future" report, better known as the Brundland Report, as economic, social, and environmental elements (Nocca, 2017). These three key indicators are widely used in sustainable development both globally and locally. Nevertheless, are these three key indicators of sustainability fully utilized by past studies related to the development of sustainable heritage cities? Therefore, this section identifies the types of indicators used in the study of sustainable urban development cities.

Figure 4's table shows the distribution of indicators used in the development of sustainable heritage cities. Based on the literature review, 13 studies used economic indicators in sustainability measurement. Among the issues related to the economic indicators are the economic cycle, market size, type of business, capital size, labour, and wage rates. Social indicators are found in 16 studies, such as

those by Gentry and Smith (2019); Wiktor-Mach (2019); and Foster (2020). Micro issues related to the social indicators used in these studies are housing, basic facilities, systematic building layout, and transportation. The third indicator is the environment. Fourteen studies used natural indicators as one of the main indicators for measuring the development of sustainable heritage cities. The fourth indicator is cultural heritage, which is an important core in sustainable development in the context of a heritage city (Watanasin 2020). Indicators of cultural heritage are rarely used by mainstream urban development studies. Out of 30 studies, 24 used cultural heritage indicators. This shows that many scholars have responded to the SDGs, UNESCO, and NUA to place cultural heritage indicators as one of the main pillars of sustainability measurement. Lastly are institutional indicators. These indicators are rarely used on their own, as most studies combined institutional indicators with economic and social indicators. The institutions are governments, politics, policy, social acceptance, government efforts and knowledge, as well as the behavior of all parties. The role of institutions is very important in ensuring the survival of cultural heritage in a city is preserved (Manh, 2020; Ghazali, Saleh, and Mahat, 2021; Saleh et al., 2021; Purwantiasning, 2021). This makes institutional indicators eligible to stand alone from other sustainability indicators.

After highlighting the five indicators of the sustainability of heritage cities, it can be concluded that all the dimensions found in the heritage city should be taken into account. These five indicators include all the elements found in a heritage city. Graphically, the sustainability indicators of the heritage city are shown in Figure 3.

Each indicator is related to each other; that is, they need each other. Each indicator needs to work well to form a sustainable heritage city. If there is a defect in one of the indicators, then there will be problems in the heritage urban environment.

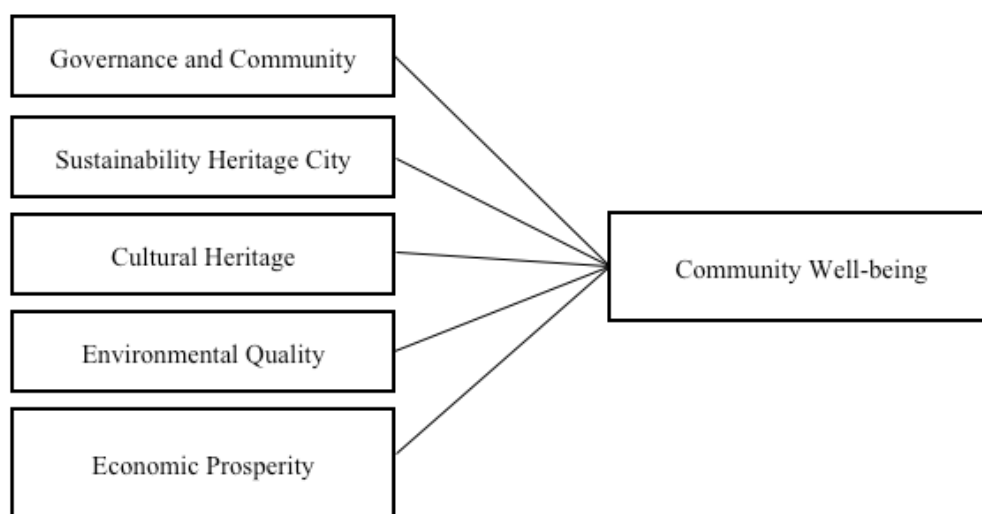


Figure 3. Graphic of heritage sustainability indicators.

Reference	Sustainability Indicators				
	Economic	Social	Environmental	Cultural Heritage	Institution
1. Foster, (2020)	√	√	√	√	
2. Wang & Gu, (2020)		√		√	
3. DeSilvey & Harrison, (2020)	√		√		√
4. Kim & Kwon, (2020)			√		√
5. Pham et al., (2019)			√	√	
6. Karoglou et al., (2019)			√	√	
7. Poon, (2019)		√		√	
8. Zandieh & Seifpour, (2019)	√	√		√	
9. Wiktor-Mach, (2019)	√	√	√	√	
10. Gentry & Smith, (2019)		√		√	√
11. Hossain & Barata, (2019)				√	
12. Rodwell, (2018)			√	√	
13. Leus & Verhelst, (2018)	√	√	√	√	√
14. Ginzarly, Houbart, & Teller, (2018)		√		√	√
15. Su, Bramwell, & Whalley, (2018)	√			√	√
16. Khalaf, (2018)				√	
17. Patiwaël, Groote, & Vanclay, (2018)				√	
18. Ginzarly, Roders, & Teller, (2018)				√	
19. Guzman, Pereira, & Colenbrander, (2018)	√	√	√		
20. Tan, Tan, Kok, & Choon, (2018)		√	√		
21. Seduikyte, Grazuleviciute-Vileniske, Kvasova, & Strasinškaite, (2018)	√	√	√	√	
22. Nocca, (2017)	√	√	√		
23. Guzman, Pereira Roders, & Colenbrander, (2017)	√	√		√	
24. Gravagnuolo & Girard, (2017)	√	√		√	
25. Perez & Martinez, (2017)				√	
26. Micelli & Pellegrini, (2017)	√	√	√		√
27. Martinez, (2017)				√	√
28. Ripp & Rodwell, (2016)	√	√	√	√	√
29. Martinez, (2016)				√	
30. Fredheim & Khalaf, (2016)				√	
Total	13	16	14	24	9

Figure 4. Table of the heritage city sustainability indicators.

Sustainable Heritage City Development Study Areas

This study area is the same study area used by the 30 selected studies. It was divided into three areas: heritage city areas, heritage sites or historical sites, and heritage buildings (Figure 5's table). The largest context is the heritage city itself, which includes the whole element, including heritage sites and heritage buildings. All elements found in the heritage city are used as the subject of the study, and this study is the most accurate study to measure the level of sustainability of the heritage city. However, there are also studies that only take a particular part or certain elements in a city, such as the studies by Pham et al. (2019) and

Foster (2020), as well as other studies that only involve the historical areas and heritage buildings. The historical areas and heritage buildings studied are within the heritage city, but the study only focuses on those elements alone, which do not involve the entire city. Taking certain parts or elements in a heritage city for the purpose of sustainable development is less effective because the impact is not holistic. However, there are still micro-implications for sustainable development efforts. Thus, the most effective study in measuring the level of sustainability of heritage cities uses all the elements found in heritage cities as the subject of measurement.

A heritage city refers to a city that has been built for centuries, has a unique architectural design and identity, and is inhabited by a distinctive community, as mentioned in the 1972 World Heritage Conference. It also has a complete and functional urban ecosystem as most other cities with its dynamic elements. Therefore, the assessment of sustainability in the context of a heritage city is quite difficult to implement, as there are many elements that need to be taken into account, and those elements are constantly changing Ross (2020). However, efforts related to sustainability measurement should always be made so that the assessment is always relevant. The results of the literature review also show that sustainable development in the context of heritage is the main subject of 21 studies. Among the areas selected for sustainable development studies are Northern Italy (Italy) (Micelli & Pellegrini, 2017), Cuenca (Ecuador) and Ballarat (Australia) (Perez & Martinez, 2017), Nanjing (China) (Su et al., 2018), Georgetown and Melaka City (Malaysia) (Tan et al., 2018), and Khalifatabad and Barobazar (Bangladesh) (Hossain & Barata, 2019). Other studies (first-stage studies) were conducted in general for the use of all types of areas in the study of heritage city development.

The second study area is a heritage site or historical site. These heritage sites only focus on protected sites that have aesthetic value, such as forts, ancient settlement areas, mining sites, caves, and other areas that have historical discoveries or remains, such as artifacts and monument fragments. Among the heritage sites that have been studied by previous researchers are Guozijian protected areas (Beijing, China) (Martinez, 2016), the Shanghai Music Valley (Shanghai, China) (Martinez, 2017), and the Complex of Hu Monuments (Vietnam) (Pham et al., 2019). Often, studies related to these heritage sites are focused towards preservation, conservation, and management. These three elements are among the sub-indicators in the development of a sustainable heritage city. Preservation, conservation, and management of heritage sites are essential for survival. The preservation of heritage sites will ensure that the legacy of previous generations is not destroyed for the benefit of present and future generations (Purwantiasning and Kurniawan, 2020). Relics of heritage sites can be a source of education for the next generation to get to know each identity and the identity of the nation. Moreover, they can be an exclusive tourism asset as well as a valuable national treasure. However, only four studies use heritage sites as a study area because studies related to heritage sites are more often conducted in the context of history and archeology than sustainable development. Even so, sustainable development in the context of heritage sites is also important to implement.

Furthermore, studies in the field of sustainable development are also conducted by making heritage buildings as the main study area. Studies that use heritage buildings as study areas or key subjects have less impact on sustainable development. This is because the impact of the study is only focused on the building. Such studies are also more focused on the process of preservation, conservation, and management of the design, architectural elements, age, durability, and originality of the building (Ancho and Mark, 2021). Among the types of buildings used in previous studies are market buildings (markets) and traditional bazaars (Zandieh & Seifpour, 2019), flat houses (Karoglou et al., 2019), and street buildings (shophouses, etc.) (Foster, 2020; Poon, 2019). The studies on heritage buildings also contribute to micro-sustainable development. Therefore, these studies should also be carried out regularly to meet the requirements of Target 11.4 in the 11th goal of the SDGs, which is the effort to preserve the elements of local cultural heritage.

Reference	Study Areas		
	City	Site	Building
1. Foster, (2020)			√
2. Wang & Gu, (2020)	√		
3. DeSilvey & Harrison, (2020)	√		
4. Kim & Kwon, (2020)	√		
5. Pham et al., (2019)		√	
6. Karoglou et al., (2019)			√
7. Poon, (2019)			√
8. Zandieh & Seifpour, (2019)			√
9. Wiktor-Mach, (2019)	√		
10. Gentry & Smith, (2019)		√	
11. Hossain & Barata, (2019)	√		
12. Rodwell, (2018)	√		
13. Leus & Verhelst, (2018)	√		
14. Ginzarly, Houbart, & Teller, (2018)	√		
15. Su, Bramwell, & Whalley, (2018)	√		
16. Khalaf, (2018)	√		
17. Patiwael, Groote, & Vanclay, (2018)	√		
18. Ginzarly, Roders, & Teller, (2018)	√		
19. Guzman, Pereira, & Colenbrander, (2018)	√		
20. Tan, Tan, Kok, & Choon, (2018)	√		
21. Seduikyte, Grazuleviciute-Vileniske, Kvasova, & Strasinikaite, (2018)			√
22. Nocca, (2017)	√		
23. Guzman, Pereira Roders, & Colenbrander, (2017)	√		
24. Gravagnuolo & Girard, (2017)	√		
25. Perez & Martinez, (2017)	√		
26. Micelli & Pellegrini, (2017)	√		
27. Martinez, (2017)		√	
28. Ripp & Rodwell, (2016)	√		
29. Martinez, (2016)		√	
30. Fredheim & Khalaf, (2016)	√		
Total	21	4	5

Figure 5. Table of sustainable heritage city development study areas.

Study Limitations

This study gap is formed for future researchers' reference in the field of sustainable heritage city development. There are some vacancies and shortcomings that need to be addressed in this field in the methodology, indicators and study area.

First, research gap is the lack of studies on sustainable heritage city development conducted using quantitative methods and mixed methods. As shown in Table 1, many studies were conducted using quantitative methods. According to Guzman et al. (2017), studies in the field of sustainable heritage city development need a diversified methodology due to the inconsistent and dynamic urban nature, which requires various research methods to obtain relevant results. In addition, studies in this field are still in the early stages, so there is still no practical method to use. The use of various methodologies in the same field allows a comparison of the effectiveness of the selected methods. One of the most practical methods can be issued for official use in the future.

Secondly, all key indicators in sustainability have been used by scholars in previous studies. However, there are still a few additions that can be made by combining all the indicators in the same framework. In the trends shown in Table 3, only certain indicators are used for a single study, and all five indicators are not combined at once. Only Ripp and Rodwell (2016) and Leus and Verhelst (2018) combined the five indicators namely, economic, social, environmental, cultural, and institutional heritage in a single study. Using all five indicators in one study will lead to more comprehensive and integrated results in the measurement of sustainable development. This is because the dynamics of a heritage city require a comprehensive indicator. Therefore, a large enough space is still left for future research in sustainable development to use all sustainability indicators in one study.

Lastly, using heritage cities holistically (heritage cities, heritage sites, and heritage buildings) as study areas is the most appropriate choice because assessment can be done comprehensively. This is because in a heritage city, there must be historical sites, heritage buildings, and intangible culture. Using only one study has overshadowed all types of study areas, as shown in Table 4. However, the assessment of sustainable development first can be done at a micro scale and move towards the macro scale. Start with a small area first and then with a larger area until a heritage city is complete. The selection of some of the historic sites and heritage buildings found in the heritage city is a practical step, especially in small-scale research that has financial, time, and manpower constraints. However, it cannot be used as an indicator for the overall sustainability of the city. But if the study uses only certain parts of the historic site or heritage building combined with other sustainability studies in the same city, it can have a big impact on the city. In addition, the selection of historical sites and specific heritage buildings can provide more in-depth results than conducting general research. The assessment can be done more carefully and systematically. Therefore, it is recommended for researchers who have future constraints to select only specific heritage sites and heritage buildings because they can make an in-depth assessment. However, to study the level of sustainability as a whole, it is recommended to do a macro study that involves all the elements in a heritage city.

Conclusion

In conclusion, the development of a sustainable heritage city still has a lot of empty space that needs to be filled. The results of this literature review clearly show the space left by previous researchers. In terms of the purpose and objec-

tives of the study found in the previous study still needs to be enhanced and enlarged to overshadow the sustainability of the heritage city holistically not only involves certain issues only. The construction of guidelines and frameworks needs to be diversified to ensure that no issues are left out in the development efforts of sustainable heritage cities around the world. Elements of cultural heritage need to be highlighted in the measurement of sustainable urban development. Indicators of sustainable urban measurement should involve the heritage elements that underlie a city equivalent to the economic, social and environmental elements. Next an urban sustainability index that includes all indicators of urban dynamics can be created. Many people are unaware that cultural heritage is one of the drivers of sustainable development in the Agenda 2030 especially in the context of urban development. Cultural heritage supports sustainable economic development, the formation of prosperous communities, the formation of a conducive environment and so on. Cultural heritage is able to generate an economy based on heritage tourism, form a harmonious society by cultivating a sense of belonging as a result of the identification of origins, save the use of natural resources by reusing existing heritage elements and so on. The values brought by cultural heritage cross borders and complement every existing dimension in sustainable urban development. These studies should also be multiplied throughout cities and heritage areas around the world. Therefore, efforts towards sustainable development must be intensified from time to time until they reach the real purpose as required in the 2030 Agenda. With this effort, the heritage city will become an inclusive, safe, and livable city for all communities. Sustainable urban development efforts involve not only planning on paper but also physical endeavours that encompass all aspects, starting with holistic objectives, the construction of various indicators, and application throughout areas that are categorized as local and world heritage. With such efforts, the 2030 Agenda can definitely be realized.

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Living with Inundation and Dehydration:

Comparison of the Adaptive Landscape in the Chao Phraya and the Bangpakong River Deltas

Ariya Aruninta,⁺ Hajime Matsushima⁺⁺ (Thailand)

Abstract

This paper compares the research outcomes regarding the two river deltas in the central part of Thailand: the Chao Phraya River – CPR and the Bangpakong River – BPR. The most common feature of the river deltas in this region is an ecosystem landscape that fluxuates throughout the year. These river dynamics are known as the pulse flow, which influences the way of life of riverfront communities and agriculture. The pulse differences are high and low in magnitude on the scale of a day, a lunar calendar month, annual seasons, a century, or even a longer period. The objectives of this study are to understand how people's lives are affected by water to understand the dynamics of nature when living under different circumstances, such as inundation or dehydration. Primary data from prior observations and field surveys of the two rivers are analyzed and the recent impacts from anthropocentrism, including using waterways as sewage channels for decades, are assessed to seek connections with nature and other forms of life. The conclusion leads to the understanding of the transboundary nature in multidisciplinary research and holistic approaches to integrate bioengineering and local wisdom into planning and design, which will offer the most efficient instruments for sustaining waterfront development and transition into the coming of a new epoch of ecological naturalism.

Keywords: *Chao Phraya River, Bangpakong River, Adaptive Landscape, River Delta, Cultural Landscape, Thailand*

⁺ Ariya Aruninta, Professor, HeaLBiP Research Unit, Dept of Landscape Architecture, Faculty of Architecture, Chulalongkorn University, Thailand. email: aariya@chula.ac.th.

⁺⁺ Hajime Matsushima, Professor, Faculty of Agriculture, Hokkaido University, Japan. email: matts@res.agr.hokudai.ac.jp.

Introduction

Human Settlement and the Relationship to the Cultural Landscape

The river delta in Thailand has a long history of ancient settlements, empires and kingdoms. There is evidence of ancient settlements in U-Thong in 500 BC, the Dvaravati period in the first millennium AD, and especially during the Ayutthaya Period (1550-1767), the most significant period of the Ayutthaya kingdom, where the kingdom developed trade activities along the canals connected with the Chao Phraya River through the Gulf of Thailand. Later, in 1768, during the reign of King Taksin the Great, Thonburi, which is on the opposite side of the Chao Phraya River from present Bangkok, was chosen as the new capital after Ayutthaya was totally burnt by the enemy and could not be rehabilitated. Many studies stated that Thai people of the past were accustomed to river floods and developed a way of living in this vast floodplain, and during battles, the Thai or Siamese military wisely used the long inundation during flood times in the delta as a natural barrier against the enemy. Then, at the end of the eighteenth century, the capital was transferred to Rattanakosin and later named "Bangkok." The Thai people started the reclamation of the young delta, and agriculture gradually shifted to an export-oriented rice monoculture (Ishii, 1978, cited by Tuan & Molle, 2000). The settlements along the canal embankments and some older and cluster-type villages to the north of the delta showed the best characteristics of the cultural landscapes of the delta.

Traditional ways of living with water in the Thai cultural landscape have also been strongly related to the physical locations of rivers and deltas. In addition, there were canal excavations to provide short cuts between the river and canals to join the waterways to facilitate waterway traffic. Excavating laborers were typically drawn from the king's conscription. Land development in the periods of Thonburi and King Rama III (1768-1851) in the Rattanakosin era was similar to that of the Ayutthaya period, whereby canals were excavated to provide short cuts to the river and to join rivers together for the purpose of faster and convenient trade routes and city moats were dug as defensive barriers. During the reign of King Rama IV (1851-1868), the excavation of canals facilitated an increase in the area for paddy fields, as well as sugar transportation from the main sugar-cane belt, such as Nakhon Chaisri. The government carried out canal excavation with the aim of changing wild land into farmland. These canals were excavated for transportation and irrigation use on the western side of the Chao Phraya River. King Rama V (1868-1910) created "the Canal Department" to look after canal excavation along the Chao Phraya delta to enhance the importance of communication and transportation with foreign countries (Jarupongsakul & Kaida, 2000).

The history of the region also provides a sense of identity and traditional wisdom, both in the case of the Chao Phraya River watershed (20,298 sq. km) – CPR – and in the case of the Bangpakong River watershed (20,440 sq. km) – BPR. Especially in the CPR case, we found a paradigm shift and the invention of best practices for future generation flood protection using 'the meaning and spirit of cultural landscape' model. The cultural landscape and the waterfront landscape change and shift the Thai way of life, which may severely impact the country's sustainability and food security for future generations. The incorporation of information about

a river's natural resources and cultural history should also be conceptualized into the design of riverfront features. Finally, adopting local wisdom-based community participation should be encouraged to mitigate the future impacts of riverfront construction (Aruninta, Matsushima and Phukumchai, 2020).

Another case on the BPR, the US\$43 billion Eastern Economic Corridor - EEC mega-project, will be expanded into a very fragile wetland of the BPR Basin, Chachoengsao, Thailand, in the east of Bangkok. This large-scale economic development plan will affect the cultural landscape of the riparian area, where there are the following three different types of ecosystems according to the seasons in a year: 1) fresh, 2) brackish and 3) salt waters. The dynamic nature of the BPR has played a crucial role in the breeding and feeding of various aquatic vegetation and animals, especially those contributing to household food security. The environmental attractiveness of an area, as a valuable resource, can attract investment and jobs and enhance the value of property in the longer term, as in the following 4 proposed themes: 1) ecological service, 2) hybrid farming agriculture, 3) aquaculture, and 4) cultural landscape and resilient communities (Aruninta and Dhammasiri, 2021).

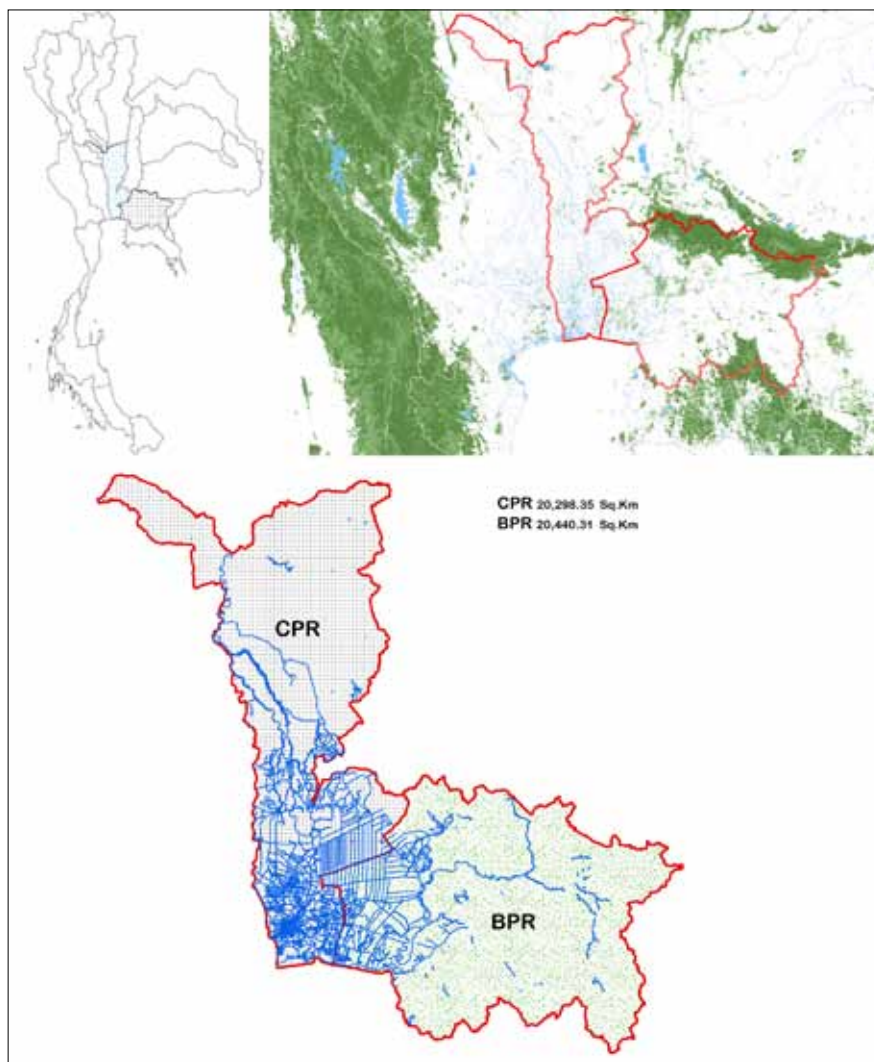


Figure 1. Research project location map on the Chao Phraya River (CPR) & the Bangpakong River (BPR).

Understanding the Dynamics and Consequences of Nature

As also mentioned in many studies, people living in the Tropical Zone, specifically Southeast Asia, seem to live with nature and their surrounding environment by developing various agrarian systems according to the ecological conditions of their environments (Kaida 1991, cited by Tuan & Molle, 2000 *ibid*). They have adaptive strategies to deal with the natural parameters (soil, relief, rainfall, flood, etc.) while gradually engaging in endeavors to modify these conditions through different engineering and technological innovations (dikes, canals, lifting devices, genetic crop improvement, etc.). However, the ecological conditions in flood-prone lowlands are unsuitable for any crop other than rice. Raised bed systems, with partial or full protection from the flood regime, are under development in southeast Asian deltas, including the CPR delta (F. Molle et al., 1999). A total of 300,000 ha in the CPR delta are still cropped with deepwater and floating rice varieties (Chompadist, Molle and Durongdet, 2000). They have also resorted to the raised bed technique to polderize this old tidal marsh and have built a huge canal network to ensure drainage and irrigation year round; thus, farmers in this area are able to grow a vast range of vegetables and fruits (Cheyroux, 2000).

The river basins in the central part of Thailand have a strong sense of identity and traditional wisdom regarding the amphibian nature of the delta area, where the traditional houses were built on stilts that let the high tides flow underneath the house. There are a number of Buddhist temples and monasteries in the area, and the front entrances are located toward the waterfront. In front of the temple gateways, there are always fish sanctuaries to welcome kindhearted Buddhists at the boat pier. In the past, the land behind waterfront houses was typically used for agriculture; paddy fields and vegetable farms were located in the upstream and midstream areas, and fruit orchards, flower groves, and vegetable gardens were located in the downstream areas.

In addition, Thai traditional ways of life also have a strong relationship with water, such as the Songkran 'Water' Festival, which is held from 13th – 15th April (Thai New Year's Day), where participants splash each other with water. In addition, on the day of the full moon in November, there is another water related festival called Loi Kratong, which is when Thai people pay respect to the river goddess by letting their suffering float away into the river in small flower pontoons. The riverfronts have offered them access to the water in everyday life and for those special events. Therefore, the tangible edge of the water and the intangible cultural landscape have met each other where the land, water, and people rely on the same river.

Most of the region is originally lower than the level at high tide. The tidal plain of the delta is the region where a direct impact from a rise in the sea-level may occur. Coastal erosion is already in progress, and there is a possibility that the region may become submerged if the sea level rises. The acceleration of bad drainage conditions is anticipated in the deltaic plain because the surface gradient of the region is very low and the relative drainage gradient will decrease as the sea level rises. As there is little relief in the deltaic plain region except for artificial re-

claimed land, the impact of a rise in sea level might be widespread. The land subsidence of the region also accelerates the effect of the sea level rise. In the deltaic floodplain, differences in flooding conditions can be observed in relation to the microscopic landforms. Natural levees and other higher places suffer little flooding or escape flooding. In contrast, swampy areas of a flood basin suffer severe flooding. Most floods develop in areas surrounded by natural levees. The flooding conditions may be accelerated due to future sea-level rising. (Umitsu, 2000). Hungspreug, Khao-uppatum & Thanopanuwat (2000) suggested that the causes of floods, in general, may come from the following two main sources: nature and human intervention.

Natural causes include 1) overbank flow, 2) heavy rainfall, and 3) tidal influences. Man-made causes include 1) deforestation, 2) uncoordinated development, 3) destruction of flood embankments, and 4) over abstraction of groundwater. They also concluded that in addition to the natural causes, several human intervention activities, such as land use in flood risk areas, development of upstream areas, operation of flow control facilities such as dams, and coordination among agencies concerned with flood management, are associated with the increase in flood damage.

Although flood protection work in the lower part of the CPR basin was implemented by the government, annual flood disasters have continuously occurred with even more impacts. Aruninta (2018) categorized the ways to prevent floods as follows: 1) land treatment, 2) floods and floodplains, 3) dams and reservoirs along with baffles, 4) levees-walls, 5) channel alterations, 6) diversions, 7) detention-retention, and 8) landfills. Flood control facilities included grey infrastructure along the CPR banks to prevent overflow into the cultivating lands. A series of dikes on the eastern side of Bangkok and permanent pumping facilities were constructed to prevent water from flowing into residential areas and to drain rainwater into the river. Flooding of the city of Bangkok and the surrounding suburban areas occurred much more often during the last decade due to several reasons, such as heavy local rainfall and changes in land use from agriculture to industrial and residential areas (Jarupongsakul & Kaida, 2000 *ibid*).

Although efforts have been made to mitigate flood damage in many river basins through the construction of dams, reservoirs, dikes and pump stations, flooding problems still persist due to the increase in flood discharge as a result of deforestation, expansion of farmlands and urban areas, etc., in line with economic growth. The flood damage potential is increasing due to rapid urbanization and land development in downstream areas, particularly the Bangkok metropolitan area and other municipalities along the CPR. A disastrous flood occurred in October 1995, resulting in extensive damage to property and loss of human lives. Thailand's worst flood in 2011 demonstrated that not only people and their properties but also public facilities in the floodplains of the CPR basin were at risk. Similar to the 2011 flood in South Korea, which was the largest single-day rainfall in July since records began in 1907, experts and news media also attacked Seoul city authorities, accusing them of making the situation worse through an allegedly

reckless development of hills near residential areas in the south of the capital. Some residents living under Mount Umyeon in southern Seoul, where eight landslides occurred, believe the disaster was preventable (Agence France-Presse, 2011). In contrast, the characteristics of delta land and the network of canals make the area more suitable for agriculture rather than residential or industrial purposes, but for the past three decades, the country's development has been concentrated on promoting industry as a replacement for agriculture. Jarupongsakul & Kaida (2000 *ibid*) also discussed the water management issues in the CPR delta and argued that they would become much more complex and increasingly important in the near future, and this in turn would have a definite impact, both positively and negatively, on the future land and water development of the Rangsit area. As a result, there has been more investment in various areas, reflecting the rapid growth of the community and economy and the transformation of agricultural land to other land uses. Such rapid urbanization has caused unplanned development, especially in cities that have received economic policy support. Currently, since there is no effective control of land use planning, and the limited capabilities of the government sectors, poorly coordinated planning, and poor administration have resulted in more serious and complicated problems. Development and urbanization have created sprawl. The unplanned expansions along major infrastructure networks have resulted in inefficient land use. The developments created ribbon-shaped pieces of land that led to super blocks, blind land, urban voids and vacant spaces (Aruninta, 2009). Similarly, the construction of roads, buildings, facilities, cultural and service centers are considered problems of urbanization (Hnes & Cherevko, 2017); without effective control, unplanned sprawl and expansion switched the waterfront communities to their backs and made it difficult to construct systematic and interconnected infrastructure networks. *sois* (small lanes), walkways, sewer and storm drainage channels, etc. The river and canal systems occasionally become sewer drainage ditches, parts of which have been filled up for accessibility purposes, and heavy rainfall and high tidal action cause frequent flooding.

The energy issue seems to be another factor; the Thai energy generation system was based on hydroelectricity. Thus, this is a controversial issue, as the Electricity Generating Authority of Thailand - EGAT is often accused of using huge amounts of water for the sake of only energy generation, which depletes the water stocks available for agriculture, energy generation and dam management, and must be adapted to changing conditions (Molle et al., 2001). In addition to hydroelectricity, water has become a very significant resource, so large-scale development of irrigation has long been an attractive option for postwar development. Thailand has developed approximately four million hectares of irrigated land, and its northeastern region (Isaan)—both the driest and poorest part of the country—has been the target of many water management projects (Molle & Floch, 2008).

The natural phenomena of floods and droughts are the major routine disasters involving water management, especially from hydropower dams. Floods are a natural phenomenon, and while residents have adapted their lifestyles to deal with annual flood occurrences, they cause significant economic losses. The major causes

have been the decline in flood retention and the confinement of flood plains due to increasing development, the rapid urbanization around Bangkok, the growth of provincial cities and the intensification of agriculture (ONWRC, 2009). The CPR Delta suffered from severe flooding in 1980 and 1983 and, most recently, experienced the so-called “Worst Flood in Thailand’s” in 2011, which submerged cities, industrial parks and ancient temples, and water management experts blamed human activity for turning an unusually heavy monsoon season into a disaster. According to the flood volume, flood mitigation cannot occur without having an effect. Therefore, the idea of His Majesty King Bhumibol Adulyadej was applied, known as the ‘Monkey Cheek Principle’ or flood retention pond, which uses lowlands for water retardation. The implementation involved using lowlands, which are located in the upper parts of the communities, as the retention ponds. At a specific duration, there are water-control buildings and equipment to control the in- and out-flow of water. For purpose is to control the water volume in the lowlands before the flooding season by using drainage or pumping water from the lowlands into the main river to the extent that the river can support the water; the main river can support the excess water from the lowland; therefore, floods will not affect the lower community.

The development of a flood retarding area is one of the measures for flood mitigation in the CPR Basin. It helps to decrease the flood volume or water volume in the rivers during their peak period. The method of diverting water into retarding areas within the determined time and criteria is specified. If the maximum volume of water is higher than the determined volume, the flood-retarding areas cannot support flood mitigation. The flood retarding area development therefore needs to be combined with heavy rain and high tide flood management to increase the drainage efficiency in the areas (UNESCAP, 2009).

These aforementioned problems resulted from continuous field visits over many years. The authors categorized the spaces and structures located on the waterfront and made it difficult to access the rivers as the communities did in the past. The observations found built structures that can be divided into the following two types: 1) flood walls and 2) flood terraces.

Recently, anthropocentrism has left behind waterways that were used as sewage channels for decades, canals that were replaced with roads and highways to mobilize cities, and the fear of seasonal inundation, so-called ‘*antlophobia*.’ At the same time, in this dichotomous world, engineering technology under drought climate pressure and ‘*ariditaphobia*,’ that is, the fear of drought, has tried to introduce the construction of larger dams. Therefore, it is time to return to nature as in the former time and support the coming of a new epoch of ecological naturalism or *der ökologische naturalismus* (Oechsle, 1988), a subset of *biophilia* (Wilson, 1984), which is the idea that humans possess an innate tendency to seek connections with nature and other forms of life.

Methodology

The results from prior studies on the CPR (Aruninta, Matsushima & Phukumchai, 2020 *ibid*) raised the question of whether we should live our life to achieve economic development or turn back to our origins. The studies concluded that best practices in the design and planning of riverfronts should be emphasized and conceptualized into the design of riverfront features. Then, adopting local wisdom-based community participation should be encouraged to mitigate the future impacts of riverfront construction. In the BPR delta, we found ‘Na Kha Wang’ hybrid farmers (Figure 2), who cultivated rice during the rainy season and adapted the same piece of land to aquaculture (Aruninta and Dhammasiri, 2021 *ibid*), including crabs, shrimps, mussels, prawns, and shellfishes. Rice-aquaculture hybrid farming (Reddy and Kishori, 2018) usually uses fewer pesticides and are occasionally organic because the saline environment limits the weed and pest populations. This sequential/rice-aquaculture rotation/alternate farming begins annual rice production around September – October, and the harvesting season begins in December; then, the area is irrigated with sea water and the aquatic species (ASp) that come from outside through sea water or are cultivated within the land are grown.



Figure 2. Left, traditional Thai houses, which are usually raised on stilts and are flood resilient in the CPR delta. Right, ‘Na Kha Wang’ site preparation in the rainy season (September) for rice farming after aquaculture farming in the BPR delta.

Especially in the Tropical Zone, it is crucial to understand the natural processes of *flood pulse and flow* for floodplain restoration because inundation (wetting) and dehydration (drying) and input of river-derived nutrients result in high floodplain productivity, and natural river floodplains are highly productive and diverse ecosystems (Keizer et al., 2014). Thus, the authors will assess the primary data from the prior observations and field surveys of the two rivers and discuss them more specifically to discuss the influence of the built infrastructures on both river basins, theoretically comparing them with the natural flood pulse adaptations by the local communities.



Figure 3. Fruit orchard farmers adapt to high saline soils and seasonal pulse flows by digging ditches and adding earth mounds to form different types of plant beds..

Upstream	Midstream	Downstream
Sta1-CPR: Shrine/Rim Kheun 15°41'59.9"N+100°08'31.8"E	Sta6-CPR4: Wat Phanan Choeng, Ayutthaya 14°20'40.6"N+100°34'42.1"E	Sta10-CPR8: Koh Kred, Nonthaburi 13°54'46.2"N+100°29'30.1"E
Sta2-Nan1: Paknam Po Railway Station 15°42'17.1"N+100°09'11.9"E	Sta7-CPR5: Wat Chaiwattanaram 14°20'34.0"N+100°32'34.7"E	Sta11-CPR9: Lad Po, Samut Prakarn 13°39'49.9"N+100°32'20.4"E
Sta3-Ping1: Wat Thep Samakeetham 15°43'51.2"N+100°07'22.3"E	Sta8-CPR6: Bang Baln/Embankment 14°25'29.9"N+100°29'09.3"E	Sta12-CPR10: Butterfly Fort, Samut Prakarn 13°36'00.5"N+100°35'14.4"E
Sta4-CPR2: Chao Phraya Dam, Chainat 15°09'28.9"N+100°10'48.0"E	Sta9-CPR7: Silpacheep Bangsai 14°09'08.2"N+100°30'57.5"E	
Sta5-CPR3: Wat Pa Kwai Beach, Singhaburi 14°48'55.5"N+100°26'27.1"E		

Figure 4. Table of the locations of the CPR survey stations are divided into upstream (Sta1-5), mid-stream (Sta6-9), and downstream (Sta10-12) - March 2016.

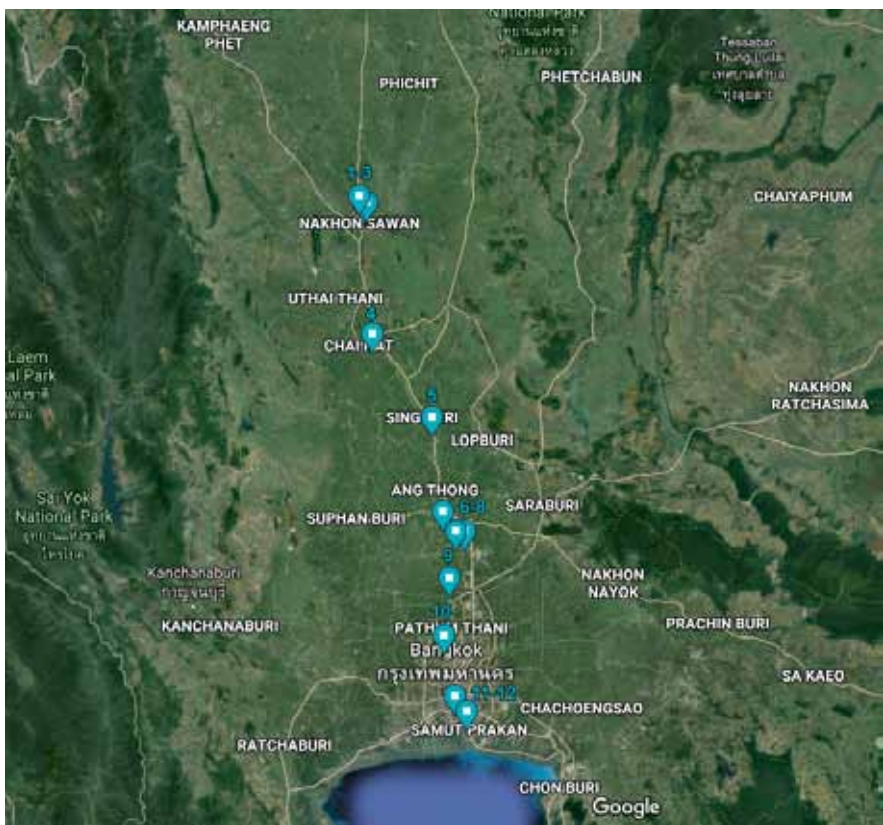


Figure 5. Location map of the CPR survey stations.

Station	Location
Sta1 - Wat Bang Taen BPR+Nakhon Nayok	13° 54' 4.320" N 101° 10' 3.216" E
Sta2 - Integrated Orchard Ban Songsana	13° 49' 6.276" N 101° 10' 23.952" E
Sta3 - Phra Sathup Chedi (Paknam Jolo)	13° 44' 23.136" N 101° 12' 37.728" E
Sta4 - Irrigation canal	13° 44' 27.240" N 101° 7' 59.484" E
Sta5 - Ama Shrine	13° 40' 6.924" N 101° 3' 48.528" E
Sta6 - Wat Ban Pho	13° 34' 59.196" N 101° 4' 10.884" E
Sta7 - Khao Din (Na Kha Wang)	13° 32' 31.776" N 101° 2' 26.952" E
Sta8 - Klong Om Kaeo (Amata Industrial Estate)	13° 28' 49.044" N 101° 0' 28.548" E
Sta9 - Klong Tamru (Salt Farm)	13° 26' 8.628" N 100° 59' 50.856" E
Sta10 - Bang Pakong EGAT Training Center, Electricity Generating Authority of Thailand	13° 28' 27.048" N 100° 58' 51.384" E

Figure 6. Table of the locations of 10 BPR survey stations (Sta1-10) - February 2020.

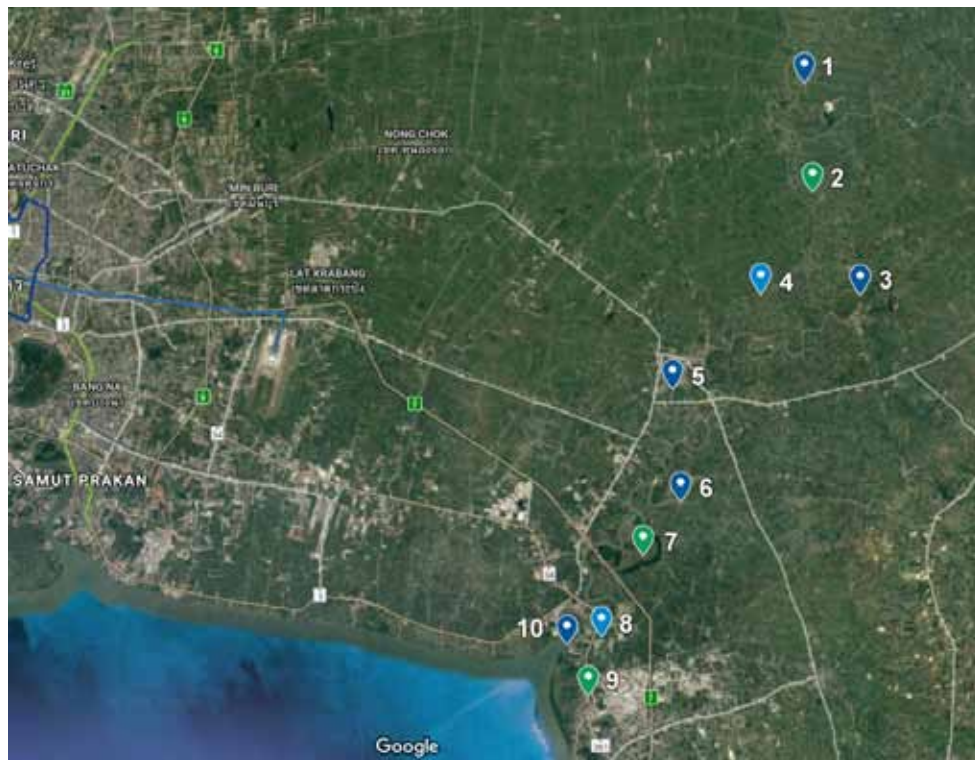


Figure 7. Map of the locations of the BPR survey stations.

Findings and Discussion

The original settlements along the canal embankments and some older and cluster-type villages of the areas show the best characteristics of the delta cultural landscapes. While urbanization is a threat and affects the transformation of agricultural land into modern urban life estates, there are a few places that still allow visitors to feel the tranquility of the old days. Some of them are the main attractions for canal cruise tourist routes that arrive by boat. The canals are commonly controlled by floodgates, so tourists usually come in small groups using long-tail motor boats to explore the communities and learn about living on the water. Agro-tourism and gastronomy tourism in this unique cultural landscape are attracted by the resilience of farmers to seasonal inundation and dehydration – the so-called flood pulse – and the ecological services that secure their food sustainably. The lifestyles of the old communities were simple and their lives are lived on the canals, e.g., taking baths, brushing teeth, washing, using canal water for drinking and cooking, and even defecation. There are a few store boats and postal service boats; in the mornings, monks from the Buddhist monastery along the canals will row their boats to obtain food from door fronts, and peddlers sell fresh vegetables, fruits, meat, flowers, old style brew coffee, and household goods.

During the past few decades, younger generations have tended to work in the city and commute to their offices by car, and backyard orchards have been transformed to garages and paved to form small access roads. Elderly people cannot engage in planting. Hence, orchards and gardens have been abandoned. Families usually owned large plots of land, including a traditional cluster house for extended family, such as grandparents, daughters/sons, and granddaughters/sons, which were later were divided into the more individual detached houses.

CPR Survey in March, 2016	BPR Survey in February 2020
 <p data-bbox="240 701 715 725">Shrine/Rim Kheun - 15° 42' 0.741" N 100° 8' 31.785" E</p>	 <p data-bbox="810 701 1241 725">Wat Khanak - 13° 52' 25.958" N 101° 8' 26.786" E</p>
 <p data-bbox="261 1140 724 1164">Chao Phraya Dam - 15° 9' 31.101" N 100° 10' 48.274" E</p>	 <p data-bbox="772 1140 1230 1164">Bangpakong Barrage - 13° 42' 27.6" N 101° 08' 06.8" E</p>
 <p data-bbox="248 1576 735 1601">Wat Pa Kwai Beach - 14° 48' 53.241" N 100° 26' 15.025" E</p>	 <p data-bbox="810 1576 1238 1601">Tha Sa An - 13° 32' 41.125" N 100° 59' 38.519" E</p>
 <p data-bbox="248 2011 735 2036">Bang Balm flood wall - 14° 25' 30.642" N 100° 29' 9.120" E</p>	 <p data-bbox="791 2011 1257 2036">Klong Om Kao - 13° 28' 52.365" N 101° 0' 24.690" E</p>

Figure 8. Concrete structures along the CPR & BPR banks for flood protection and irrigation purposes.

The significant findings on both rivers are the influences of the dynamic ecosystem landscape, especially the pulse flow, which has formulated the way of life of the riverfront communities and agriculture, and how people live with water to understand how the dynamics of nature affect life in different circumstances. When anthropocentrism approached, people tended to leave behind the waterway as their sewage channels. Even though the high and low pulse differences occur on the scale of a day, a lunar calendar month, annual seasons, a century, or even a longer period, the combination of the two fears of 'antlophobia' and 'ariditaphobia' throughout the year, therefore, has led to grey infrastructures and developments along the rivers and their watersheds. These separate structures were found to impact not only the waterfront landscape (Figure 6) but also the mindset of the communities and organizations involved.

Conclusion: Formulation of a Creative & Adaptive Landscape

A new epoch of 'ecological naturalism' is coming, which is a subset of 'biophilia,' which is the idea that humans seek connections with nature and other forms of life. To integrate bioengineering and local wisdom into design and planning, people must understand the dynamics of nature and adapt themselves to mitigate and remediate to create more sustainable and resilient development. The conclusion leads to the understanding of the transboundary nature in the multidisciplinary research and holistic approaches to Earth science, environmental science, and human geography or anthropogeography and their relationships with communities, cultures, and economies and interactions with the environment across locations. The best management practices – BMPs – especially in stormwater management, green infrastructure and low impact development (LID) practices, which minimize impervious surfaces and avoid large grey infrastructure and land disturbance by using bioengineering and maximizing the retention of native vegetation and soils, should be introduced as an approach to land development (or redevelopment) that addresses nature resiliency, similar to how the local wisdoms were applied in former times.

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Technology and Music Production in Different Genres:

Key Issues for a Significant Music Education

Adrien Faure-Carvalho,^{*} Diego Calderón-Garrido^{**} & Maria del Mar Suárez³ (Spain)

Abstract

This research stems from the assumption that knowing how sound technology works, as well as its features and limitations, can help us better understand the mainstream music styles and genres of the last decades. Consequently, the evolution of music recording is explored through a grounded analysis based on both published documents and on interviews with currently active music producers who are specialists in urban pop music, with the aim to collect enough data to support the need to increase the presence of sound technology in the teaching plans of Compulsory Secondary Education. After the data analysis, several didactic proposals are presented involving the introduction of these technologies in secondary education. Thus, the aim is to update formal music education for teenagers and facilitate their informed and critical point of view so they can apply it to their own music consumption.

Keywords: *Sound Technology, Music Recording, Urban Pop Music, Music Education, Music Styles, Music Genres*

^{*} Adrien Faure-Carvalho, Lecturer, Faculty of Education, Universitat de Barcelona, Spain.
email: adrienfaure@ub.edu.

^{**} Diego Calderón-Garrido, Serra-Hunter Fellow, Faculty of Education, Universitat de Barcelona, Spain.
email: dcalderon@ub.edu.

³ Maria del Mar Suárez, Associate Professor, Faculty of Education, Universitat de Barcelona, Spain.
email: mmsuarez@ub.edu.

Introduction

In the 21st century, the first thing that comes to mind when thinking of adolescence and music is mainly mainstream music. Many research studies confirm that urban pop music styles are the macrogenre preferred by the youth¹ (Faure; Calderón-Garrido; Gustems-Carnicer, 2020); specifically, those recorded in a studio, through music production processes, and following the demands of the record industry market (Pouivet, 2010).

In this context, sound technologies have played a crucial role in the definition of sound trends in different times (Théberge, 1997) as, with each advance, new creative horizons have arisen for both musicians and producers (Homer, 2009) which have ended up establishing sonic clichés typical of “modern” music styles and genres (Aucouturier & Pachet, 2003). From the transgressive attitude of Punk to the hedonism of Trap and the claims of Hip-hop, the lechery of Reggaeton or the anguish of Grunge, each of these aesthetical features related to these music styles have been associated with a genuine sonic style of their own (Melchiorre & Schedl, 2020).

Urban pop music styles have progressively been introduced in the curricula of Compulsory Secondary Education (henceforth ESO, following the Spanish ‘Educación Secundaria Obligatoria’) (Rodríguez, 2004), thus taken in consideration almost on the same level as classical and traditional music (Wise, Greenwood & Davis, 2011). However, the historical approach to those music styles, besides considering their necessary contextual issues, is tackled from the point of view of musical language, the repertoire, and the main authors, without considering the sound recording technology which, nevertheless, has been crucial in the evolution of these styles (Baker & Green, 2013). Thus, their pedagogical aims would not have been grounded solidly but for the scientific community’s claims regarding the inclusion of urban pop music in formal education (Flores, 2007).

On the other hand, in music education, part of our recent history cannot be explained without the role of technology (Delalande, 2004). This relation between music and technology comes in the shape of software available in our computers and mobile phones, both for playing audio and video and for simulating, presenting information or searching for information (Gorgoretti, 2019). Technology has also been of use to transcend cultures and reach a massive audience through the adaptation and optimization of opportunity costs.

In this sense, readjusting curricula and including digital technologies in music teaching and learning processes are increasingly claimed for (Crawford, 2011 & (Faure-Carvalho; Calderón-Garrido; Gustems-Carnicer, 2021). This re-adaptation caters for the students’ current needs, among which we can find media outlets to learn, create or imagine new contexts (Kim, 2016). Students are connected to the world through increasingly sophisticated mobile phones (Kongaut & Bohlin, 2016) and tablets used as sound generators, recorders, managers and editors (Stephenson & Limbrick, 2015). These students are, in a nutshell, digitally (Hagood & Skinner, 2012) and multimodally (Gainer, 2012) literate, so their digital education demands are higher.

The use of technology in ESO applied to music education has been proven to be beneficial when matching classroom experiences with students' personal interests (Gertrudix & Gertrudix, 2014). Some examples, are, for instance, video games (Countryman & Rose, 2017) as well as activities stemming from tutorials, like the ones analyzed by Chan et al. (2006). As Carlisle (2011) proposes, new interpretative experiences could be carried out in the classroom where the type of music adolescents listen to is present. This music often comes from several media and social networks used in the 21st century, which facilitates the creation of classroom multimodal experiences where both audition and creation are present.

Nevertheless, Savage (2010) stated that, in the United Kingdom, digital technology is mostly used to reinforce traditional contents, thus limiting or even wasting its potential. In addition to this, some schools are digitally under supplied (Crawford, 2009) and some educational curricula do not include the existing social recognition of the use of technology in teaching and learning processes (Crawford & Southcott, 2017; Pepler, 2010; Liu & Liu, 2017).

The present study focuses on the musical and education reality of western urban societies although there exist other ways of living and thinking of music and education that should not be disregarded as the world as we know it nowadays is experiencing a rapidly growing globalization process. Knowing the western urban cultures should serve to take advantage of its positive additions and to compensate for the potential and gradual dissolution of local cultures due to its influence (Laovanich & Chuppunnarat, 2016). Consequently, through bibliographical research and the analysis of interviews with sound recording professionals, this paper aims to, first, shed light on the relevance of technological advances and on the historic evolution of urban pop music styles in the 20th and 21st centuries, and, second, to suggest a series of grounded didactic proposals for formal music education contexts that facilitate the access to those kinds of music styles so that adolescents can get to know and understand them better. This paper has, therefore, two main aims:

- To get to know the importance of technological advances in the definition of different urban pop music genres.
- Based on the above, to propose improvements in the ESO formal music teaching that include technology.

Methods

This research follows a qualitative approach of an interpretative nature. With this aim, a phenomenological descriptive method was adopted to gather the participants' experiences. Following an inductive procedure, both the essential and the subjective aspects of the participants' experiences have been emphasized, thus exposing what is relevant and significant in their perceptions, emotions, and attitudes (Massot, Dorio & Sabariego, 2004).

With this aim, five music producers were interviewed as they were considered key agents in the music recording industry. The selection of participants followed a deliberate non-probabilistic sampling method (Martínez, 2007) following these criteria.

The interviewees:

- work on mainstream music,
- have worked for some major record label,² and
- are currently working in the music industry.

All the interviewees participated on their own will, signing an informed consent. Their data were coded to preserve their anonymous status and the confidentiality of the results (Universidad de Barcelona, 2010).

Semi-structured interviews were conducted with the participants. This allowed the access to evidence otherwise difficult to obtain through other means, as they include beliefs, opinions, and values. The interviews were conducted following a plan, with a pre-established, sequenced, and paced script (Ruiz, 2003). To design it, several documents on music production were analyzed, contrasting this information with teachers from the Universidad de Barcelona and from the ESMUC.³

The items were written paying special attention to their clarity, simplicity, and relevance, and were organized following criteria related to dimensions, categories and subcategories meeting the aims of this type of research. So as to validate the interview, and following Porta & Ferrández (2009), a preliminary version was evaluated by six teachers from XXX (anonymized for blind peer review). From their observations and a pilot study with a producer, the final version of the interview was composed,⁴ with 30 questions.

During the interviews, the interviewer played a non-participant role and used a non-directive technique so as to keep a trusting atmosphere (Massot, Dorio & Sabariego, 2004). This allowed the researchers to obtain valid and reliable information (Martínez, 2007), thus making sure that it was not contaminated by the researcher's interventions (Ruiz Bueno, 2014).

The data were gathered in a planned, systematic, intentioned, and objective way, so that the information could be verified as scientifically objective (Martínez, 2007). The interviews were audio-recorded and transcribed for analysis purposes.

As the questions were open, the quantitative analysis of the data followed a 5-step procedure, similar to the one used in the *ATLAS.TI* software:

1. Transcribing the interview and classifying the contents to discern the irrelevant and the relevant information.
2. Deciding on the key issues, associated to quotes selected among all the answers.
3. Grouping of all the key concepts in dimensions, categories and subcategories.
4. Elaborating a mind map to relate emerging key concepts, dimensions and subcategories.
5. Analyzing the data.

Results and Discussion

What follows is a summary of the interviews with the producers. More specifically, the common issues are exposed, while contrasting them with specialized references related to music and sound technology fields.

Technology and Music Genres

The interviewed participants highlight the application of sound advances in sound recording when defining the various urban pop music genres while referring to the very essence of recorded music. In that sense, the tools found in a recording studio, both physical and virtual, determine the musical identity of any piece. For instance, participant C describes the case of EDM –Electronic Dance Music– and its relationship with the voice chopping sound processing technique:

The sign treatment nowadays is part of the creative process [...] In the most mainstream EDM [...] voice chopping, which is an editing treatment that seeks to distort the human voice, is the element that defines an EDM song, this being what is most valued out of the whole creative process (C, question 5).

This idea sets an essential difference between the recording of a specific performance, rendering a faithful record of the musicians' performance, and the recording aiming to create a new phonographic work from a musical sketch. This concept stems back from the very invention of sound recording when its author, Thomas Edison, already considered this technology to be an instrument capable of creating music and that "would usher in a new era of artistic production" (Milner, 2016:42).

Later, with the emergence of the electric recordings in 1924, Stokowski suggested the evolution that would mean outdoing the original compositions and performances to make musicians' dreams come true: an even more vivid and beautiful kind of music; the one he had only heard in his own mind (Stokowski, 1946).

According to the interviewees, creative emergence is linked to the dissemination of recording technology, which dates back to the 50s. This meant a new way of making music which was adopted by both the artists of that time and those of later generations, such as The Beatles, which from the 60s on would work in a recording studio (Martin & Hornsby, 1994). From the experimentations in such studios new genres emerged that depended on the advances in recording technology, such as multitrack recording, editing, re-recording, etc. The grounds of those advances were founded even before, in the mid-1930s, when Les Paul developed the re-recording technique. The term sound on sound was coined back then. It was a methodology that allowed overlapping layers until obtaining a new music piece. From then on, just one person would be able to play the kind of music they had imagined, overcoming the limits of time and space. At the same time, Les Paul also experimented with reverberation, or the different effects achieved by relocating microphones.

As technology advanced, new sounds started consolidating that matched the features of each time, aesthetics, attitude and way of thinking of each music genre. Participant D exemplifies the link established between technology and ideology in some music styles:

In Hip Hop, an urban genre with a code, a dress style, a philosophy... sound aesthetics is crucial [...] For years, it had a rather unpolished sound. As it was not mainstream, hip-hoppers had limited resources [...] they were trying to, in a way, state that "I'm

a street kid..." [...] So, that unpolished sound is a sort of code shared by all those related to that genre. Something similar happens with Indie music. From the start, it was qualified as "lo-fi" music. It was deliberate, that is "we want our sound to be murky, we don't want it to be perceived clearly," which is the opposite you would do with a mainstream producer in a studio. What kind of attitude is that? It is: "we are independent," "we don't want to follow the mainstream music steps." We could also talk about other genres: Rock, Punk... endless examples closely linked to the artist's attitude (D, question 9).

At the same time, when it comes to disseminating music, the technological advances also contributed to the creation of new sonic trends. For example, at the beginning of the 60s, the American radio station WABC established a new broadcasting style for Rock and Roll: the "color radio." It was a type of sound that the engineers in this radio loaded with reverberation by means of processors (Milner, 2016).

This trend propelled an increasing demand of resounding records. Phil Spector consolidated the "Wall of Sound" technique, which gave recordings a feeling of unprecedented power to date. Layers and layers of sound, mixed with a large amount of reverberation that created a kind of sound with no parallel in the real world (Ribowsky, 2000). This sound left such a mark on the adolescent audience that Tom Wolfe called Spector the "tycoon of teen." Thus, the interaction between artists and music producers has led to associations of styles and specific sound techniques. Music production handles technical resources to create music recordings to meet specific goals, such as defining an artist's artistic profile and optimizing any piece for the music industry. In sound engineer Moses Ash's words, "the producer reconstructs what happened in the studio to fit somebody's idea of what it should" (Ash; quoted by Milner, 2016:104). This commercial vision implies the need of formulas that can guarantee success. According to those interviewed, this success partially depends on the fact that consumers can easily recognize what they are looking for: stable sonic models. With this aim, production will reinforce the elements that make it easy to identify a music genre or style explicitly. The history of these modern music styles and genres is inseparably linked to the history of production and sound technologies, in a tandem where it is impossible to determine which one first influenced the other.

Sound Capture

Innovations in microphonics, amplification, space acoustics, etc. has determined the sound of different music periods. Consequently, as the interviewees point out, at present, a music producer is capable to reminisce a given decade by means of resources that emulate technical features of the past. One example of this "production archaeology" would be the case of Daptone Records, famous in the mid-2000s, coinciding with the release of Amy Winehouse's *Back to Black*:

What they did there, to capture the sound aesthetics of the Soul of the 60s, was to record live [...] with the same microphones, guitar and bass amplifiers they used to use, they organized the drums set in the same way, used the same pads... All that is crucial, so it sounds like in the past (D, question 20).

This record label is inspired by Motown, whose productions gave prominence to voices, placed the drums at the back and used reverberation in a very specific way (Landau, 1971). This sound became the symbol of almost all the 60s Soul and R&B productions.

Sound Editing (Duration and Pitch)

According to the participants interviewed, most of the music addressed to adolescents has a socializing function, such as the dancing sessions, where several songs must be played in a continuum, overlapping with each other. The DJ, in charge of “dropping” these tracks, has the necessary tools to adapt the tempo of each song so that it coincides with and can be overlapped with the following one. But it is on the Producer to make sure that the same beat is kept all throughout a song. With that aim, they resort to “quantization,” an editing process that allows the temporal relocation of sounds and their adaptation to a reticle based on the predictability of the beats and metrics of any song, as participant C says:

Songs can have two types of beats, a human beat or a mechanical beat [...] In the mechanical beat you adhere to a clapperboard [...] A pop or rock group mechanizes it [...] Other styles don't. There's the case of loop or Groove, present in most “black” music. R&B, Hip Hop, Soul, Acid Jazz... are cyclic, but follow a human beat. You loop a human performance, give it a mechanical cycle, and it automatically keeps the human beat, but it allows you to fit it together with machines (C, question 18).

Another sound element that can be edited is pitch.⁵ Pitch correction audio processors, such as the Auto-Tune, have become creative tools with aesthetic purposes used in most music productions aimed at adolescents (Danielsen, 2017) and are essential in styles such as Reggaeton or Trap, which have integrated electronic music production tools.

Its origin dates to the end of the 20th century, with the arousal of digital technology, which broadened the sound recording features almost unlimitedly. The DAW (Digital Audio Workstation) would become the main music recording and creation tool (Danielsen, 2017). This hardware and software combination would allow musicians to record, edit and mix sound digitally, making it easier for newcomers with music knowledge and different influences to incorporate their musical discourses in the recording industry and to establish new aesthetics based on the home studio sound (Harper, 2014).

Also, the interviewees explain how, in the current musical creation context, many songs are made collaboratively. These creations, made by different people in different places and times, must be assembled, which often requires the adaptation of the key in which the sound files are. This technique has led to the emergence of new sound trends, typical of Pop and Electronic Dance Music, where it is very common to hear dehumanized voices which sound even attractive to the audience's ears. The following example exposed by participant C illustrates this phenomenon:

The piece is a collage of things composed completely autonomously [...] For example, Martin Garrix has a tune named “In The Name Of Love” where the voice sounds like “smurf-y” because that was recorded in a given key and then, as a collage, a new layer in a different key was added, and so they played with the key adaptor, and people don’t even care if it sounds like the Smurfs [...] Nowadays that’s a technique that is used even as a marketing strategy (C, question 26).

Audio Processing (Timbre and Sound Intensity)

Timbre Variation Processors

Several processors, among others, belong in this category. They are commonly known as equalizers or filters and modify the intensity of frequency of the signal processed. In this way, they can give a piece or a fragment a particular sound and character, for example, a vibrant or an opaque sound, among others. Quoting participant A:

If I need to transmit rawness, power, moodiness, energy, I’ll go for Sharp, aggressive, high-pitched or medium-pitched sounds. In contrast, if I need to transmit warmth and clam, I’ll go for sounds that are silkier, lower-pitched, less strident” (A, question 17).

These metaphorical associations between timbre and attitude have led to the creation of sound aesthetics linked to styles, genres and even musical eras:

In the 90s [...] with the appearance of Grunge and Britpop, there was a wish to go back to the 70s style. The sound is much more processed, in the sense of adding a murky feel (D, question 20).

Filters can also give priority to a range of frequencies, attenuating the rest. This process can be applied to specific fragments of songs and in a controlled way; for example, it is possible to set up the filter, so it applies the changes gradually or progressively. This technique is commonly used in certain styles to render certain passages more powerful:

For example, in Electronic or Dance music, or even in Pop [...], you can hear everything filtered as in David Guetta and, all of a sudden, the chorus comes in, you open it and you feel on a high. Or the typical technique, more typical of the 90s, of starting a song in radio mode and then the chorus sounds without the filter (A, question 9).

Dynamics Processors

Dynamics processors, among which we can find compressors, expanders, sound gates, etc., allow the manipulation of the dynamic range of any signal, the difference between its maximum and minimum intensity level. This can be of great help for listening to music in noisy social environments, which makes most of the music addressed to adolescents to be highly homogeneous in terms of dynamics (Faure; Gustems; Navarro, 2020).

This fact is partly related to the changes in listening habits. The emergence back in the 90s of mobile phones with which music could be played created the need to adapt the sound in recordings so they could be played in noisy places. That made compression an indispensable tool (Katz, 2002). In addition, radio stations, right in the middle of the “Loudness War,” resorted as well to compression techniques to be able to offer the feel of higher sound power than their competitors (Devine, 2013). Some sound effects stemmed from that hyper-compression such as clipping (signal saturation), that would be used in Hip-Hop, Dance or contemporary R&B; or pumping⁶ which, some years later, would be deliberately used, for example, in the drops of EDM (Deruty & Tardieu, 2014). This phenomenon became more and more salient until 1999, known as the year of the square wave, when that ultra-compressed sound could also be found in other music genres, such as Pop, Rock or even Jazz (Milner, 2016).

Nevertheless, dynamics processing can also be applied for other purposes; for example, it is commonly used to stress attitude in Rap:

So that something sounds aggressive, [...] you need a type of compression [...] with very specific settings that highlights consonants and emphasizes the aggressive character of that attitude (C, question 19).

Another typical example of dynamics processing is in the use of sound gates during the 80s, which cut any other signal that does not reach a minimum intensity threshold. Combined with a reverberation sound, you simultaneously get a feel of grandiloquence and definition, typical of the drums in the 80s music.

Space Processors

Space processors, such as reverberation or delay, are designed to imitate the sound of acoustic spaces although, all throughout the history of sound recording, they have been identified with the peculiar sound of specific sensations, attitudes or the imaginary linked to different music styles. In the case of reverberation, going back to the example of Wall of sound, this type of manipulation magnified the sound of Rock and Pop productions from the 60s on resorting to reverberation to make an impression of grandiloquence. Other genres, such as the New Age in the 80s, have also used reverberation, which gave them the mystical atmospheres and sensations that they wanted to instill in their listeners:

Reverberation is a resource used many times to give a feeling of amplitude [...] In the case of Enya, her sound transmits this feeling of “I’m in the middle of the sea, and I can only see the ocean all around me” and the song is about that. It’s actually the work on production, and not on the arrangements, that expresses that idea (D, question 11).

Delay, the processor which generates the repetition of a sound with a certain delay from the original, also has specific uses in urban pop music. Participant D explains the recurrent use of Slap Back (a specific set up of delay) in several music styles throughout time:

If I want to create a Rockabilly sound [...], Slap Back is used a great deal. It's a process that started being applied in the 50s [...]. It has also been used in the 80s, in Techno Pop, [...] and then in the 2000s. [...] It was also very much used in Glam (D, question 16).

There exist many other processors, such as distortion, flanger, phaser, chorus, etc. that could be grouped as special effects, all of which decisive in the construction of the sound identity of some music genres and styles.

Mixing and Mastering

This is the phase where the final touches will be given to the sound of recorded music and, therefore, the character of the songs is finally defined to establish a balance of levels between the recorded elements and to place their sound levels properly. According to participant A:

When mixing a song and choosing the levels for the instruments, you can cause a more aggressive feeling or attitude [...] by setting, for example, the guitars louder, the voice very present... In contrast, if you want to evoke a more Chill Out kind of feeling, you will put a great deal of reverberation, very little transitory elements, with just some attack, with compressors that make the attack softer [...], and in this way you already get this feeling of peace (A, question 10).

As it happens with timbre processors, metaphors linked to feelings, attitudes or emotions are used to refer to the sound of different types of mixings. For example, mixings are qualified as “raw” for the Punk Rock of the 70s/80s. As opposed to this “opaque” sound of the end of the 70s, in the 90s there was a predominance of sonic glow, typical of the digital era.

These associations between decades and sounds are often justified technologically. For example, in the 70s, magnetic recordings enlarged their capacity to record sound tracks printed on their tapes. The increase in the number of simultaneous tracks affected the quality and sound definition of the takes due to the overlaps. To overcome this flaw, the natural reverberation of the studios that prolonged and mixed the sounds was abandoned, so a new aesthetics with a dry sound was gradually established. It permeated in the audience and ended up defining the sound of the 70s, regardless of the genre, Rock, Funk or Disco (Milner, 2016). However, in the 80s, the recording industry bet for sounds more similar to sports stadiums and larger spaces, through the use of processors and effects. Also, the mixing boards could be connected to external equipment, which allowed even more effects, which also fostered a tendency to overproduction (Rotondi, 2011). Producer Andy Wallace clearly explains the trends in recorded music in the following years: “the band was almost defined by the style of recording and production, rather than having their own character” (Wallace; cited by Milner, 2016:142).

Once the mixing was ready, the resulting sound files are sent to mastering, where they will be optimized to be listened to in any other situation and using any other equipment. This process has made listeners to get used to new sound sensations,

usually comparable to the feeling of power. Consequently, some styles arisen in the last decades have also been defined by their mastering models. According to participant C:

In some cases, mastering completes the definition of the artistic profile [...]. Elements such as the drop, in EDM, are polished in the mastering, or the feeling of wall that we can find in Metal, or in Jungle, or in Frenchcore (C, question 9).

Nevertheless, the data gathered show how sound manipulation processes, during the production of urban pop music, are inseparable from their aesthetics and, therefore, define them and give them an identity of their own (see Figure 1's table).

<i>Production Technique</i>	<i>Technological Resources</i>	<i>Style/Genre</i>	<i>Decade</i>
Slap Back	Delay	Rock & Roll Rockabilly	50
		Glam	70
		Techno Pop	80
		Indie	2000
Wall of Sound	Reverberation and track addition	Rock Pop	60
Motown sound	Leveling between tracks and reverberation	Soul R&B	
“Dry and opaque” production	Microphonics and “absence” of reverberation	Rock Pop Funk Disco	70
Home Studio sound	Portable or virtual recording devices	Hip Hop Indie	
“Raw” production	Distortion and equalization	Punk	80
“Hyper-production”	Reverberation, sound synthesis and noise gates	Rock Pop New Age	
“Dry, vibrant and aggressive” production	Microphonics, equalization and compression	Rock Pop Grunge Britpop	90
Voice “robotization” ⁷	Pitch correction	Trap Reggaeton EDM Pop	Late 90s, 2000s and 21st Century

Figure 1. Table of examples of production techniques associated to music styles, genres and decades. Derived from author's interview with music producers in this research study.

Didactic Proposal

The objectives of this research were to get to know the importance of technological advances in the definition of the different urban pop music genres of the 20th and 21st centuries so as to propose improvements in music education in secondary school including the technological dimension.

From the results obtained, which highlight the importance of recording processes and techniques in the definition of mass consumption music genres, we propose a

didactic sequence to be completed throughout an academic term, in 40 to 60-minute sessions consisting of theory and practice activities incorporating the DAW gradually and effectively in the Music subject of secondary education.⁸ To implement these activities, we recommend the use of one DAW – for instance, Reaper⁹ – which is intuitive, small sized, multiplatform (Windows, MacOS, Linux) and with undemanding technical requirements, so that it can work with most classroom computers. The students will be able to work individually or in pairs, and will have to have access to a personal computer with Internet and headphones. The tasks done will be shared in an online platform such as Google Classroom or Moodle so that the class group can evaluate them and comment on them. This way, it will also be easier to apply them in distance learning environments (Vela González, 2020).

Sessions 1 and 2: Historical Background of Music Recording

A brief historical overview of mainstream music will be presented through sound technologies. The different music styles that arose with the emergence of music recording will be reviewed, as well as the different music eras and the technological resources that have defined the different sounds present during the 20th and 21st centuries. Several listening sessions will take place so that students can learn to identify the most representative technological resources used in urban pop music. The DAW with which all the activities will be done in the sessions to follow will be presented.¹⁰

Session 3: Cutting Off a Song Passage

With the chosen DAW, the students will create an audio file from a song snippet. This snippet will have been cut off bearing in mind its internal harmonic/melodic structure as well as its rhythmic coherence. Once isolated, suitable fade-ins and fade-outs will be applied to the start and finish volumes.

By means of this activity, basic digital audio and acoustics concepts will be tackled and students will practice techniques to import and export and to edit (cut, move, delete) audio files.

Session 4: Linking Different Sound Fragments

Following the instructions of the previous activity, different sound fragments will be isolated and chained in just one file, one after the other, for example, so as to create series of music fragments for a choreography.

The concepts dealt with in the previous activity will be delved into and new concepts will be introduced, namely, basic mixing techniques (leveling and volume automatizations) and sequencing (audio fragments distribution in time).

Session 5: Creating a Looped Music Fragment

A fragment from a musical piece will be cut off so that it can be looped in such a way that the editing work cannot be perceived and keeping its rhythmic and harmonic/melodic coherence. In this way, the students can, for example, create an

instrumental base so as to sing over it if using urban music. For that purpose, the isolated fragment will have to be free of melody so that it can work as a base.

With this activity, the concepts previously tackled will be applied to a musical context, introducing concepts such as tempo, harmonic cadences or melodic motif, and music editing techniques will be practiced.

Sessions 6 and 7: Composing a Sonic Passage

We suggest the recreation of a sonic passage by combining isolated sounds either from sound banks¹¹ or recorded by the students themselves.

In this case, activities with multitrack format will be dealt with and simultaneous sounds will be tackled on different tracks. At the same time, signal processing will be delved into. With this aim, specialization sound techniques will be practiced, such as panning (the lateral distribution of sound), reverberation (the simulation of a physical space) and sound layers (the apparent distance between sound elements by manipulating their intensity), as well as the automatization of settings so as to create a feeling of motion.

Sessions 8 and 9: Recording an Audio-tale

The students will record themselves telling a tale and, later on, will add sound effects and background music to it.

New techniques will be implemented such as recording (which will be possible using mobile phones) and the use of pitch correction audio processors (which will allow the creation of different characters) and timbre variation processors to create radio effects, etc. In this way, the collective sound imaginary will be tackled through the analysis of sound clichés and sound and musical atmospheres.

Sessions 10 and 11: Creating a Remix

An alternative version of a song will be created. With that aim, several snippets will be cut off and reordered. One of those snippets will be instrumental and will be duplicated so that its length allows the recording of a singing or 'rapping' voice on top.

All the concepts and techniques will be practiced and applied in a musical context. In the same way, the work with processors typical of mainstream music consumed by adolescents will be introduced, such as the *Auto-Tune*. In this way, several stylistic features of different types of music will be examined in terms of sound and structure.

For the evaluation of all the activities, completed during 11 sessions, the students will have, in advance, a self-evaluation rubric (it will be a co-evaluation rubric if they have worked in pairs) which will allow them to know which items will be taken into account and how for evaluation purposes. Every student or pair will deliver an evaluation document for each activity. The teacher will also evaluate each activity separately, following the criteria in the rubrics. The final score will be calculated considering both the students' and the teacher's evaluation in each case.

Conclusion

From the present analysis and the interviews in this study, urban pop music styles, those preferred by adolescents, should be treated as mainstream music massively consumed in recorded format, that is, as music created by means of sound recording technologies so that they can be massively distributed in the recording industry. This dependency on technology has contributed to the definition of these urban pop music styles and genres of the last decades partly due to these advances in recording technology. Consequently, it can be affirmed that knowing the historical advances in technologies is essential to identify and understand the features of these types of music.

For all the exposed above, and in agreement with Flores (2007), we believe that teaching the techniques and procedures followed when recording these types of music will contribute to a better and thorough music education among adolescents, be it due to obvious motivational reasons (Galera, 2011), or due to the pedagogical virtues in terms of creativity, cooperative attitude and interdisciplinarity, thanks to the introduction of such technologies in a formal music education context (Marín-Liébaná, Magraner & Nicolás, 2020).

In the same way, understanding how recording production and the recording industry work will help adolescents to have a critical look towards mainstream music (Terrazas-Bañales, 2013). Through its networks and unfiltered marketing strategies, the recording industry influences the adolescents' audiovisual and musical consumption, as well as their ideologies and attitudes (North & Hargreaves, 2007).

Accordingly, the didactic proposal presented in this paper includes the DAW in ESO. With the emergence of digital recording, these types of software programs have become essential tools to create music consumed by adolescents. Styles such as Trap, Hip-Hop or Pop are possible thanks to sound manipulations facilitated by the DAW. Learning how to handle them will help the adolescents' music learning activities to sound like the current trends in music, which will make them more appealing and will foster their motivation (Fink, Latour & Wallmark, 2018). Besides, they offer the possibility of creating music pieces with surprising results without needing too much prior music knowledge (Rudolph, 2004) and make collective music creation easier, which fosters motivation and commitment in the students (Ocaña-Fernández, Montes-Rodríguez & Reyes-López, 2020).

After several weeks of class work using sound recording technologies, we intend to get adolescents to be familiar with music reality in a curricular context. Besides reducing the gap between formal and informal education (García-Peinazo, 2017), we intend to foster significant music learning among the youth that will allow them to build their own individual and collective identities (Rentfrow, 2012). Even so, there are limitations to this proposal: for instance, some of the most important music technology elements such as broadcasting means (radio, digital radio, CD, streaming, etc.) are not tackled and neither is sound synthetization, which was influential and relevant for understanding how music is produced nowadays, nor collaborative tools for music production, among many others.

Consequently, this proposal is presented as the starting point from which music education should continue being constantly redefined, in a world where the musical experience is increasingly technological (Williams, 2007). Thus, with the addition of new pedagogical perspectives and the indispensable contribution from our inherited tradition, a thorough and high-quality education will be ensured.

Endnotes

- 1 “Style” is considered in this text as the group of features that identify the artistic trend of a given time or genre. “Genre” is considered here as the concept that establishes formal differences considering the socio-musical context as well. Even so, in this paper both terms are used indistinctly.
- 2 Those record labels currently control about 70% of the recorded music industry, regarding worldwide sales (Insunza Aranceta, 2016).
- 3 ESMUC: Escola Superior de Música de Catalunya, is the public Music Conservatory in this region.
- 4 The final version of the interview can be found in (Faure, 2019).
- 5 Pitch is included in the sound editing section as we consider the way the contents of recorded material is transformed, beyond its sonic texture, although technically speaking it is about audio processing.
- 6 The limiter mitigates all the frequencies jointly so the elements that generate intensity peaks, such as the low-pitched sound of a drum, can affect the other sounds, such as voices.
- 7 Using auto-tune for creative purposes became popular with the release of Cher’s greatest hit ‘Believe’ in 1998. Producers Mark Taylor and Brian Rawling opted for an aggressive Auto-Tune setting so that it was executed right when receiving the signal. This instantaneous tune correction involved a robotic effect in Cher’s voice. After the single’s great success, this production technique became a recurrent trend in many mainstream songs during the next years.
- 8 Although this didactic proposal could be implemented in any ESO grade, it is recommended for Grade 2 onwards as, if the official Spanish ESO curriculum has been followed (Royal Decree 1105/2014 - Ministry of Education, Culture and Sports, 2015:454), the students will have acquired basic computer technology and music concepts which will be of very much use for our proposal.
- 9 Available at <https://www.reaper.fm/download.php> .
- 10 See some examples in the table of sound resources available in (Faure; Navarro; Gusterns, 2020).
- 11 Like the collaborative audio simples repository: Freesound, accessible online at <https://freesound.org/>.

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The Musical Status of the Roma in Primorje-Gorski Kotar County (Republic of Croatia)

Ines Cvitković Kalanjoš⁺ (Republic of Croatia)

Abstract⁺⁺

The Roma are the most populous minority group in Europe and have lived in the territory of the modern-day's Republic of Croatia for 700 years. This study is based on cultural and musical research in the area of Primorje-Gorski Kotar County, with an emphasis on the conurbations of Rijeka, Delnice, Crikvenica and Novi Vinodolski. This paper asks what the musical position of the Roma in Primorje-Gorski Kotar County is and how this is reflected in their music and in musical interaction with other Roma and non-Roma. The work gives an overview of the musical life of the Roma and takes us through several musical events that are very important to the lives of the Roma in this area. Their interactions with the majority population and many ethnic groups in the area of Primorje-Gorski Kotar County are described through the prism of their personal vision and notion of relations. The work takes a look at the musical life of the Roma and contributes to the better understanding and coexistence of bearers of different cultural identities in Primorje-Gorski Kotar County.

Keywords: *Roma, Music of the Roma, Cultural Identity, Primorje-Gorski Kotar County, Republic of Croatia*

⁺ Ines Cvitković Kalanjoš, Postdoctoral Researcher, Department of Teaching Educations Studies in Gospić, University of Zadar, Republic of Croatia. email: ikalanjos@unizd.hr

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

Introduction

Roma in different parts of the world - thanks to emancipation movements, but also to international conventions and documents - have the political status of minority, which has a significant impact on their social standing, lifestyle and culture, as well as artistic status. Despite the equality guaranteed by its Constitution, the Roma in the Republic of Croatia are still, due to many factors, at the bottom of the social ladder. On the other hand, there exists a mystique regarding their musical uniqueness and distinct talent. A special characteristic of the Roma lies in the richness of their culture and tradition, which is still scientifically unexplored. Silverman (2012), investigating the Roma of Southeast Europe, claims to demonstrate many qualities such as cultural hybridity and adaptability, which we will confirm in this article. In the territory of the Republic of Croatia, there is a visible lack of scientific studies on the Roma, especially works in the field of ethnomusicology. Scientific research on the Roma has been conducted exclusively in a social context (most often on, for example, poor living conditions, poverty and insufficient education), and the number of published articles about their music is practically insignificant. So far, no one has scientifically explored Romani music, and neither has the music of other national minorities living in Primorje-Gorski Kotar County been explored. This paper is written according to a thematically profiled research model based on previous research by the International Council for Traditional Music (cf. Pettan, 2019), and its aim is to get to know and understand the musical identification factors of the Romani population in selected conurbations of Primorje-Gorski Kotar County. In this regard, I take into account in particular the findings of ethnomusicologists in the International Council for Traditional Music (ICTM) Study Group. The study of music and minorities are linked in publications such as *Music and Minorities and Ethnomusicology: Challenges and Discourses from Three Continents* (Hemetek, 2012) and *Music and Minorities from Around the World: Research, Documentation and Interdisciplinary Study* (Hemetek et al, 2014). Special research attention will be paid to musical processes in which Roma actively participate. Before starting the field research, we asked the following research questions:

1. What is the musical situation of the Roma in Primorje-Gorski Kotar County?
2. What are their music-interaction processes with other Roma and non-Roma?
3. Engaging in music - for the subjects of the study based on - need or desire?

Methodology

Field research conducted in the four largest conurbations of Primorje-Gorski Kotar County (Rijeka, Delnice, Crikvenica and Novi Vinodolski) was complemented by the results of work done in the libraries of these places. Most of the field work in the Romani settlements of the selected locations took place during 2015 and 2019, with breaks. The intensity of fieldwork was greatly influenced by the opportunities to set up and arrange interview dates with research participants. The research took place in time periods four years apart and, on the basis of the data collected, a complete overview of the musical circumstances of the Roma was obtained, as well as some different answers to research questions at the beginning and end of the research. The field research included all Romani musicians from the county who agreed to be interviewed and a few respondents who hired Romani musi-

cians for the purpose of musical participation in their private celebrations. The review of geographical and historical information on Roma in this particular area is based on descriptive, historical, and statistical methods (cf. Pettan, 2011). Interviews were conducted on the basis of previously prepared questions. Before the interview, the respondents were introduced to the topic by the main representative of each Romani settlement. The way of life of the Roma and the celebration of religious and other rituals such as Eid al-Adha, St George's Day, the birth of a child, weddings and funerals were directly observed, modelled on the work of Bonini-Baraldi (2021). Following on from the work of authors Hemetek (2006) and Silverman (2012), the focus of the research was all types of music that Roma create, perform or listen to in the studied area, but also musical interaction with the majority population. The ethnomusicologists Malvinni (2004) and Nuska (2016) were particularly considered as exemplars during the research. First, it was necessary to find the representative of the community in every Romani settlement¹ where Roma lived, who then gave credible information about the settlement and its inhabitants, and arranged meetings with his fellow citizens, with whom I conducted interviews. Involving members of the Romani community in field research was, at first, novel to them: in conversation it became apparent that they had not previously had the opportunity to participate in this type of research, or research in general dealings with their music. Their only experience of research was that related to their social and economic status.

Roma in Croatia and Primorje-Gorski Kotar County

Over the past twenty years, research on social topics and education has been most prevalent. Hrvatic (2000), who is engaged in the education of the Romani people in Croatia, offers specific guidelines and models for more successful education. The history of the Roma has been explored by Hrvatic and Ivancic (2000) and Vojak (2005a, 2005b, 2005c, 2010 & 2013), and their social aspect studied by Posavec (2000), Štambuk (2000a, 2000b & 2005) and Šlezak (2009, 2010). The problems of discrimination, segregation, and marginalization of the Romani people has been addressed by Babic (2004), Bogdanic (2004), Horvat (2009) and Novak (2004). According to research conducted in 1998 by the Ivo Pilar Institute in on the developmental status of Romani people in Croatia, the first Roma arrived in Europe during the 14th and 15th centuries. The authors (Pongrac, 2003:83-84; Rumbak, 2009, 2010; Vojak, 2004/05:223) state that the following Romani communities are located in Croatia today: Lovari, Laktaši, Kolompari, Kalderaši, Kanjari, Koritari, Burgijaši, Gurbeti, Arlije, Aškalije, Cergari, Sinti, Kaloperi, Egipcani, Bajaši, Luri, Tamari and Gopti. This shows the marked diversity in the present-day Romani population of the Republic of Croatia. In the last twenty years, there has been intense immigration of Romani people from other parts of the former Yugoslavia, especially from Bosnia and Herzegovina, Kosovo, Macedonia, and Serbia. Jean-Pierre Liégeois explained that for "states, local authorities and communities, Gypsies have always posed a threat of political and psychological unrest" (Liégeois, 2009:119). Prejudices about Roma are still deeply rooted, the causes being primarily social and psychological in nature. Hemetek (2006) and Silverman (2012) portray the Roma as the most common target of racism in Europe. The Constitution of the Republic

of Croatia, from 1974, recognized the Romani ethnic groups as a national minority, making them equal to the 21 other national minorities in the country. Hrvatic points out that “it is crucial for the Romani community in Croatia to integrate² with the improvement of the social and economic situation of Roma in all segments of society, with the need for them to preserve their culture, traditions, and lifestyles in order for them to become and/or recognizable in a multicultural environment” (Hrvatic, 2004:367).

The Romani minority in the Republic of Croatia is not homogeneous: they speak different languages and have different religions. Most Romologists today think that the religious commitment of the Roma is influenced by that of the majority of the population (Clebert, 1967:159; Liégeois, 1987:60-61). When looking at the language of the Roma in Croatia, three groups predominate: one speaks the Romani language, the Bajaši speak Romanian³ and the Aškaliije speak Albanian.⁴ Demographers estimate that the actual number of Roma in the Republic of Croatia is between 30,000 and 40,000. (unofficial results of the research of the Office for Human Rights and Rights of National Minorities of the Republic of Croatia). The reason for this is that many Roma do not declare themselves as Roma but as members of the majority population (in this case as Croats). This can be seen from the following table showing the number of the Roma in the Republic of Croatia according to the census of the Central Bureau of Statistics, in which we can see that the number of listed Roma and the number of actual Roma in the Republic of Croatia fluctuates dramatically

Number of Roma	
Year	Number
1948	405
1953	1261
1961	313
1971	1257
1981	3858
1991	6695
2001	9463
2011	16975

Figure 1. Table showing the number of the Roma in the Republic of Croatia. (Census, Zagreb, Croatian Bureau of Statistics, 2013).

Primorje-Gorski Kotar County was established in 1993 with its main headquarters in Rijeka, which, due to its demographic and economic importance, is an independent spatial unit both as a university and as the industrial centre of the county.



Figure 2. Map of the Republic of Croatia (yellow) with Primorje – Gorski Kotar County highlighted in orange. (Source: [https://hr.wikipedia.org/wiki/Primorsko-goranska županija](https://hr.wikipedia.org/wiki/Primorsko-goranska_županija)).

Due to the incomplete data, we have made our own assessment of the numerical status of the Romani population within the area that we surveyed. Our visits to Romani settlements throughout Primorje-Gorski Kotar County resulted in a detailed analysis of over 2000 Romani people, which is double the number from the census data. The first resident in Rujevica⁵ (the largest Romani settlement in the county, which we will address the most in this paper) was Hamdija Osmani who arrived Rijeka in the year 1949 from Kosovo in search of a better life. He first came on his own and after he had settled in he brought the rest of his family from Kosovo. Following him and his family, other families from Kosovo began arriving in Rujevica from where they spread to other outskirts of the city. Most of the Romani population in Rujevica declare themselves Roma and Aškalije and more than 90 percent of them are of the Islamic religion. In the last few years, members of other national minorities such as Albanians, Macedonians and Bosniaks have also begun to settle there, and they live in peaceful coexistence with the inhabitants of the Romani national minority. The Roma in Primorje-Gorski Kotar County first teach their children to speak the Romani language, the Aškalije teach their children Albanian, and then all learn Croatian. The reason for this is that within the Romani groups, their languages still prevail as a means of mutual communication, whereas the Croatian language is taught so that they may communicate with the majority population. This is also the reason why a large number of Romani children have difficulties with the Croatian language at the beginning of their education because through most of their childhood they have only spoken their native language.

Some of the world's famous composers such as Franz Liszt, Giuseppe Verdi and Johannes Brahms got the inspiration for their superb works from Romani music. Ludvik Kuba was the first to transcribe Romani folk songs in the territory of the former Yugoslavia, in 1893. Also notable were Vladimir Dordevic, who wrote down four Romani songs in 1906, and Rade Uhlik, who in 1937 published the first collec-

tion of Romani folk songs (without tablature) he had collected in the field. We can say that the Romani culture is very diverse: while all Romani groups share many common elements, they also differ in many ways. Music, dance, religion, myths, stories and legends are specific elements of their culture. The Roma have within their own culture many elements of other cultures throughout the world, such as Indian, Persian, Egyptian and European. The Romani culture is constantly changing in today's globalized world and in many cases it is only preserved in the form of an ethnic heritage. It is believed that Romani communities living in more isolated and rural settlements have maintained their Romani identity and national and cultural self-esteem while the communities that inhabit larger and more developed cities, and have mixed with the majority population, have lost their national identity. We can reject this thesis after the fieldwork that has been completed in Primorje-Gorski Kotar County.

The Association of Croatian Roma, which was established in 1991, has been a strong impetus for the entire Romani community with regard to their national, cultural and economic awareness. There are now a total of ten Romani associations in Primorje-Gorski Kotar County: The Aškalije Association in Primorje-Gorski Kotar County, The Romani Women Association of Rijeka "Better Life," The Gorski Kotar Romani Association "Croatian – Romani Spring," The Association of the Roma War Veterans from the Homeland War of Primorje-Gorski Kotar County, The Crikvenica Roma and Aškalije Association, The Romani Association of the Town of Delnice, The Delnice Romani Association "Better future," The Roma – Rijeka Association, The Romani Community of Primorje-Gorski Kotar County "Romani Unity," and The Rijeka Association of Young Roma "Romani future." These associations issue newsletters, organize summer schools for Romani children and take part in various cultural events. One of these events, the "Festival of Young Roma" in Rijeka, has been taking place for years now, in April or May. This cultural event aims at combating prejudices against the Roma and establishing the best possible coexistence of Roma with other national and ethnic communities, primarily through promoting the music of the Roma. The festival opens, every year, with the Romani Anthem *Delem, Delem (Gelem, Gelem)* performed by Orhan Sali and his "Pehlin Kings" ensemble. The festival brings together not only Romani but also other local performers from the city of Rijeka and its surrounding area. I will list only some of those who performed: Orhan Sali and Pehlin Kings, Rijeka, RKUD Aškalije PGŽ led by Sadik Krasnic, Armando Osmani (Rijeka), Sebastian Tahirovic (Zagreb), The Mali Rijecani Children's Choir and Morcici led by prof. Egle Trošelj (Rijeka), the belly dancer Sara Saršon (Zagreb) and Roma dancers from Rijeka and Crikvenica. In addition to the festival, the traditional "Roma Meetings" have been held for 18 years. The programme includes round tables, lectures, art exhibitions and socializing. Many prominent individuals and representatives of Romani groups from all over Europe participate in these events. The meetings end with a concert of Romani music, songs and dances, and a folklore performance by a group from Rijeka (as the host of the event), as well as other invited music groups from across the Republic of Croatia. The meetings are organized under the auspices of the Council for National Minorities of the Republic of Croatia, the City of Rijeka, and Primorje-Gorski Kotar County. It is an event that represents Romani culture and is an op-

portunity to get closer to and get to know the Roma of Rijeka and their neighbors. They try to break down prejudices and achieve tolerance between members of the Romani national minority and the majority population, but it is also an opportunity to resolve a number of important issues related to Romani communities in the Republic of Croatia.



Figure 3. Young Roma performing at the “Roma Meetings” held in the city council, Rijeka 2016 (Author’s personal archive).

Musical integration and resourcefulness of the Roma in Primorje-Gorski Kotar County

When, during my field research, I asked one of my Romani interviewees to tell me how Romani music came to be, he told me the following legend about the origin of the Roma music.

Once, God created a violin on Saint Peter’s back. Not knowing that he had a violin on his back, Saint Peter walked into a bar that was full of cheerful people, who, when they saw Saint Peter with a violin on his back, shouted: “Play, play!” Due to all their noise and shouting, Saint Peter was scared and began to run away. When he got to the door, the violin fell off his back, so he took it and went straight to God and asked him: “God, what is this?” I gave you a violin to play for people when they are cheerful, so that they have fun, and so that they don’t fight.” God answered him. “In that case, let’s have more musicians!” Saint Peter said. “So who will play the instruments?” God asked. “Let the Roma play,” Saint Peter responded, “let them entertain people so that they, in drinks and merriment, don’t get into a fight.” “So be it!” God replied. And so, it has remained this way (Etem Fazli, Rijeka).

We can find this legend on the websites of many Romani associations; therefore, we can assume that it has been passed down from generation to generation and

that it has been with the Romani people for centuries. Pongrac believes that the opinion of various authors is succinct: “central features of Romani music highlight passionate and dynamic rhythm, improvisational involvement and a wealth of different decorations (ornamentation) and deep expressiveness; the most important feature of Romani culture and the national inspiration of the soul to create and move was luck” (Pongrac, 2003:13). Rumbak states “The music of the Roma may be the only true European blues, the original existential scream, inseparable from the self-life philosophy of these people with the eternal destiny of nomads” (Rumbak, 2010:131). Pettan notes how “The Romani musicians have a broad basis for performing music, wider than non-Roma musicians, making them attractive to diverse audiences” (Pettan, 2011:18) and are “characterized by the way music is performed” (Pettan, 2011:42). The majority of the population has very little knowledge of Romani tradition, language and art. Therefore, we can agree with the statement of Hrvatic and Ivancic (2000:255) that the “basic problem in the social emancipation, national and cultural affirmation of the Roma is not in the existence of insurmountable differences or their rigidity. The problem of the Roma is actually the problem of the non-Roma and their understanding and acceptance of the Roma as they are, not as “we” would like them to be.”

In the Republic of Croatia, the music of the Roma can be heard mostly in places where they live and at cultural events that are represented by national minorities. As for Primorje-Gorski Kotar County, the music of the Roma can be heard during Romani celebrations and on national holidays such as World Roma Day, Jurjevo (St. George’s Day) and the above-mentioned Festival of Young Roma, which takes place in Rijeka. At the beginning of the research, the Pehlin Kings Romani ensemble from Rijeka had started appearing in nightclubs and bars over the previous two or three years, where this kind of music could not have been heard before. “Sometimes we hire the Pehlin Kings because our audience has been looking for them more and more lately. We have a good profit when they play” (owner of a nightclub in Crikvenica). This way of presenting Romani music, which was never before popular in this area, gives hope that Romani music will continue to spread. The ensemble performs music that is predominantly improvised at the performance itself. When arranging performances, they do not have a set price; instead, they make money from their performance by receiving “tips” from the celebrators families and their guests. We find this example with Romani musicians in Kosovo: the organizer of the celebration (from a community known for correct behavior and generosity) pays a relatively low base price, and in some cases the musicians do not ask for a basic fee at all, expecting high tips to fully meet their expectations (Pettan, 2011:84).

“Previously, we would only play for our Roma, mostly at weddings and exclusively performing Romani music but last year we began playing in clubs in Rijeka where we were “forced” to play genres other than from the Romani genre. “Forced,” puts it bluntly, but if we did not agree to play other genres, the club owners would not hire us for subsequent gigs. Sometimes we need to adapt to the needs of the market and perform music that the people who have hired us want to hear, whether it be Croatian, Albanian, Serbian or even songs in English” (interview with Orhan Sali, singer and founder of the Pehlin Kings ensemble).

When asked if they have their own songs, they answer in the affirmative and explain that they most often compose pop and hip-hop songs and post them on a YouTube channel. *“So far, we have recorded two videos that were shown on national television. Musicians (a band), who are not “ours,” also took part in one video, so we made a mix of “their and our music” which turned out to be a good combination”* (interview with O. S. from Rijeka). The Roma call the music of the majority of the population “their” music, but as Primorje-Gorski Kotar County is a multi-ethnic area, we asked them for clarification. What does “their music” mean to them? *“It’s any music that doesn’t have our Roma tone and is performed in this area. We also know how to play it, and we perform it in situations when those we play for ask us to do so.”* (Interview with I. S. from Rijeka).

In the area that was covered by the research, mostly men perform Romani music played at celebrations and weddings, while women participate in music at home by singing accompanied by baking pans or tambourines. There is no age limit for performing Romani music. Performers range from 10 years of age (the youngest) to 70 (the oldest). In addition to the members of the Pehlin Kings ensemble, who we can say are actual professionals without a formal music education (although music is not their only source of income), there are also amateur performers who play for the love of it. Young Romani musicians who perform in this area have the desire to become professionals and they want their music performances to become their “jobs,” with which they would be able to feed their families. *“I would like to play music my whole life because it makes me very happy. I have no education and I don’t know the notes. I learned to play the clarinet with my father and from when I was a child he took me to concerts where he played. Little by little, I also started playing and making money. I have a son who is also interested in music, maybe he will succeed me, you never know what life brings!”* (Interview with O. M. from Novi Vinodolski). Very rarely will we find a Romani family in which only one person plays music: constellations tend to be grandfather-father-grandson or some other close relative.

Among Roma from Rijeka, playing music is a economic strategy, so much so that more and more Roma are deciding to engage in music, but not by playing specific traditional instruments or performing exclusively Romani music, but rather with music that brings them adequate financial reward. We can also associate this way of thinking with the Roma from Kosovo, who, according to Pettan, do not generally use “musical instruments that do not make a profit for them” (Pettan, 2002:228). The Pehlin Kings have a repertoire of songs, but they usually play according to the wishes of the listeners, where each song requested is paid for. They most often play indoors during weddings and circumcision celebrations (Sunet), in private premises. These locations are usually different catering facility halls that are rented by the celebrators for themselves and their guests. The festivities usually last from the afternoon until the early morning hours and the musicians play as long as guests remain. They are capable of singing one song in three different languages. This way of singing is most often practised at wedding celebrations where sometimes several different ethnic groups are in the same room. At the wedding where I was an observer, I received information from the family that the guests were Roma, Croats, Albanians, and Bosnians. The desire of the ensemble

that performs is to satisfy all groups to some extent. Why? *“It's not a problem for me to sing in several languages. I sing as needed. If I see that there are Croats at the wedding, I will sing in Croatian also, and not only in the language spoken by the newlyweds. All this brings money in, and we work for a tip”* (interview with O. S. from Rijeka). When celebrating Jurjevo (St George's Day), the musicians have a public performance. Roma from all over Primorje-Gorski Kotar County traditionally gather at Rujevica for their biggest holiday and through dancing and music they say goodbye to the winter and celebrate the arrival of spring. The older residents visit the last resting places of their loved ones on that day. The religious part of this holiday begins with the youngest children waking up before dawn and going to wash in a nearby spring in which their parents place freshly picked flowers. The Roma believe that this ritual helps them maintain their health and hope for a better life. They decorate their homes and yards with spring flowers.



Figure 4. Celebration of Durdevdan (St George's Day) in Rujevica, 2019 (Author's personal archive).

The celebration in Rujevica is not only for Romani people, but also for all those who wish to spend the day in the pleasant company of their Roma hosts and for those who want to enjoy various gastronomic specialties of the Roma, along with dancing and music. Even though the Roma from Rijeka are in a rather difficult economic situation and many of them are unemployed, they always try to appear good hosts. In the last few years, there have been an increasing number of non-Roma visitors in Rujevica. In a conversation with one of the visitors at the celebration who is not of Roma origin, I learned that he came from Sweden. *“I have been living in Sweden for many years, but every year on St. George's Day I come to Rujevica with my family. It's a long trip, but I like it here and I really have fun at the celebration. This has become our tradition and I will come here as long as I'm alive! I have relatives and Roma friends near the city of Rijeka, so we stay with them for a few days while we are in*

Croatia” (interview with S. E. from Sweden). As for the performers, in addition to the Pehlin Kings from Rijeka, who perform every year, Romani performers from Macedonia, Serbia, Albania and Montenegro can also be heard and they are always exclusively Romani ensembles and perform Romani music. *“For St George’s Day we play mostly only our Romani music, but sometimes we play something else: it all depends on the mood and on our listeners”* (interview with R. M. from Rijeka).

“Any sound that accompanies their lives (groups of people) is worth studying” (Merriam, 1964:116). According to researchers, the most popular musical instruments amongst the Roma are the violin, lute, accordion, various types of tambourines, guitar, cymbal, various types of wind instruments, the zurna and drums (tambourine and goblet drum). Over the last fifty years the use of clarinets and wind instruments has become more popular. Pettan identifies the five basic types of Romani ensembles in Kosovo (Pettan, 2011:35): 1. Shawm and drum ensemble, 2. A pair of tambourines for women, 3. Bleh (wind instruments and percussion), 4. “Calgija” (clarinet, accordion and goblet or tambourine with the possibility of adding other instruments), 5. “Moderan ozvuceni ansambl” (synthesizer or electronic accordion, saxophone or clarinet, electric guitar or banjo, bass guitar and drums).

Musicians in Primorje-Gorski Kotar County most often use a modern sound ensemble to perform their music, with the following instruments: two synthesizers, drums, electric guitar, darbuka and clarinet or saxophone (or both together). We can see the composition of the Pehlin Kings ensemble in the photo below.



Figure 5. Orhan Sali and the Pehlin Kings ensemble, HKD on Sušak. Rijeka, 2015 (Author's archive).

The picture below shows a Romani ensemble from Germany making a guest appearance at a wedding, consisting of a clarinet, saxophone, two synthesizers, drums, and darbuka. We see that the difference between the ensemble from Rijeka with the German ensemble is in one instrument (the guitar). A singer from Rijeka, Orhan Sali, also performed with the ensemble at the wedding. Borrowing

singers from other ensembles is a common occurrence, depending on the availability of performers at the agreed time of performance. When I asked the Orhan Sali if it is difficult to perform with different ensembles, I got the answer: “it is not difficult, because it is not the first time I have sung with different ensembles, it is normal here, people hire an ensemble from abroad, but e.g., under the condition that I sing with them. We have a short rehearsal before the performance and that’s it, we quickly coordinate, because we perform mostly the same songs here in Croatia and abroad, of course if we perform only a Romani repertoire, which is usually true when it comes to weddings.” (Interview with O. S. from Rijeka).



Figure 6. Romani ensemble from Germany during a wedding, Rijeka, 2015 (Author’s archive).

They use transitions with melodic and loud surprises during their performances, often changing the rhythm, tempo and also the tune depending on the mood of the performers themselves. The melody is decorated with rich figurations and decorations. The ensemble leaders have (in this case the singers) a great reputation in society and are highly respected. During the performance of the ensemble, it is apparent that although they have a list of songs they play, sometimes it is not clearly defined, so during the performance they agree on which song they will play. At that moment, the singer has the final word and before he finishes the song they are performing, he gives a signal to his ensemble to indicate which song they will play next. This is one of the significant differences between Romani musicians and musicians of the majority population, who must have a specific programme at performances.

Special attention is paid to Romani musicians who play “by ear,” most often with wind instruments, clarinet, or saxophone. Pettan says that in Kosovo performing on the orders of an individual is one way of expressing respect for the client. In a

particularly effective way, they perform “by ear” playing with aerophone instruments - zurna, clarinet, saxophone or trumpet. (Pettan, 2011:84/85). Amongst the Roma that we interviewed, playing the clarinet “by ear” is preferred. Instrumental music differs depending on the place where the particular Romani group lives. The hand drum (def) and rotating pans (rotirajuca tepsija) is most commonly used by women when dancing. This tradition of rotating pans is most cherished by women from the Romani settlement in Crikvenica.

Conclusion

We need to recognize that the many Romani communities differ geographically, historically, culturally, by religion and language and hence in music; therefore, we must be careful to never generalize and represent all Roma together, but consider each Romani group separately in order to get a realistic picture. After field research, we can conclude that the Roma in Primorje-Gorski Kotar County have integrated relatively well into the society of the majority population but there is still room for progress. Since Rijeka, the capital of Primorje-Gorski Kotar County, is truly a multi-ethnic city that promotes tolerance, non-violence, different human cultures and coexistence, it is increasingly inhabited by various national minorities who manage to find their place to live in that city. Aware of their cultural identity, they are eager to demonstrate their culture and customs, but also to accept others. Of course, more work should be done to promote the cultural identity not only of the Roma but also of all other national minorities living in the county. During the research, it was determined that Roma in Primorje-Gorski Kotar County perform other types of music in addition to their own Romani music, but this mainly depends on the client. They play for the Romani community, but also for non-Roma who come to listen to them. They are open to everyone and according to the musicians, their wish is not only the financial reward they receive when they perform, but also the promotion and presentation of their musical culture to the general public.

During the field research, it was established that the majority of the population living in the immediate vicinity of Romani settlements is still insufficiently familiar with Romani tradition, art and other characteristics. Over the four years of this research there has been a shift on this issue: Romani musicians receive increasingly more invitations to play for the non-Roma population, which is a big step forward for them. These are rare cases for now, but they are happy about it because, as they themselves say, “we have come out of the cocoon, and more and more people are starting to listen to our music” (interview with Z. B. from Delnice). We can say that music is one of the survival strategies of the Roma and that is why nowadays more and more Roma decide to play music; however, fewer and fewer children play a traditional instrument and perform “original” Romani music, unfortunately. Recently, turbo folk (originally from Serbia) has become very popular on the music scene in the Republic of Croatia, and young people are listening to it more and more, so Romani musicians are already familiarizing themselves with this widely accepted music genre. Regarding the third research question, we can say that for the Roma in Primorje-Gorski Kotar County, performing music is primarily a need (usually an additional source of income), but also a desire because, as they say, “we enjoy playing, it’s in our blood!”

It is vital the music of this people in the territory of the entire Republic of Croatia be explored, as this will provide a bigger picture and give the majority population the opportunity to get to know the Roma and their culture better. The people are very isolated and reluctant to talk about their lives, and they are one of the socially marginalized minority groups, but they are very approachable, and they like to present their music to strangers who come to their settlements. It was exactly this openness and affability that I have experienced throughout this research. According to one musician, the reason is that music is the only escape from their difficult everyday life, and as they say “it is our life, everyone knows us by it! Therefore, whoever wants to listen to our music, we will play it.” (Interview with A. B. from Crikvenica).

The Romani culture is constantly changing in today's globalized world and in many cases is preserved only in the form of an ethnic cultural heritage. The cultural development of the Roma cannot and should not be limited; the culture of any nation cannot remain limited and cast in its traditional form. I believe that the Roma are not an isolated community, but an integral part of the society in which they live and share common general cultural characteristics. This has also been proved by this research. In every job, a person finds himself in different situations-good or bad- as was the case with this field research. At the beginning of the research, it is important that the researcher does not come to an unfamiliar environment with prejudices that he or she may have read in literature or heard from other people. At the first contact there is always a hint of doubt that you will not be well received in the new environment. However, my personal experience during this research has been invaluable. That doubt disappeared when I entered the first Romani settlement and met with those people. I talked to a large number of Romani people and at no point did I feel any uneasiness or discomfort. Each of my conversational partners tried to answer each of my questions because they really wanted to help in the creation of this paper. Therefore, on the basis of my experience, I confirm that only through personal contact can we contribute to breaking the stereotypes and generalizations about the Roma.

Endnotes

- 1 The term “Roma settlement” as described by Jernej Zupancic (2007) was created because of the need to define the groups of housing units inhabited exclusively by the Romani population. These units, in general, are not real statistical settlements. Despite being in near proximity to existing statistical settlements, where the majority population lives, the Roma are not included in their lives at all.
- 2 Integration is an ideal model in which people of particular ethnic, racial or religious groups are equally involved in the community, preserving the characteristics of their culture and traditions. According to (Štambuk 2000,198), integration is not a negation of the specificity of the Roma and/or the erasure of the social and cultural identity of the Romani people. The integration concept should be “translated” as acceptance and integration into certain processes, which take place in a particular social environment.
- 3 The language, spoken by the Roma in Medimurje, is actually Romanian or an archaic Romanian dialect that this Romani group adopted over the centuries while residing in present-day Romania, from where their members came to our region.

- 4 Aškalijske su Roma-Albanijanci i govore albanski.
- 5 Rujevica- riječ ruj znači sunčani vrh, što je i razlog za ime Rujevica. Brdski kraj ovog naselja je sunčan većinu godine. Rujevica je također i imalo od drevnog boga Rujevit.

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Fashion Collection Design Guide- lines for Elderly Women *in Bangkok Based on Thai Cultural Heritage*

Atthaphon Ponglawhapun⁺ & Patcha Utiswannakul⁺⁺ (Thailand)

Abstract

Aging populations are increasing significantly worldwide, thereby generating aging societies. Certain product categories that interest elderly women in Bangkok include healthcare, lifestyle fashion, and culture. Cultural heritage are recognized as an important tool that can promote products and brand image. Fashion collection design based on cultural heritage concepts or storytelling have more opportunities to succeed in the fashion market. This research investigates two main points: (1) elderly women's needs and preferences for fashion products and (2) conceptual guidelines for designing a fashion collection based on Thai cultural heritage. The sample population of this study included 439 elderly women from Bangkok. Our findings proposed conceptual guidelines, with three possible approaches to designing a fashion collection for older women: modern-minimal, luxury-feminine and Boho-ethnic styles. This study includes an implementation of the guidelines with eight prototype outfits.

Keywords: *Fashion Design, Cultural Heritage, Elderly Women, Bangkok, Design Guidelines, Thailand*

⁺ Atthaphon Ponglawhapun, Lecturer, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand.
email: aui.atthaphon@gmail.com.

⁺⁺ Patcha Utiswannakul, Professor, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand.
email: patcha.paris@gmail.com.

Introduction

The aging population is currently a global issue, and a direct consequence of the decline in global fertility and mortality due to old age. It is one of the leading global demographic trends of the 21st century (Gavrilov, Leonid and Heuveline, 2003) and has significant effects on all sections of society, such as shifts in labor and financial markets, the changing demands for goods and services, transportation and social protection, and intergenerational ties (United Nations, 2015). The aging population is also increasing in Thailand and the National Elderly Council was instituted in 1982 to address the issues affecting the country's elderly. In addition, Thailand is ranked as the third most rapidly aging population in the world. There are approximately eight million people, aged 60 years and over, living in Thailand. By 2040, the aging population in Thailand is expected to reach 17 million, accounting for 25 percent of its total population. One in every four Thais will be a senior citizen at that predicted moment (Help Age global network, 2015).

Considering the aging population in Thailand, there is an increased demand for products that suit them such as cosmetics, fashion products, and healthcare (60+ Project, 2018). People over 55 are wealthier and healthier than in the past and also have more time to spend money before, and during retirement (Kay, 2017). It is important for the fashion market to be aware of their significant purchasing power.

Owing to the increase in the number of aging women in Thailand, there is an economic incentive for businesses to target these mature customers and build a fashion brand for them. In the current fashion landscape, very few brands are aimed at this emerging consumer. However, grouping all elderly consumers into only one category or style neglects the subsegments (Greco, 1986). Cultural heritage and design play an important role in Thailand. One indication of the growing market for cultural products is the significant support received from the Ministry of Culture Promotion in Thailand in this context, such as through funding for the development of cultural textile products and sales.

This study investigates two main points: (1) elderly women's needs for fashion products and their style preferences, and (2) conceptual guidelines for designing a fashion collection based on Thai cultural heritage. This study was conducted by using both qualitative and quantitative methods. In the Introduction section, the guideline components, such as cross-cultural and universal design concepts for designing a fashion collection are described to provide a clear understanding. The section emphasizes the rising of Asian fashion influences and the possibilities of developing a local cultural heritage into a global fashion scene.

Aging Population and Consumption in Thailand

Aging consumers have specific needs and considerable purchasing power. The Department of International Trade Promotion of the Ministry of Commerce has initiated the 60+ Project to meet the aging market's rising demands and to develop opportunities for Thai manufacturers and service providers in both foreign and local markets (Department of International Trade Promotion, 2019). The project promotes specific products and services for the elderly in Thailand, such as cosmetics

and spa products, innovative products, construction materials, fashion products, food and beverages, furniture and household, medical devices, and services for seniors. This concrete support from the Thai government highlights the significance of this emerging target market in Thailand.

The lifestyles of the aging population in Thailand have dramatically changed from generally staying at home to spending time on leisure activities such as shopping, attending social activities, and meeting with friends and family. Aging women in Thailand spend money on reasonably priced products and services (Anantachart, 2013). There is a significantly high expected consumption of garments for aesthetic elements, comfort, and quality, which meets the demands of the elderly women market in Bangkok, Thailand (Kasikorn Bank, 2018).

A Neilson report in 2016 on “The New Wave of Thais” indicates that the aging consumer is steadily growing in number, and there are marketing gaps for products and services tailored to their needs. In addition, a 2018 report from the Kasikorn Bank Research Center, Thailand, mentioned that the needs for aging consumers are fashion and lifestyle products, interior and furniture, as well as medical-related equipment. This concurs with the Department of Industrial Promotion’s (Thailand) statement regarding major demands in the aging market for food, furniture, lifestyle fashion products, medical equipment, interior, and home decoration. Furthermore, Thailand’s 20-year national strategy includes the development of local entrepreneurs using cultural capital in creative cultural products (Public Relations, Ministry of Culture Promotion, 2019). This issue indicates the importance of the emergence of culturally related product markets, both local and international.

The main characteristics of products for aging populations are usually not presented directly. They may be represented in terms of more convenient or more comfortable products. There are three main factors to carefully consider when designing a product for an aging population: (1) changes in social and cultural factors, (2) changes in emotions towards individual experiences, and (3) changes in physical competence.

Cultural Heritage and Fashion

As a result of growing Asian economies, there are more opportunities, especially for Asian brands to benefit more from their cultural heritage (Ko and Lee, 2011). It is important for a heritage brand to be relevant to consumers in modern fashion systems (Thomas, 2016). In Urde and Greyser (2015), a “heritage brand” portrays its significant and rich history using symbols, core values, and organizational beliefs. Heritage and storytelling add more value to a brand (Thomas, 2016).

A brand or product with a certain heritage or story will have a greater chance of becoming successful in the fashion market (Kendall, 2009). In addition, if the brand can communicate its heritage and history, it tends to become successful internationally (Kapferer and Bastien, 2012). Important designers who have successfully interpreted their cultural heritage in fashion design include Thea Porter, Vivienne Westwood, Missoni, and Kenzo (Cole and Deihl, 2015). Asian fashion

design grew significantly after the entry of Asian movies to the United States in the 1990s (Sproles and Burns, 1994). Ethnic influence was introduced to Europe by Yves Saint-Laurent in 1967 through their Africa collection (McDowell, 2013).

Fashion changes over time through the interpretation of current cultures and social movements transforming from basic human needs to lifestyles. Fashion movements (trends) are influenced by many factors that are difficult to predict, such as the social and psychological situation of a particular society (Barnard, 2002). There is no definite academic evidence or proof of style segmentation in fashion market research, since people's fashion styles usually change according to fashion trends (Wind, 2011). Therefore, it is crucial to identify each target fashion style at a certain moment by conducting research to discover consumer preferences before designing a collection or building a fashion brand.

In terms of apparel, fashion style is a distinguishing characteristic in a specific category (Sproles and Burns, 1994). A fashion brand usually portrays a specific fashion style. Clear and specific fashion styles will distinguish brand character in the market (Fashionary, 2017). The style of a fashion brand is usually described by its distinguishing characteristics which help to reflect a consumer's identity. There are various identifying styles and values for a brand to be signified, such as feminine, ethnic, minimal, modern, luxurious, punk, hippie, baroque, and rebellious. These style keywords refer to important historic fashion moments.

Methods to start designing a fashion collection include developing inspiration mood boards, material sourcing, detail development, color planning, and trend research. In addition, designers must be able to creatively implement heritage, history, current social situations, or conceptual ideas to complete new design concepts. Significant design elements, which are the result of the interpretation of seasonal concepts or inspiration, include silhouettes, details, color, and materials (Fashionary, 2017).

Cross-cultural Design Concept

Culture is the sum of people's beliefs and ways of life. As stated by Hofstede, culture is considered a way of life for a group of people, including their behaviors, beliefs, values, and symbols that they accept, naturally and generally without thinking about them. Communication and imitation are ways in which the compositions of each culture are passed from one generation to the next (Hofstede, 1997). It is becoming obvious that designing culture into various ranges of products will become a global design trend (Lin, 2007). As culture has become more involved in various fields of design, cross-cultural design concepts will become the focus of design evaluation and appropriation in the future.

Globalization has often been referred to as westernization specially in Asian regions during the last century (Ko and Lee, 2011). There are many accusations of cultural appropriation in fashion, especially in an age where fashion design usually borrows design elements from other cultures. Misinterpretation of, or disregard for certain cultural significances or traditions can easily lead to drastic

consequences, even unintentionally (Vézina, 2019). Since the rise in exoticism as a trend, and the rapid growth of Asian economies, Asian cultures have received significant global attention. Asian brands have more opportunities to benefit from cultural heritage branding strategies (Ko and Lee, 2011). Considering unique local cultural heritage to build a brand is an advantage as key propositions derive from certain aspects of cultural heritage, such as beliefs, history, and the use of symbols that will differentiate the brand from competitors in the market (Urde and Greyser, 2015).

Since Thailand has a rich cultural heritage, the country and its designers tend to rely on Western fashion styles as references for the designs to be able to communicate and sell in the era of globalization. Thailand has undergone cultural diffusion in different aspects, including its military, education, technology, and lifestyles, since the Ayutthaya Kingdom in 1350. As a country, it tends to receive and absorb different cultures more easily. Cultural heritage in Thailand can be divided into four regions: northern, northeastern, central, and southern (One World - Nations Online, 2019). Each region represents a different perspective on lifestyle and tradition. This cultural heritage has been widely used for product design and service in Thailand, since the One Tambon, One Product program in 2001, which was influenced by the One Village, One Product from Japan. In addition, products or services that include cultural capital are called cultural products (Ko and Lee, 2011).

This also results in the tendency to use a cross-cultural design approach that is suitable for developing fashion brands in Thailand, merging its cultural heritage with Western fashion styles. Cross-cultural design, in terms of fashion, examines cultural design elements, such as tangible and intangible cultural capital. In this study, the idea of a cross-cultural design concept is used to combine Western fashion style with Thailand's cultural heritage.

A cross-cultural design approach helps designers examine appropriate cultures cautiously and make use of the design strategy. This approach divides layers of cultural heritage, into outer, middle, and inner levels, for proper use in design. Each level is suitable for a different design approach. An outer-level design usually brings tangible cultural heritage directly to the designed product. The mid-level tends to apply a mixture of tangible and intangible cultural heritages in the product design. The inner level ties intangible cultural heritage to product design, by applying spiritual or belief systems (Ko and Lee, 2011). The aim of this research is to examine how to make proper use of the cross-cultural design approach in the fashion design process.

Universal Design Concept

Usually, fashion design concepts consist of specific design elements, such as silhouette, color, material, mood and tone, and finishing details (Utiswannakul, 2017). Nevertheless, there are currently no specific design guidelines for aging consumers. In terms of universal design concepts, there are commonly used elements in architectural design that are generally applied for the elderly— proper slopes

for walkways, anti-slip bathroom floors, and automated lighting, for example. There are no such adaptations for the elderly in fashion. The elderly consumer requires consideration for the appropriateness of products that can include comfortable textiles and suitable closures.

In Martins and Martins (2012), the authors described the universal design concept in terms of fashion.

The universal design concept is the strategy that cooperates the most with the elderly, especially in architectural design, product design, and interior design (Martins and Martins, 2012)."

Their research recommended transferring seven significant elements of universal design concepts —equitable use, flexible use, simple and intuitive use, clear information, tolerance for error, minimum physical effort, and dimensions appropriate for use and comfort — into fashion design elements. The table below indicates recommendations for developing fashion products and clothing based on the seven principles of universal design, transferred to fashion design approaches.

Universal Design (General Design Approach)	Universal Design (Fashion Design Approach)
1. Equitable use	Easy for anyone to use, functionality, comfort
2. Flexible use	The fibers used should be the softest and most flexible ones, easily washable and capable of maintaining a comfortable body temperature
3. Simple and intuitive use	Magnetized fastening mechanisms that facilitate handling, zipper with an anthropomorphic tag for easy handling
4. Clear information	Readability of warning messages or care required to maintain clothing
5. Tolerance for error	The clothes should be made with soft fabrics such as worsted fabric, plain fabric with fibers of natural origin
6. Minimum physical effort	Trimmings and materials used should not hurt the skin or cause irritations or allergies
7. Dimensions appropriate for use and comfort	The forms should not be adjusted and tightened, thus respecting the need for movement.

Figure 1. Table of recommendations for developing fashion products and clothing, applying the seven principles of universal design (Martins and Martins, 2012).

Materials and Methods

This research was conducted in Bangkok, Thailand, as a case study to obtain models for designing fashion collections for aging women in the city. The target group was elderly women with different fashion styles, aged between 55 and 65. This study focused only on female consumers, since they are the main purchasers of fashion products. It employed a mixed method, including quantitative and qualitative research. The qualitative research method included the paper doll data set method (Yamaguchi, Kiapour, Ortiz, and Berg, 2012) and various expert interviews. The quantitative research method included a questionnaire with females, aged 55-65 years old, in Bangkok.

First, 500 pictures of local and international elderly women were randomly collected from social media, between February to April 2019, and processed through

the paper doll data set method, which includes style, length, color, and material comparison to derive elder women's style preferences (Yamaguchi, Kiapour, Ortiz, and Berg, 2012). According to Western fashion style, these 500 pictures can be divided into five main categories. However, three categories are distinctively high in number: Boho-ethnic (183), modern-minimal (195), and feminine-vintage (103). Those with a very small frequency, street-casual (16), and modern-feminine, (3) were not included.

Quantitative Research

(Elderly women's needs in fashion products, culture, and fashion styles)

A quantitative research approach was used to analyze the fashion styles and specific lifestyles of aging women in Bangkok, Thailand, using questionnaires. The ages of the elderly women targeted in this research ranged from 55 to 65 years old, since they are now the most elderly women in Thailand. This study investigated consumer behavior based on two key variables: age and gender in Thailand (female, aged 55-65 years old). The questionnaires were distributed via offline (shopping district in Bangkok), and online channels. Data were collected between May and November 2018.

The questionnaire developed for this study was qualified by three experts related to the research topic—including two fashion and textile design lecturers and one designer— using the index of item-objective congruence (IOC) method. The questionnaire was considered congruent-, with an index of 0.946.

The questionnaire incorporated three sections. The first part ascertained demographics: income, age, and marital status. The second part related to consumer behavior in fashion, culture, and preferred fashion styles. The third part obtained insights into the consumption of fashion products.

A total of 317 questionnaires were completed online, and 122 were completed offline. The total number of usable questionnaires was 439, with a variance deviation of 5% and a standard deviation of 95% from the Taro Yamane population sampling. The answers were analyzed using frequency, percentage, average, and deviation to obtain information on interest in products, preferred fashion styles, and cultural interests.

Qualitative Research

(Conceptual Model for Designing a Fashion Collection Based on Thai Cultural Heritage)

A qualitative approach was used to derive guidelines for the consideration of cultural heritage and fashion design concepts. This was done using comments from the selected experts. The researcher revised theories using two approaches: (1) design concepts, including cross-cultural design and universal design to reach fashion design guidelines for elderly women; (2) fashion design strategies to find a suitable solution for a design collection. These frameworks were intended to structure the guidelines from the conceptual aspect of specific design strategies.

Experts in different areas related to the scope of the research, were selected to derive and recommend suitable guidelines for building fashion and lifestyle brand

approaches based on Thai cultural heritage. Since this research focused on fashion brand building, cultural design, and fashion research, the panel of selected experts included fashion designers Mr. Parunrop Prueksophee and Mr. Chatchawan Puenpra, fashion history and research methodology lecturer Dr. Siwaree Arunyanart, cultural textile entrepreneur Mr. Korakot Pangjai, and fashion design lecturer Dr. Chanakarn Ruengnarong. This research process used the Delphi technique of interviewing each expert twice to develop the models.

Results and Discussion

Results from Quantitative Research

Each fashion style represents different characteristics of consumers and brands. The research questions included (1) preferred fashion styles, (2) interest in cultural heritage, and (3) buying habits.

The questionnaire included a character mood board with fashion style keywords, from which participants could choose their preferences. The results show that there are varied interests in fashion styles among elderly women in Bangkok: Boho-ethnic style shows 46.46%, modern-urban style 41.45%, and luxury-feminine style shows 12.07%.




Categories	Frequency	Percentage
<p>Boho-Ethnic</p> 	204	46.46
<p>Modern-Urban</p> 	182	41.45
<p>Luxury-Feminine</p> 	53	12.07

Figure 2. Preferred fashion styles of elderly women.

Each fashion style can be described according to western fashion style as follows:

Modern-urban: A person with a minimalist lifestyle and stylish urban dressing style. This fashion refers to the minimalist aesthetics of the 1990s, which represent working women in urban areas. Minimalism aims to use simple clean lines with neutral and solid colors (Cole and Deihl, 2015). According to the results of the quantitative research, this group tends to spend most of their time within the city. They can keep abreast with changing technologies and trends. Those who selected the Modern-Urban fashion style also selected hanging out with friends and family (41%) and working (22%). This indicates that many of them are still working and socializing.

Boho-ethnic: A person who is obsessed with culturally related products with a bold and vibrant fashion approach. The style best refers to the 1970s’ cultural and tribal influence on fashion, which is called ethnic or tribal fashion (the style derived from the adoption of such designs in Europe). According to the results of the quantitative research, this group prefers culturally related products. According to the questionnaire, their lifestyle indicated that 32% of them tended to travel, 22% participate in festivals, and 38% choose to hang out with friends and family.

Luxury-feminine: Delicate girly dressing with soft and feminine touches. This style can be related to the 1950s fashion style, which represents feminine and sweet-looking fashion with fluid silhouettes, luxury textiles, and delicate embellishments. According to the results of the questionnaires, 19% of this group of women were responsible for regular housework, 42% for culinary work, and 18% were interested in learning traditional crafts.

The results from the questionnaire indicate that Boho-ethnic interest in northeastern cultural heritage was 44.60%, northern cultural heritage was 35.78%, central cultural heritage was 18.36%, and southern cultural heritage was 8.16%. Modern-urban interest in northern cultural heritage was 46.64%, central cultural heritage was 32.33%, northeastern cultural heritage was 5.30%, and southern cultural heritage was 3.18%. Luxury-feminine interest in northeastern cultural heritage was 38.22%, northern cultural heritage was 11.53%, central cultural heritage was 5.46%, and southern cultural heritage was 1.82%. These results indicate suitable cultural heritage or storytelling that will be part of the design collection concept or inspiration. For example, the most suitable storytelling inspiration for a collection of modern-urban consumers should be from the central and northern cultural heritages of Thailand.

Fashion Style/ Cultural Heritage	Northern Cultural Heritage		Northeastern Cultural Heritage		Central Cultural Heritage		Southern Cultural Heritage	
	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage	Frequency	Percentage
Boho-ethnic	73	35.78	91	44.60	9	18.36	4	8.16
Modern-urban	88	46.64	10	5.30	61	32.33	6	3.18
Luxury-feminine	21	11.53	21	38.22	3	5.46	1	1.82
TOTAL	182		122		73		11	

Figure 3. Highest level (5) of interest in cultural heritage in elderly women according to fashion styles (Cross tabulation with fashion styles).

The results of the questionnaire indicated that elderly women in Bangkok most frequently purchased apparel (85.42 %), cosmetics (28.25 %), accessories (25.06 %), home decorations (3.42 %), and stationary (2.05 %). There is a strong interest in fashion apparel, cosmetics, and accessories. This indicates an opportunity to develop fashion collections or brands for elderly women in Bangkok. It is also important to note that the factors that aging women considered the most when purchasing culturally related products were quality, material, design concept, brand reputation, modern design, and store design and decoration.

Categories	X	S.D.	Level
Healthcare	3.54	1.58	Highest
Apparel	3.74	1.28	Highest
Cosmetics	2.35	1.15	High
Accessories	1.63	1.01	Low
Home Decoration	1.22	1.15	Low

Figure 4. Elderly women's buying habits.

Results from Qualitative Research

In the qualitative research method, examples of guidelines were developed to obtain reviews from experts. According to the literature review on cross-cultural design, universal design, and fashion design concepts, there is a first draft guideline that was discussed by experts. The model was then developed, and discussed with experts. As a result, all five experts agreed that the conceptual model for creating fashion design guidelines for aging women based on Thailand's cultural heritage is viable. The following are the comments and recommendations from each expert regarding the second set of proposed guidelines.

Experts	Recommendations
Fashion design lecturer (1)	Guidelines are proper, but there should be some implementation from the model. The universal design concept should be more involved in product development. In terms of cross-cultural aspect, it is important to be more concerned about the aspects of original Thai culture. However, the concept of dividing Thai cultural heritage in four parts is useable. Also, there might be differences in consumer's fashion style in the future, since fashion trends are usually changing. (sic)
Fashion design lecturer (2)	They are proper guidelines now. However, there might be differences in consumers' fashion styles in the future. I was curious if this model will be able to fit the upcoming aging women, in 10-15 years. The closure such as zips and buttons should make elderly women feel comfortable and effortless in using them. (sic)
Fashion design lecturer (3)	The universal design concept is important, and the designer must be more careful in fabric selection for elderly women such as organic textiles and natural color dying. (sic)
Fashion history and research methodology lecturer	Would it be possible for the researcher to explain more about the cultural design concept, in terms of usage? There are differences in the needs for cultural related products in different styles in fashion. Then, the model should divide fashion styles to properly use the cross-cultural design concept (sic)
Cultural textile entrepreneur in Nan province	The model is a good example of how to interlink cultural heritage with a fashion and lifestyle brand building approach. However, it might cause some conflict, and the designer should be the one who closely studies western culture. (sic)

Figure 5. Second reviews and comments from the experts, pertaining to the guidelines.

After discussing the first draft model and adopting suggestions, the model was redeveloped and discussed with experts. All experts agreed that the model was appropriate for developing lifestyle fashion and lifestyle brands for elderly women in Thailand, based on Thai cultural heritage.

The guidelines for designing a fashion collection for elderly women in Bangkok, based on cultural heritage, can be described as follows:

According to quantitative research, there are three major fashion styles among older women in Bangkok. Each style represents different fashion preferences, based on the history of Western fashion. In terms of cross-cultural design, elderly women prefer garments with different needs, ranging from bold and noticeable cultural aspects to applied and analyzed cultural elements in the design collection. The guidelines for designing a fashion collection based on Thai cultural heritage can be divided into three possibilities according to the interests shown in each of the cultural heritage areas. In every approach to designing a collection, experts recommend including universal design concepts, since it satisfies the aging women’s needs in terms of details, finishing, and proper functions. The universal design concept will help designers to carefully examine their needs. It may not be necessary for a designer to use all aspects of the universal design concept. However, keeping some significant ideas relevant to the design collection will help better communicate the product to the consumer.

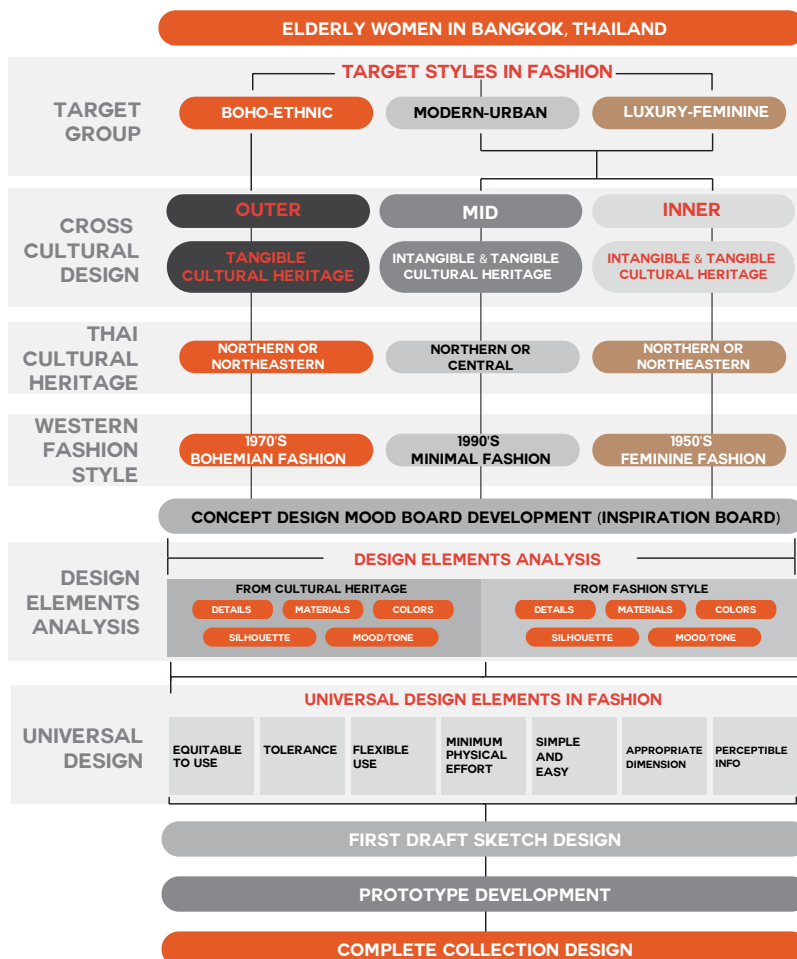


Figure 6. Guidelines in creating brand identity for aging women in Bangkok, Thailand based on cultural heritage.

There are three approaches to designing a fashion collection, as shown in the first figure. To design a collection for elderly women, it is advisable to start with a target style that is suitable for the cross-cultural design concept, with influences of Thai cultural heritage and Western fashion styles. The designer can then develop a conceptual mood board for the designs, based on two cultural aspects. Design elements from both cultures were analyzed together, based on the universal design concept. New techniques, colors, and textiles were developed for this new collection. Before delivering the complete prototype, the designer draws a first draft and uses the toile to develop the prototype structure. The design collection approaches are divided into the following styles:

1. Modern-urban: According to fashion history, this consumer group is related to the 1990s fashion style. In the 1990s, the idea of minimalism was embodied in fashion. The aesthetic changed from the excess in the 1980s to a more basic look with advanced technology in textiles such as nylon and stretchy fabrics. This resulted in a completely urban look, with unfussy volumes and simple lines (Olivia, 2017). They tended not to use culturally representative fashion products.

To design a collection for this target group, the 1990s fashion style should be combined with central and northern Thai cultural heritage as inspirations. In this case, the cross-cultural design concept should be applied to the middle or inner levels. Tangible or intangible cultural heritage should interpret social behavioral cultures and spiritual ideal cultures such as arts, beliefs, and religiosity, and used in concept designs or mood boards. This will later appear in product design, since consumers tend not to be interested in culturally related products.

2. Boho-ethnic: This style, according to fashion history, began in the 1970s, and was influenced by Bohemian, Hippie, ethnic Africa, South America, and Asia. It is also described as Orientalism, which suggests non-Western culture (Dirix and Fiell, 2014). The first half of the 70s was dominated by the fantasy, retro, pastiche, and ethnic styles, including traditional craft techniques from non-western countries. Fashion items included the Edwardian dressing style, Twenties flappers, and Boho fashion (Dirix and Fiell, 2014). According to their fashion style, they were proud to represent a specific cultural heritage through fashion, since they tended to incorporate many traditional textiles.

To design a fashion collection for this target group, the concept should represent the 1970s fashion style, with central or northern cultural heritage in Thailand as inspirations. In this case, the cross-cultural design concept should be in the outer-level— making use of tangible cultural heritage as sources of inspiration, such as architecture, textiles, and garments, as the target group prefers culturally related products.

3. Luxury-feminine: According to fashion history, their preferred fashion style is the 1950s feminine, which represents women dressing in full-length skirts, with influences of Christian Dior's new style (Fashionary, 2017). A full skirt is often made of felt emblazoned with poodles and over stiffened crinolines (Diamond and Diamond, 2002).

A fashion collection for this target group should represent the 1950s feminine fashion style, with southern cultural heritage in Thailand as an inspiration.

The cross-cultural design concept for this target group should use culture in the middle or inner levels— tangible or intangible cultural heritage— since the target group tends to prefer handcrafted products, with a delicate and feminine touch.

Design Collection Process

This research paper includes an implementation of the guidelines for fashion designing, with a Boho-ethnic style as a case study. According to our research, the cross-cultural design concept should be on the outer-level, making use of tangible cultural heritage aspects, such as architecture, textiles, and garments, as sources of inspiration in daily life, since the target group prefers culturally related products. The concept design and mood board should include northeastern or northern cultural heritage in Thailand, with 1970s Western fashion as inspiration. The concept design mood board was developed, along with the analysis of design elements, according to these two cultural perspectives: 1970s bohemian fashion and northern cultural heritage. Textile cultural heritage in the Nan Province, which is in the northern part of Thailand, was selected as a part of the inspiration. Universal design elements in fashion were used in the interpretation of fabric selection, detailed development, and garment structure. After the sketch design and prototype development, the design collection was completed.



Figure 7. Inspiration mood board - The Culture Collab.

The inspiration concept board is the “Culture Collab,” the narrative of design that merges the 1970s fashion inspiration from the West into the cultural outfits and textile elements found in Nan province. Nan is a province in northern Thailand. Most of the inhabitants belong to the Tai Lue ethnic group. Nan costumes were influenced by the influx of other Tai Lue weavers to Xipsongpanna. A variety of techniques are used in weaving, such as tapestry weaving and supplementary weft. Textiles are typically woven using cotton. Silk was reserved for the royal family (Conway, 1992). The weavers of Nan Province usually draw inspiration from traditional patterns, religions, and the environment.

The collection aimed to present a combination of silhouette, color, details, and materials from both cultural sides – 1970s fashion and Nan culture-specific textiles. For the Boho-ethnic target group, the design collection must use a cross-cultural design concept on the outer layer, and directly use design elements from both cultures. The new textile patterns were designed and woven by local entrepreneurs in the Nan Province.

Judging from the fashion design elements in Nan cultural textiles, the silhouette of traditional clothing can be considered a vertical rectangle. The garments were then wrapped or draped. There are many color palettes used in Nan cultural textiles; however, the most noticeable are dull red, navy blue, and dark green. Cotton is a commonly used material. The cropped blouse can be noticed as a traditional costume, with a one-piece woven textile worn as a tube skirt with a traditional pattern. The most eye-catching textile design is the Namlai pattern, which is inspired by the Nan River. The traditional design is interpreted as zigzag lines, that are reconstructed through repetition. The new textile designs were first created on a computer using Illustrator, and then brought to the local weavers in Nan Province to make samples. Three new patterns were used for this collection.




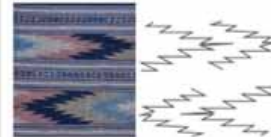





	Nan Province Traditional Textile Analysis	1970's Western Fashion	Developed Design Elements
DETAIL	 <p>Wrap and Knot</p>	 <p>Wrap, Knot, V Neck</p>	 <p>Wrap, Knot, and V Neck</p>
TEXTILE DESIGN	 <p>Zig Zag Lines</p>	 <p>Cultural Pattern Influenced in Fashion</p>	 <p>Zig Zag lines based textile design</p>
SILHOUETTE	 <p>Vertical Rectangle</p>	 <p>Long and Loose Silhouette</p>	 <p>Silhouette Development</p>

Figure 8. Design collection elements and analysis.

In terms of design elements in fashion, since the 1970s, ethnic, glamorous folkloric looks and peasant styles have been popular in Western fashion. Wrap constructions, such as wrap dresses and wrap skirts worn with contrasting tops, is the key message. Trousers are also fashionable. Bright and contrast colors played a major role in this era. In 1971, Thea Porter combined eclectic elements with traditional Asian textiles. There were many combinations of fabrics in an outfit from this period (Cole and Deihl, 2015).



Figure 9. Complete design collection and technical drawings.

The design elements for this collection aimed to combine the Nan province's traditional outfits, with 1970s details and silhouettes, that translates into a new garment design. As mentioned earlier, the outline of the traditional Nan textiles is a vertical rectangle. Layered and long silhouettes of the West in 1970s fashion were added to the vertical rectangular outline of Nan's traditional garments to achieve a combination of the two cultures. The techniques from Nan's cultural outfits, which are wraps and draping, were developed with the 1970s garments, such as long and loose wrap dresses. In addition, some highlighted colors are added, such as vivid orange and bright green. The universal design concept was used in this collection to simplify the use of garments, by adding zips, buttons, wrapping, and draping techniques, so that elderly female users will be able to comfortably wear the garments.

The design collection includes eight sets of clothing items. There is a mixture of cultural textiles from Nan province, such as ready-made traditional fabrics, and three new textile designs woven by local entrepreneurs. This design collection aimed to demonstrate the implementation of design guidelines for the Boho-ethnic target style, which represents a combination of cultural textiles and 1970s Western fashion, with cross-cultural and universal design concepts.

Conclusion

With the increase in the aging population, older Thai women will become important consumers of fashion products. To complete the guidelines for building a fashion collection for this target group, several components need to be explored: target group lifestyles, cross-cultural design approaches, universal design concepts in fashion, fashion styles, and fashion design elements.



Figure 10. Design collection prototypes (8 outfits).

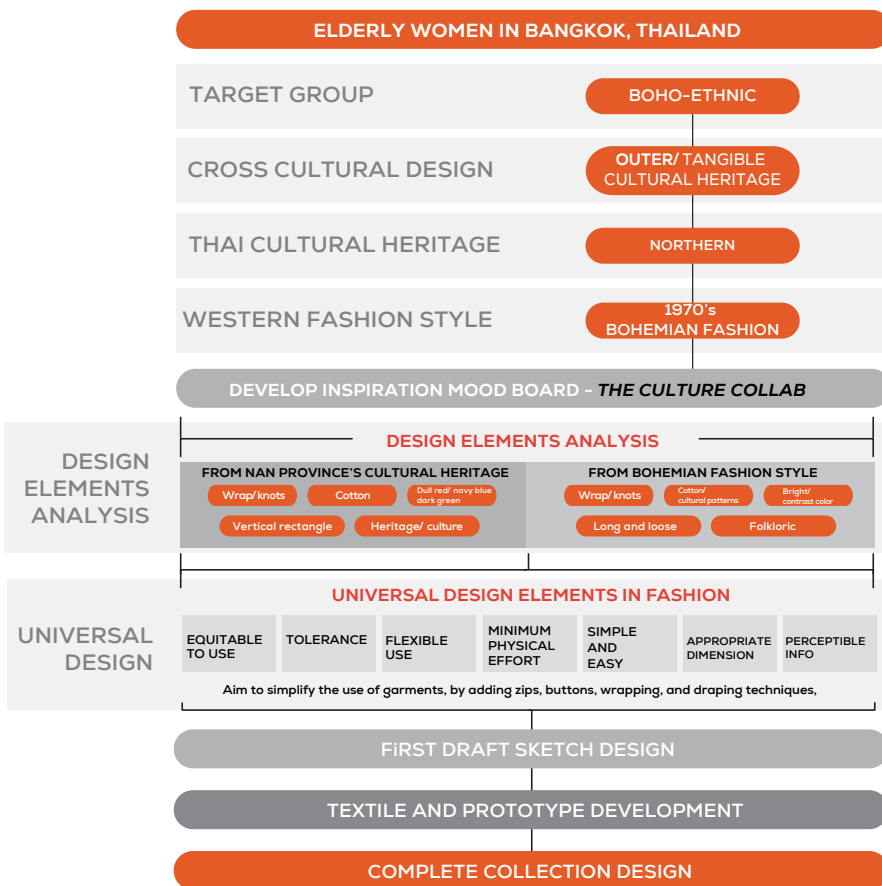


Figure 11. The collection design guidelines.

According to the target fashion style, there are three possible styles to design a fashion collection, based on Thai cultural heritage. These three target styles require different methods considering cross-cultural design because different groups of older women tend to prefer culturally related products at different levels. The method of designing the collection is aimed at maximizing the presence and importance of elderly women in fashion consumption. Hence, this research suggests three main styles of design collection approaches, according to the different target groups derived from this study – modern-urban, Boho-ethnic, and feminine-luxury. However, there may be a hybrid of or new styles in the future.

The prototype of the Boho-ethnic Group's fashion collection was intended to represent the amalgamation of Thai cultural heritage and Western fashion styles, for the target consumers in a study in Bangkok, Thailand. It is important to define the target style before designing a collection or establishing a brand. However, it is a fact that the interpretation of cultural elements in fashion design depends on the designer's research and experience. These guidelines will help designers create accurate fashion collection designs to match the consumer's style at a specific moment.

Culture is an important reference in fashion design. Designers should conduct in-depth research before designing a collection to avoid misinterpretation of the culture. Working closely with local production sources of inspiration is important since they will be able to give designers further recommendations.

Recommendations

The following are recommendations for those interested in furthering this research.

1. The guidelines can be further developed, according to changes in fashion trends, which will have an impact on the emerging fashion styles. In addition, the same quantitative survey research methods from this study can be used to change the location of the cultural heritage.
2. It is important to maintain an equitable balance between fashion style and cultural heritage design elements to convey the concept of the design collection clearly. In addition, the analysis of design elements and development process of the inspiration mood board can be modified to make the concepts clear.

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Surviving Festival Disruptions:

*The Transformation of the New Life
| Performance Cultural Ecosystem in
Contemporary Bangkok Due to the
2020 COVID-19 Pandemic*

Pornrat Damrhung⁺ (Thailand)

Abstract

This article examines how COVID-19 disrupted the *Life | Performance* festival in Bangkok in 2020; focusing on changes in three festival components. Viewing the festival as a cultural ecosystem interrupted by the 2020 novel coronavirus, the article will focus on the disruptions forced on three pieces: Eko Supriyanto's *Urban Movement Laboratory*, Gecko Parade's *Lindbergh's Flight* and Pichet Klunchun's *No. 60: Exhibition, Lecture | Demonstration*. The pandemic-induced disruptions in these performances highlight several important ways that the COVID-19 pandemic transformed the *Life | Performance* urban festival. Changes occurred in the timing/scheduling, spacing/location, relationship with audiences/viewers and their mode of performance for all three pieces. The pandemic also compelled rearranging performances into new spaces, a greater mediatization of the festival and the development of new site-specific, community-centered platforms. These disruptions led to a reorientation of the festival toward efforts to enhance creative placemaking within a smaller urban zone.

Keywords: *Festival, Performance, COVID-19, New Normal, Cultural Ecosystem, Contemporary Bangkok, Placemaking*

⁺ Pornrat Damrhung, Professor, Faculty of Arts, Chulalongkorn University, Thailand. email: dpornrat@gmail.com.

Introduction

Life | Performance was a new festival format planned for alternative performance spaces in central Bangkok from late 2019 to early 2020. It was originally designed to include more than a dozen different events spread out over new performance venues in central Bangkok over six months.¹ The festival's structure was meant to be part of an existing urban cultural ecosystem, which it sought to enrich through a set of performing arts workshops, lectures, demonstrations, and performances as different ways of allowing artists and the public to interact in the city. While some parts of the festival were held in late 2019 and early 2020, the COVID-19 pandemic and the accompanying closure of universities and lockdown of the city and Thailand led to the cancellation, rescheduling, and reworking of many festival events. Despite these disruptions, the festival continued in new spaces and venues and the cultural ecosystem survived.

To elucidate the resilience of the disrupted *Life | Performance* festival due to COVID-19, this article will first discuss the concepts of festival and cultural ecosystem, and then use the cultural ecosystem framework to analyze three performance projects that were central to *Life | Performance*, but all of which the COVID-19 pandemic disrupted in early 2020. These three projects were, first, Japan's Gecko Parade Co. theatre group, who developed a work in an urban architectural space around Berthold Brecht's *Lindbergh's Flight* from mid-September 2019, and then returned to develop it for performances that took place on 12-14 March 2020 at At Slure art hostel, just before the pandemic shut down Bangkok. Secondly, there was a project by dancer and choreographer Eko Supriyanto called *Urban Movement Laboratory* in late November 2019, which the pandemic forced to cancel in February 2020. Thirdly, the article will examine Pichet Klunchun's *No. 60: Exhibition, Lecture | Demonstration* held at a art museum and theatre at Chulalongkorn University during July and August 2020, opening on July 4, the first day after the end of the university's post-COVID phase one lockdown.

By analyzing these projects as disruptions in – but not the dissolution of – an urban cultural ecosystem, we see not only how artists respond to global disruptions in the performing arts like pandemics, but also how festivals improvised their way through the pandemic to develop forms of artistic resilience and how the ecosystem managed to survive. One result of the COVID-19 disruptions has been a refocusing or re-orientation of the festival format toward an effort at creative placemaking in an urban cultural ecosystem.

1. Reimagining a Festival for 21st Century Bangkok: A Cultural Ecologies Approach

Life | Performance was a type of open festival consisting of alternative venues for other types of performance, one meant to enhance the urban cultural ecosystem in central Bangkok. To better understand its place, this section examines the changing role of performance festival culture in Bangkok and links these cultures to an understanding of urban cultural ecosystems.

A. Bangkok's Festival Culture

Festivals are types of public celebration that defy simple definition. Their special cultural forms encompass diverse designs and roles in history and society, often with various events and activities. Unlike other cultural programs, however, a

“festival” normally consists of a more intensive concentration of events of limited duration, often held across a range of venues. They often include periodic celebrations in a place that feature and recreate an identity and a community (Getz, 2010). As specially organized public events, they are situated in a limited “time and space where performers and participants constitute meaning, identity, and belonging in a process together,” thus permitting a “celebration of culture, identity, and belonging [able to] serve as a platform for common experiences,” while also encouraging “ongoing dialogue and negotiation, as individuals and groups attempt to define meaningful concepts of identity and belonging, along with notions of inclusion and exclusion” (Koefoed, et al., 2020:5). More comprehensively, Judith Mair in a recent handbook on festivals defines them as “short term, recurring, publicly accessible events that usually celebrate and / or perform particular elements of culture that are important to the place in which they are held or the communities which hold them; that provide opportunities for recreation and entertainment; and that give rise to feelings of belonging and sharing.” (Mair, 2019:5). Festivals are embedded in and dependent on elements of other social and cultural systems, too. To recognize this interdependence, recently Nicola Frost identified “festival ecologies,” pointing out that “festivals... however defined, are inevitably subjective, embodied, and *lived*, which... means that their myriad elements are complexly interconnected and inter-dependent. They are more than a sum of their parts (and are not reducible to any of them)” (Frost, 2016:570, original emphasis).

As organized events for public participation in specific times and places, festivals are not new to Thailand. Often centered on local cultural performances in particular communities that are open to outside groups, festivals have long been part of Thai life. These complex social phenomena, rich in symbolic and cultural significance for their diverse participants, often consist of structured sets of embodied performances. Festivals in Thailand have often been connected to ritual calendars and periodic markets forming around Buddhist shrines and Chinese shrines, which contain opportunities for informal social interactions and normally include food, entertainments, and performances. These loose event structures concentrate – and connect – diverse communities through collective practices that socially recreate cultural memories and identities in specific times and places. Festivals can form around local celebrations of gods or special times in the Buddhist calendar, such as the local *Phi Ta Khon* festival in Dan Sai, Loei province of Northeastern Thailand or in the Chinese Vegetarian Festival in Phuket. The latter two examples also show how the Thai government has helped to promote local festivals to celebrate certain times, places, and community events, as part of efforts to promote cultural tourism in some parts of Thailand. On a national level, Thai government efforts to promote the *Songkran* festival in mid-April as Thai new year’s day or its boosting of November’s *Loy Kratong* festival at the end of the rainy season signal the importance of festivals for creating national identity, too. With or without government support, community festivals continue to occur, connected to reproducing local and national identity, but also as expressions of what can be seen as a cultural ecosystem.

Links between festivals and cultural ecosystems can be seen in the newer performing arts and theatre festivals in Bangkok. Performances in these festivals are vital parts of city life. They do “more than demonstrate urban processes ... [they

are] part of urban processes, producing urban experience and thereby producing the city itself” (Harvie, 2009:7, original emphasis). Precursors to Bangkok’s performance festivals date back to the post-Asian Financial Crisis era (from 1999 on) and they seek to involve small artist and performing arts networks with urban communities (Skar, 2020). They grew from performers and theatre people who worked with community artists to promote the urban communities which provide local venues for performing arts groups wanting to do live performances for diverse audiences. These efforts helped to create artistic networks for young and old artists who loved live theatre and enriched the cultural life of Bangkok’s communities. The oldest ongoing performance festival is the Bangkok Theatre Festival (BTF), which is an annual festival now in central Bangkok. It began in 2003, and the 18th version of the festival is scheduled for November 2021. Around the same time, the Sam Phraeng FaceStreet Festival in the Phra Nakorn neighborhood of old Bangkok (from 2004) started. It includes venues for theatre artists networks to perform. Both festivals give space and time for new thinking, blends of traditional and experimental forms, and diverse perspectives for artists and audiences from many different backgrounds and ages.

These urban theatre festivals are wonderful opportunities to view new and familiar forms of cultural life, for meeting old friends and making new ones, while discovering performances and people who might be different from us. They are special spaces and times to learn and share live performance and artistic activities in safe public settings by artist communities presenting new ideas and experiences. They allow for concentrated forms of interaction in urban spaces able to create a new ecosystem connecting generations and social classes, while creating sharable experiences in a venue where equality, safety and creative experimentalism could all be enjoyed. Festivals can become new spaces of vitality for grooming young artists and exchanging reflections, while reaching out to public audiences. People attending these performance festivals can interact with pleasure and expand their imaginations while enjoying food and a variety of activities over free performances both small and big. In the variety of mixed performances, they could help provide some vitality to the city twice a year.

From July 2019 the Department of Dramatic Arts sought to reimagine a performance festival for 21st century central Bangkok. Working in an experimental mode, the new *Life | Performance* festival was designed to make performance part of public life in Bangkok. Organizing a set of performances, talks, workshops, training sessions, research projects, public rehearsals, works-in-progress and a conference spread across many different venues and over several months would be a new experimental festival design.² It would include both local and international artists and groups festival which would offer many opportunities for urbanites to access and become involved in performance cultures. By seeking to embed performance cultures in urban life and to diversify forms of public performance, urban communities and those interested in performance culture could join in these events, experiencing some of the variety and exchanging thoughts and performance practices with artists, students, performers, academics, and public audiences. By making the diverse forms of live performance culture more visible, this festival would help Bangkok’s performance ecology become more culturally vibrant.

B. The Cultural Ecologies Approach

City performance festivals are vital parts of urban cultural ecosystems. The idea of a cultural ecology of performance has emerged in the study of various performing arts, as well as in the analysis of urban cultures (Stern & Seifert, 2007a; Markusen, 2011; Rogers, 2012; Gibson, 2013; Holden, 2015; Harvie, 2009; Skar, 2020). For the performing arts, an ecology highlights efforts to understand the interconnected and interdependent system of relationships that constitute performances as bubbles of performance life (Lavery, 2016; Woynarski, 2020; Hopfinger, 2020). Rather than focusing on the study of biological webs of organisms in an environment, cultural ecosystems of performance are “entangled, always-in-process system of diverse interrelating (human and nonhuman) parts” (Hopfinger, 2020:2). These systems involve actors, audiences, funders, planners, crew, backstage staff and others who are entangled with props, lighting, costumes and other non-human elements as ensembles of meaningful activity tied to performances in urban environments where they occur (Damrhung, 2022). In this vein, Giannachi and Stewart (2005:20) stress how an ecological approach to performing arts practices based on “the study of... our habitat and environment, as well as the analysis of the interrelationships between us all” as both “one of the most interesting and crucial tools for the interpretation of nature but also an important model for cultural observation.” This ecological approach to performance centers on the creation and experience of ecological relationships in cultural lives rather than those taken by the ecological sciences. (Damrhung & Skar, 2020; Damrhung, 2020; Skar, 2020) They form localizable living assemblages.

They are also part of larger artistic ecosystems, which Markusen defines “as the complex interdependencies that shape the demand for and production of arts and cultural offerings” and which consist of “the many networks of arts and cultural creators, producers, presenters, sponsors, participants, and supporting casts embedded in diverse communities” and but focuses on the “understudied nonprofit arts and cultural sector and its intersections with people and place.”³ As part of larger cultural ecosystems, performances are often connected to cities. An innovative approach to analyzing urban cultural ecosystems comes from the Social Impact of the Arts Project (SIAP) at the University of Pennsylvania. This project has examined the importance of urban cultural infrastructures to establishing and maintaining sustainable urban vitality. Developed by Mark J. Stern and Susan C. Seifert, they “propose an ecological model of community culture that focuses... on the interdependencies among different players.... [A perspective] that balances the economic and social impacts of culture and balances the role of nonprofit, commercial, and informal forms of cultural expression is more likely to lay a solid foundation for thinking and acting on the sector’s future.” (Stern & Seifert, 2007a:2) Their approach thus shifts “attention toward grassroots cultural practices and informal cultural engagement; articulated an ecological view of culture’s relationship to communities; and focused on the contribution of culture to community building.” (Stern & Seifert, 2007a:33) While following some creative economy approaches that recognize the value of cultural activities beyond official nonprofit cultural organizations, “the ecological approach seeks to draw attention to relatively invisible aspects of the cultural infrastructure” needed to build a

sustainable cultural economy for a community. (Stern & Seifert, 2007a:67). This is a useful perspective for understanding the *Life | Performance* festival as a cultural ecosystem of performance in an urban cultural context.

As will be emphasized at the end of this article, a cultural ecosystem approach for performances in a festival can also be related to placemaking practices, especially to what has come to be known as creative placemaking (Courage & McKeown, 2019; Courage, 2021). Using ecology as a metaphor, tool, and model points to the value of developing a systemic ecological approach to realizing the generative potential of creative placemaking. The ecology of culture approach recognizes the dynamism of cultural life in a larger ecosystem, including feedback loops, emergent behaviors, aside from ideas of interdependence and self-organization. It refers to the need to recognize dynamic practices that transcend the bi-polarities of top-down or bottom-up approaches to organizing cultural life in urban spaces. These are needed to help devolve power, encourage self-organization and agency and include local people's current placemaking practices. Resilient and coproduced instances of creative placemaking are moving to a more processual open-source approach (Silberberg, 2013). They are more common since creative placemaking coalesced in the mid-2010s. Arts-led forms of placemaking stress how the arts can engage the city as a complex ecosystem of vibrant material and symbolic creativity that is ever in flux. These projects bring culture and community together and help to promote local economies and deeper forms of social connection and urban engagement. The projects can likewise connect to other efforts to promote transportation, housing, employment, health care, environmental sustainability, and education. The COVID-19 pandemic highlighted and strengthened the connections of the *Life | Performance* festival to creative placemaking practices that can vitalize Bangkok's cultural ecosystem.

2. The *Life | Performance* Festival as an Experimental Design for an Urban Cultural Ecosystem

Plans for the *Life | Performance* festival began in August 2019 with two goals in mind.⁴ First, it aimed to create a set of performance-related events and activities in alternative offstage spaces for the performing arts to highlight the variety and the vitality of Bangkok's performance culture. Secondly, it sought to encourage imaginative interactions and exchanges between the university communities, researchers, and artists within the creative parts of Bangkok. To reach these goals, we sought to design a cultural infrastructure for live performance that would add value, vigor, and enjoyment to the cultural ecosystem of central Bangkok. As an experimental performing arts festival, *Life | Performance* sought to enhance an urban area with diverse performance events that would involve new artists, events, and groups in new spaces over a longer period of time and in more venues than other performance festivals in Bangkok. But setting up a new living infrastructure for performance, the festival aimed to embed itself in Bangkok's cultural ecosystem.

As a distributed festival, *Life | Performance* was organized to last longer and extend further than many festivals while also embedding it into urban life. Its diverse

performance events were planned to span from September 2019 to May 2020, and end in a conference in late 2020. Over these months, there were plans to develop and insert different aspects of performance culture into central Bangkok's offstage urban spaces for its varied audiences. The extended festival format was intended to consist of an array of pop-up performances, workshops, original devised plays, lectures, community-based performances, artist talks, creative exhibitions, workshops, podcasts, and a concluding conference and two performances originally scheduled for May 2020. Meant to include local and international artists, national performers, student performers and researchers from different backgrounds, the distributed performance format would provide diverse spaces to different groups while they created and performed their creative research work in many forms under the new Research Cluster in the Arts and Culture of Chulalongkorn University that meant to sustainably enhance Bangkok's cultural ecosystem.

Designed to include central Bangkok's diverse audiences, spaces, resources, artists and communities, the *Life | Performance* festival also sought to engage small performing arts departments in different university faculties in enlivening varied urban spaces with performance events, mixing performance practice with artistic research. By involving a web of urban students, artists, researchers, and community participants in a wide variety of performing arts activities, the new open festival design sought to create a performance framework for devising and sharing new work within an artistic research framework tied to ecological thinking. The performance research projects and events in the festival involved interdisciplinary work with faculties outside of the performing arts, too, including those from Education, Pharmacy, Psychology, Psychiatry, while drawing on the participation of local artists to perform or present their work to new publics and in non-traditional venues.

The performance research projects part of the *Life | Performance* festival were led by seven faculty members involved with performance practice from three faculties at Chulalongkorn University.⁵ They all worked with artists and other experts on off-campus projects and aimed to create and present the main parts of their work as productions, exhibitions and talks in the Spring of 2020. Their work aimed to design an interdisciplinary performance infrastructure that could become a sustainable ecosystem for artists, students, experts, and public audiences in Bangkok. The different forms of performance practice were done outside of theatre venues in many urban spaces across central Bangkok. Including a mix of local, Thai and international artists, the networked festival allowed for the distribution of diverse inclusive events, new spaces, and different activities and thinking about performance from a locally-grounded, but international, perspective.

In designing and planning to manage the festival in different spaces that could engage young people and community members with different relations to the arts, festival planners wanted to embed these constituent performance events in Bangkok's larger urban cultural ecosystem. By linking performance activities to larger activities in central Bangkok, the university could encourage the involvement through activities in the more friendly neutral space that students might not yet again used to visit. Six major spaces are selected beyond standard performance spaces at Chulalongkorn University ties. These included the Chulalongkorn University Museum, the Chulalongkorn Sports Center, Chulalongkorn University

Centenary Park, the small Park @ Siam, the 1956 Maha Vajiravudhi Building, and Lido Connect at Siam Square, which is a free space that open for short performances in Siam Square.

Outside funding also permitted arrangements for four pre-production workshops for three performances in new experimental spaces for the festival. Three of these pre-production workshops included traditional performance styles that performed in new venues. We were then able to see the festival as a period of celebrating *Life | Performance* to open up for public participation among audiences and for life in central Bangkok to refresh the existing urban cultural ecosystem.

The free workshops were advertised through social media platforms, but open for participants from the general public. All the festival news and the workshop events schedule were promoted through a new Facebook page called *Thai Performance Practice as Research (PPaR)*. It created a platform and reception of people from different colleges and public audiences to connect and promoted and prepared both audiences and participants leading up to the March 2020 research events. The new festival structure was expanded in time, in space, in society and in media, to allow for more interaction and collection of more participants in and beyond the university and wider performance arts network. It also opened up alternative dance and theatre opportunities to public audiences in around the university. By December 2019, some parts of the festival planned for had been held, and plans were firmly in place for developing the other parts, whether the performances or research elements in early 2020. The new cultural infrastructure for performance was embedding itself in Bangkok's cultural ecosystem.

The novel coronavirus reached Thailand in early 2020, disrupting all aspects of the *Life | Performance* festival as the new virus turned Bangkok and its cultural ecosystem into a danger zone that banned public gatherings and valued social distancing.

3. Three *Life | Performance* Festival Projects Disrupted by the COVID-19 Pandemic

Among the most important parts of the *Life | Performance* festival were those involving international performers who were invited to develop their work in Bangkok's cultural bubbles of life. This article will examine the performance work of three artists for the festival that were disrupted by the COVID-19 pandemic in 2020. The three pieces were: 1) Gecko Parade and Co.'s workshop in mid-September 2019, which developed into the trans-architectural journey performance, *Lindbergh's Flight*, eventually performed on March 12-14, 2020 at At Slure in Yawarat, Bangkok, 2) Eko Supriyanto's workshop and work-in-progress *Urban Movement Laboratory*, begun in late November 2019 and performed in Park @ Siam, and 3) Pichet Klunchun's *No. 60: Exhibition, Lecture | Demonstration*, first planned for May 2020 but finally opened at the Art Museum and Theatre at Chulalongkorn University on July 4, 2020 and running through August. All three artists sought to design and present contemporary performance projects within the *Life | Performance* format for urban spaces, environments and atmospheres. Their perspectives on contemporary urban performance differed, however. Gecko Parade focused on performance that engaged urban architectural spaces, Eko explored urban studio and public park spaces, and Pichet focused on museum spaces. Together, they

help to highlight the ecological aspects of urban space and time we live in here in Bangkok. By underscoring the importance of urban sites for contemporary performance, they developed new work with performers who were dynamically involved with both performance spaces and mobile audiences. These artists cared about the atmosphere and environment of performance, and in the interdependence of performers bodily movements, sounds, and audiences in specific urban performance sites.

A. Gecko Parade from Japan: Dialogue with the Artists in an International Series

Life | Performance held its first activity with a “Dialogue with the Artists - International Series.” Gecko Parade (Japan) on September 13-14 at the Chulalongkorn University Museum. In this exclusive workshop, thirty participants met artists from the Japanese performance group, Gecko Parade, which specializes in developing site-specific performances in unique architectural sites. By creating site-specific performances in non-theatrical spaces, such as ordinary homes, streets, and old building, they aim to highlight both unique performances and distinct aspects of city design and architecture. The group held its first activities on the afternoon of Friday, September 13 with an artist talk called “Play / Place / Concept: Creating theatre performances in non-traditional venues with an architectural view.” This talk and discussion with the artist dealt attracted 30 participants, and provided Gecko Parade’s working method to connect architecture and performing art, focusing on their previous work. On the afternoon of Saturday, September 14 the group held a workshop called “Inhabiting architecture with stories: Creating short performances in a non-theatre architecture.” This workshop developed around parts of the 1929 Berthold Brecht radio play *Lindbergh’s Flight* that were linked to space and architecture as the first stage in planning a performance together for 2020.



Figures 1. Gecko Parade Co. workshop at Chulalongkorn University Museum, September 14, 2019.

We invited Gecko Parade to the *Life | Performance* festival because they were young performing artists who were enmeshed in the cultural ecosystems of Tokyo, working in an office in an ordinary Tokyo house on a small alley. Their site-specific alternative performance practice suited the goals of our new Bangkok festival since they did not depend on a stage, and did not aim to attract large audiences. Their audiences often lived in their neighborhood, and would come to sit, stand, and move through the space to experience the performance with their eyes, ears and their bodies in motion with the performers. They came to listen to stories of the

actors as they performed, listening and to experience the performance, up close to the performers in different spaces as they moved through the different parts of the house, sensing the size, design and atmosphere of the building where the performance occurred. The storyteller and actors led the audience to follow, move up, down, sit and listen and use their imagination to follow the story in new interior spaces. This was a key aspect this troupe that interested us. Their acting ability is good and suits well with the urban ecology we aimed to create.

Their presentation and workshop were held in the Chulalongkorn University Art Museum space. They were looking both for possible performers and also suitable venues for doing a full production of a version of Berthold Brecht's 1929 radio play called "Lindberg's Flight," about the challenges of Charles Lindbergh's first transatlantic flight, completed in May 1927. They planned to return in February 2020 to prepare and rehearse for a March 2020 performance at some new building site. They looked and would plan to let festival organizers know which one they preferred along with possible actors. They would spend time finding performers to be involved in the project at the site would choose.

Gecko Parade works with unconventional pieces in old urban architectural spaces. They have become famous for making buildings part of the performance experience and imparts to visitors a different imagination. Their project simply sought to connect audiences to unfamiliar plays and to hidden urban spaces so they could use their senses to see, hear and feel the spaces they moved through during the performance. Their September 14 workshop was advertised on our research project's Thai PPaR page on Facebook, and attracting the limit of 23 participants, mostly young theatre artists or graduate students from various Bangkok universities in dramatic arts, but also visual arts students, architecture students.

The first phase of the Gecko Parade project involved spaces and people who would become part of the performance ecosystem for their production once they would return in early 2020. Other parts of festival were also held from September to December 2019, helping to enrich Bangkok's cultural ecosystem with new forms of performance.⁶

B. Eko Suprinyanto from Indonesia: An Urban Movement Laboratory Workshop

Eko Suprinyanto is an important contemporary dancer and choreographer from Indonesia who has worldwide recognition.⁷ His EkosDance Company and Solo Dance Studio in Surakarta, Indonesia have developed new dance projects by working with young performers and local traditions in the Indonesian archipelago. Some of these pieces, like *Cry Jailolo*, *Balabala*, *Daunt in Soya Soya*, and *Ibuibu Belu* have been well-received in both Indonesia and in international venues. His recent solo work *Salt* emerged from his reflections on tensions and commonalities from a lifetime of training in both classical Javanese and martial arts dance forms. Mr. Suprinyanto also works in local communities, traditions and artists and students, and encourages young people in local Indonesian communities to connect to their identity and re-create identities through their cultures of movement. By working to revitalize traditional dance forms for the contemporary world, he attracts local and global audiences.

We invited Mr. Supriyanto to lead a workshop in the *Life | Performance* festival in late November 2019, when he was free, as the first part of his work on a piece which he would develop from late February 2020 to perform it in March 2020 as a more refined movement project for a public urban space. His *Urban Movement Laboratory* dance workshop was opened to the public and included young performers, mostly from Bangkok area universities, who wanted to develop new types of movement for the new city and to create a movement-based network among universities in Bangkok. He gave a talk to people interested in his project and 25 people attended. The workshop itself included 50 dance and theatre students, dance practitioners, five university students involved, three professional dancers and contemporary mime artists join the workshop, and a foreign student. The intense 3-day November workshop had limited spaces and a very tight schedule since they had to perform a work-in-progress at its end.

The intense dance lab workshop was held in the dance studio of the Faculty of Fine and Applied Arts at Chulalongkorn University on November 22-24 and then performed in a preliminary form at the Park @ Siam on the boundary between the university campus and Siam Square shopping mall facing small shops – coffee place and people who pass and walk through. Participants, mostly tied to university performance programs in Bangkok had diverse backgrounds in movement and dance: two were mime performers, four were classically trained Thai dancers, three were ballet trained dancers, and eight had theatre experience, while some others had no training in the performing arts at all.



Figure 2. Urban Movement Laboratory led by Eko Supriyanto, center. Left, workshop, Faculty of Fine and Applied Art studio on November 23, 2019. Right, work-in-progress, Park @ Siam on November 24, 2019.

The exercises in Mr. Supriyanto's workshop centered on fascinating ways to connect one's body to one's breathing and one's movement, not only individually, but also in pairs and in larger groups. Workshop participants showed a rough work in progress on Sunday, November 24 at Park @ Siam, a park on the southern edge of the Siam Square shopping area, just for some exposure to experimental activities that could be developed into a future urban movement project when Mr. Supriyanto would return in early 2020. The workshop and work in progress

were organized to emphasize flow but it included individual and collective forms of movement, aiming to have performers interact with the park space and people – whether casual visitors, curious onlookers, or the dancers themselves. The hard work for this work in progress were open to the public and provided a path for Mr. Supriyanto to select people for the fuller and more developed production he planned to develop from this *Urban Movement Laboratory* in March 2020.

C. Pichet Klunchun and No. 60

Pichet Klunchun is a well-known contemporary dancer and choreographer based in Thailand who runs the Pichet Klunchun Dance Company, the only contemporary dance company in the country. Although trained in classical masked dance (Khon) in the giant role with a private teacher, he is better known in much of the world for the innovative work developed from his classical training. In recent years, he has developed a new way to analyze and teach classical Thai dance that would allow dancers a path to embodying freedom and creative movement. We wanted him to be part of the festival to show his new vision for dance in Thailand. His project was one of several of those tied to the festival funded by Contemporary Arts Department of the Ministry of Culture.⁸ We wanted Pichet to introduce his research on classical Thai dance as an exhibition in a museum along with a demonstration of this ideas. He had produced a lot of line drawings and made notes before it was becoming computerized version. With the exhibition at Chulalongkorn University Museum, we also asked him to do a lecture demonstration for the opening of his exhibition and planned to make a video session to show in the museum if people wanted to visit the exhibition and hoped this could happen in the spring of 2020. We first reserved the time of his exhibition and performance in May 2020, as the final performance of the festival, to be held in conjunction with our conference for performance researchers.

The three above projects were core parts of the *Life | Performance* festival infrastructure that we aimed to embed in the cultural ecosystem of central Bangkok. They formed part of a cluster of performances planned for the spring of 2020. By December 2019, they all seemed on track and in place. Gecko Parade and Eko Supriyanto had begun work on their respective urban-based projects, finding unique spaces to perform, working with potential performers, and developed preliminary ideas of what their movements and performance would be like. Pichet Klunchun had visited the site for his exhibition and begun planning to do a lecture and demonstration in the same space. A fledgling cultural ecosystem of performance was emerging by the end of 2019.

4. Reworking the Life | Performance Festival under the 2020 COVID-19 Pandemic

The COVID-19 outbreak from early in 2020 produced a new viral ecosystem that forced a radical reorganization of the *Life | Performance* festival. During the initial phase of the outbreak, from January to mid-March, disruptions to the festival varied from cancellation to relocation to rescheduling. From mid-March to June, the lockdown banned live in-person events, but opened up new opportunities for online discussion, interaction and dialogue. Then from July 2020, there were hopes to complete the remaining festival events, even if they would need to be scaled back and revised. But a new COVID-19 resurgence that emerged from November meant another postponement of these items until 2021.

A. *The First Phase of the COVID-19 Pandemic in Thailand*

The novel coronavirus (COVID-19) was officially identified in China on December 31, 2019. It reached Thailand soon after it was identified in China, and the first reported case outside China was in Bangkok on January 13, 2020. The WHO declared the novel coronavirus outbreak a public health emergency of international concern (PHEIC), its highest level of alarm, on January 30. In comparison to many other countries in the world, Thailand was quite successful in containing the pandemic for much of 2020. The first wave of reported infections came from Bangkok bars, nightclubs, and a Thai boxing arena, and peaked on March 22, 2020 at 188 new cases per day. Since the virus was not well known and since there was no vaccine, however, public concerns were high. Schools and universities closed, and government-imposed preventive measures were put into place, contributing to a subsiding of the outbreak. Efforts to limit the spread of the virus from March 2020 included a state of emergency on March 26 and lockdown measures imposed in varying degrees throughout the country, including closing public venues and businesses, then a curfew from April 3, and the suspension of commercial international flights from April 4. When infection rates subsided, some restrictions were eased from mid-May, but the curfew was only lifted in early July 2020.

Chulalongkorn University responded to its concerns about the situation of the COVID-19 pandemic even before the government did, closing most on-campus teaching and learning activities on January 27, and banning its personnel and students from travelling to nine countries with high daily case counts. Although the university cancelled all international academic activities after February 20, 2020, the university found a staff person infected with COVID-19 on campus, which led the University to close the campus. It officially started a policy requiring all teaching and learning to be fully online from March 16, 2020. The government issued its curfew and closure and travel policies shortly thereafter. All of these developments affected the *Life | Performance* Festival.

B. *COVID-19 Disruptions of the Life | Performance Festival in 2020: Cancelling Eko Supriyanto's Urban Movement Laboratory and Relocating Gecko Parade's Lindbergh's Flight*

The emerging viral threat of COVID-19 in Thailand, from January to March 2020 created a new viral-laden cultural ecosystem which forced the *Life | Performance* festival to deal with many uncertainties and concerns with its component performances and projects. Many events and spaces were banned on campus, in civic venues, and public concerns limited interaction and travel in the city during its lockdown. The timing and locations of festival's projects were evaluated on an ongoing basis. They required flexibility from artists, festival organizers and their audiences, which helped it produce forms of resilience. *Life | Performance* had become part of a new viral ecosystem, and part of its performance now became our ongoing effort to develop new sites for performance activities amid an evolving pandemic.

The three artists discussed above focused on urban performance practices that linked audiences with participants in unconventional performance spaces – old buildings, parks, museums – and developed new perspectives on performing arts

spaces in contemporary Bangkok, none of which were available during the pandemic. The most pressing events were those involving international artists – those dealing with Gecko Parade's *Lindbergh's Flight* project and Eko Supriyanto's *Urban Movement Laboratory* – both of which were scheduled for March, but we kept in mind Pichet Klunchun's No. 60 piece, too. In the end, the Gecko Parade project went ahead, albeit at a different site than preferred and with fewer audiences than desired, Eko's project was cancelled, and Pichet's project was postponed and diverted to a new location. The pandemic and uncertain global situation drastically disrupted the festival and forced much reworking of its performances and events into new social-distanced urban and media spaces. Having to adjust to the new viral ecosystem prevented all ability to rehearse or perform in public, so everything tied to public performance had to be reimagined, revised, and rescheduled. Many other parts of the festival were recorded as videos or made into online events. The festival continued, and survived, but in a very different form than had been planned.

It was a great disappointment that the COVID-19 pandemic prevented Eko Supriyanto from returning to Chulalongkorn to develop his *Urban Movement Laboratory* in 2020. The WHO's declaration of an effective pandemic on January 30, three days after the university closed most on-campus teaching and learning activities, was soon followed by a ban on its personnel and students from travelling to nine countries. The university also cancelled all international academic activities after February 20, 2020, which forced a cancellation of Mr. Supriyanto's project since he was not in Thailand at that time. All international events that involved international flying for work on another workshop toward performances like that of his and his participant team that had started in November were cancelled. There were five graduate students from the Chulalongkorn Dance and Drama department, three from the dance group at Burapha University in Chonburi, two drama students from Thammasat University's Rangsit campus, and five young contemporary artists not in school. Since the performance would have needed to work in a studio with the 15 people he had planned for, however, the piece and would spend time to refine it, the project could not go ahead. We made a video of the work on his project to date and how he envisioned it being developed before the pandemic hit.

Since all live face-to-face events and performances for the festival were shut down or diverted to small venues from late February, we faced a problem about what the *Life | Performance* festival could do under a pandemic. At first rehearsals were done with special care, but by February, many students felt uneasy to travel to and from rehearsal spaces and to be with other people en route. As a result, all rehearsals stopped and everything was shut down. As a result, we postponed the main program planned for March, and decided to book venues like Chulalongkorn University Art Museum for July 2020, hoping that we would be able to work again by that time.

The COVID-19 pandemic's disruptions of normal life in Bangkok and Thailand drastically affected all aspects of the *Life | Performance* festival in 2020, too. All of its

components needed rethinking, so the festival looked for new ways to become an active platform during a pandemic lockdown that ran from March through June. We tried to connect to the world through new forms of media, sponsoring three podcasts that sought to connect with our events and research projects, developing new online platforms for the festival to continue even under the pandemic.

In January 2020, we still planned to work with the Gecko Parade group, and they planned to return to develop the *Lindbergh's Flight* piece for March performances. They informed us that they hoped to work in the Maha Vajiravudh Building on the Chulalongkorn University campus and we got approval for this.⁹ Erected in 1954-1956, this building houses the Humanities Information Center of the Faculty of Arts and blends traditional Thai architectural features with modern institutional interiors. The Japanese artists from Gecko Parade arrived in Bangkok and were working in mid-February with artists on their piece. But the February announcement made it seem that we would need to reconsider their program on campus. We discussed with the project coordinator, and considered postponing the project, but since the artists had been working together, and no one could guarantee when the next opportunity since the project's funder, the Japan Foundation, ended its fiscal year at the end of March 2020.

Gecko Parade still had hopes to do the project at their preferred site, with small ticket-buying audiences circulating through the locations for the performance in two rounds a day for many days. Although universities prohibited international travel and exchanges from late February, we decided to move ahead with the Gecko Parade project hoping to complete it before the pandemic worsened. When the university banned on-campus meetings, teaching and performances, however, it was not possible to perform *Lindbergh's Flight* on campus. I suggested that they continue working on this project but at a different venue outside the university. Since no one knew how the pandemic situation or government responses would evolve, or how serious it would become, and since the project has been developed so far, why not perform the piece as a work-in-progress with a limited audience watching it for free so it could be done within Japan's fiscal year and it could still be a part of the festival. We would support the Thai artist expenses.

Lindbergh's Flight was first a radio play about the first 1927 solo transatlantic flight by Charles Lindbergh written in 1929 by Bertolt Brecht. The Gecko Parade and Co. performance group from Japan created a contemporary performance with Thai and Japanese artists that come from different forms, from theatre, projected film, architectural space, and installation art.¹⁰ It was performed in the At Slure Project in Yawarat for small, select audiences due to the COVID-19 pandemic on evenings in March 12-14. Audiences followed performers re-enacting Charles Lindbergh's flight, as performers and audiences moved through the whole building while witnessing the difficulties Lindbergh experienced while trying to fly across the Atlantic Ocean.



Figures 3. Lindbergh's Flight: A trans-architectural journey by Gecko Parade Co., At Slure Project, March 13, 2020.

Gecko Parade agreed to perform their work-in-progress version of *Lindbergh's Flight* with some Thai performers in an arts hotel in the Yawarat neighborhood of Bangkok since their earlier preferred old building on the Chulalongkorn campus had to be cancelled due to COVID-19 concerns there. The small off-campus site for their performance only permitted small audiences for the performances on March 12-14, and a total of 120 people attended. The day after their final performance, the university officially closed, soon followed by a lockdown of Bangkok and the country. Since it happened, audiences and artists alike benefited from their interactions in a shared architectural space that used an expanded sense of space and time to allow everyone to imagine the voyage and to interact with people. By doing things simply, walking, listening, sitting, down on the floor, making audio effects, in an almost claustrophobic space allowed for a richer experience for audiences. It created a small performance ecosystem that included performers, audience, props, soundscapes, films, visual art, movement, and architectural space all interacting in a living process.

Lindbergh's Flight was the only project held in a live setting in the *Life | Performance* festival in early 2020. From March 15, universities and other venues in Bangkok began shutting down. In the new viral environment, everything else in the festival was subject to various pandemic disruptions until July 2020: cancellations, postponements, video recordings, or digital diversions.

5. Reworking *Life | Performance* as a Viral Festival under the 2020 Pandemic Lockdown

As noted above, the COVID-19 virus had become part of Bangkok's cultural ecosystem, and this resulted in many changes to the festival. During the first lockdown period from mid-March to June 2020, Thailand operated on social distancing, digital communications, extended homestays, and work from home. The limited direct interactions were matched by high levels of fear due to concerns of a large COVID-19 outbreak in Bangkok and other areas of Thailand. Since universities and urban spaces were shutdown, urban quiet and social isolation were dominant in Bangkok.

There were no opportunities for live in-person festival activities during this period, so we stopped performances and other activities and postponed all research projects in *Life | Performance*, deciding to reschedule everything until we hoped that schools and the city would have re-opened in the late summer 2020. No rehearsals were possible and the remaining five component parts of the festival could not continue. To entertain people and to keep up people's interest, we wanted to shift the work and the spirit of festival to new spaces that were suitable for a pandemic.

To continue the interactive and social nature of the festival in pandemic conditions, we moved to online channels and venues. We engaged the public through online podcasts and talks to digitally communicate and embody the *viral festival as performance ecology* concept. We articulated our attitudes to the festival and its ways of working with audiences through diverse social media channels. We tried to keep interacting with the public and designed three podcasts and a video with performing artists. They discussed new types of performance-making they have been involved in.¹¹ This challenging pandemic environment was the new cultural ecology that the festival was part of. We worked toward more collective activities and tried to solve problems and work things out together, and we interacted with diverse groups.

An early project in the new viral festival occurred in April 2020, when we showed a performance from a cross-disciplinary research project that aimed to give an idea about what contemporary Thai theatre can be. The program aimed to show more about work in performance research that would allow device-connected audiences to communicate and interact through cross-disciplinary or interdisciplinary artistic activity. It later connected and became platform that performance events that were tied to research in performance practice.

The first podcast interviewed Siree Riewpaiboon, who was the coordinator of the *Lindbergh's Flight* with Gecko Parade from Japan from September 2019 to March 2020. She talked about the concept and the collaborative work between Gecko Parade and Thai artist collective B-Floor and Jarunan Phantachard, along with Somchai Pongsa, installation artist and Chulayarnnon Siriphol as a media and film artist, among others. We wanted this to make people learn about the company's unique approach and concept and their collaboration with Thai artists in a unique urban setting. As a site-specific multimedia and multicultural work in unique architectural spaces outside theatre spaces outside theatre, it formed a unique performance ecosystem. This helped listeners understand the relations between performance and architectural spaces and its place in Bangkok's urban cultural environment under pandemic conditions.

I spoke on a second podcast focused on how "devised theatre" worked.¹² It explored alternative ways of performance-making using collaborative concepts and teamwork as the basis of performance-making. The podcast aimed to support performance research-based events that were working with teachers in high schools. This session gave a different approach to teachers that allowed them to

use in making theatre with their students in school, developing performances that reflect the school and home social context for a team to use to interact, react and question how to do performance-making.

A third podcast dealt with “creative Likay” (Likay is a traditional Thai dance performance) and was led by the contemporary artist Pradit Prasarthong, who shared a talent in a creative workshop which sought to explore how to make new a new Likay story that could reflect contemporary issues. This also prepared students who participate in Likay performance could understand about how using Likay as form to address contemporary issues like health and aging society.

As part of the viral performance festival we also showed a final short film of the work-in-progress by the dancer and choreographer Eko Suprinyanto from Indonesia with students he had worked with in Bangkok in November 2020. Although the COVID-19 pandemic prevented him from realized his *Urban Movement Laboratory* project fully, the film showed his work with students in a preliminary form. It helped viewers to understand how he think about working with young people from different backgrounds in an urban park environment.

From March to May 2020, even while under the pandemic lockdown, we kept the festival alive in viral ways through social media and other online channels. Since by late May the COVID-19 case counts were decreasing and lockdown measures were being reduced, we then arranged for Pichet Klunchuen to do his project with us in early July since he did not have much free time due to his other commitments, preparing an exhibition and do his lecture-demonstration. We booked the Chulalongkorn Art Museum, hoping that there would be new normal after a few months of lockdown. In June, we started promoting Pichet Klunchuin’s No. 60 for the festival.

6. Reviving Pichet Klunchun’s Lecture | Demonstration and No. 60 Exhibition

The Life | Performance festival reopened to live in-person events after the lockdowns with Pichet Klunchun’s No. 60 project on July 4-5, 2020, the first day that Chulalongkorn University was reopened. We rescheduled his work from May to when we thought the university could reopen, They let us book a space for him in the university art museum in early July but at the last minute, we had to change the performance space from the museum to the theatre and to limit it for only those who received tickets. Everyone had to be fully masked except the performers, and we had to do two performances since the booking was full and was still in high demand. He twice held his Lecture | Demonstration, on July 4 and 5, in the faculty theatre, each with a masked and socially-distanced maximum of 70 people, and gave a talk after each one.¹³ Streaming his events on Facebook, which attracted a lot of audience at Burapha University, and recording them for later viewing allowed for many audience interactions and requests to see more of the lecture. Parallel to these live events with limited audiences, we also hosted an exhibition of Pichet’s original drawings of classical Thai dance positions for his No. 60 ideas and the resulting book No. 60 which ran from July 10 to August 25, 2020. An introductory video for the exhibition discussed the background to his drawings

and how it related to his larger project of developing a creative way to introduce classical Thai dance to larger audiences and to provide the highly disciplined classical Thai dancers with a path to creativity. Pichet later ran another Lecture | Demonstration at his own Chang Theatre in Thonburi before he left to perform in Taiwan in the August. He was also filmed and shown on the Thai PBS channel and shown through the Thai PPaR Facebook page.¹⁴

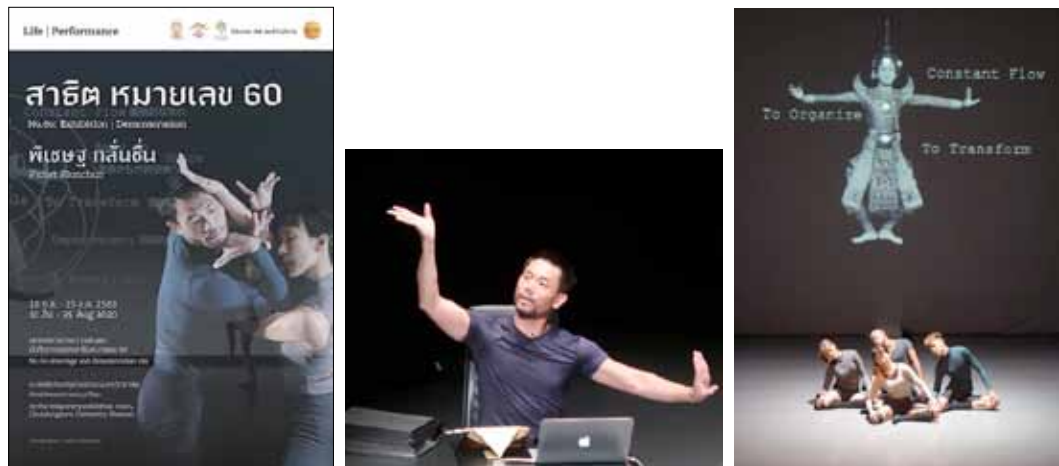


Figure 5. Left, Pichet Klunchun, No. 60 exhibition and Lecture | Demonstration poster. Center and right, from the Sodsai Centre for Dramatic Arts, Chulalongkorn University, July 4, 2020.

This was the first live performance on campus, so it excited people. The response was good for his work and for our festival, not only because people were eager to view live performances, but also because we advertised Pichet's live piece in our festival on many online platforms. We also added some new clips and work-in-progress pieces to show that live in-person performance can be in live performance spaces again and still be live-streamed or appear in a recorded form in online virtual spaces, too.

With hopes of adjusting to this “new normal” environment from July 2020, we tried to move toward completing the remaining four projects in the *Life | Performance* festival. We started research again and other work, preparing for some performances in November 2020. The first to be performed as the work of Patsupang Kongbumrung, who directed two live performances for limited audiences in late November on “acting out” which used devised theatre to produce a better understanding of sexual diversity. We hoped to do more programming in December 2020, but new viral outbreaks in and around Bangkok emerged, so we decided to turn them into video clips and then present them to target audiences in Saraburi and in the northeastern Thai province of Khon Kaen. We also planned to have another performance on psychology and performance that would close the project without any live performance, but that became impossible.¹⁵

The cascading pandemic's waves and their effects in Thailand in late 2020 forced us to reschedule and redesign the research output again, so we all had to begin our research projects from a new starting point. The *Life | Performance* had stalled

and would only be able to develop again in mid-2021 at the earliest, but we could not be sure of that, so we decided to close the project before fully completing three of our planned events. So the festival fully did seven of the planned events, even though sometimes in partial, distanced, preliminary or mediated ways, while two of them were adapted to performances through media and space.

The process of surviving the pandemic's disruptions changed how I look at the performing arts. We tried to listen better and to communicate more clearly to both artists and to audiences so both could better engage with the performance festival. Engagement from diverse stakeholders could move us, and also keep us moving and resilient to things that happen, so we can discover new ways to use the arts to address problems, celebrate identities, and facilitate relaxation.

Another disrupted project was based on a Likay performance using a script developed by Pradit Prasarthong for Saraburi, a small city north of Bangkok. This project planned to create and perform a new Likay piece tied to a story about understanding and treating high blood pressure. Although the piece was made, it was not possible to perform it live in Saraburi, so the Pradit made a video of the piece and sent it to the community, asking them to test their knowledge about high blood pressure medicine instead of performing it live as he had planned.

While the three projects of the *Life | Performance* festival discussed above were all disrupted by the COVID-19 pandemic in 2020, they all went ahead in some form. Gecko Parade's *Lindburgh's Flight* was diverted to new venue with limited performances and audience, while Eko Suprinyanto's *Urban Movement Laboratory* project was cancelled and kept at the work-in-progress stage and supplemented by a video of his reflections on this type of work, and Pichet Klunchun's *No. 60* was rescheduled and redesigned for new spaces and limited audiences. All three of the projects were also shifted to online venues. However disruptive, the festival continued by evolving into new pandemic-ready spaces and to evolve into new directions for a post-COVID environment. This resilient performance infrastructure was also supported by a new set of online podcasts, performance videos and discussions with artists, becoming a veritable performance ecosystem – both through alternative live settings and also through various online settings – able to survive a relentless pandemic.

Conclusion

The experimental *Life | Performance* festival in central Bangkok was devised as an urban performance ecosystem. While designed as a new performance infrastructure able to add value to central Bangkok's cultural ecosystem, when the cultural ecosystem became viral, so did the festival. It was forced to respond to the severe disruptions caused by the COVID-19 pandemic in 2020. Through adaptive evolution to the new viral environment, the festival developed cultural resilience and learned to survive through creating new forms of symbiotic performance culture. Working in pandemic conditions, festival artists, organizers and audiences improvised their work and built up new spaces of life that produced new forms of cultural adaptability. While some parts of the festival were held as first planned,

others were cancelled, diverted, mediated, or rescheduled. A main result of this improvisational behavior has been a transformation of the festival design of *Life | Performance* within a viral cultural ecosystem that reoriented itself toward creative placemaking in central Bangkok.

Thailand's efforts to open up amid the pandemic in the fall of 2020, before vaccines had arrived, now seem premature. Beginning in December 2020, a new surge of infections emerged in migrant worker communities in Samut Sakhon province and quickly spread to nearby Bangkok and other area cities and widely throughout the country, with a crest of reported cases in early 2021 subsiding in February before a new wave rose in April 2021 from the Thong Lor nightlife area of Bangkok. These quickly spread in Bangkok and elsewhere in Thailand, more quickly than vaccination rates, so the 1000 cases per day in April led to shortages of hospital beds and some medical supplies, even as vaccinations became more common. Cases were spiking and peaked at more than 20,000 per day by mid-August 2021, when a curfew and other measures, together with more vaccinations, helped to bend the curve lower.

The persistence and virulence of the pandemic in Bangkok made continuing the festival as planned difficult. Some parts were held as scheduled, especially the preliminary or workshopped phases, but most of it was deeply affected by the COVID-19 pandemic. For the festival to continue in a viral environment, the festival needed to become more viral, too. In dealing with the disruptions, the festival sought to link itself more deeply to the surrounding urban cultural ecosystem and to rework its activities into mediated events, as forms of creative placemaking, and as projects that involved other universities, high schools, and plans for re-opening the city.

Life | Performance was first imagined and designed as a new kind of open or networked festival for the cultural ecosystem of central Bangkok. COVID-19 made the ecosystem viral, and radically transformed the festival itself, along with all other public cultural activities. When COVID-19 deprived performers of any ability to do live interactions for rehearsals or performances from February 2020, *Life | Performance* needed to fundamentally reimagine and rework itself to continue under pandemic conditions, in a sense it needed to become viral itself. Because travelling was not allowed many events had to be moved into different spaces or changed made into media events. At first, online spaces and channels were used. Soon we started to see that, on the one hand, we can use our approach to developing performances as part of creative placemaking efforts in Bangkok neighborhoods and also to develop performance teaching materials with partner universities and high schools. Despite the cancellation of some projects of the festival, we have reoriented our work toward embedding ourselves in urban cultural ecosystems which we aim to enhance through creative placemaking activities.

To build on the evolving performance infrastructures, cultural ecosystems and ways of thinking about the place of performance cultures in contemporary Bang-

kok in the wake of the COVID-19 pandemic, the *Life | Performance* festival reworked itself into a pair of performance research projects tied to new cultural ecosystems. One project is seeking to locate a small performance festival in an urban cultural ecology as part of a creative placemaking venture, while another project is seeking to produce flexible teaching modules in the performing arts. Both of these projects derived from the *Life | Performance* festival, but are now set within a social innovation space rather than a focused research cluster. The university and the country are moving toward arts projects that are assessed by their contribution to society, although just how these contributions are to be evaluated and assessed remains unclear.

Endnotes

- 1 The festival was part of a fledgling Research Cluster in Arts and Culture at Chulalongkorn University, the performing arts section. The goal of the project was to develop a new kind of distributed or networked festival for central Bangkok communities, drawing on cultural resources from universities. It was also used as a structure to showcase six performance research projects run by faculty who developed interdisciplinary projects by working with artists and experts from other fields.
- 2 For another approach to new festival making in Southeast Asia, see Masunah, et al., 2019, and for outside of the region, see Quinn 2005.
- 3 Markusen (2011: 8) bases her definition on the work of John Kreidler and Moy Eng, along with William Beyers. Her definition stresses the interdependencies among commercial, nonprofit, public, and informal organizations in a given space.
- 4 The *Life | Performance* festival was supported by the Arts and Culture Research Cluster of Chulalongkorn University's "Cultural Ecologies of Performance: Creativity, Research and Innovation" project from Chulalongkorn University's Ratchadapisek Sompoch Endowment Fund (761008-02AC) in association with Thai Performance practice as Research Network (PPAR), The Japan Foundation, Bangkok and the Office of Art and Culture, Chulalongkorn University, with additional support from the Department of Culture Promotion and Department of Contemporary Arts in the Thai Ministry of Culture.
- 5 The seven performance research projects tied to the festival were: 1. "The Process of Creating and Managing the Cultural Ecologies of Performance Through an Arts Festival: *Life | Performance*, Pornrat Damrhung and Premmarin Milindasuta (on festival organization and artistic research); 2. "Likay Bu Lan Cha La: A Cultural Ecology for Neighborhood Vitality and Theatre Vivacity," Sukanya Somphaiboon, (performed live on Dec. 1, 2019 in a community celebration event near Hualumpong Train Station); 3. "Script Writing and Performing Arts for High School Teachers," Parida Manomaiphiboon, (project with Bangkok high school teachers was paused due to COVID-19); 4. "Acting Out: Devising theatre for a better understanding of sexual diversity," Patsupang Kongbumrung (performed twice live for limited audiences in late November 2019); 5. "Learning Drama, Teaching Life Skills," Dangkamon Napombejra (could not complete the research due to COVID-19); 6. "Likay Performance for Hypertension Learning," Anukoon Rotjanasuksomboon, (performed and recorded as a video clip in 2020); 7. "Working with the 'Wounded Mind'" Bhanbhassa Thubthien, (could not complete the program due to COVID-19).

- 6 Four more parts of the Life | Performance festival were held after Gecko Parade during 2019. Three of these parts were in a series called “From Experts to Offspring” which included talks, workshops, and performances by different traditional artists in new spaces. First, on September 28-29 there was a talk and workshop capped at 30 participants on “Likay” with several artists. Second, Nora artists led by Ajarn Thamanit Nikomrat from Songkhla, Thailand ran a workshop for more than 70 people on October 28 and then had an interactive performance the next day at Lido Connect in Siam Square area of Bangkok. This was followed by a performance of a well-known Chinese opera troupe ran by Meng P. Pla in the Chulalongkorn Centennial Park in the Sam Yarn area of Bangkok on the evening of November 2. Aside from the November 22-24 workshop and preliminary performance led by Eko Supriyanto, on December 1, a new Likay performance named “Bu Lan Cha La” was staged at the urban Rong Meung Reung Yim Festival near Hualampong Train Station.
- 7 Mr. Supriyanto has done his own dance and choreography, and been consulted on Julie Taymor’s Lion King Broadway production, and choreographed and performed for international productions like Peter Sellars Le Grand Macabre, John Adam’s Opera Flowering Tree, Garin Nugroho’s Opera Jawa, MAU Lemi Ponifasio’s Tempest, Solid.States with Arco Renz, and was a featured dancer in Madonna’s 2001 Drowned World. He completed a PhD in Performance Studies (2014) at Gadjah Mada University and holds a Master of Fine Arts (MFA) in Dance and Choreography from the UCLA Department of World Arts and Cultures (2001). Recently he has begun working on another PhD in the Performing Arts.
- 8 The Thailand Cultural Ministry’s Contemporary Arts Department sponsored three Silapathorn Artists for this festival, namely Pradit Prasartthong for contemporary Likay project, Nikorn Sae Tang for an alternative play-making project, and also Pichet Klunchun for new ways to revive Thai classical dance.
- 9 The site was selected not only for how its unique architecture that would suit the performance, but also for its political meaning. The building appeared in a protest scene in the 1963 Ugly American adventure film directed by George Englund and starring Marlon Brando, Eiji Okada, among others. The protest scene of the film also featured the cultural polymath and politician Kukris Pramoj as Prime Minister Kwen Sai of a fictional Southeast Asian country.
- 10 The text of Lindbergh’s Flight was translated into Japanese by Tatsuji Iwabuji, and then into Thai by Piyawan Sapsamroum, and in the performance English, Japanese and Thai were used. It was directed by Mizuhito Kuroda with help from Mizuho Watanabe, and costume design by Yumika Mori. Funding for the project came from the Japan Foundation (Bangkok) and its coordinator was Siree Riewpaiboon. Saowakhon Muangkruan played cello for the piece, while Somchai Pongsa was an installation artist for one part of the show and Chulayarnnon Siriphol added film and media elements. Jarunan Phanthachart and Sornchai Phongsa appeared the peice. Their effort helped insert the experience of Lingbergh’s long, lonely flight into a setting that was closer to Thai audiences. Using the small space, they sought to be creative and involve audience to experience the long flight of Lindberg. Actors included Mai Kawahara, Yukari Sakida, Thongchai Pimapunsri, Chanida Punyaneramitdee.
- 11 The Office of Contemporary Culture in the Ministry of Culture supported three of its “Silapathorn” (Young Artists) winners to be involved in the festival. Since the pandemic meant they could not work in live settings, however, in April 2020, we decided to do podcasts with them to keep the spirit of the festival going under COVID-19. The three artists were Pradit Prasartthong, Nikorn Saetang, and Pichet Klunchun. We were only able to schedule Pichet for a live lecture and demonstration in July.

- 12 Nikorn Saetang also did a workshop on “alternative script-making” with high school teachers looking to use performance-making techniques in their classroom. In this work, he discussed how he uses a script-writing process with high school teachers and also related it to his own creative work. The teachers also went to see how this process worked at a piece Nikorn put on.
- 13 Pichet performed a version of this piece first as a work-in-progress at the Esplanade in Singapore in October 2019. A fuller version was staged at TPAM in Yokohama, Japan on February 15, 2020, but after that time he was not able to do live performances of the work as he had scheduled due to the COVID-19 outbreak. He went to Taiwan in mid-July to perform this piece at the Taipei Arts Festival in early August 8-9, 2020 since he had to undergo a 14-day quarantine there before performing.
- 14 The Thai Performance Practice as Research Thai PPAR Facebook page contains materials on the Life | Performance festival and other projects tied to artistic research in Thailand.
- 15 This was Bhanbhassa Thubthien’s “Working with the ‘Wounded Mind’” which could not complete the program due to the new outbreaks of COVID-19 from December 2020.

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Traditional Javanese Songs: *The Supporting Aspects of its Existence in the Local Society*

Wadiyo Wadiyo,⁺ Slamet Haryono⁺⁺ & Joko Wiyoso³ (Indonesia)

Abstract

This study reveals the supporting aspects that make traditional Javanese songs preserved in the community the splendor of modern Javanese songs. This research applies qualitative design with a phenomenological approach. The research location is in Central Java. The researchers collected the data by observing, interviewing and collecting documents. The researchers validate the data based on triangulation system with interactive analysis. The results find that traditional Javanese songs still exist in its local society due to the strong psychological bonding of the society with their culture. Through traditional Javanese songs, cultural messages can be conveyed beautifully, inspire imagination and impart enjoyable feelings. The implication of the research findings is the significance of traditional Javanese songs to be used as a means to foster the development of the society and the culture concerned.

Keywords: *Traditional Song, Traditional Javanese Song, Local Society, Music, Culture, Indonesia, Java*

⁺ Wadiyo Wadiyo, Lecturer, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia.
email: wadiyo@mail.unnes.ac.id.

⁺⁺ Slamet Haryono, Lecturer, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia.
email: slametharyono@mail.unnes.ac.id.

³ Joko Wiyoso, Lecturer, Faculty of Languages and Arts, Universitas Negeri Semarang, Indonesia.
email: jokowiyoso1962@mail.unnes.ac.id.

Introduction

Javanese song is the vocal variant of traditional Javanese music which is performed by the Javanese community on their daily life. The songs do not have an accurate historical record. Yet, experts are sure that the songs have become a symbol of artistic expression by the Javanese people. Specifically, Javanese society is part of Indonesia who are still maintain their identity even up to the modern era. In the current life of Javanese society, there are traditional Javanese song and modern Javanese song (Wadiyo et al., 2021). Modern Javanese songs are the new form of traditional Javanese music which has been assimilated with modern pop music industry. Meanwhile, the traditional Javanese song is an art form that is sourced and rooted and has been felt as one's own by the local society. This is usually accepted as an inheritance that is passed from the older generation to the younger generation (Lindsay, 1995).

The characteristic of the form of traditional Javanese songs are that it uses *pelog* and *slendro gamelan* scale. *Gamelan* is Javanese term for traditional Javanese music instrument. The music is different from new/modern music which adapts western music that uses diatonic scales or the frequency (vibration) of the diatonic tones. With regards to the matter, there are still many groups around the world which have traditional local music, both vocal and instrumental. They only have the musical element supported by their own society. It is possible that there are changes of form and function according to local society's demands. Various studies describe that local traditional music exists in various countries around the world. Mukhitdenova (2016) mentions that Kazakh local traditional music is preserved through modern approach, such as popularization and education amongst artist, mass media, TV, and radio. In Africa, African local traditional music is preserved through the school curricula integration. The Africans believe that the music is directly associated with their traditional beliefs and political system within their social experiences. The preservation is important to maintain the beauty of their culture, to help people communicate their emotion within a medium that roots to their community, and to facilitate the local community in strengthening their sense of cultural belonging (Lebaka, 2019; Oikelome, 2021).

There are differences between traditional local music or songs from one community and the others. Each of them has characteristics that specify their respective regions. Hubbard (2017) and Kuzbakova (2013) stated that traditional local music or folk songs are playing an important role for the current community identity. Each culture has specific and unique feature that ignite people's spirituality over centuries reflected in traditions and values. Music and identity have become a research subject for a long time. As a part of culture, people believe that music has as an important aspect for individual and social identity formation. Traditional local music plays an important role to construct the social identity and social memory where the individuals are linked within their social network (Rice, 2007).

Several studies of traditional arts have been conducted whether in Indonesia or in various arts institution around the globe. There are several styles of traditional art in Central Java. Yet, for the traditional music, there are only two of the styles

manage to become the standard, which are Surakarta and Yogyakarta traditional music styles. The traditional Javanese music was born from the dynamic interactions in various contexts, such as Javanese *gamelan* which is originated from the Javanese palace (Arini, Supriadi & Saryanto, 2015). *Gamelan* has been appointed as the main standard over the other Javanese music that are used within the local arts community and as the main teaching material in the formal art education institutions. In addition, gamelan music is still valuable because *gamelan* is primarily used for ceremonial activities in the palace. *Gamelan* then grows to become the pride of the Javanese people.

Currently, Javanese music has been influenced by the worldwide cultural and technological development. Lidskog (2016) finds that Javanese music form has already changed. At the moment, Javanese music has become the background of popular music performance, such as *Campursari* (a crossover of several contemporary Indonesian music genres, mainly between *Langgam Jawa* and *Dangdut*), diatonic and pentatonic musical collaborations, modern *gamelan*, and the contemporary *gamelan*. The changes were marked by the increasing popularity of new forms of Javanese music presented in many social events.

From the previous research, many regions from different nations have different traditional local music/songs from one to the others. Then, there is a tendency that the traditional local music or songs develops by assimilating the elements of world music or Western diatonic music. Afterwards, local traditional music or songs tend to disappear, yet some of them are still alive up until now. In Javanese society, traditional Javanese local songs still maintain their original form. However, the modern version has already included the element of Western diatonic music.

This study highlights the gap from the previous research that there has not been any research which focuses on Javanese songs and their use as the media of artistic communication by the Javanese. This research highlights the fact that Javanese song has shifted into a new form that is different or not exactly the same as the original. Both the original and the modern one exists in the society. Although the newer version thrives in the music industry, it does not dispel the original traditional local song. They live side by side in the Javanese community. Hence, this research aims to find out what aspects that make traditional Javanese song still exists within the life of Javanese society.

Research Approaches and Methods

This research employs phenomenological approach. The research method focuses on a particular concern which can answer the research problem. According to Randles (2012), phenomenology refers to our perception upon the appearance of an object, an event, or a condition. By using phenomenological approach, the researchers want to reveal, seek, and collect data about an object, an event, or a condition with regards to the existence of Javanese song within the Javanese society. Art study is relevant to phenomenological approach since it provides a philosophical, sociological, and artistic perspective for the research. Phenomenology is a variant of qualitative research under the umbrella of the interpretive paradigm.

Based on Kivunja & Kuyini (2017), interpretative paradigm is related to a meaning that can be seen from an event experienced by humans, whether objectively or subjectively. In the end, this research highlights the experiences of the research subjects or participants as informants to reveal what aspects that make them still connected to traditional Javanese songs.

Research Focus

This research focuses on finding out what aspects that make traditional Javanese songs still exists in its supporting society.

Data Collection Techniques

The researchers collected the data through interviews, observation, and documentation study. The researchers collected the data based on Lincoln (2005) who theorizes phenomenological approach as a mean to unveil meanings behind a phenomenon. To support the data, this research requires deep information from an interview along with the objective and factual data from observation and documentation study. The obtained data are related to experiences, feelings, thoughts, and perceptions of Javanese community and the local supporter of traditional Javanese songs.

The participants are Javanese who were assumed to understand traditional Javanese song due to their background of living in Javanese speaking area. The details of the participants are, 12 participants from the public, 8 personnel of 2 Javanese musical groups/ Javanese *gamelan* music groups, 12 Elementary Students from 3 Elementary Schools, 12 Junior High School students from 3 schools, 3 *gamelan* music teachers in the Javanese society, 3 Elementary School teachers, 3 Junior High School teachers, and 9 people from the public. The researchers determined the number and the background of informants based on their background relevance, personality, and heterogeneity on their support to Javanese song.

The interview aimed to find out the informants' knowledge upon traditional Javanese songs, such as the melody, tones, language used in the lyrics, the message of the song, and the type of Javanese song. Furthermore, the participants were asked regarding the use, popularity, and relevance to the modern industrial world. The researchers explored further to the personal aesthetic experience and what the participants perceive when they were listening to a Javanese song.

Furthermore, the observation stage was done which mainly to see the research participants performed the *gamelan* with their groups. The observers also observed the teaching and learning in the classroom using Javanese songs. The general observation shows that Javanese song is performed for various Javanese art events, too, including parties and celebration amongst Javanese community. Apart from the observation, the researchers gathered relevant documents as a complement to the interview and observation data. The documents from schools are related to the texts of the song used in the learning. Likewise, the text of the song used for practice by groups in the community. In addition, video documentations were also analyzed.

Data Validity Techniques and Data Analysis

This research applied data triangulation to validate the data. The researcher cross-checked the obtained data from observations and documentation studies with the statements of the interviewees. Further, the researchers confirmed the information amongst the informants. Triangulation is important to enhance the reliability of the data. A qualitative researcher seeks to define and interpret unclear phenomena through non-numerical methods of measurement that focus on meaning and insight (Fusch et al., 2018). This is done to see the consistency of what the participants' feelings and thoughts about Traditional Javanese Song. All data were analyzed following the flow of phenomenological studies based on Holroyd (2011).

The initial stage of this phenomenological research was looking at the phenomena experienced by the research subject. The researchers paid close attention to what the transcribed interview and validated that with observational data and documentation studies. The second stage was the horizontalization. The researcher identified important statements from the transcription that are relevant to the topic that the researchers do not make any judgments about. The third is the cluster of meaning. The stage refers to the classification of informants' statements into meaning units. Here, the researchers wrote about what the informants experienced as research subjects and how it affected them differently as individuals. The researchers assessed all feelings, thoughts, perceptions, and expectations of the subjects or research informants about the phenomenon. The fourth stage is the essential description, where the researchers constructed a comprehensive description of the meaning and essence of the subjects' experiences.

Research Findings and Discussion

After conducting data collection and analysis, the aspects that influence the existence of traditional Javanese songs in the supporting community were found, namely the aspect of musicality of traditional Javanese songs as well as aspect of symbolic significance and functional aspects of traditional Javanese songs.

The Musicality Aspect of Traditional Javanese Songs

There are two types of Javanese song, i.e. the traditional Javanese song and the New or Modern Javanese song. The differences between the traditional Javanese song and the new/ modern Javanese song are described in the figure 1.

Javanese Traditional Song	New/ Modern Javanese Song
Each type of original traditional Javanese song other than <i>dolanan</i> song has its own standard form.	The new traditional Javanese song does not have a standard form.
The tones use <i>gamelan pelog</i> and <i>slendro</i> music tones.	The tones use diatonic music tone.
Lyrics are in the form of poetry with specific rules on the rhymes and line composition.	Lyrics are not always in the form of poetry and even if it is a form of poetry, it has no specific rules on rhymes and line.
The songs' message is related to behavioral guidance and knowledge cultivation.	The songs' message is mostly about romance.
The song develops within the local culture society.	The song develops within the popular culture industry.

Figure 1. The comparison of characteristics between the traditional Javanese song and the new/ modern Javanese song.

Based on the research findings, what is seen as a traditional Javanese song has at least 4 (four) forms of traditional Javanese song, namely the *Gedhe* song, the *Tengahan* song, the *Cilik* song or *Macapat* and the *Dolanan* song. The *Gedhe* song and the *Tengahan* song are not quite popular in the society anymore. What is more widely known by the general public is the *Cilik* song commonly known as *Macapat* and the *Dolanan* song. The results of observations and documentation studies show that almost all of the research participants stated that the *Cilik* song or *Macapat* and the *Dolanan* song are known in the society and taught in public schools. This does not mean that the *Gedhe* and *Tengahan* songs are unknown. The results showed that the research participants knew *Gedhe* and *Tengahan* songs because both are often heard when it played or sung in traditional ceremonies and rituals such as during wedding ceremonies, wayang kulit (shadow puppet) performance, and other sacred Javanese traditions. Furthermore, the documentation study shows the differences between the *Gedhe* song, the *Tengahan* song, the *Cilik* song or *Macapat*, and the *Dolanan* song as shown in figure 2.

The <i>Gedhe</i> Song	The <i>Tengahan</i> Song	The <i>Cilik</i> Song (<i>Macapat</i>)	The <i>Dolanan</i> Song
Using old Javanese language	Using new Javanese language	Using more popular Javanese language (relatively known to everyone)	Using children's language in everyday life
Each stanza contains 4 lines	Each stanza does not exceed 8 lines	In the form of traditional Javanese poetry	In the form of free-style poetry
Bounding by a <i>guru lagu</i> (vocal sound at the end of the line or called rhyme)	Not bound by sound endings	The number of rows is determined. Depending on the type of <i>macapat</i> , there are 11 types of <i>macapat</i>	The number of lines per song is not specified
The number of syllables in one line and another is the same	The number of syllables in line one and the other is not the same	The number of syllables is determined on the basis of the type of <i>macapat</i>	The number of syllable per line is not specified

Figure 2. Comparison of the *Gedhe*, *Tengahan*, *Cilik* (or *Macapat*) and the *Dolanan* songs.

Further related to the musical aspect, traditional Javanese song uses *pelog* and *slendro* scale. The scales of the *pelog* are 1 (ji), 2 (ro), 3 (lu), 4 (pat), mo (mo), 6 (nem), and 7 (pi). *Slendro* scales are 1 (ji), 2 (ro), 3 (lu), 5 (mo), 6 (nem). Modern Javanese songs change both *pelog* and *slendro* tones into diatonic tones. The intervals used on the diatonic scales are much different from the pentatonic scales, both *pelog* and *slendro* (Setyawan, 2017; Wadiyo, et al., 2019).

Temperley & Tan (2012) also find some differences between pentatonic and diatonic music. Those differences are: (1) pentatonic music was developed in Asia and parts of Eastern Europe, while diatonic music emerged and developed in the West and currently is spreading throughout the world. (2) The pentatonic scale is based on horizontal movement (overtone series) while the scale in diatonic is based on vertical movement (overtone series). (3) The pentatonic scale is produced in cyclic, while the diatonic scale is produced in a single divisive system. (4) The pentatonic scale is produced from an instrument designed to produce melodic tones. Meanwhile, the diatonic scale is produced from instruments designed to produce melodic and harmonious tones.

Gamelan music in diatonic music tones feels very different for those who are still sensitive to *pelog* or *slendro*. That is because the tone vibrations and intervals of

pelog and *slendro* is very different with the diatonic music. Many Javanese song studies show that the Javanese notation began to shift into Western diatonic musical tones. Usually, diatonic scales are used for modern Javanese songs, one of which is *Campursari* modern Javanese music. *Campursari* Javanese music, even though the frequency of the notes is western music, the scales used are still *pelog* and *slendro* scales. Which is why Supanggih (2003) saw that *Campursari* Javanese music violates the standard rules that exist in Javanese *karawitan/gamelan* art. In Javanese music *Campursari*, the art only pursues people's tastes for industrial purposes.

Moreover, the results of the study found that traditional Javanese song supporters in general do not recognize certain scales, but rather to pay attention to the message of the song. A poetic lyrical song tends to be Javanese people's favorites. As widely known, Javanese song is a poetry that is sung (Walton & Cohen, 2007). The traditional Javanese song uses beautiful rhymes as its lyrics. This beautiful rhyme is an art that attracts listeners if it is sung. Here, art exists to fulfill human's aesthetic needs. Art is used to communicate, preserve, and connect knowledge. Art is also used as human's guidance to behave and act (Lachapelle, Murray, & Neim, 2003). As is done by the Javanese people, they do art, in addition to fulfilling the need for aesthetic expression, it is also done to communicate, convey knowledge, and preserve culture that is considered good. Based on interviews and field studies, it was found that the language factor for communicating is one of the main factors for the recognition of Javanese songs by the supporting society. This is understandable because to be able to understand the meaning implied in the lyrics of the song, it takes language that can be interpreted by the listener. Seen from figure 2, according to the language aspect, the *Gedhe* song uses ancient Javanese, the *Tengahan* song uses new/modern Javanese language, the *Cilik* song or *Macapat* uses more popular language, and the *Dolanan* song uses children's language in everyday life. Finally, the *Macapat* and *Dolanan* song becomes the most known songs by the Javanese society currently, because it uses simpler language, communicative and is still used today so that its meaning is easy to understand. It is line with Deci & Ryan (2010) who argued that simple language matters to make sure a successful communication.

Aspect of Symbolic Significance and Function of Traditional Javanese Song

Apart from the aspect of musicality and the lyrical language used, in this section it is presented how the traditional Javanese song is seen as a symbol of expression, function, and meaning. It is obvious that the art of this traditional Javanese song is an expressive symbol. In this context, traditional Javanese song is an expressive symbol used by the supporting community to express their culture. In a form of a lyrical song, the product contains an aesthetic message. In this regard, the listener uses them not only as a tool for individual artistic expression, but also as an expression of social value. In short, Javanese people use the song as a medium of aesthetic communication. In this case, they take advantage with the Javanese song as a symbolic mean to communicate artistically.

Symbols are deeply felt and understood by the people who are from the symbol's culture (Wallach & Clinton, 2019). In communication, humans use symbols. Each

of which has its own function for the people to act based on their understanding. Symbols can be formed from beliefs. Cognitive symbols signify science. Symbols can also be the media to express feelings (Perlovsky, 2010).

What is in traditional Javanese songs cannot be separated from what is stated by Lotman (2019) and Perlovsky (2010). In the Javanese community as supporters, Javanese songs are symbols of expression that are used as social interaction or communication, it also used as guidelines for attitude and action in capturing knowledge and to express feelings. A concrete example was mentioned by some informants who claimed that they use traditional Javanese songs to understand what one must know how to behave and have a good attitude in doing an action by following the song lyrics as written in figure 3 which is *Macapat* type *Sinom*.

<u><i>Nulada laku utama</i></u>	Imitate good behavior
<u><i>Tumrap wong tanah Jawi</i></u>	for a Javanese
<u><i>Wong agung ing ngeksi ganda</i></u>	like the King of Mataram
<u><i>Panembahan Senapati</i></u>	Panembahan Senapati
<u><i>Kepati amarsudi</i></u>	always trying to
<u><i>Sudaning hawa lan nepsi</i></u>	control his desire
<u><i>Pinepsu tapabrata</i></u>	always struggle
<u><i>Tanapi ing siyang ratri</i></u>	day and night
<u><i>Amemangun karvenak tyas ing sasama</i></u>	to be useful for others

Figure 3. The example of *Macapat* type *Sinom*.

The meaning of the song is that it is a must for everyone to behave well. In connection with the song from figure 3, as a Javanese, it is necessary to imitate a respected figure, namely the king of Mataram, he is Panembahan Senopati. He always tried hard to always do the best for his people to be useful for others. Sometimes, personal desires must be sacrificed for the benefit of the people. Panembahan Senopati here as a symbol of a good ruler for the Javanese who pay attention to the fate of their people. From this song, it can be shown how a song's message can convey an artistic symbol. Artistic symbols are also called presentational symbols. This is a type of symbols which meaning does not necessarily depend on the rule of elements, but it often comes from direct intuition. Artistic symbols are complete constructions that cannot be broken down into their elements. Yet, they are the whole sign (Bates, 2012). In addition to figure 3, the artistic symbol reflected from the song is the commendable attitude of a leader. That can be understood, because basically, symbol formation is the abstraction of conceptualized thing and given a special sign. A symbol, as the wide extend of a sign, has the power to form a concept of something or an idea it is marking. Thus, it is proven that the symbol has a meaning derived from an object. Artistic symbols are symbols of feelings or rather symbols that manifest the total abstraction of human's experience. Therefore, art's meaning does not exist to be understood, but rather to be lived, whether art is enjoyable, touching a feeling, arising imagination, or embodying cultural values.

On the occasion of appreciating traditional Javanese songs in general, research participants stated that the feelings that arise when appreciating songs are

touched, the feeling of *déjà vu*, as well as becoming emotional after listening to a traditional Javanese song. Presumably, those are the main reasons why Javanese songs are still being supported by the local society. Research participants stated that when they listen to songs, they feel that there is a past memory that is implied in the memory. In relation to that, according to what was conveyed by Van den Scott (2014), music affects human long-term memory systems. Those systems are episodic memory which recalls specific events. It is semantic memory which is a network that associates the human concept and knowledge to the world, and the procedural memory as it has the ability to learn skills. Participants realized that the message which is conveyed in the song is valuable and enjoyable. In this context, the feelings and perceptions of the song came naturally after listening/singing the song without any force or suppression. The message enters the mind along with the melody. This supports the theory of arts origin that when enjoying arts, people do not only embrace their level of intact cognition, but they also show a flexible level of appreciation (Fingerhut & Prinz, 2018). Besides, art supporters exhibit their aesthetic insight based on their moral acceptance and reasoning. Indirectly, symbolic arts contain an invitation to the audience to understand the appealing values expressed by the artist.

Communicated art emerges charm due to the sensibility that touches of the human's aesthetic dimension (Menninghaus, et al, 2019; Omigie, et al, 2019; Skov & Nadal, 2019). In this study, it was also found that there are three main functions of traditional Javanese song for the supporting society. First, traditional Javanese song meets its supporters' aesthetic needs on what is thought, known, and felt. Second, traditional Javanese song has a symbolic system, which is a system that organizes humans' perception and expression. The traditional Javanese song implies a form of shared appreciation among the community groups that support it. The third function is to bond the listener with their socio-cultural norms and values. Knell and Taylor (2011) mention that arts exist in the community not merely because art fulfills a relative measure of beauty, but also because arts convey cultural messages beautifully. The success in conveying messages depends on the community's ability to grasp it. Moreover, as long as art is conveying its beautiful message, it will continue to be integrated within the cultural values and social norms of its supporting community. Thus, it can be stated that, traditional Javanese song still has the relatability with the supporting society and that also influences the society's psychological aspect according to the tendency of song preference. According to Greasley and Lamont (2011) human's psychological aspect will influence their song's choice. As Bericat (2016) said, people's emotional experience identifies the specific characteristics of the music/song that they preferred. People will engage with the music that they feel meaningful and touch their personal and social cultures. As a symbol system, art also functions to organize the perception of the humans involved in it (Csikszentmihaly, 2014). In other words, arranging expressions or aesthetic feelings associated with all expressions of various human feelings or emotions.

Art is also a system of delivering aesthetic meaning altogether in a structure related to all kinds of human feelings or emotions. The emotions themselves have

been transmitted historically since people's childhood in both between generations. As an effort to support this situation, Traditional Javanese Songs are included in the school curriculum by the government. The song is taught for the students, started from Elementary School (Primary level) to the Senior High School (Advanced level) as one of the compulsory subjects. The presented materials only cover the introduction to the traditional Javanese songs. The comprehensive curriculum of traditional Javanese songs is only taught in a Vocational School that specializes in Javanese art as well as in the Javanese language and Javanese arts study program at the university level. The reason for teaching traditional Javanese songs to formal schools is as an effort to preserve traditional arts that are considered good. The implied and explicit contents (messages) of traditional Javanese songs are mainly related to the inculcation of knowledge and behavior conveyed are pleasing and beautiful messages using Javanese art idioms.

Javanese art idiom as a symbol that represents knowledge and moral messages wrapped in a traditional art, one of which is in the form of traditional Javanese songs. Objects that people see and experience are processed into a series of symbols that human can understand (Kull, 2015). Symbols, including expressive symbols, are stored as meanings, among others, in the form of various ideas, abstractions, convictions, considerations, desires, beliefs, and certain experiences that are understandable and shared. This is why art can be considered a system of symbols (Bakhshi & Throsby, 2012; Leman et al, 2018). Art exists, develops, and is standardized in and through the social traditions of a society. Along with other cultural elements, arts also serve to sustain and maintain social collectiveness. Art belongs to society collectively. The supporters of arts are the individual members of the community where it belongs. In empirical reality, art is considered as a way of life for the members of its society. Individuals build their artistic knowledge, which is parallel to their cultural knowledge, by perceiving arts. Thus, art knowledge is the knowledge that individuals have about their arts and other arts they experienced and they fond of (Candy, 2014).

Since humans have various needs, both in quality and quantity, form and type, as well as life experiences and concerns, it is possible to find different behaviors or responses from one individual to another, even in the same group. These differences have prompted humans to perceive, formulate, or find alternatives in solving the problems they face (Longmore & Worrell, 2007). In the case of traditional Javanese songs, there is a clear difference between social preference of the society to traditional Javanese song and modern Javanese song. Modern Javanese song was developed in the form of industrial music by the wider community. The song is solely produced for entertainment purposes, with romantic lyrics adapted to market tastes or needs. As an example, modern Javanese songs emerged in the forms of Campursari and Campursari dangdut as the popular modern Javanese song. The reason why traditional Javanese songs are maintained as preferable options is because it still ties the emotion amongst the Javanese community. The song brings back collective memories and experiences for the listeners. According to Younes and Klein (2014), traditional songs provide a means to strengthen identity and collective experience of the society.

Conclusion

The aspect that makes the traditional Javanese songs still exist is the relatability of the Javanese society to their traditional song. Relatability affects the feeling of Javanese's people to feel attach with their culture and influence their aesthetic tastes. This relatability aspect eventually fulfils the Javanese society' artistic expression which is inseparable from their life personally, socially and culturally. The relatability aspect of traditional Javanese song also affects people's personally. The contents of the song is relevant to the Javanese society life as it is useful as the media to express feelings, thoughts, and to understand life. Apart of relatability, traditional Javanese songs affect people's psychology as it helps them to communicate their aesthetic domain in Javanese context. The psychological aspect also aids people in expressing their aesthetics based on the socio-cultural norms and values of the society. In line with that, it seems, policies from educational institutions that require local songs to be preserved in schools, and also for fostering traditional arts in this community is considered very important. In this way, the aesthetic values and meaning of traditional arts are always attached to the soul of the supporting society.

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Qualitative Comparative Analysis in the Emotion of Artistic Creativity: *An Analysis of Isolation in Painting*

Fan Zhang,⁺ Tetriana Ahmed Fauzi⁺⁺ & Muhammad Khizal Saat (Malaysia)

Abstract

This paper highlights the outcomes of the use of Qualitative Comparative Analysis (QCA) of isolation in paintings. A general literature review was conducted to analyze the connection between art, emotion and society in the existing research. Qualitative Comparative Analysis (QCA) is often used in the organization research of Humanities and Social Sciences and in this study, it is mainly used to analyze the expression of artist's paintings. This paper makes a detailed analysis of the factors affecting the expression of isolation in paintings. Through the researcher's discussion among the selected Artist's paintings, the researchers rely on Boolean algebra and take composition, color, facial expression, body language, atmosphere and the background as factors to analyze the configuration. Finally, the influence of different factor configurations on painting expression of isolation was analyzed.

Keywords: *Qualitative Comparative Analysis, Configurational Theory, Painting, Emotion, Isolation*

⁺ Fan Zhang, PhD Candidate, School of the Arts, Universiti Sains Malaysia, China. email: zhangfan4567@gmail.com.

⁺⁺ Tetriana Ahmed Fauzi, Lecturer, School of the Arts, Universiti Sains Malaysia, Malaysia. email: tetriana@usm.my.

³ Muhammad Khizal Saat, Lecturer, School of the Arts, Universiti Sains Malaysia, Malaysia. email: mkhizal@usm.my.

Introduction

Qualitative Comparative Analysis (QCA) is an analytical approach to social science research for small and medium-sized sample case studies, it is an analytic approach and research tool that combines within-case analysis and cross-case comparisons (Legewie, 2013). Qualitative Comparative Analysis as an integrated dual-orientation research method, it offers the most systematic way to analyze complex causality and logical relations between causal factors and an outcome (Schneider & Wagemann, 2007:41). For one thing, data analysis and findings increase the persuasiveness of argumentation (George & Bennett, 2005:70). For another, QCA helps to focus the attention on key issues of conceptualization and helps to problematic aspects in conceptualizations that might have been overlooked otherwise (Goertz, 2006:37).

Arts research has undergone dramatic changes in the past. Including rich art forms and diverse content expression. Externally, the art market is also affecting the development of art, which has evolved from religious and political control to the middle and upper-class substantive control. And then in an industrialized society, art is divided into two parts that are separated from production and labor, and integrated into the life of the masses. Entering the period of neoliberalism, the circulation of money, resources, and information promote richer choices of art content and more freedom of expression. The connection between art and society has never been interrupted. At the same time, emotions also change with social change. Isolation was once defined as the feeling of being alone, but is now more often defined as a subjective and self-conscious feeling and experience of separation and alienation from others or society that is subjective and varies from individual to another. This emotion is concerned because urban life also carries with it negative emotional influences, which are also reflected in the artwork.

Literature Review

Art is used as an emotional regulator, so art therapy has become popular. Studies have shown that creating art can serve as a method of short-term mood regulation, art therapy can vent and distraction. In the study of Drake, J. E., & Winner, E. through two experiments (Study 1 they induced a negative mood in participants by showing them a sad film clip. Study 2 they induced a negative mood by asking participants to think of the saddest event they had experienced and then assigned them to one of three conditions: venting, distraction, and sitting - a new condition in which participants just sat quietly). In both studies, mood improved significantly more in the distraction than in the venting or sitting condition. They argue that the mood elevating effects of art-making are stronger when art is used to distract than when used to vent (Drake, J. E., & Winner, E., 2012).

The research on the relationship between art and emotion has been paid more and more attention by art researchers, including what kind of emotion art can trigger has always been controversial in academic circles. As Eugène Véron stated, "Art is the emotional expression of human personality" (Eugène Véron, 1882), The reason why art exists is that human emotions need to be expressed in more abundant ways, which is an effective form of our rich emotional experience.

Isolation is one of the complex emotions that people are experiencing. The changing environment around us causes people's emotions to shift as well, so the emergence of isolation is a result of the social environment. The content of artworks is closely related to the environment. As presented by the research of sociologists, works of art reveal the social reality. Rudolf Arnheim advocated that the mind actively structures perception in visual images, and the work of art acts as an equivalent for these images within a publicly observable medium (Arnheim, 1994:111). Jean-François Lyotard was powerful in explaining the way that picture's function, they speak precisely in a way that only painting can, presenting figures that are outside of discourse (Lyotard, 1971). In other words, painting, like other art forms, has its own linguistic features. This kind of artistic features and language are all conveying information, but obviously artistic expression has its own way of expression. The audience can know our society through these pictures, so art reflects the society reality. Vytautas Kavolis argues art reflects not only social reality itself, art content seems to provide expressive reinforcement of its legitimacy (Kavolis, 1964:468). For Kavolis, art content reflects conditions which are culturally legitimated and actually do exist. And that, he highlights contemporary events and cultural values have a way of insinuating themselves into art content. This shows that art has strong social attributes and can arouse people's empathy. In addition to the fact that art will be affected by social reality, art has a role in promoting more reasonable social structures and social cultural orientation.

Noy P & Noy-Sharav call "meta-emotions." They posit that what people see when immediately looking at a piece of artwork are the formal, technical qualities of the work and its complexity. For example, seeing a perfectly painted chair (technical quality but no complexity) or a sloppily drawn image of Christ on the cross (complex but no skill) would be unlikely to stimulate deep emotional responses. However, beautifully painted works of Christ's crucifixion are likely making people who can relate or who understand the story behind it weep. They cite examples of people being able to listen to and dance to music for hours without getting tired and literature being able to take people to far away, imagined lands inside their heads. Art forms give humans a higher satisfaction in emotional release than simply managing emotions on their own (Noy P & Noy-Sharav, 2013).

Leo Tolstoy explained, "Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feeling and also experience them" (Leo Tolstoy:1897). Paul J. Silvia stated that artists will show self-consciousness in their creation. Self-conscious emotions are responses that reflect upon the self and one's actions, such as pride, guilt, shame, regret and embarrassment (Paul J. Silvia, 2009). In Learning through the ancient art and experiencing emotions with contemporary art: Comparing visits in two different museums, the authors claimed "People visit museums to experience 'the pleasure of art' or

'the desire for cultural learning,' but when broken down, visitors of museums of classical art are more motivated to see famous works and learn more about them. Visitors in contemporary art museums were more motivated by a more emotional connection to the art, and went more for the pleasure than a learning experience” (Mastandrea et al., 2007).

Methods

Materials and Procedures

The entire research process follows select artists, select artists' works, analyze the content of the works, and apply Qualitative Comparative Analysis (QCA) to the investigation.

Selected Artists

The sample categorizes were selected using both purposive and random sampling techniques, which ensuring accurate representative sample of all the variables.

The principles in selecting artists are guided by:

1. These artists were engaged in art after the 20th century, as this research focuses on contemporary art.
2. The works of these artists are predominantly figurative paintings.
3. As representative as possible of artists from around the world.

The below table shows the filtering completed for this study (see table in figure 1).

Artists	Year of Birth	Nationality	Artists	Year of Birth	Nationality
Ai Xuan	1947	CHN	Guim Tio Zarraluki	1987	ESP
Alberto Giacometti	1901	SUI	James Ensor	1860	BEL
Alex Katz	1927	USA	John Brack	1920	AUS
Alice Neel	1900	USA	Jozsef Rippl-Ronai	1861	HUN
Chang Yu	1900	CHN	Julian Schnabel	1951	USA
Chen Danqing	1953	CHN	Maria Lassnig	1919	AUT
Chen Yifei	1946	CHN	Marie Vorobieff	1892	RUS
Edward Hopper	1882	USA	Otto Dix	1891	GER
Elaine de Kooning	1918	USA	Rosalyn Drexle	1926	USA
Erika Lee Sears		USA	Toni Hamel	1961	CAN
Fang Lijun	1963	CHN	Wayne Thiebaud	1920	USA
Frida Kahlo	1907	MEX	Willy van den Berg		NED

Figure 1. Table of the selected artists.

Selected Artist’s Paintings

After a selection of artists, this study focuses on the artwork of these artists shown in the following table (see table in figure 2) and (figures 3-26) below.

Artists	Painting's Details
Ai Xuan	Xiao Yingzi 小英子, Oil on canvas, 90×90cm, 1996
Alberto Giacometti	Diego Seated, Oil on canvas, 1948
Alex Katz	The red smile, Oil on canvas, 200×292cm, 1963
Alice Neel	Self-Portrait, Oil on canvas, 1980
Chang Yu	Naked girl with bent legs 曲腿裸女, Oil on fiberboard, 122×135cm, 1965
Chen Danqing	Migrant workers in Beijing suburbs 京郊民工, Oil on canvas, 41×54cm, 2005
Chen Yifei	Mother and son 母与子, Oil on canvas, 140×140cm, 1990
Edward Hopper	Nighthawks, Oil on canvas, 84×152cm, 1942
Elaine de Kooning	The Burghers of Amsterdam Avenue, Oil on canvas 223×421cm, 1963
Erika Lee Sears	Bubbles, Pop Tarts, And Of Course Wine, Oil painting on cradled birch wood panel, 16 x 16in, 2021
Fang Lijun	1994.2, Oil on canvas, 130×160cm, 1994
Frida Kahlo	The Broken Column, Oil on Masonite, 39.8 × 30.6cm, 1944
Guim Tio Zarraluki	Field II, Oil on linen, 55×46cm, 2018
James Ensor	Mask, Oil on canvas, 57 × 52.5cm, 1921
John Brack	Collins St., 5 p.m. 1955, Oil on canvas, 114.8 x 162.8cm, 1956
Jozsef Rippl-Ronai	Woman with a Birdcage, Oil on canvas, 185×130cm, 1892
Julian Schnabel	Untitled (Claude Picasso), Oil, plates and bondo on wood, 72×60in, 1987
Maria Lassnig	Lady with brain, Oil on canvas, 125×100cm, 1990
Marie Vorobieff	Marika with a bouquet of flowers, Oil on canvas, 91 x 74cm, 1970
Otto Dix	Portrait of the Journalist Sylvia von Harden, Mixed technique of oil and tempera on wood, 121×89cm, 1926
Rosalyn Drexle	Home movies, Acrylic, oil and paper collage on canvas, 48 1/8 x 96 1/8in, 1963
Toni Hamel	The watch, Oil and alkyd on cradled panel, 24×24in, 2017
Wayne Thiebaud	Clown with Suitcase, Oil on canvas board, 19.94 x 15.88in, 2017
Willy van den Berg	Between walls Painting, Acrylic on Canvas, 13.8 x 17.7in, 2018

Figure 2. Table of the selected artist's paintings.



Figure 3. Xiao Yingzi 小英子, Oil on canvas, 90×90cm, 1996.



Figure 4. Diego Seated, Oil on canvas, 1948.



Figure 5. The red smile, Oil on canvas, 200x292cm, 1963.



Figure 6. Self-Portrait, Oil on canvas, 1980.



Figure 7. Naked girl with bent legs 曲腿裸女, Oil on fiberboard, 122.5x135cm, 1965.



Figure 8. Migrant workers in Beijing suburbs 京郊民工, Oil on canvas, 41x54cm, 2005.



Figure 9. Mother and son 母与子, Oil on canvas, 140x140cm, 1990.



Figure 10. Nighthawks, Oil on canvas, 84.1x152.4cm, 1942.



Figure 11. The Burgheers of Amsterdam Avenue, Oil on canvas 223.5x421.6cm, 1963.



Figure 12. Bubbles, Pop Tarts, And Of Course Wine, Oil painting on cradled birch wood panel, 16in sq, 2021.



Figure 13. 1994.2, Oil on canvas, 130×160cm, 1994.



Figure 14. The Broken Column, Oil on Masonite, 39.8cm × 30.6cm, 1944.



Figure 15. Field II, Oil on linen, 55×46cm, 2018.



Figure 16. Masks, Oil on canvas, 57.2 × 52.5cm, 1921.



Figure 17. Collins St., 5 p.m. 1955, Oil on canvas, 114.8 x 162.8cm, 1956.



Figure 18. Woman with a Birdcage, Oil on canvas, 185.5 ×130cm, 1892.

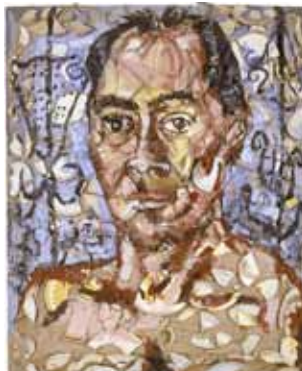


Figure 19. Untitled (Claude Picasso), Oil, plates and bondo on wood, 72 × 60in, 1987.



Figure 20. Lady with brain, Oil on canvas, 125×100cm, 1990.



Figure 21. Marika with a bouquet of flowers, Oil on canvas, 91 x 74cm, 1970.



Figure 22. Portrait of the Journalist Sylvia von Harden, Mixed technique of oil and tempera on wood, 121×89cm, 1926.



Figure 23. Home movies, Acrylic, oil and paper collage on canvas, 48 1/8 x 96 1/8in, 1963.



Figure 25. The watch, Oil and alkyd on cradled panel, 24×24in, 2017.



Figure 26. Clown with Suitcase, Oil on canvas board, 19.94 x 15.88in, 2017.



Figure 26. Between walls Painting, Acrylic on Canvas, 13.8 x 17.7in, 2018.

Selected factors

There are two ways of analyzing painting. For the painting languages, composition, color and background are the most basic factors. For this research main in

figurative painting, researchers advocate that facial expression, body language and atmosphere are the three most important ways to express emotion in painting.

Composition

The art of painting has evolved in a variety of compositions, and artists advocate contrasting compositions, symmetrical compositions, central compositions and counterpoint compositions as some of the best ways of highlighting emotions in painting. Contrasting and central compositions both highlight the subject and express a more intense emotion; symmetrical compositions mostly express a calm and tranquil emotion; counterpoint compositions are mostly found in modern contemporary art and can express different emotions and the personality of the artist.

Color

All the color has some degree of emotional value (D'andrade & Egan, 1974:49). For example, red can appropriately be described as "enthusiastic" and "exciting," blue can appropriately be described as "melancholy" and "depressing." Cutietta, R. A., & Haggerty, K. J. (1987) conducted an experiment in which people of different ages were asked to choose colors to express their emotions when they heard certain music, and basically concluded that red was associated with enthusiasm, yellow with liveliness, blue with sadness and green with nature.

Background

The background in a painting refers to the scene that sets off the subject, and although it plays a secondary role in the painting, it is also one of the important components of a painting. In most cases, the background and the subject matter are often expressed in a way that is emotionally consistent.

Facial Expression

Facial expression as a more direct way of expressing emotions, it is offer especially rich information include art content and how the artworks were created (Tian et al., 2020). Facial expressions are the residual actions of more complete behavioral responses (Darwin, 1998). For example, when people are sad, they cry and frown, and when they are happy, the corners of their mouths turn up - these expressions reflect real emotions.

Body Language

The external body language actually reflects the internal biological motivation, that is, the brain processes various important information from real life and expresses it through body language. The relationship between emotion and behavior might depend on the specific emotion (De Gelder, 2006:248). For example, when people encounter something that is afraid, the emotion of fear may arise and they may move to hide or hold themselves tight. In this research, body language refers to movements other than facial expression (including the upper and lower limbs and the trunk).

Atmosphere

Atmosphere refers to the ambience and mood of the surroundings. In this research, researchers are concerned with whether the atmosphere of the painting is consistent with the isolation, that is, whether the painting as a whole shows the isolation.

Qualitative Comparative Analysis (QCA)

In this research, QCA is used to analyze the factors that influence the expression of isolation in the artworks of selected artists. Researchers use Arabic numerals to define the expression of isolation in artworks. "1" represent the use of this factor expression isolation in the artist's work. "0" represent the absence of this factor expression isolation in the artist's work. To facilitate the calculation, researchers labeled the 6 factors (Composition, color, facial expression, body language, atmosphere and background) as A~F and the outcome as Z. QCA solutions where "*" represent logical "and," "+" represent logical "or," "~" represent logical "none."

Results

After the analysis of each artwork, the following analysis results are shown in the tables in figures 27 and 28.

Artists	Factors						Outcome (Z)
	Composition (A)	Color (B)	Facial Expression (C)	Body Language (D)	Atmosphere (E)	Background (F)	
Ai Xuan	0	1	1	0	1	0	1
Alberto Giacometti	0	1	0	1	1	0	1
Alex Katz	1	1	1	1	1	1	1
Alice Neel	0	1	1	1	1	0	1
Chang Yu	1	0	0	1	1	0	1
Chen Danqing	1	0	0	1	0	0	0
Chen Yifei	0	1	1	0	1	0	1
Edward Hopper	1	1	0	1	1	1	1
Elaine de Kooning	0	1	0	1	1	0	1
Erika Lee Sears	0	0	0	0	1	0	0
Fang Lijun	1	0	1	0	1	0	1
Frida Kahlo	0	0	1	1	1	1	1
Guim Tio Zarraluki	1	1	0	1	1	0	1
James Ensor	1	0	1	0	1	0	1
John Brack	1	1	1	1	1	0	1
Jozsef Rippl-Ronai	1	1	0	1	1	1	1
Julian Schnabel	0	0	1	1	1	1	1
Maria Lassnig	0	1	1	0	1	0	1
Marie Vorobieff	0	1	0	1	1	0	1
Otto Dix	0	0	1	1	1	0	1
Rosalyn Drexle	1	0	0	0	0	0	0
Toni Hamel	1	1	0	1	1	0	1
Wayne Thiebaud	0	0	1	1	0	0	0
Willy van den Berg	1	1	0	1	1	1	1

Figure 27. Table of the factors and outcomes of the selected artist's paintings.

Artists	Implicants	Solutions
Alberto Giacometti, Elaine de Kooning, Marie Vorobieff	$\sim A^* \sim C^* D$	
Fang Lijun, James Ensor, John Brack, Alex Katz	$A^* C$	
Chang Yu, Fang Lijun, James Ensor, Guim Tio Zarraluki, Toni Hamel, Edward Hopper, Jozsef Rippl-Ronai, Willy van den Berg, John Brack, Alex Katz	$A^* E$	
Alberto Giacometti, Elaine de Kooning, Marie Vorobieff, Ai Xuan, Chen Yifei, Maria Lassnig, Alice Neel, Guim Tio Zarraluki, Toni Hamel, Edward Hopper, Jozsef Rippl-Ronai	B	
Ai Xuan, Chen Yifei, Maria Lassnig, Fang Lijun, James Ensor	$C^* \sim D$	
Otto Dix, Frida Kahlo, Julian Schnabel, Ai Xuan, Chen Yifei, Maria Lassnig, Alice Neel, Fang Lijun, James Ensor, John Brack, Alex Katz	$C^* E$	
Otto Dix, Frida Kahlo, Julian Schnabel, Alberto Giacometti, Elaine de Kooning, Marie Vorobieff, Alice Neel, Chang Yu, Guim Tio Zarraluki, Toni Hamel, Edward Hopper, Jozsef Rippl-Ronai, Willy van den Berg, John Brack, Alex Katz	$D^* E$	$C^* \sim D + D^* E$ $C^* E + D^* E$
Frida Kahlo, Julian Schnabel, Edward Hopper, Jozsef Rippl-Ronai, Willy van den Berg, Alex Katz	F	

Figure 28. Truth table.

Discussion

According to the table in figure 27, researchers use the relationship between the above factors (A~F) and Outcome (Z) for the twenty artists we think of expressing isolation in their works. Rely on Boolean algebra to analyze the configurations, researchers use QCA Add-In [Version 1.1] to calculate and get the optimal solutions, which are composed of two formulas as shown in the table in figure 28.

$C^* \sim D + D^* E \rightarrow Z$: Facial expression* ~Body language+ Body language* Atmosphere->Expression isolation

$C^* E + D^* E \rightarrow Z$: Facial expression* Atmosphere+ Body language* Atmosphere->Expression isolation

From two new formulas, researchers can have the following discussion:

First, the three main factors of the expression isolation in the painting are facial expression, body language and atmosphere. At least two of these factors are required to create the painting that expresses the isolation.

Second, researchers advocate that color, facial expression and body language are direct ways of expressing emotions, background, atmosphere and composition are indirect ways of expressing emotions. So one direct way and one indirect way is suitable for the expression of isolation.

Third, composition, color and background are relatively rarely used to express isolation in painting. So researchers assume that in post-20th century works, the way in which isolation is represented is becoming more and more direct. Fourth, as a consequence of researchers' discussion, researchers propose that both facial expression and body language have at least one factor in expression isolation.

Based on the limited amount of data in this study, the researchers are currently unable to draw conclusions that apply to the broader field. Looking back at contemporary painting since the 20th century in Expressionism, Surrealism, and Dadaism, the emphasis on subjective feelings and sensations is the focus of many artists' attention when making. Munch often uses shadows and rings of color around his figures to emphasize an aura of fear (Eggum, 1984:305), Dalí created a vast human body tearing at one another in a delirium of auto-strangulation (Ian, 1997:334), Picabia painted figures in a garish style which appears to subvert traditional. Contemporary painting has become more expressive in terms of body language and atmosphere. Thus, the two new formulas are references and worthy of further investigation and practice.

Conclusion

By analyzing the artworks of twenty-four contemporary artists leads up to the general discussion that the isolation in painting. According to this discussion process, researchers first realized that many artists have chosen expression isolation in painting. After the reign of religion and politics, painting entered a phase where it focused on the real existence of people from different social classes. People's real feelings were reflected in such artworks and resonated more. Secondly, isolation is caused by the contradictions between our current social life and the population. At the present stage, global society is in a period of rapid development and there is a contradiction between the growth of material conditions and the psychological needs of people. Artworks that focus on people's psychological changes have emerged. Thirdly, the development of society and the art have a mutual influence on each other. From the history of the development of painting, people can see the social characteristics of a specific period in the artworks, reflecting the living conditions and emotions of people in that period; artworks from different periods also have different artistic styles. At the meantime, artworks also reflect the social problems of different periods and contribute to the rational resolution of social problems. The negative effects of isolation are not only personal psychological problems, but also lead to the production of more extreme social problems. Artworks express such emotions and make them known to a wider audience, with the ultimate aim of supporting the catharsis of people's emotions and the beneficial development of society.

In the existing studies, the most general social function of art content may in fact be to facilitate the achievement of such emotional relatedness to impersonal sociocultural reality (Kavolis, 1964:471). Art expresses the emotions and struggles of society and inspires society to cope. Art plays two important roles in society. Firstly, art reflects the current cultural values. There are different cultural values in each period, except for the direct use of language, works of art indirectly and vividly reflect a series of social cultures produced in the development of society, such as the relationship and contradiction between humans and society. Art also plays a role in the recording. Secondly, artistic language promotes the solution of social problems. The reason why the social phenomenon reflected in the works of art is called social phenomenon is that it is a group behavior, not an individual's emotional catharsis. As a social group, the opinion tendency not only needs more

people to understand, but also needs to discuss with a wide range of people, so that the art content and social problems can be standardized.

The truth table obtained by Qualitative Comparative Analysis (QCA) of isolation in painting, a main analytic step still lies ahead: making sense of the cases with the help of the recipes suggested by the truth table analysis (Legewie, 2013:18). The outcomes of uses QCA formalized cross-case comparisons, it helps researchers to analyze the way in which the artist chooses to express the isolation. Make complex relationships in art research more transparent and consistent through the formalization of concepts. Thus, it is a powerful addition to classic qualitative research methods. Such a hands-on introduction to applied analysis with QCA in art faces many challenges as well as the need for more practice and analysis. It hopefully helps other researchers to utilize the full potential the method offers for art research.

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Learning from the Collective Space in Making Culture & Making Space:

A Case Study from Yogyakarta City, Indonesia

Zita Wahyu Larasati,⁺ Pinurba Parama Pratiyudha,⁺⁺ Galih Prabaningrum,³ Devy Dhian Cahyati,⁴ Krisdyatmiko Krisdyatmiko,⁵ (Indonesia)

Abstract

The contestation of urban space is a dialectical process in defining space by stakeholders in urban areas. We will explain the efforts of city citizens to form a collective space by promoting a making culture. With the spirit of Do It Yourself and Do It With Others, the collective space produces shared knowledge and democratizes data to increase the capacity of urban citizens. This study is grounded on empirical research in Yogyakarta through in-depth interviews, focus group discussions, and participant observation. We discuss the formation of collective space in urban informality to encourage urban communities. This study finds that the collective space has collaborated with some local communities to promote the making culture and encourage individual creativity by contributing ideas and exploring new knowledge.

Keywords: *Urban Space, Collective Space, Making Culture, Knowledge Production*

⁺ Zita Wahyu Larasati, Lecturer, Department of Social Development and Welfare, Universitas Gadjah Mada, Indonesia. email: zita_wahyu@ugm.ac.id.

⁺⁺ Pinurba Parama Pratiyudha, Lecturer, Department of Social Development and Welfare, Universitas Gadjah Mada, Indonesia. email: pinurba.parama.pratiyudha@ugm.ac.id.

³ Galih Prabaningrum, Lecturer, Department of Social Development and Welfare, Universitas Gadjah Mada, Indonesia. email: galihprabaningrum@ugm.ac.id.

⁴ Devy Dhian Cahyati, Lecturer, Department of Politics and Government, Universitas Gadjah Mada, Indonesia. email: devydhian@gmail.com.

⁵ Krisdyatmiko Krisdyatmiko, Lecturer & Head of Department of Social Development and Welfare, Universitas Gadjah Mada, Indonesia. email: krisdyatmiko@ugm.ac.id.

Introduction

A significant issue raised in this research is the emergence of citizen initiative space or collective space in Yogyakarta through making culture and making space as a form of reaction to urban space changes and the commercialization of knowledge due to industrialization's massive growth. Moreover, both in quantity and quality, limited public space encourages citizen initiative to create collective space. This collective space is not only about building favorable environments but also about the importance of concern and listening to things in the long term (Manzini, 2019). Ostrom, (1990) defines urban space as urban commons that regulate resources in urban areas that are accessible to all group members that use, share, and/or manage resources together. In this case, collective space encourages people to share their knowledge and develop collaboration between citizens to help other people.

The spatial transformation shows massive and uncontrollable changes in urban spatial planning. Spaces should be shared among others to be the space of social interaction to enjoy life and alienate the boredom habitus. Furthermore, Lefebvre (2000) states that everyone has rights to the city. The right to the city has become a social movement in its own right and a mantra for modern advocates working on many urban issues, including DIY proponents (Stickells, 2011). Different from formal urbanism, these actions encourage people to have in common a shared desire to 'propose alternative lifestyles, reinvent our daily lives, and reoccupy urban space with new uses' (Zardini, 2008) to define what the city is. Furthermore, the do-it-yourself (DIY) is a processing of producing space and constructing the meaning of urban space by the citizens.

The commercialization of urban space has led to various movements in responding to the changes. This form can be described as an urban community movement in the form of collective action to reclaim their urban space (Castells, 1983; Miller, 2006). Therefore, the movement cannot be separated from the city space context as the crucial thing to fight for. This response can be expressed through a cultural approach manifested in collective space creation. The presence of a collective space becomes a forum for citizens to interact with others and the city. In Yogyakarta, various collective spaces have emerged, such as the *Kunci* Study Forum and Collective, *Bakudapan* Food Study Group, and *Lifepatch*. Each collective space has issues to focus on, such as the *Bakudapan* Food Study Group, which is interested in food issues, and *Lifepatch* is interested in studying the intersection of art, knowledge, and technology. Fluid interactions in the collective space make it possible to collaborate on issues between collective spaces, such as expansion and collaboration (Hong, 2017).

This article engages in a discussion about the collective space in making culture and making space. This research uses an exploratory case study approach to identify how urbanism collective action, called *Lifepatch*, uses available tools to optimize their imagination, including discourses that appeared (Atchan et al., 2016). We conducted interviews in a structured manner to get more information, accompanied by focus group discussion and participation in *Lifepatch*'s activities. The primary data is supplemented by secondary data collected through various related literature as a basis of the framework analysis.

The unpacking of existing concepts is already seen in a digital space phenomenon called Do It Yourself / DIY or Do It with Others/ DIWO. This paper aims to provide an empirically grounded understanding of making space and making culture by DIY and DIWO urbanism collective named Lifepatch. Some citizens of Yogyakarta city initiated this urbanism space. In their DIY and DIWO projects, Lifepatch initiated collaboration with other citizens and some scholars. Through the movements, the citizens could practice digital meetings to produce discourses or distribute knowledge needed with others. The digital space is transnational, as the practiced collective works are not limited by certain identities but rather similarity of ideas. Their projects were interesting to explore not only since Yogyakarta citizens developed this initiative, but also since it can enrich the discussion of global DIY and DIWO urbanism which is dominated by collectives from the global north (Finn, 2014).

The Existence of Collective Space in the Middle of Contestation for City Space

The process of production and reproduction of urban space results from a constellation in defining what a city is and its purpose. Every actor in urban space has a dialectic in constructing the meaning of their urban space. Urban space is not only limited to material forms but also has a social side (Lefebvre, 1991). The concept of Production of Space describes the dialectical phenomenon of space into three forms: *perceived space*, *conceived space*, and *living spaces*. *Perceived space* is a space that is perceived intuitively based on each individual's experience in that space. *Conceived space* is a space conceptualized by specific individuals related to the authority or creator of that space. *Lived space* is a description of the definition of living space from the pattern of continuity of interaction between humans and material space (Purcell, 2002). These three forms build a dialectic of production and reproduction of the meaning of urban space.

In the practice of urbanism, the production of space becomes a framework for seeing the contestation in redefining a city space, either directly or indirectly. Every stakeholder in the city space competes with one another in questioning who has the right to create a city (Fabian et al., 2016; Iveson, 2013). This question led to the birth of the slogan "*right to the city*." The right to the city is a conceptualization of people's demands and claims for equitable urban space (Lefebvre, 2000). Based on the need for a fair and participatory urban space to fulfill people's desires for the city, carrying the slogan of the right to the city as a slogan for social movements in creating the alternatives meaning of urban space (Harvey, 2012; Hou, 2010; Iveson, 2013). Urban stakeholders – especially civil society – are trying to formulate tactics for the production of urban space in a micro and self-managed manner, referring to their preference for urban space (Fabian et al., 2016; Jabareen, 2014).

The do-it-yourself (DIY) urbanism movement emerged as part of the urban community's efforts to reshape the meaning of their urban space in a participatory manner. Jabareen (2014:425-426) argues that the DIY urbanism movement can be categorized as part of the dialectic process of space production. Every community practice in DIY activism proceeds both as a form of perceived space; conceived

space; as well as living space. Communities have a role in perceiving and conceptualizing their urban space beyond the conceptualization of the state and urban planners – who then simultaneously build a living space. DIY activism in urban space is part of a process of producing space to fulfill the right to the city.

In practice, the DIY urbanism movement is related to the community's collective efforts in shaping their urban space. It has implications for DIY in urban areas, leading to the creation of collective space. Hong said that urban citizens' resistance to urbanization could be enacted through collective space (Hong, 2017). Collective space is informal social and cultural activism rooted in new social movements in urban studies that utilize cultural activism through "art and creative practices" to disrupt established structures. Verson (2007:172) defines cultural activism as a form of campaign and direct action to re-control how meanings, value systems, beliefs, art, and various other things are created and disseminated. The dominant ways of seeing things are constantly questioned and present alternative views through cultural activism. Cultural activism allows for the transformation of political space through 'aesthetic politics' resilient to urban development (Buser et al., 2013). Aesthetic politics is an artistic experiment carried out through the spirit of making your own (Do It Yourself / DIY) which is often ignored from the development narrative.

The concept of the DIY urbanism movement is closely related to the practice of informality. Urban informality is a form of 'norm system that regulates the process of transformation' in urban space that develops outside the formal norm system (Roy, 2005). On the other hand, informality is not narrowly perceived as an effort of resistance (Roy, 2012), but rather as the process of forming a city space system that does not limit itself to a formal system of spatial planning.

The term informality emerged in the urban global south as a space production practice that is not based on a form of resistance to power, but as part of everyday life (AlSayyad et al., 2003). It makes some urban activism practices in the Global South not based on the spirit of power struggle like the western urbanism perspective which developed from urban critical theory (Brenner, 2009; Roy, 2005).

However, the emergence of urban informality in the southern hemisphere cannot be separated from the inability of the state and the market to meet all aspects of the community's needs for the city. (Berenschot et al., 2018) The community then collectively – or individually – then tries to independently fulfill their needs in urban space (e.g., needs for housing, workspace, and the supporting quality of living space) (Harjoko, 2016; Jabareen, 2014; Tunas et al., 2010; Udelsmann Rodrigues, 2019; Van Voorst, 2016).

The patterns of informality that developed in Indonesia gave rise to a dialectic of collectivity and individual preferences. Several studies show that urbanism in Indonesia is strongly influenced by the interaction of traditional rural collective values and individualistic urban industrialization (Damayanti, 2018; Murti, 2015; Zhu et al., 2015). It illustrates that the anthropological context of Indonesian ur-

ban society is in a gray position which is a mixture of rural-urban social systems (Boer, 2014; Harjoko, 2016; Wilson, 2010). This gray contour is one of its unique features in the development of urbanism in Indonesia. Social movements and social development efforts in urban areas of Indonesia are strongly influenced by the existence of society's social system, which is a mixture of the rural-urban social system (Gibbings, 2013; Jakimow, 2017; Putri et al., 2017).

Concerning the conceptualization of the study described, this paper looks at the form of creating urban space through the DIY urbanism movement that developed in Lifepatch. Collective space is a reference for the goals of the DIY urbanism movement. In this paper, collective space is not only seen as limited to the physical space used by citizens for activities, discussions, and fun workshops. Collective space exists as an open arena for all people to share knowledge and create shared knowledge in the physical and digital space. It can also develop collaboration between citizens and provide independence through Do It Yourself and Do It With Others against the development of marginalized people's rights. This paper also scrutinizes the formation of collective space concerning the reality of informality in Indonesia as a form of DIY. Informality becomes a form of attraction practice of urban collectivity and individuality that moves across the boundaries of formal practice in urban space

Yogyakarta City as a Strategic Space

Yogyakarta is known as a special region that can attract people to visit for some reasons. The potential tourism in Yogyakarta has advantages and disadvantages for the Yogyakarta people. On the one hand, the expansion of the tourism industry has succeeded in supporting the Yogyakarta economy, such by increasing income from foreign exchange, opening business opportunities and employment opportunities, and increasing community income. Nevertheless, on the other hand, the tourism industry also raises problems both on an economic and social scale, such as unfair competition among hotels, issues in the land-use change process (Prihadin, 2015), and conflicts over the struggle for space in the City of Yogyakarta.

This conflict is like what happened to establish Hotel Cordela and Hotel Fave in 2014 (Apriando, 2019; Yulianingsih, 2014). Citizens take rejection action against the hotel development plan to avoid environmental degradation such as water and air pollution, difficulty accessing clean water caused by excessive groundwater absorption, and social impacts such as congestion around the hotel area (Apriando, 2019).

Environmental justice has become an issue that has been discussed for the last few years since the availability and access to land resources that were never previously questioned is a critical overgrowing problem (Suharko, 2020). Responding to environmental injustice issues, people develop new social movements through community organizing, building alliances, and direct action. The movement uses art, such as murals, songs, documentary films, and posters, as a non-violent approach to opposing neoliberal-oriented development.

The emergence of social movement and the local community in Yogyakarta related to its function as a student city. Yogyakarta has more than one hundred universities that have good quality. This condition encourages students to discuss habits, social and voluntary activities, and art performances in social and political problems, including urban issues. Furthermore, a social movement in this city is robust because there is a collaboration of civil society like urban citizens, non-government organizations, students, and local communities to promote sustainability in Yogyakarta (Suharko, 2020).

In one research that examined community movements in Yogyakarta, Roitman (2019) describes how these movements are a consequence of Indonesia's socio-political changes and the more robust understanding of citizens in expressing their opinions. However, in the process, the raised movement was not based on political objectives but rather on transforming the status quo through concrete actions. Although the process is slow, these two movements provide examples of how they can create change, especially in improving the quality of community housing.

The movement of communities and collective initiatives in Yogyakarta aims to criticize urban issues that tend to be dominated by the state and capitalism. In addition, some of them initiate *Do It Yourself ethics* to encourage personal creativity in the community and create independence. Through the DIY activity, there is a sense of pride and ownership over outcomes, transparency of the process and control afforded by doing something DIY, a collective aspect where pooling resources, skill-sharing, and outcomes that are also characteristic of art are considered socially engaged (Bruhn, 2015).

A study by Mansfield (2021) shows that collective practices through the concept of collective individualism can be found in the street art community in Yogyakarta. Collective individualism is culturally embedded practices of collectivity that embrace both communitarian desires and yet provide opportunities for individualistic activities that operate within an assemblage. Focuses on The Geneng Street Art Project in the kampung (village) of Geneng, Mansfield (2021) explains that although street art in Yogyakarta is predominantly an individual practice on the streets, artists operate collectively in the assemblage through collective aesthetic activism and technical and emotional networks of support.

Several other Yogyakarta peoples also took the initiative to establish a collaborative space conducting exploratory and experimental work practices. Collective spaces such as the *Kunci Study Forum* and *Collective and Lifepatch*. In particular, this paper will explore Lifepatch as a collective space. Lifepatch initiates citizen initiatives on knowledge production by making space, making culture in its working practice.

Lifepatch as Citizens' Initiatives

Lifepatch is a community founded by some citizens of Yogyakarta in 2012. Lifepatch focuses on the intersection of art, knowledge, and technology in its space. Lifepatch chose this insight to accommodate the plurality of its members from

various backgrounds, such as artists, scientists, and other creative workers. Before Lifepatch was established as a legal community, some of its members had initiated an anonymous community as a forum for them to carry out experimental practices. As a sample, some members of this community took an active role in the street art to preserve the public space in Yogyakarta.

The presence of alternative spaces such as Lifepatch contributes to the contestation of space in Yogyakarta City. Lifepatch invites various parties, institutions, and society, to be involved in its experimental work. Here, the experimental practice is interpreted as a forum for citizens to express their curiosity about certain material subjects and their right to life in accessing a healthy and clean environment. As previously stated, the tourism industry's development has harmed the ecological conditions in Yogyakarta City, such as water and air pollution. Therefore, Lifepatch initiated experimental work by breaking the deadlock over the ecological crisis in Yogyakarta City, carried out through shared knowledge.

Lifepatch performs its shared knowledge production through activities such as the Jogja River Project and the Good Go Ferment. In producing this shared knowledge, Lifepatch breaks down the boundaries of knowledge that are usually hidden in scientific spaces so that the wider community can access it. The principle of data democratization becomes the basis for knowledge hacking; therefore, Lifepatch eliminates the hierarchy of knowledge in its working practice. The knowledge of everyone involved in the production of knowledge is considered equal. Thus, in sharing and testing knowledge, no knowledge is neglected. Hence, the knowledge produced in a collective space such as Lifepatch becomes shared knowledge.

Besides, Lifepatch has made efforts to democratize data through various channels such as the Lifepatch wiki/WordPress, exhibitions, and workshops. It is common for Lifepatch's knowledge hacking efforts to produce environmentally friendly and cost-effective products that can possibly be applied in everyday life. Lifepatch strives to democratize data in knowledge production with the spirit of *Do It Yourself* and *Do It with Others* as its work ethic. This spirit itself is a form of resistance to capitalization, which has resulted in perpetuating a culture of consumerism.

Knowledge Production in Lifepatch

As a medium for knowledge production, collective spaces such as Lifepatch exist to accommodate the action of the citizens.' This initiative can be carried out in various ways, one of which is producing knowledge. Citizens produce knowledge through some activities such as hacking and sharing knowledge. The knowledge production process makes DIY activism conducted by Lifepatch more focused on the informal production of everyday life culture. Lifepatch's activities illustrate the process of producing global south urban space which generally does not start with a fight against power inequality - as suggested by a critical urban perspective (AlSayyad et al., 2003; Roy, 2005).

The production of knowledge in a collective space allows citizens to interact with fellow citizens and the city. Lifepatch has initiated various activities that make

these interactions possible to produce knowledge together, such as those carried out in the Jogja River Project (JRP) and Good Go Ferment (GGF).

JRP is a project initiated by Lifepatch in 2011. JRP activities are not always the same and are not routinely carried out every year. According to Siagian, a Lifepatch member in his blog, JRP started with the simple idea of Lifepatch to get to know and bring us as citizens of Yogyakarta to the rivers in the city (Siagian, 2013). The first JRP was held in *Kali Code/ Code River* and the Community of Microbiology Laboratory of the Faculty of Agriculture, Universitas Gadjah Mada, Cantigi Indonesia, and among individuals with the same interests.

The first JRP held on March 22, 2011, to coincide with Earth Day, was conducted by a walk along the banks of the Code River. Several activities follow through within the JRP, including taking river samples, monitoring the intensity of changes in color and water discharge, and documenting Watersheds or *Daerah Aliran Sungai* (DAS). Activities within the JRP carried out by Lifepatch, and other communities are trying to answer the ecological crisis in urban areas, particularly regarding access to clean water for city citizens. Apart from that, through the JRP, Lifepatch and Yogyakarta City communities also work to protect rivers and their surrounding habitats.

During their walk, JRP participants found that the material left over from the eruption of Mount Merapi in 2010 had a significant impact on the area along the Code River, such as the rise in the riverbed, which caused the potential for river water to enter citizens' homes.

Besides, together with the Community of Microbiology Laboratory of the Faculty of Agriculture, Universitas Gadjah Mada, Lifepatch conducted a coliform analysis test to detect Code River water contamination. The results show that the water in the Code River is polluted where coliform levels increase in the water downstream (Siagian 2013). Lifepatch publishes the Code River water sample test on both the Lifepatch website and the personal WordPress of Lifepatch members to make it accessible to more people.

JRP in 2012, located in the Winongo River. Like the previous year's JRP, it was enacted through river tracing and sample testing. The difference between JRP in this year and the previous year is in the communities involved in JRP. In the JRP 2012, there were around 30 communities involved. In addition, this activity invites participants to do visual documentation and identify vegetation and animals in the Winongo River.

Furthermore, in 2013, to disseminate knowledge about water sample testing, Lifepatch and the Microbiology Community of the Faculty of Agriculture, Universitas Gadjah Mada, conducted a fun workshop to implement learning by doing process on water sample testing from Lifepatch's house. Various groups participated in this workshop, including the community around Lifepatch. In the same year, Lifepatch, together with its collaborators, developed a 360 camera to support the process of visually documenting several rivers in Yogyakarta.

Apart from initiating JRP, since 2018, Lifepatch has also initiated Good Go Ferment (GGF) activities. The implementation of GGF is motivated by the degradation of urban community knowledge on the importance of consuming quality food. In quality food, consumers know the origin of the raw materials and how they are processed. Thus there is no distance between consumers and the goods they consume. Unfortunately, the consumptive culture has degraded this relationship and has resulted in the neglect of the rights of urban society to consume quality food and beverages.

As the name of initiating suggests, Lifepatch invites urban communities to learn how to produce food and beverages using fermentation techniques in this activity. This technique produces food and beverages such as tempeh, cheese, kombucha and kefir. Fermentation techniques were also beneficial for the manufacture of organic fertilizers.

Making Culture as The Daily Practice of Lifepatch

The growing DIY urbanism movement has been gaining attention from America and the rest of the world (Finn, 2014). This movement emerged when making culture was implemented by amateur designers in micro-public spaces in urban areas. In their practices, DIY and DIWO urbanism projects initiated by urban society have different tactics and usefulness for people. Sometimes, urban citizens' initiative has created a spontaneous intervention in their practices. In America, spontaneous intervention was shown by installing homemade benches at bus stops.

Moreover, the DIY and DIWO urbanism movement potentially influences the urban design planning by elites. Therefore, in his study, Finn (2014) argues that urbanism DIY movements are challenges for city governance, city management, and city design planning. Deslandes (2013) in her study said that amateurism, informality, and marginalization cannot explain the risks experienced by city citizens. This inability shows since not everybody has the same capital in claiming space injustice.

The DIY and DIWO practices themselves are common practices of city citizens in the Southern Hemisphere (Global South) as a form of their culture responding to the absence of state development (Jabareen, 2014). The DIY and DIWO urbanism movement in Indonesia is not a new discourse. In his study, Luvaas (2012) expresses that Indonesia is his main research location since Indonesia's DIY and DIWO movement is the biggest, although not widely known.

The magnitude of the DIY and DIWO urbanism movement in Indonesia cannot be separated from the origin of social and cultural in Indonesia. It can be seen from the culture of mutual cooperation (*Gotong Royong*) in Indonesia for solving problems together through making. The making movement from Indonesia, the global south, enriches the discussion of the making movement, which is dominated by the global north (Luvaas, 2012).

Lifepatch applies mutual cooperation in their making movement to respond to environmental injustice and food injustice. The former has been done by testing

water quality in urban rivers and the latter has been done by rearranging production and consumption culture. These projects were experimental practices by urban collective space in knowledge production.

One or some Lifepatch members started the projects that realized urban problems. The role of individuals is important to get new ideas based on the experience and skills of a member of Lifepatch. In collective and collaborative work, the creativity of individuals is not eliminated (Mansfield, 2021). Every individual in Lifepatch can explore their self-interest to contribute to Lifepatch activity and get new experiences. Related to the urban problems, they created urban projects such as JRP and GGF. In JRP, Lifepatch initiated collaboration with scholars to ensure their experiments followed scientific standards. This collaboration shows that knowledge production can be carried out through collaboration between professionals and amateurs citizens. In GGF projects, Lifepatch has collaborated with some local communities to promote the making culture in the production and consumption of food for urban society.

In their practices, sometimes, the DIY and DIWO projects of Lifepatch do not have a clear design of sustainability. Such as in JRF, Siagian (2013) said that JRF projects are not routinely done every year. This inconsistency of knowledge production potentially degraded the improvement of citizens' consciousness of their right to the city. In addition, this inconsistency of DIY and DIWO urbanism movements decreases their potency in encouraging governments to formulate new citizens' rights-based policies.

Conclusion

The constellation of urban stakeholders largely determines the practice of producing urban space. Citizens are one of the essential stakeholders in the production of urban space, where they are the first actors affected by the production of urban space. In the Global South, the practice of space production by the community tends to occur in informal ways of life. Informal urbanism works as a part of everyday life that is not specifically present as resistance to power. It makes DIY activism - a form of community space production - not only an expression of resistance but also a cultural expression.

Informal urbanism in the Global South - especially in Indonesia - is strongly derived by the combination of traditional collectivist values and capitalist individualism. Those factors also influence urban DIY/DIWO activism in producing space. This paper concludes that Lifepatch as urban DIY/DIWO activism also conveyed Indonesia's informal character.

Lifepatch as a collective space is present as a cultural expression of space in Yogyakarta City. By carrying out experimental work practices by producing shared knowledge based on the spirit of DIY and DIWO, Lifepatch invites Yogyakarta citizens to get to know themselves and the city where they live. To democratize data, Lifepatch uses digital spaces such as Wikipedia and blogs, and fun workshops to implement learning by doing as process. This activity breaks the hierarchy of knowledge which is often closed. However, Lifepatch also showed individual

concern in their urbanism practice as a collective initiative. Every individual is respected as his/her idea contributes to Lifepatch's development.

Lifepatch introduced each other and the city where they live through various activities such as the Jogja River Project (JRP) and Good Go Ferment (GGF). Through the JRP, Lifepatch invites Yogyakarta City citizens to know the river that crosses the city where they live and find out what problems exist in the river. The choice of the river as the object of observation material cannot be separated from Lifepatch members' awareness of water's importance as a livelihood source.

In addition, Lifepatch also initiated GGF activities. Through GGF Lifepatch seeks to raise awareness in urban communities of the right to eat food with dignity. The industrialization has changed the culture of consumption of urban communities to become consumptive. In a consumptive culture, the distance between the consumer and the goods consumed increases. It can be seen from consumers' ignorance of their food origin and production method. Therefore, through GGF, Lifepatch seeks to break this gap by inviting Yogyakarta City citizens to produce their food independently or collectively.

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The Performance of Islamic Nasep Music in Bangkok

Bussakorn Binson⁺ (Thailand)

Abstract

This research focuses on the Nasep performance of the Zainub band in Bangkok, regards its background, band administration and knowledge transmission including Islamic views on music performance. Results have shown that Nasep, which originated from Nasheed and Li-ke Riab is the performing art of Muslims in central Thailand. The Zainub band, where most members are women is a gathering of award winning Qaris¹ and its main presentation is Arab-Malay songs. Musical knowledge has been transmitted by rote and is self-taught. The band members uphold the view that singing and playing music are allowed as long as they do not violate Islamic morals. The main instruments are three types of drums; Doumbek, Cajon and Bongos along with a violin and accordion. The performances of the Zainub band embody the characteristics of cultural integration. Modern media technologies are adopted to meet the audiences' preferences while still maintaining their cultural identity, traditions and beliefs.

Keywords: *Nasep Music, Zainub Band, Islamic Music, Muslim Music, Bangkok, Music*

⁺ Bussakorn Binson, Professor, Emili Sagol Research and Innovation for Well-being Center, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand. email: bsumrongthong@yahoo.com.

Introduction

Nasep is one of the Islamic folk performing arts that can be found in Thailand, especially, in Bangkok and nearby provinces. The majority of the Muslims who own the Nasep performances are descendants of Pattani Muslims. Pattani was a kingdom in Southern Thailand that used to be a very prosperous port during the 16th-18th centuries. Arab and Indian traders who came to Pattani spread Islam to the region. Subsequently, Pattani adopted the religion and became an important site of Islamic and Malay culture (Madakakul, cited in Jitmoud and Moosa, 1998:24). In the early Rattanakosin period, Pattani was completely under the governing of Thailand and was divided into provinces. During the reigns of King Rama I (1782 - 1809) and King Rama III (1824 - 1851) there were several rebellions in these provinces. After each rebellion's suppression, Malay Muslims have been taken captive and were brought up to be the workforce settled in the suburbs of Bangkok such as at Thung Khru, Khlong Tan, Min Buri, Nong Chok, and in nearby provinces, such as Chachoengsao, Nakhon Nayok, Pathum Thani (Jitmoud and Moosa, 1998:25 and Kulsirisawat, cited in, *ibid*:37). These Pattani Muslims still maintain their beliefs, languages, customs, traditions, arts, and cultures, including the performing arts of Nasep. **๙๖ ๙**. In Bangkok, two types of Muslim folk performing arts, namely Li-ke Riab and traditional Nasep, are found coinciding with the immigration of Muslims from southern Thailand (Yodwised, 2010:53).

In terms of the meaning of Nasep, Numvol, Pansuea, and Tangdachahiran, (2013:71) explain that Nasep is the folk music of the Muslims with lyrics about Islamic teachings. "Nasep" comes from the word "Nasheed" or "Na-se" which is a Malay word that came to Bangkok with Pattani Muslims. As time passes, the word Na-se is distorted to Nasep. Likewise, Yodwised says that Muslims in Pattani Province, the ancestors of Muslims in Bangkok and nearby provinces, pronounced the word Nasheed as Na-se which eventually becomes "Nasep," a term used and understood only among the Muslims of central Thailand (Yodwised, 2010:225).

Matusky and Tan (2004:264 cited in Barendregt, 2011:236) say that in Malaysia, Nasheed has been a common song since the 1950s as an Interlude song in both state and national Qari competitions. The modern Nasheed songs have been commercially prosperous in Malaysia and Indonesia since the late 1980s, attributed to the popularity and dissemination of Iranian martial music and as Malay students studying in Arab countries such as Yemen, Jordan and Kuwait brought cassette tapes of this kind of music back to their homeland. Barendregt (2006:10) also states that pop Nasheed's flourishing is the result of the development of the Indonesian and Malaysian middle class into a modern lifestyle of Islamic chic, full of modern media and consumption.

Nasep has its roots in Li-ke Riab, which is one of the Muslim cultural performances which originated from Li-ke Maulid or the Malay's chanting to praise Nabi. Sutchaya describes the Li-ke Riab as a performance accompanied by a Rebana drum adapted from a prayer praising the Lord. Called Li-ke Riab since its performers sit flat (riab in Thai) on the floor, it has become a unique performance of the Malays in Bangkok and the central region. (Sutchaya, 2011:19).

The lyrics of Li-ke Riab come from the hymns in the book of Barzanji with Nasep as the fifth stage of the performance called Og Nasep, accompanied by instruments such as tambourines, maracas, cymbals, accordions, etc. The lyrics used include both Arabic and Thai, but the content is related to religious provisions (Yodwised, 2010:198).

Accordingly, Nasep performances are sometimes performed with Li-ke Riab as seen in the performances of the Mitcharoen Nasep band of Buengnumrak Subdistrict, Bangnampriaw District, Chachoengsao Province, where there are both Nasep performed following the Li-ke Riab which is accompanied with only the Rebana drum and Nasep performed separately which uses a variety of instruments, including maracas, tambourines, tom drum, bongo drum, and accordion (Chantanapumma, C., 2011:56).

At present, many Nasep bands are performing in both traditional and modern styles. The lyrics are available in Arabic, Malay, and Thai. The typical characteristic of traditional Nasep songs is choral singing with or without accompanying instruments. The instruments that accompany the Nasep are only simple ones such as drums and cymbal drums or tambourines. Singers only sway or blow their hands, no dancing (Yodwised, 2010:226) The lyric used in the Nasep includes original lyrics in Arabic and Malay, as well as the newly composed ones in Thai. The Hussaini, a traditional Nasep band of Samphao Lom Subdistrict, Phra Nakhon Si Ayutthaya District, Phra Nakhon Si Ayutthaya Province, uses old Arabic songs and a few newly composed songs in both Thai and Arabic (Petchkongthong, 2018: 139-140). Differently, the Al Amin Nasep band of the Wong Wian Yai railway station community uses the Malay lyrics (Numvol, Punsuea, and Tangdachahiran, 2016: 70-71). Some of the newly composed songs are intended to match the purpose of the performance, for example; the Mitcharoen Nasep band composed a new song “Kho Tang Ngan” (proposal for marriage) in Thai lyrics to play in Nika or a wedding ceremony (Chandanabhuma, 2011:95-96).

The study of Nasep music of the Zainub band is to learn the characteristics and styles of music in the folk performing arts of Thai Muslims, to understand the Thai-Muslim beliefs, their ways of life, and their society. The study also shows the cultural adaptability of folk art to survive in the globalization trend since the band can adapt its performances in many styles.

The Background of the Zainub Band

The Zainub Band was formed around 2009.² The band members are all familiar friends in the Arab-Malay music scene, especially in the Baby Arabia band³ which was a very famous Nasep band of the time. The Zainub Nasep band is one of the master-level bands in the genre. Besides, the band is an example of the equal status of Muslim men and women since its leader and most of the singers are female, and only its musicians are male. The singers and musicians of the Zainub band are all residents of Bangkok and most of them are descended from Malay Muslims. Winning the Qari competitions or Anasheed reading contests, the band members usually begin their careers invited by music companies to be their sing-

ers and release music albums, while some set up their bands themselves. The Zainub band is led by Maya Aminsen or Zainub Boonmee, a Qari competition winner herself, who was persuaded to join the Baby Arabia band, but later, set up her Zainub band. The band consists of 14 members, with Kru Surasak Luanwong as music arranger, and Kru Sorbah or Kemipha Wongmasoh, another winner of the Qari competition, as a music instructor.

Musical Transmission

Most of the singers and musicians in the Zainub Band did not attend formal music classes but were often self-taught by following experts' techniques or learning from their elders. One of the few who have studied music formally from a music school is Kru Surasak Luanwong, the band's music arranger, who can arrange songs from other languages into a style suitable for the era and tastes of Thai people. Concerning the transmitting of musical knowledge, Zainub band senior artists are likely to pass on their musical knowledge to their juniors orally in person. In addition, Kru Surasak Luanwong also gave advice and helped develop skills for youths. Members of the band who have formally passed on their knowledge include Mana Wangpanya, who teaches music at home, at Islamic religious schools, and Youth Centers; and Lakhana Lae-arun who teaches Li-ke Hulu to children. In addition, the Zainub band members also support the fellow Nasep bands, which currently comprises approximately 13 bands, by being their role models, encouraging, giving advice, forwarding jobs, and organizing additional singers and musicians if any band needs it. All those are done to help preserve the traditional Nasep music. However, for the new generation, the traditional Nasep is difficult to remember and requires a lot of patience to practice, hence, it is easy for them to turn to modern music. To survive in the music business, folk arts such as the traditional Nasep bands have to adopt modern instruments to meet the preferences of the audience whose cultural values are altered by globalization and new technologies.

Zainub Band's Performances

Members of the Zainub band work together as brothers and sisters with the bandleader taking care of and respecting all members. The Zainub band can be hired to perform in various auspicious events such as weddings, baby birth hair shavings, circumcisions, and Hari Raya festival, including events and fairs of religious organizations such as schools and mosques, except the funeral. It is worth noting here that among the ethnic groups' musical performances in Bangkok, the Sikh Kirtan, and the Hindu band can perform at the funeral (Komkam, 2021:141 and Pornprasit, 2021:219). The Zainub band's variety of shows can be adjusted according to the needs and budget of the hirers. The shows include traditional Nasep performances, Qari recitations, and Anasheed recitations. Thai country songs (Loog Thoong) and Arab-Malay Songs can also be performed in a string combo style or an orchestral style consisting of a fully electric instrument with or without dancers. The Zainub band travels to perform all over Thailand and in neighboring countries such as Malaysia. Besides the live performances, the band used to have its performances recorded on cassette tapes, videotapes, and CDs for sale. However, currently, the Zainub band's performances are publicized on internet

media such as Facebook and YouTube. (Aminsen, interview, February 25, 2019). The Zainub band plays two styles of Arab-Malay songs, traditional and modern, the latter is a string combo. The master copies, selected from famous songs popular among Thai people, are brought from many countries, mainly Malaysia, Indonesia, India, and from Middle Eastern countries such as Egypt, Lebanon, and Saudi Arabia. The lyrics concern religious teachings, praising the Prophet, and inducing people to do good deeds. However, lately, there are songs about love and the beauty of women as well. For Zainub band's further adaptation to local people, Kru Leng Sangarun and Kru Wicha Jimek who have good performances in both Arabic and Thai language, convert Arabic lyrics to Thai, and Kru Surasak Luanwong recomposes the music to be more modern and in more suitable styles for Thai people. Thai songs are taken from psalms in praise of the Prophet called Barzanji. The band's style is to apply the reading of the Quran to melodies and sing with a tremolo (Aminsen, and Wongmasoh, interview, February 25, 2019).

Islamic Views Of Band Members Toward Music Performances

There are different views on music in Islam. Some view that all music is strictly prohibited, and some view that music is permitted as long as the song lyrics do not violate morals and religious ordinances and the instrument used is a single-faced drum. Daoh (2010:14-15) said that Islamic rules allow the singing of songs whose contents reside in Islamic morality, encourage faith in Allah, and promote good deeds. Women's singing can only be performed among the female audience and the only permissible musical instrument is the duff drum.

Numvol, Phansue, and Tangdajahiran, (2013:71) said that according to Islamic rules, the prohibition on playing and singing can be flexible in some cases such as on the occasion of welcoming important persons, wedding celebrations, proper funfairs, pure sports, and lullabies, where songs are spirited uplifting, encourage people to do religious activities and not related to love between women and men. Apart from Al-Qaradawi (296-300) who said that singing must conform to Muslim ethics and religious mandate, Phaosavadi (2020:119-121), also states the contexts and principles of musical practices of the annual Anasheed competition in Bangkok that young women were allowed to participate in the competition but the singing must not be impolite, obscene, and sexually charged songs.

However, Mahasiratanaroj (2016:2) said that Islamic scholars are still debating whether Muslims could sing, play and listen to music. They are divided into several groups and interpret the religious laws differently. The first group sees that singing and playing music was permissible in all cases since no religious ordinance (Hadith) directly stated the ban against playing music and singing. The second group interprets the hadith of the Prophet Muhammad as being able to play music and sing in some cases, such as at weddings, parties, and welcoming travelers. The third group considers music to be forbidden under any circumstances and is considered a great sin. Therefore, it is still an argument that depends on the views of each religious scholar. Accordingly, one still has a right to choose to believe in any aforementioned viewpoints. From the researchers' interviews, it was found that the Zainub band members choose to adhere to the view that singing

and playing music can be done as long as the content of the song is praising God and the Prophet and encouraging people to do good deeds. In their opinion, Nasep is a Muslim performing culture that should be preserved and continued further and it can be a tool to promote Islam to the new generation which conforms to Binson et al. (2011:43) who says that culture plays a crucial role in how individuals identify with their community and reflects one's way of life in the society. Culture carries the core characteristics of one's social group. In addition, the band members also agree that singing Nasep is a joy for both the performers and the audience (Wangpanya, Jimek, and Aminsens, interview, February 25, 2019).

The status of Muslim women is another interesting issue. The Zainub band's group leader and most of the singers are women where, according to Muslim laws, the performance of women in public is prohibited. Women have many prohibitions or restrictions on dress and conduct, which Phakdeesettakul (2015:4) explains that those restrictions on Islamic women do not intend to preclude, confine or oppress women in any way, but they mean to honor and maintain the dignity of women, to prevent them from being easily harassed by men either by sight or by action. Today, as the global society is all connected, and influences of different religions and civilizations spread everywhere, people are more open-minded and more tolerant of changes and differences. Muslim women received higher education and do a variety of work. The Zainub band has a leader, instructors, and singers who are women. Their talents are accepted by all members of the band including men. Kru Zainub and Kru Sorbah are recognized as the core persons who lead the band to prosperity from the past until the present.

The Musical Contents

The Zainub Band performs both applied Thai Nasep and traditional Nasep. There are 14 songs demonstrated for this research study according to the song list and their meanings are as follows:

1. Ibda Binafsik, the lyrics of the song are about the praise of God.
2. Bunga Tanjung is a Malay song that is similar to the Indonesian song Ole-ole Bandung. The lyrics are a comparison of the beauty of women and flowers (Wongmaso, interview, February 25, 2019).
3. Sollu Alan Nabi is a song praising the Prophet Muhammad (Wangpanya., interview, February 25, 2019)
4. Soda Soda is a joyful song to give liveliness to the atmosphere. Aminsens said that this song is often used as an interlude to create a merry atmosphere (Aminsens, interview, February 25, 2019).
5. Amantu Billahi is a song about doing good deeds for God.
6. Fayatalamis is a song about the praising of the Prophet.
7. Lily is a Lebanese song about a woman lamenting for her lover (Wongmasoh, interview, February 25, 2019).
8. Irham Yallor is an important song about the Holy Quran (Wongmasoh, interview, February 25, 2019)
9. Malayis is a joyful song from Arab countries (Wangpanya, interview, February 25, 2019).
10. Yabana is another joyful song of the Arab country (Wangpanya, interview, February 25, 2019).

11. Assubhu Bada is a hymn in praise of the Prophet which is a familiar hymn to Muslims in Thailand (Aminsen, interview, February 25, 2019).
12. Alasan is a song about doing good and thanking God.
13. Yaayum is a song about doing good and those who do good deeds will go to heaven (Wongmasoh, interview, February 25, 2019)
14. Sayonara (Goodbye Song) is a farewell song with its title in Japanese meaning goodbye, is usually played as the last song of the performance (Wongmasho, interview, February 25, 2019).



Figure 1. Lead singers and the choir of the Zainub Boonmee band. Source: The research team, recorded on Feb. 25, 2019.



Figure 2. Musicians of the Zainub Boonmee band. Source: The research team, recorded on Feb. 25, 2019.

Musical instruments of the Zainub Band

The most important instruments of the Zainub band are 3 types of drums, namely the Dombek or Arabian drum – Figure 2, 3rd from the right; the Cajon drum, 4th from the right and the Bongo drums, 2nd from the right.

The drums are characterized as follows:

Doumbek or Darbuka or Arabic Drums

Ragheb (2012:5-19) describes the darbuka drum as a single-faced leather drum in a goblet shape, commonly used in Turkish folk music. There are different types of darbuka drums depending on the material used and the method of manufacture. The original darbuka drum was made of ceramic, and later versions were made of metal, available either by spinning or casting. Ceramic darbuka drums have been used in Turkey for centuries, but known colloquially by other names, for example, in Western Turkey it is called *dumbelek* or *dumbek*, in Eastern Turkey, it is called *deblek* or *deplek*. According to Karaol and Dogrusoz (2014: 54), the darbuka is a goblet drum in the same family as the northern African drums such as *dunun* and *djembe* and spreads from North Africa to the Middle East. Most of the darbuka drums of this region are made of clay or ceramics. However, other territories may also use darbuka drums made of wood or metal.

Kru Sayan Prasertkan, a musician in the Zainub band, explains that the Doumbek drum or Arabic drum is commonly used in Malaysia, Indonesia, and other Arab countries. To play the drum, a drummer sits on a chair with his legs down and puts the drum on his lap to make the sound crisp and clear. To complete the melodies, at least 3 Arabic drums are required, small, medium, and large drums. The large drum's face is stretched with suede, acting as tempo and timing control, and together with the medium drum are played giving main tempos. The small drum gives a high-pitched sound to harmonize the tones. The faces of the drum can vary from 4 inches to 20 inches. The methods of playing the drum are not fixed, but flexible according to the rhythm of the lyrics and style of the singer (Prasertkan, interview, February 25, 2019).

Cajon Drum

Ludwigsen (2015:2-3) explains that the Cajon or box drum originated in Peru during the 16th century. Cajon is a box or a crate used as a good container for transporting on ships. The African slaves who worked around the ports converted these boxes into musical instruments as no other instruments were allowed. When slavery in Peru ended in AD 1856 Cajon became a local cultural heritage instrument and has become more popular and more widespread since it is simple and easy to hold and move. The Cajon is usually made of plywood, about 50cm high, 30cm wide, and deep, with a round hole drilled in the back. Some may have a snare or a metal dowel set that acts as a vibrating mechanism mounted on the Cajon's face. Ondrejka, et al (2017:152) describes the Cajon as a percussion instrument used to accompany many types of music such as samba, rumba, country, folk, pop, etc. The Cajon is the most used instrument in Afro-Peruvian music since the 18th century. Most are made of plywood or hardwood. It may now be made with other synthetic materials such as carbon, laminates, or plexiglass. Phiman Chamchuri, a Zainub band musician, refer to the Cajon drumming that different model of Cajon has different drumming positions. Some may be divided into left and right sides. The left side of the drum produces a bass sound while the right side gives a snare sound. Some models are divided into the upper half and the lower half. The Cajon drum is used as a substitute for a drum kit in smaller events such as small weddings (Chamchuri, interview, February 25, 2019)

Bongo Drum

The Bongo drum is a kind of Afro-Cuban drum. In other words, it originated in Cuba but was born in the culture of Africans who were enslaved and forced to work there. Salloum (1997:5-6) describes the Bongo drum as two attached small single-faced drums, made of wood or fiberglass. The smaller drum is called *macho* (meaning man), with its face about 7" wide, the bigger drum is called *hembra* (meaning woman), with its face about 8-9" wide. Bongo drums are compact, lightweight, easy to transport, durable, and do not require much maintenance. In the beginning, the Bongo drum is used in Cuban music called *Son* which originated in the 1900s in eastern Cuba.

Kru Wichai Chimek explained that the Bongo drums are used to play replacing the small Arabic drums. The function of this drum is to provide a more firm and joyful rhythm while the rhythmic control function is on the Cajon and Arab drums. The drumming method is to sit and put the drum on the lap with its tail turned backward and strike the drums with fingertips. The small Bongo drum is used more often than the big one. The bongo drums produce two types of sound, a bang sound when struck on the edge and a thud sound when struck in the center. As for the tempo, two types of tempos, *Cha-cha-cha* and *Disco*, are used (Jimek, interview, February 25, 2019).

Of all these three types of drums, the *Doumbek* gives a bass sound, the *Cajon* provides beats similar to the drum kit and the *Bongo* gives a high-pitched, dominant, and gimmicky sound. Two tempos are used to play Arabic-Malay music in Thailand, *disco*, and *Cha-cha-cha*. The musicians regard drums as musical instruments that entertain and create happiness and can help attract people to listen to their religious songs (Prasertkorn, interview, February 25, 2019). In addition to these drums, which are the main instruments of the band, other musical instruments used in the *Zainub Nasep* band are the violin and accordion (Figure 2: 2nd and 3rd from the left). Below is an example of the melody style of the *Zainub Band* (see Figure 3.)

Discussion

One of the most noticeable things in the study of the *Zainub band* is the ability to adapt culturally or in other words, *Cultural Dynamics*, which Binson (2011:382) describes as a cultural change in society that is affected by the influx of Western cultures that infiltrate the way of life of Thai people throughout the region. Accordingly, the adaptation of the indigenous cultures takes place so that the cultures can survive the changes. In these adaptations for survival, there occurs *acculturation* resulting from interactions between people of different cultures (Binson, *ibid*:383). The *acculturation* can be seen when the *Zainub band*, a Muslim band, can perform Thai country music; the original Arabic songs are adapted to suit the tastes of Thai people and some have their lyrics translated into Thai; and drums from various cultures, the *Cajon* from Peru and the *Bongo* from Cuba are used to enhance their performances. The *Zainub band* went from single-faced drums to western and electric instruments, from *Nasep* to a string combo and Thai country style, with or without dancers. It is the development of culture by combining one's

group culture with other cultures of interest and at the same time harmonizing with the mainstream culture. In a way, the Zainub band's adaptations are according to globalization, the process which Short, Boniche, et al. (2001:1-2) describe as the expansion of economic, cultural, and political activities that spread similarities across the world. The power that plays a key role in this process is technological advancement and the global entertainment industry.

Irham Yallor Song

Instrumental Melody



Singing Melody Part 1



Singing Melody Part 2



Figure 3. Irham Yallor Song.

Garofalo (1993:22-23) describes the shift in global music culture that in the early 1980s, the advancement in satellite communications allowed live performances of world-renowned artists to be instantly broadcasted to the world. The popularity of European and American artists flowing in with such communication technologies has influenced the musical interest of Muslims and stimulated the development of music performances. The Zainub band took advantage of technological

advancements to help promote and disseminate its Nasep music widely. To present its performances, the band has gone from recorded cassette tapes, videos, and CDs of the past, to various social media like Facebook and YouTube at present. The ability to adapt to the trends of the era has made the Zainub band remain firmly in the Muslim music industry. Crozet (2017:4) said that in globalization, not only transnational culture will replace the old culture, but cultures are also integrated and at the same time, globalization is influenced by local culture itself. Globalization can, therefore, help support and restore the local culture at the same time, as modern music is used to promote traditional performance culture such as Nasep so that it can remain in the audience's popularity for a long time. The Nasep performance of the Zainub band shows the nature and form of music in the Thai Muslim folk performing arts that create the understanding of the way of life, beliefs, social conditions, local culture mixed with traditional culture, and the adaptation to the rapidly expanding western culture in the era of globalization.

Conclusion

Originated from the confluence of winning Qaris, the Zainub Nasep band presents Arab-Malay music and is a popular band among Muslims in Bangkok and the central region of Thailand. The band leader and nearly all singers are women. Most of the band members have learned music themselves by watching and following experts' techniques or some may learn from their ancestors by rote. The knowledge transferring within the band is performed orally from seniors to juniors, and on some occasions, band members also teach interested youngsters. The Zainub band has been in popularity for a long time owing to the management that allows the band's performances to be adapted to various styles to meet the preferences of the audience. As for Islamic rules on music, the Zainub band members adhere to the view that playing music and singing can be done as long as they do not violate Islamic morals. For the musical contents, the instruments are a mixture of Arabic and Western drums with the violin and accordion while the lyrics focus on the Muslim belief. These Zainub band members still hope to inherit the performance culture and pass on this rare Muslim performance to future generations amid the changing trend of the present world.

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Endnotes

- 1 A Qari means a person who recites the Quran with the proper rules of recitation
- 2 From an interview with Aminsen, M. on February 25, 2019 who said that the Zainub band has separated from Baby Arabia about 10 years ago.
- 3 The Baby Arabia band formed in 1975 by a young group in On Nut, led by Ke, Kue and Imron. They focus on percussion and sing mainly Arabic and Malay songs. The band has competed in the NASES music competition across the country and has won many awards (Pakarapho, P., 2010).

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Cultural Changes Since Đổi Mới - *From Guidelines to Reality*

Dung Nguyen-Manh⁺ (Vietnam)

Abstract

In Vietnam a couple years before the reform termed *Đổi Mới*, was a grey picture with serious crises. That is a vital premise, a life and death situation for the Communist Party of Vietnam in the VIth Party Congress in 1986. On the eve of *Đổi Mới*, Vietnamese culture in general, was in a narrow, dogmatic and ideologically subsidized environment. Yet, since *Đổi Mới*, the Vietnamese culture and the cultural development, although resulted in achievements, faces a huge challenge: restrictions, not yet suitable for its national conditions, socialist-oriented market economy and international integration.

This article provides personal experiences and perspectives (on cultural change visually via observational and participatory research methods) comparing the before and after *Đổi Mới* while seeking to assess the cultural situation and the acculturation of Vietnam since *Đổi Mới*. The key questions are how Vietnamese culture has changed from guidelines of the Party to its social and cultural reality and how culture changed as seen and perceived from 1980s to present-day generation? In doing so, this article aims to address the general picture of transformation, vivid acculturation in accordance with the process of the economic, social and political *Đổi Mới* in Vietnam.

Keywords: Vietnam, *Đổi Mới*, Vietnamese Culture, Acculturation, Cultural Policy

⁺ Dung Nguyen-Manh, Vietnam National University, Hanoi, Vietnam. email: nmd@ussh.edu.vn.

Introduction

The comprehensive and profound crisis in the late 1970s and early 1980s made Vietnam challenging a critical turning point in national economics, national development as well. That is a production, especially agricultural production with a weak cooperative system, stagnant state-planned industry, severe inflation, poor people's living standards, aid from the socialist bloc meaning no longer exists. On the other hand, the stagnation of cultural and ideological life exacerbated the economic and social crisis. At the time, the Soviet leadership launched the "perestroika" (reform) and "glasnost" (public transparency), consequently marking an end to the old model of socialism. In order to find a way out of the crisis and isolation, the Communist Party of Vietnam (CPV) actively set out the *Đổi Mới* for the VIth Party Congress (in 1986), creating a turning point in the revolutionary history. The purpose of the article is to address the cultural acculturation of Vietnam since *Đổi Mới*.¹ By examining changes on culture from Party guideline to reality, trying to reappraise Party documents, it also aims at highlighting its nurturing, transformation, assimilation along with achievements and limitations.

From the Party's Guidelines on Culture

In contrast to scholarship on the political target of *Đổi Mới*,² the central content of the VIth Party Congress (1986) was the issue of economic renewal. It made a turn from a bureaucratic and subsidized economic model with centralized rule through 5-year plan to a multi-component economic model according to the market economy mechanism under the control and regulation of the state. It also marked the method change of thought from voluntarism to acting of according to reality and objective laws. As a result of the thought change, as for foreign relations, it initially changed from a guideline of isolation and self-sufficiency to a policy of diversified and multilateral international relations, encouraging international economic exchanges and cooperation towards foreign investment, then international economic integration (Communist Party of Vietnam, 2006).

Meanwhile, in terms of culture, in the Party's Political Report, there was still a strong argument against the cultural remnants of feudalism, colonialism and bourgeoisie/middle-class. It was to defeat the schemes and activities of hostile forces to turn culture and art into a means of spreading pessimism and a corrupt lifestyle; give a free rein to cultural struggle (Communist Party of Vietnam, 2006:345-480), (Chinh, 2009:1371). Nonetheless, Party documents questioned the renewal on culture, culture in association with politics, even political culture indeed³.

Accordingly, the cultural reform gradually took shape in the central sessions the VIth Party Congress and the following party congresses. The Political Program of the CPV in the VIIth Party Central Committee in 1991 set out the comprehensive reform of society, for the first time officially introduced the concept of Vietnamese culture with advanced characteristics, imbued with national identity (Communist Party of Vietnam, 2007:132-152), played a role as the spiritual foundation of society, both as a driving force and a goal of development.

The Political Program⁴ advocates to build a new culture, creating a beautiful, rich and diverse spiritual life with humanitarian, democratic and progressive content, affirming and praising true values, fostering nurture “truth, goodness, beauty” (真善美), criticizing the lowly outdated based on a progressive point of view. Regarding the cultural orientation and acculturation, in the Political Program, culture is identified as both the goal and the driving force of development. It affirms a continuing of carrying out the socialist revolution of thought and culture, making the Marxism-Leninism and Ho Chi Minh's thought of holding the leading position in the spiritual life of society. The Political Program also addressed to inherit and promote the fine cultural tradition of all ethnic people in the country, absorb the mankind cultural quintessence, and to fight anti-progressive ideology and culture in opposition to the good and long-standing tradition of the nation as well as contrary to the direction towards socialism.

Compared to the VIth Party Congress, the cultural issues raised in the 1991 Political Program were further open and specific. Culture is no longer considered a tool, a weapon of the dictatorship of the proletariat in the struggle of “who wins against whom,” but rather to foster people towards universal values of “truth, goodness, beauty.” With the guideline of building and developing “an advanced culture imbued with national identity,” there has been an effort to balance between “tradition and modernity” and “inheritance of national cultural values and acquirement of human cultural quintessence.” Even so it remains undefined in concepts. Before resulting in such the crucial events of 1995 as the U.S. and Vietnamese normal diplomatic nomination, the 7th member of the Association of Southeast Asian Nations (ASEAN) and applied to join the World Trade Organization (WTO), a year of success in peace (Womack, 1996:73-82), the Party session in the middle term of the VIIth Party Central Committee (January 1994) then the VIIIth Party Congress (June 1996) officially affirmed the foreign policy of independence, self-control, openness, and multilateral, and diversified relations with the guideline that Vietnam wanted to be a friend of all countries in the world community, striving for peace, independence and development.

Remarkably, the 5th session of the VIIIth Party Central Committee in 1998 was a meeting for an in-depth discussion on the topic “On building and developing an advanced Vietnamese culture imbued with national identity” (Party Central Committee, 1998). Indeed, the session resolution is the basic document that has oriented and directed cultural strategies, guidelines and policies until now.⁵ Accordingly, of the ten specific cultural tasks, the 9th is dedicated to acculturation, clearly stating the view of “expanding international cooperation on culture,” which is considered a step of cultural exchange towards cultural integration. Clearly explaining this task, the Resolution stresses “Do well in introducing Vietnamese culture, country and people to the world, selectively absorbing humanistic, scientific and foreign values; Disseminate good experiences of construction and development of other countries; Prevent the penetration of reactionary and depraved cultural products; Help overseas Vietnamese to understand the home situation, obtain information and products from home, uphold patriotism, national self-respect, preserve the tradition of national identity, promote intellectual and creative

talents, contributing to the national development” (Communist Party of Vietnam, 2015:293-324). In short, the Resolution seeks to encourage and promote two-way acculturation in a selective manner.

The Central Resolution also explains the connotation of the concept of "advanced culture and imbued with national identity" in the second point out of five basic guiding principles such as patriotism and progress whose core content is the ideal of national independence and socialism according to Marxism-Leninism, Ho Chi Minh's thought, all goals for happiness and rich people, natural development due, comprehensive human being in the harmonious relationship between the individual and the community, between society and nature. Preserving national identity must go closely with fighting backwardness and obsolescence in old customs, practices and habits.

Logically, the arguments on the lines and views on culture and acculturation set out in the Resolution (5th session of the VIIIth Party Central Committee) seem to be quite coherent, logical and complete. It paints a bright panorama of culture, expressing the desire of leaders, a culture "as it should be." However, the problem is the reality of life, the "as it was" culture that has existed in society for the past 15 years has followed and fulfilled the beautiful wishes, but it may still be "only will," "utopian"?⁶ Looking back at the current situation of the Vietnamese cultural picture reflected in the mass (social) media, it seems to have the certain right to doubt that (Kim, 2016), (Dung, 2019).

In the Meeting on the occasion of 15 years of implementation of the 5th session resolution of the VIIIth Party Central Committee (1998-2013), its Recapitulate stated that after 15 years the awareness of the Party and the society on the role and cultural position has been raised markedly. The Party's guideline and Ho Chi Minh's thought on culture have been widely spread in social life. Vietnamese people's ideology, morality and lifestyle have made positive and important changes. The traditional cultural values are promoted, inherited and developed. At the same time, new cultural values and ethical standards have been gradually formed in accordance with the development trend and the international integration. Nonetheless, the Meeting's assessment admitted that during 1998-2013, alienation, lavish lifestyle, frivolity, deceit tended to develop more and more. The degradation of morality and lifestyle of a large number of cadres and party members affects so far the spiritual life of society, the disease of "insensitivity" in society appears. The system of traditional cultural values is overturned, while the new good values have not been confirmed. Whether the above two contrasting factors are a dialectical reflection between the two opposing and unified contradictions of Vietnamese culture, or rather reflect the divergence leading to the distance between the theory (in guideline and policy) and the practice (in life)?

To Changed Reality of Culture

Big Changes of a General Picture

The economic transformation and reformation have created the stage and the agents for changes. The first factor is since *Đổi Mới* that there has been a strong

increase of foreign factors in the two-way international exchange relations among Vietnam and a large number of foreign countries. Vietnam has established diplomatic relations with more than 100 countries on all continents, including former enemies. Vietnam also participated in many international and regional organizations, especially those of the United Nations, including WTO, UNESCO and so on. Diplomatic visits have been promoted, economic and investment projects, international cooperation in science, culture and education have been signed. Foreign multinational companies and international organizations, Non-Governmental Organisation have been present and occurring in Vietnam.

Foreigners including professionals, employees, students, investors, businessmen, scientists, artists, tourists of all kinds have come in and settled in Vietnam. Vietnamese expatriated abroad, most notably from the United States, have also returned to their homeland, some of which have stayed in. On the contrary, Vietnamese going abroad for work and business also increased, the vast majority have returned to live after long working abroad. Those who used to "go to the West" when returning home, to different extents, but the most profound is still among the youth, they have been influenced and brought with them back their ideas, lifestyles, and cultural practices of the country where they had lived, along with foreign products and means of technology and culture. At the state level, although the State Government has repeatedly called for and sanctioned the need to be resistant and vigilant against "toxic cultural products," "foreign cultural products" were imported and widely circulated in society and urban families indeed. This was a newly socio-cultural phenomenon that had never occurred before *Đổi Mới*.

In particular, since the late 20th century, the widespread use of the internet by one-third of the population has been an "information big bang" with unimaginable impacts and consequences. Before this "big bang," there were conflicting opinions emerging from both polar opposites: either calling for strict control, limiting and preventing the negative effects of the internet, or wanting to expand freedom due to more access to information via the internet. Someone seek to argue about the advantages and the disadvantages of the internet, in fact it depends on what aspect and from what point of view. But perhaps no one deny or oppose the fact that internet is really an unprecedented information and communication revolution, fundamentally changing the face of global culture, including Vietnam. Just like the use of the national language script for illiteracy eradication and education universalization in the past, the internet facilitates Vietnamese people to get rid of "information blindness" and to raise the level of intellectual knowledge for society.

The remarks under the influence of acculturation during the *Đổi Mới* period witness the gradual changes in an irreversible process. The policy liberalization of maintaining a multi-sector economy with a market mechanism has created a number of opportunities for a linking among domestic economic sectors, as well as among domestic and foreign economic components. It most prominently seems to be between a joint-venture or wholly foreign invested economy and the state-owned economy and private capitalist economy. The late 1990s witnessed the golden age of the association. FDI capital, industries, industrial zones... appeared

all over cities, provinces. In general, the Vietnamese economy created a turning point, a new face, leaving behind the gloomy bureaucratic and subsidized economic picture of the past, only remaining as a past memory in the old stories. Economic and life standards achievements are confirmed by statistics and real life. Even though prior to the first decade of the 21st century, the economy has slowed down and sometimes fell into crisis, giving rise to pressing social problems.

And as a result of these cultural changes, there has been a complex cultural rubbing, mixing, and fusion between the endogenous and exogenous factors. Would the predominance belong to cultures with strong potential and attractiveness with both positive and negative? Would the guidelines keep up with cultural and social realities?

Acculturation of Some Aspects highlighted

Besides the blooming of the cities with high buildings, due to the influence of widely international relations, the material life of Vietnamese people, especially in urban areas, has undergone changes in line with Western/U.S. modern trends - the characteristics of a consumer and "hedonism" society. Seen from outward, especially in big cities, new phenomena in eating and drinking culture are that people like to eat out at restaurants, European-American dishes, specialties or fast, ready-made food, or buffet, foreign wines, Coca-Cola, Pepsi... Weddings or celebrations are rarely organized at home, but often placed in restaurants and hotels. Welcome parties, sumptuous summaries, groups of colleagues and friends together go to the bar for a Heineken; whisky and wine also became a common habit.

In clothing, the pre-Đổi Mới type of clothes such as long-sleeved shirts, cotton shirts, black silk pants, and tire sandals also disappeared quite quickly. Instead, there were beautiful and polite clothes, which tended to follow genuine fashion, especially for women. Such 1990s and 2000s pictures and photos as hats, shirts, shoes, briefcases, handbags were all improved in design, some well-off members running after expensive French and Italian brands to appear "stylish," especially music and movie actors, female stars with their expensive foreign cosmetics, beauty care services at beauty salons.

Public and civil architectural constructions are perhaps the most impressive highlight of the early Đổi Mới period. First, it was the size of the area and the height. It was rare in 1980s in building 2 or 3-floor houses with a relatively beautiful design, which could become a questionable problem of "unknown origin," even confiscation ("Z30" in 1983). Only 10 years later (late 1990s), people were able to freely build grandiose private houses up to 6 and 7 floors or more, not counting public buildings of dozens of floors, with luxury apartments, modern furniture and amenities. The designs are somewhat rich, "hundreds of flowers bloom," unique beautiful villas in a poetic landscape. There were also model houses with messy designs, Western, Chinese hybrids and even Arabian Muslims.

Before 1975, Vietnam was a country of bicycles. A few rare motorbikes brought from Soviet Union or Eastern European countries with bad designs. Private cars

were almost nonexistent. More than a decade after *Đổi Mới*, Nihon/Japanese motorbikes with the common name "Honda" began to travel a lot, especially in urban cities. However, most of them were old cars that had been used since before 1975, with classic colors and designs. Motorcycles of all sizes and modern designs, in which Nihon motorcycles still dominated, appeared more and more on urban/city streets. The old tram that once attached all citizens disappeared "without a drum" (its image now remains just in memories or museums). Then buses, taxis, and personal cars raced to appear, making the traffic network bustling day and night, accompanied by traffic jams. Renewed train and civil aviation have shortened the regional/area distances. Some rich seek to become luxury "world-class," they bought their own yachts and private airplanes.

As for entertainment culture, this probably is the type of spiritual culture in the deepest imprint of acculturation and it converges complicated and critical evaluations and arguments. This phenomenon can be explained by the fact that the entertainment life had used to be much monotonous and dry, and at the time it was considered a thirsty man encountering a new source of water, he hastily drank it to his heart's content, without having to distinguish between clean and dirty choices.

With transistor technology through liquid crystal television screens (Sony, Samsung instead of old JVC), there is no longer a shadow of the movies with the revolutionary spirit of the past, both domestic and foreign, except on anniversaries or celebrations. World classic movies about human values have also screened, even if rarely. Instead of that, there were hit series likely "soap" or sensational, suspenseful actions, or sentimental, humorous, or epic movies, whether originally from capitalist South Korea or Socialist China. Superstar actresses obtained a golden opportunity to go on stage and screen to show off their fashion and body, along with the latest dances and music. Then there are beauty contests of all kinds, discotheques, karaoke shops, the movement of supermodels, foreign idols and so on have sprang up like "mushrooms after a rain."

What it is probably to do not judge these types as good or bad, should or should it not be, that is the reality of the contemporary world anyway? The point here is, at the same time, why is there so little encouragement to discuss such serious issues as the future of humanity, global challenges, reality and need for a renewal of national socio-political affairs, or discussing the concept of life, the ideals of the youth, the personality and bravery of the intelligentsia.⁷ This probably is the negative consequences of a kind of unequal acculturation, a kind of "skim" cultural acculturation with colorful formal but uncomprehensive and unsubstantial. As both a means and at the same time the result of the process of the expansion of multilateralisation, internet, laptops and mobile phones are impressive symbols of Vietnam's acculturation in the era of international integration. Vietnamese people, especially young people, tend to use these modern media with the latest and most beautiful designs, the most famous brands with its practical utility regardless of whether on its price. It then has also been flooded with blogs, social networks, online links.

There are so far a good number of conflicting opinions (officially highlighted in Party documents), negative even side effects of information, communication, transaction. Nevertheless, the fact that they make the world suddenly extremely small in a closed room or in the palm of our hand, as well as the time to transmit updated information with full picture and sound in few seconds. At the same time, it expands the global connection space and the retention time for centuries, with an unlimited number of people. And no one denies its unfiltered heterogeneity, which can lead to negative, even harmful effects, consequences.

In terms of cultural sociology, the popularity of the internet, laptops and mobile phones in the Vietnamese community confirms the irreversible “victory” of acculturation and cultural globalization, together with its unstoppable attraction. It also speaks up for the aspirations for universal human rights of contemporary Vietnamese people, including cultural democratic rights, freedom and equal access to information, and broadening vision, reaching new human values as well as returning to the classical values of “truth, goodness, beauty.” The curiosity, filial piety, and dignity of users are eager to show themselves as classy and fashionable and stylish. Once people’s intellectual level is raised, people will shed their frivolous outer layers of cultural behavior to return to the truth, human core values. Complementing those changes, it is necessary to include exogenous factors imported through the young. A huge movement of Vietnamese students goes to abroad to study in many forms, mostly to Western countries and the U.S. English, an international language is almost universal in education, science and daily life in contemporary Vietnam. The phenomenon created a new class of young intellectuals in terms of age, knowledge, thinking and lifestyle with an enhanced level of intellectual level.

In another aspect of cultural sociology, the influence of the exchange process was marriage and family. In traditional Vietnamese society, under the profound influence of Confucian ideology and ethic and long-standing customs, sex, love and marriage were regulated by strict rituals and taboos. The law and the public opinion uphold the views of “男女受受不亲,”⁸ “virtue before marriage,” “parents force their children to obey in marriage,” “similarity of social background between bride and bridegroom’s families.” Under the subsidized time, in order to protect “socialist morality” and build new men, although the principles of feudal etiquette/rites had been denied, the above-mentioned delicate issues have also been rigorously examined and evaluated under a new vision, sometimes anti-human point of view.

Since 1990s, it seems that Vietnamese people have become more and more human, open-minded and free on sex, love and marriage (defined by strict rituals and taboos), an important cause partly due to the impact of acculturation through books/newspapers, movies, internet and the lifestyle of those who had been worked and lived abroad. In one side, was it an expression of human liberation, personal liberation, continuing the line of cultural renewal of the 1930s (high tensional acculturation between Vietnamese and French culture) in a higher, more modern level? Sex before wedding are also no longer considered a real thing. Mar-

riage freedom in theory is promoted, love and relationship outside marriage, the "extra-marital" phenomenon⁹ is not accepted by wide society, but, the standard deviation was sometimes ignored by the public. It is the social problem but if it is of famous/well-known artists, people are so curious, trying the best way to discover, ironically.

However, around this aspect, there are also a misinterpretation and excessive phenomenon. In Western culture (West Europe and the U.S.) and some in Oriental cultures, although sex is free and not taboo, it is still a delicate, private matter on a voluntary, respectful and protected-women basis. In many countries, prostitution is legal, but it is tightly controlled socially and medically. Divorce is liberal and "extra-marital" is somewhat tolerated but not encouraged. Sexual harassment and abuse, marriage for profits (without love but for money) are still strongly condemned by public opinion. The basic thing is that Western culture is not only about sexual freedom, but also has many other serious, human values. In search of the causes of the above-mentioned phenomena on marriage and family in Vietnam is it due to the lack of thorough and comprehensive understanding of acculturation, one-sided and excessive phenomena occurred? A lot of young people fell into the evil of debauchery. Prostitution is banned, but its practice is still rampant in both urban and rural areas, leading to the danger of disease transmission. Sex education for teenagers is carried out in both open and half-hearted, vague way, which has caused such negative phenomena as teenage abortion and forced sexual violence. Extra-marital phenomena in or out office⁸ have led to the breakdown of the ground and happiness of families, even causing seriously criminal crimes or barbaric murders.

Are those cultural defects just a consequence of the reverse side of integration, acculturation and the market economy (Communist Party of Vietnam, 2015), or do they stem from some other deeper internal causes of the institution and social structure, anti-human thinking and hypocrisy? Is it a challenge in transforming the model from a centralized management to a decentralized model of cultural management in order to be suitable for the context of a socialist-oriented market economy? Does cultural globalization cause the risk of losing national cultural identity if it does not enhance the endogenous strength in culture, conduct cultural modernization but not separate from the unique cultural values of the nation? Finally, the aspect of acculturation of needing to be highlighted is mentality and lifestyle. The cultural contacts and the acculturation since *Đổi Mới* in various fields have transformed those and value system of the Vietnamese people. In general, from a somewhat backward simple lifestyle to a modern civilized way of life, from a mentality of community and obligation to a mentality of individualism and hedonism. Sometimes that the lifestyle of enjoyment has led to depraved phenomena.¹⁰

The Regulation N015/QĐ-TW issued on 28 August 2006 at the 3rd session of the Xth Party Central Committee allowed party members to do private businesses and open enterprises "entitled to do business branches, industries that the law does not prohibit" (Party central committee, 2006). Some have taken advantage, relying

on the political power of the family, hooking up with state-owned enterprises and foreign capitalist companies, becoming a "red bourgeois" rich class. Others follow the path of power business, speculating information through affair cases, projects, or by corrupt tricks also become rich, joining "interest groups." They bought buildings, luxury cars, sending their children to study abroad, using branded goods, playing stylish games, covering their mistresses. Vietnamese Communist Party General Secretary Nguyen Phu Trong admitted that in his trip for voter contact at the end of 2013 "It's all about money, chasing profits, disregarding human values. Money trampled on education, health care, and cadre training"¹¹. It is argued to find the main causes: errors in the mechanism/structure or fault in the influence of acculturation? Probably the truth is quite complex but also quite simple: it is a combination of relationship-interaction effects inside the system with the influence of the external environment (both Western capitalist and socialist neighboring countries) in the process of social and human depravity.

Conclusion

On the eve of *Đổi Mới*, besides the somewhat exaggerated policy of protecting the national culture and implementing the stereotypical "ideological subsidy," Vietnam rejected almost all exchanges, cooperation, acculturation. At this time, it was considered a conspiracy and a cultural invasion of imperialism, colonialism, capitalism, revisionism, expansionism. Movies, images, pictures of non-socialist bloc, or radical part of the socialist side were banned because that had been judged as revisionism, reactionary, depravity. Western literature and philosophy, especially non-Marxist modernist movements, expressed in works translated in South Vietnam before 1975, were often criticized for being anti-progressive, enslaving, wrong, negative. Nevertheless, after more than 3 decades of implementing the *Đổi Mới*, it comes to "The thinking on cultural development has not kept pace and suitable for the development of a socialist-oriented market economy and international integration" (Communist Party of Vietnam, 2015:97).

In facing new changes and phenomena of the world today such as climate changes, famine, epidemics, migration, economic crisis, terrorism, ethnic and religious conflicts, territory, maritime territorial sovereignty disputes, people are asking themselves the future of the humankind? From those worries and ups and downs of the age, humanity is struggling and striving towards the aspiration of peace, freedom, equality, charity, universal cultural values. In the context of globalization, as a country with a medium level of economic development, Vietnam is making efforts to build a state model towards the following goals: democracy, equality, civilisation. In many fields, Vietnamese culture has shown outstanding advantages compared to many Asian countries. Therefore "Culture is an advantage of Vietnam, we can completely strengthen and promote our soft power, starting from culture" (Thanh, 2014:3).

To what extent is the integration and the assimilation in accordance with the social, psychological, cultural and traditional conditions and the ability to absorb and adapt to the social status of Vietnam? So that Vietnamese culture is not overwhelmed by the world's new cultural products and phenomena? It seems

that Vietnam has determined a roadmap and implemented basic solutions for the process of cultural development: Integration to change and acculturation and acculturation to continue to integrate at a higher level. Since 1986, cultural changes have taken place according to a process: The first is the renewal of thinking, the abandoning of isolationism, followed by the steps of international exchanges and cooperation, and then international integration. It considers that economic integration is the first step, then cultural integration, and now Vietnam is preparing for political integration on the basis of preparing arguments and possible solutions for the political system reform, towards building a socialist rule of law state of creating development, integrity and action for the XIIIth Party Congress goals and aspiration "rich people, strong country, democracy, justice and civilization."¹²

Finally, in relations between economy and culture, the documents of the XIIIth Party Central Committee continues to require the development of the cultural industry, but has expressed a new approach and level. If the Political Report of the XIIth Party Congress generally required that the development of the cultural industry come hand in hand with building and perfecting the market for services and cultural products, the Political Report of the XIIIth Party Congress sets out the concrete requirements, more specifically, emphasizing the relationship between the cultural industry and the soft power of Vietnamese culture and the selective and creative absorption and application of mankind's cultural achievements and values (Communist Party of Vietnam, T.I, 2021:145).

Endnotes

- 1 Basically it is during such decades after 1986 as 1990s, 2000s and 2010s.
- 2 Although under the impact of Soviet political model, in more than 30 years in retrospect after *Đổi Mới* it comes to provide evidence with social and economic goal of *Đổi Mới* Vietnam. In the 1980s and 1990s many people were skeptical about the success of *Đổi Mới*, especially after the Soviet Union's collapse; even the international press raised a lot about the consequences of the collapse as domino of the countries of the Soviet Union.
- 3 Up to now, the Party guideline is to renew the political system, but has never raised the issue of political regime change.
- 4 Cương Lĩnh in 1991.
- 5 It has been in fact reflected in the Meeting/Conference held by the Ministry of Culture, Sport and Tourism under the title "Recapitulate Meeting of 15 years of implementation of the 5th central session of the 8th Party Central Committee (1998-2013)."
- 6 Those issues were not rare in the mass media of "Western capitalist countries."
- 7 When commenting on the changes of Vietnamese culture and the effects of acculturation in the past 15 years, the Meeting Recapitulate of 15 years of implementation of the 5th session of the VIIIth Party Central Committee (1998-2013) considered that was seemly inconsistent, even contradictory (through the statements of former Prime Minister Nguyen Tan Dung at that Meeting on 08 August 2013 in Hanoi).

- 8 "Men and women should not hand things to each other directly" (men and women should avoid physical contact). A girl must marry the young man (that) her parents have selected for her.
- 9 "Sugar daddy," "sugar baby"
- 10 The Tuoi Tre (Youth Newspaper) Ho Chi Minh City issued on January 20, 2000 published a report on "All night games...hell" with the confession of those who said "one night can't use up 10 gold trees (~gold ounce) cannot sleep."
- 11 Speech on 07 December 2013 by General Secretary Nguyen Phu Trong during the meeting with voters after the sixth session of the 13th National Assembly in Hanoi.
- 12 The document of the XIIIth Party Central Committee defines: "Arousing the aspiration to develop a prosperous and happy country; preserving and promoting Vietnamese cultural values and human strength in the cause of national construction and defense and international integration. It requires specific policies on cultural development in ethnic minorities, well implementing social policies, ensuring social security and human security, creating drastic changes in social development management, realizing social progress and justice, improving the quality of life and happiness index of Vietnamese people" (Communist Party of Vietnam, T.I, 2021: 202).

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Contemporary Art Project Initiative to Support Artist Career *and Sustain Cultural Continuity*

Ark Fongsmut* (Thailand)

Abstract

The idea to support artists to develop and maintain their career has sustained cultural continuity. In Thailand, the primary motivation and support for visual artists are through medals and prize money through platforms such as commissions, competitions and contests where the value lies on visual impact. For contemporary art, the artwork comes in series with a conceptual framework, medium experimentation, working process, etc. These platforms might not be supportive for young contemporary artists. Therefore, this article aims to discuss the Thai platform options available. This study touches on the Paris Salon for the judging process and the movement of art practices; compares art competitions in Thailand with the contemporary art project initiative regarding strengths and limitations. It concludes that the BRANDNEW initiative project could be a suitable platform to sustainably support and promote young contemporary artists in Thailand.

Keywords: *Art Competition, Contemporary Art Project, Curatorial Process, Visual Arts, Young Artist*

* Ark Fongsmut, Curator & Visual Arts Lecturer, School of Architecture, Art and Design, Department of Fine Art, King Mongkut's Institute of Technology Ladkrabang, Thailand. email: khunark@gmail.com
website: Ark Fongsmut Channel (Youtube).

Introduction

Artists are extremely important to inherit art and culture of the nation from the past to the present. Furthermore, they are considered as a mechanism to develop the country in terms of creative industry. Values of art and culture are in response with the movements and changes in the society, economy and politics. From the past, art has moved from ritual places such as churches and temples to palaces, mansions, institutions and museums. Parallel with that, the art practice in itself has changed from traditional art to modern art and now to contemporary art. Those developments evidently reflect the political socio-cultural changes. And typically, we all learn history through artworks. Therefore, the art forms and cultural dimensions can be changed along with the development of the society. One of the factors that drives the social development is Globalization. It shortens the distance of international influence and stimulates the degrees of art and culture into global level. As a result, national art and culture have to compromise this global dynamic. It is resourceful to implement cultural policy to balance the national and international identity. Not only the Western countries that have vision on that policy, the Eastern countries such as Japan, South Korea or China also focus on it as a part of national development plans. In Southeast Asia, Indonesia, Malaysia and Singapore are the consecutive pioneers to implement cultural policy resulting in income and cashflow in the creative industry as well as tourism industry. In Thailand with the unstable and bureaucratic system that affects the directive cultural policy, it is undeniable that Thai people have exclusive art and craft skills and make profits out of it. Moreover, with some limitations on cultural policy, Thai artists are still well-known and accepted in many international level art stages. That is the first recognition of the study followed by the question on how to create and design the model to support artist career and sustain cultural continuity.

Normally, traditional art is widely respected as national pride. However, because economic expansion is driven by globalization, the art practices must be developed in response with the phenomena in the society. Accordingly, contemporary art is suitable to create dialogues of today subjects through multi-disciplinary practices or approaches. Therefore, it seems to be very significant to balance promoting and supporting traditional art and contemporary art as both genres are frequently acknowledged as cultural and economic values, in which at the end to improve the art ecosystem of the nation. National pride can be represented through traditional art in parallel with contemporary art. In Thailand, there are contemporary artists who are the pride of the nation, for example, Rirkrit Tiravanija with *Untitled 1990 (Pad Thai)* at Paula Allen Gallery in New York, Surasi Kusolwong with *One Pound Turbo Market (2006)* at Tate Modern in London etc. In addition, contemporary artists can be a vital factor to drive the economic expansion in the field of creative industry such as Natee Utarit who is always one of the bestsellers for art galleries and art fairs in Southeast Asia. Therefore, because of the term sustainability, the study scopes to find the way to grow and groom contemporary young artists in Thailand.

Art history provides knowledge and information about the chronological development of art. It makes us understand today and implies on what could be a challenge for the future. That is the core essence conformed from learning art history.

The study goes back to the modern time when the modern art and its movement were grounded and many art competitions were established in order to comprehend and analyze the art competitions at present time. It is undeniable that during the process of any developments, challenge or the objection of the truth can occur. However, the term challenge is positive and important for this study. The study focuses on the Modern era until today practices, when the modern art began to challenge and vibrate all art institutions in the societies until when the contemporary art took place the modern art practices. The research questions about the mainstream art competitions that have been established since the 19th century whether the rules and strictures are still proper in the 21st century. Eventually, by studying an initiative project, BRANDNEW, the research summarizes the reasons why this initiative project is suitable in the 21st Century visual arts practices and offers new possibilities to support and sustain artist career and cultural continuity.

Art Competition in Modern Era

Historically, art competitions have been shaped and formed over centuries. The idea to support artists remains the same but the model has changed and developed through the development of art practices and its relationship to the society, from Renaissance era to Modern era and now to our time, Contemporary Art.

During Titian's time, there was fierce competition among artists for commissions and a drive to dominate the art scene. In times when high standards meant a lot, every ambitious artist strived to excel in his mastery over his competitors and win commission. (Old Masters Academy, 2021)

The statement above proves that during Renaissance period art commission can be compared to nowadays art competition. At that time, a person from a wealthy family performed as an art patron who commissioned the artist to produce a particular artwork according to his will. Some artists could autonomously create the artwork depending on the deal with patron. Consequently, there was no committee, no jury, no rule and no stricture during that period. Moreover, painting surely was a popular art form for commission. That is the way to support artists in Renaissance period.

The Salon or Paris Salon was established in 1667 sponsored by the French Government and Académie des Beaux-Arts. Artists whose works were exhibited at the Salon would be guaranteed the success in their artistic careers. Most artworks shown at the Salon at that time were academic art style which literally referred to artistic style that followed the principles of the academy, historically concerned with figuration and naturalism (Pooke and Newall, 2008:217). Moreover, the jury system of selection introduced in 1748 was conservative. However, like the jury system, the prizes and medals established in 1793 are forms of encouragement which still have influence on art competitions at present time. Nevertheless, the jury system could be the limitation for the Salon and was challenged by the full bloom of modernism. The Salon lost its influence and prestige in the late 1800s. In 1863, certain artists who were avant-garde protested the Salon jury because they

refused many artworks. In conclusion, those rejected artworks were displayed at another space and called Salon des Refusés. These protestors still sought to make use of the name Salon for their own exhibition as they considered it to be imbued with a certain air of prestige (Le Salon des Artistes Français, 2021). In 1881, the Société des Artistes Français was successfully formed, took the tasks of managing and organizing the Salon and preserved the prestigious name Salon for its autonomous organization. Therefore, the Paris Salon was transformed to Le Salon des Artistes Français or the Salon of French artists.

Nonetheless, the respected Salon was challenged by the two breakaway exhibitions that attempted to appropriate the name; Le Salon des Indépendants and Le Salon d'Automne. In 1884, Salon des Indépendants was founded and its association was recognized as public utility in 1923. Pioneer artists such as Paul Cézanne, Paul Gauguin, Henri de Toulouse-Lautrec, Camille Pissarro and founders; Albert Dubois-Pillet, Odilon Redon, Georges Seurat, Paul Signac claimed to independently present their works to the public without jury and without reward. Consequently, in 1903 Salon d'Automne was established as an alternative to the prestige Salon and Salon des Indépendants which was independent without jury but often led to mediocrity. Frantz Jourdain, the founder together with many artists decided to organize an independent exhibition to promote the avant-garde and innovative ideas of their time championing the concept of multi-disciplinary and equality in the arts. Its exhibitors have been witnesses of the emergence of the most important artistic movements including Fauvism, Surrealism, Cubism, Abstract art, New figuration and Singular art. Recognized as a public service since 1920, now it is supported by the French Ministry of Culture and Communication (Le Salon d'Automne, 2021).

In summary, the ideas of the jury system, prizes and medals from art competitions from the modern era still have influence on art competitions in the present time. The prestigious Salon and the appropriated Salons with the jury system or without have the same objective to support artistic career. Each protest or opposition implies artist's determination to be a part of the game and be stamped from those art competitions in order to pursue the living as a professional artist. It also drives the development of visual arts resulting in many movements emerging in the art territory.

Successive Art Competitions in Thailand

During the 19th century, like all countries in Southeast Asia, Siam confronted colonialism and modernism. Modern and contemporary art can be related to that period when King Chulalongkorn (Rama V) first visited Europe in 1897 and paid a visit to the 2nd Venice Biennale. Consequently, during the reign of King Vajiravudh (Rama VI), the Fine Arts Department which was founded in 1912 hired an Italian sculptor Corrado Feroci or Professor Silpa Bhirasri in Thai to help sculpting monuments and teaching Thais to work on monuments and memorials. Later, he set up the School of Fine Arts which gradually developed and was named as Silpakorn University in 1943.

Later in 1949, the 1st National Exhibition of Art was held by the initiation of Professor Silpa Bhirasri under the joint responsibilities of the Fine Arts Department and Silpakorn University. The National Exhibition of Art has been regularly organized. Later, on the 15th time, it has been handed over to the sole responsibility of Silpakorn University. The National Exhibition of Art is the longest and the most prestigious national art competition in Thailand. Currently, the competition is classified into painting, sculpture, printmaking and mixed media. Thai citizen with no age limitation can submit 2 pieces of works within each category. All works must not exceed 2.8m (width/length/height) including mounts, frames and bases. Installation of work must not exceed the size limit. Annually, expert jurors in various fields of fine arts are appointed. Medal prizes and cash award in each type of work are divided into: 1st Prize Gold Medal and 200,000 Baht, 2nd Prize Silver Medal and 150,000 Baht and 3rd Prize Bronze Medal and 100,000 Baht. Certificates for selected entries will be given to selected artists.

Bualuang Painting Competition was initiated in 1974 by Bualuang Foundation. The painting categories are scoped into Thai traditional, Thai semi-traditional and Thai contemporary. Each artist can submit 3 pieces of two-dimensional works within 1.50 x 2m in size. Judging committee is appointed. Awards in each category are 1st Prize Bualuang Gold Medal with 200,000 Baht cash and the opportunity to attend an 'Art and Culture Field Trip' abroad, 2nd Prize Bualuang Silver Medal with 150,000 Baht and 3rd Prize Bualuang Bronze Medal with 100,000 Baht.

The Exhibition of Contemporary Art by Young Artists was initiated in 1984 by the Art Centre, Silpakorn University. Thais or foreigners who have been residing in Thailand not less than 2 years age from 16-25 are eligible to participate. Original works of fine arts with freedom in concepts and techniques in the fields of painting, sculpture, printmaking, mixed media and others are accepted. Each artist can submit 2 pieces of works. All works must not exceed 2.8m (width/length/height) including mounts, frames, and bases. Installation of work must not exceed the size limit. Expert jurors in various fields of fine arts are appointed. Awards are Silpa Bhirasri Gold Medal Award with 100,000 Baht, 9 of Silpa Bhirasri Silver Medal Award with 70,000 Baht, Special Awards with 40,000 Baht (number of awards depending on patron). Certificates for selected entries will be given to selected artists.

Young Thai Artist Award was initiated in 2004 by SCG Foundation in cooperation with Thailand's leading art organizations. There are 6 categories, two-dimensional art, three-dimensional art, photography, film, literature and music composition. The judging panel, divided into preliminary round judges and final round judges, consists of respectable art professionals including professors from various universities, national artists and members of related associations. For each category, awards are Grand Prize with a trophy from HRH Princess Maha Chakri Sirindhorn, 150,000 Baht cash and the opportunity for an overseas study tour and (maximum) 5 prizes of Distinguished Prize with 50,000 Baht cash award.

UOB Painting of Year Competition was originally inaugurated in Singapore in 1982 and was later organized in designated Southeast Asian countries; Indonesia, Malaysia and Thailand. The competition is open to all the Citizens and Perma-

ment Residents of the organizing country. It was firstly held in Thailand in 2010 by United Overseas Bank (Thai). There are two categories; Established Artist and Emerging Artist. Each participant can choose to participate in only one category and submit maximum three paintings according to the regional theme that will be changed each year. Two-dimensional and three-dimensional paintings are accepted and subjected to a maximum thickness of 5cm and 1.8m in width and height including frames. Video artworks, installations and sculptures will not be accepted. Entries will be judged by a panel of local and/or overseas artists, art connoisseurs, art critics, curators or other creative professionals appointed by UOB. Awards in Established Artist Category are; UOB Painting of the Year with 750,000 Baht plus the opportunity to compete against the winners from Indonesia, Malaysia and Singapore for the UOB Southeast Asian Painting of the Year Award and a residency program at the Fukuoka Asian Art Museum in Japan, Gold Award with 300,000 Baht, Silver Award with 240,000 Baht and Bronze Award with 150,000 Baht. For the Emerging Artist Category, awards are; Most Promising Artist of the Year with 90,000 Baht, Gold Award with 75,000 Baht, Silver Award with 45,000 Baht and Bronze Award with 30,000 Baht.

The White Elephant Art Award was inaugurated in 2012 by Thai Beverage. The competition, regardless of technique and material, is classified into painting, sculpture, printmaking and mixed media in Realistic and Figurative Art and based on annual theme. Each Thai Citizen or Thai Resident is eligible to submit a maximum of 2 pieces of artworks which must not exceed 2m in width, length and height including frames and bases. The judging committee is appointed. Awards are White Elephant Award with 1,000,000 Baht, First Prize Award with 500,000 Baht, CEO Award with 250,000 Baht, 5 of Second Prize Award with 200,000 Baht and 12 of Honorable Mention Award with 100,000 Baht.

The successive art competitions stated above are listed from the preliminary data collection process. They are well-known and most recognized among visual arts practitioners. It is likely that the winners from those competitions will be guaranteed the fame and success in their artistic careers. After studying the conditions and criteria thoroughly, those competitions have limitations on rules and strictures that might not be flexible and suitable for the contemporary art practices such as mediums, the number of artworks that can be submitted and the variations in size. Moreover, there are similarities among them which are the judging system is completed in one day and the judging committee judge the entries from the image and the artistic statement written in the application form. However, there is an alternative model that tries to provide opportunity and experience for contemporary artist whose practices base on concepts, discourses and series of works.

Initiative Art Project: BRANDNEW

BRANDNEW art project was initiated in 2003 with the fundamental objectives to support contemporary artists and disseminate the understanding in contemporary art to general public. Firstly, it is positioned as the community collaborative project among the neighboring contemporary art galleries; Bangkok University Gallery (BUG), Si-Am Art Space and Space Contemporary Art, that would co-organize the parallel exhibitions in order that the audience would be able to see the

exhibitions one after another within the communal area. Another core idea that has been continued until today is to proactively search for the young artists or art practitioners regardless of age and nationality who have never had a solo show in their lives by direct contact to the artists, by recommendations from network such as art institutions and art professionals and by research on artists' proposals and portfolios. An individual artist and group of artists are welcome to participate.

BRANDNEW does not have themes or subjects for artists to interpret. The art project provides opportunity for artists to work on their own interests. Consequently, there are variety in art forms and languages. The only focal point that all artists must have is freshness that is bright and shine according to their maturity, experiences, stories or messages that they want to communicate. (Bangkok University Gallery, 2002)

The message above is excerpted from the preface in the catalogue for BRANDNEW 2003. Until now, this art project still remains in the position that young contemporary art practitioners are waiting to participate and the audience are eager to see the spirit of contemporary art in universal language and experience the freshness in the artworks and messages. However, through the pursuit of the initiative objectives, the project has been developed within itself since the 1st BRANDNEW in 2003 to the current 13th BRANDNEW in 2019. The study finds out 2 core development areas; from community collaborative art space to art space partnership and from judging committee to curatorial process, as described below.

Initially, BRANDNEW art project was co-organized by 3 community art spaces. Si-Am Art Space and Space Contemporary Art were in the vicinity of Bangkok University Gallery City Campus on Rama IV. According to the first edition in 2003 and the second edition in 2004, there were 12 exhibitions by 12 artists (Thai citizens and Thai residents) in those galleries. However, because of some difficulties, Si-Am Art Space and Space Contemporary Art were discontinued in 2005. Therefore, the idea on community art galleries was changed to partnered art galleries. Bangkok University Gallery, the main organizer, determined to support young contemporary artists. Then, the idea of partnership was generated in accordance with the understanding on the situation and stability of art spaces in Thailand. Tadu Contemporary Art Gallery was in partnership in 2005, 2006 and 2008, while the other galleries were in partnership like Numthong Gallery in 2005, 2010, 2012 and 2013, The Art Center Chulalongkorn University in 2006, 2008, 2009 and 2010, HOF Art in 2006, White Space in 2010, WTF Gallery in 2012, 2013, 2015, 2016, 2017 and 2019, The Jam Factory in 2015, Gallery VER in 2016, RMA Institute in 2016, Artist+Run in 2017, NOVA Contemporary in 2017 and 2019.

Regarding to the judging system, art lecturers and art professionals from art institutions were the judging committee in the first three editions of BRANDNEW. In 2006, the selection of artworks was changed to curatorial process by guest curators. Each edition, Bangkok University Gallery is responsible for the invitation and expenditure of local and foreign curators. Guest curators for BRANDNEW art project are Naoko Usuki from Japan (2006), Marianne Maasland from Germany

(2008), Gridthiya Gaweewong from Thailand (2009), Ark Fongsmut from Thailand (2010), Ringo Bunoan from Philippines (2012), Isabel Ching from Singapore (2013), Nguyen Nhu Huy from Viet Nam (2015), Angkrit Ajchariyasophon from Thailand (2016), Haymann Oo from Myanmar (2017) and Yap Sau Bin from Malaysia (2019). Regarding to budget wise and regional partnership in ASEAN, since 2009 the project has focused on inviting curators from Southeast Asian countries. The curatorial process starts after open call. The guest curator has to research on artists by visiting the visual arts departments of art institutions, reviewing artists' portfolios and interviewing the artists. Most candidates are recommended by art teachers. However, independent artists can also make appointment with the guest curator. The networking universities are Silpakorn University, Chulalongkorn University, King Mongkut's Institute of Technology Ladkrabang, Srinakharinwirot University, Burapha University, Chiang Mai University, Khon Kaen University, Mahasarakham University and Prince of Songkla University Pattani Campus. Later, the guest curator will thoroughly study on all accumulated data and finally curate artists' works for BRANDNEW art project.

Awards for BRANDNEW art project are exceptional and cannot compare to art competitions mentioned above because they are not in the forms of medals, money prizes, certificates or field trips abroad. Selected artists will be supported with production cost, spaces, facilities and other forms of supports to create their first solo show at designated art spaces assigned by the curator. During the curatorial process until the exhibition installment, the outgrowth of the project is real life learning experience which is more meaningful than the production of the artwork itself or the tangible reward. Eventually, it is frequently mentioned that the most precious prize of BRANDNEW is the opportunity to learn how to be a professional artist for a living.

BRANDNEW's Offspring

The previous topic discussed about the development of the BRANDNEW art project. This topic will clarify the intangible prizes and successes of BRANDNEW artists.

Arin Rungjang was one of the twelve selected artists in BRANDNEW 2003. He mentioned that BRANDNEW supported and encouraged his contemporary art practices (Interview, June 14, 2020). It was the right step after his graduation. If he had not got the opportunity for the first solo exhibition at Bangkok University Gallery, he would have left the professional artistic career and worked in the film industry. Arin presented his installation work titled 'Emotions as Waters' by transforming the gallery space into a pond by filling up water with light reflections from ceilings. The audience were invited to walk into the ankle depth water and experienced the tranquility (Figure 1). The artist challenged and played with the audience emotion and perception. Currently, Arin is one of the most active Thai contemporary artists with extensive and multi-disciplinary art practices. He participated in many world-class art festivals such as Venice Biennale (2013) and Documenta 14 (2017).



Figure 1. Left, Arin Rungjang: BRANDNEW art project in 2003 and right, Documenta 14 in 2017.

Krit Ngamsom was in BRANDNAME 2008 curated by an Amsterdam-based curator, Marianne Maasland. Krit stated that it was a great opportunity to work with the foreign professional curator. He recognized the importance of curatorial process and international standard of contemporary art exhibition. He also learnt to solve technical problems that might happen in the space. BRANDNEW confirmed his competency to be a contemporary artist. He participated in many international art events; Singapore Biennale 2013, Bangkok Art Biennale 2018 and Venice Biennale in 2019.



Figure 2. Left, Krit Ngamsom, BRANDNEW art project in 2008 and right, Thai Pavilion, Venice Biennale in 2019.

Jarasporn Chumsri was a young female artist in BRANDNEW 2015. Apart from her skill and unique style in painting, she has ability to apply her contemporary lifestyle exploring through the social network to be the concept of work. In Figure 3, on the left she re-interpreted Impressionism in contemporary way by capturing the joyful and impressive moments from virtual space of Instagram on canvas. On the right, she portrayed Impressionism exhibition perceived from virtual gallery through the website in order to reflect her interest in contemporary way. Jarasporn stated that the opportunity from BRANDNEW encourages her to continue this painting style and concept, teaches her how to write a proposal and prepare portfolio in a proper manner.

Alternative Contemporary Art Projects

BRANDNEW art project is an art competition model that is widely open and provides more options for young contemporary artists. However, there are two art projects established after BRANDNEW that aim to support contemporary art practitioners but with different approaches.



Figure 3. Left, Jarasporn Chumsri: BRANDNEW art project in 2015 and right, an upcoming exhibition.

EARLY YEARS PROJECT was initiated in 2016 by Bangkok Art and Culture Centre (BACC). The project welcomes Thai artists age between 23-40 years old to submit their initial proposals for a chance to interview with the appointed committee. Pannawat Muangmoon, an artist who won the scholarship in **EARLY YEAR PROJECT #4** explained that the shortlisted artists must attend all preparation courses that are essential for artist career such as how to write a proposal, how to do a research, how to install the artworks etc. (Interview, May 21, 2020). Later the project provides the production cost for artists to develop their works. The shortlisted artists can freely choose advisors. Additionally, there will be a critique session to conform the ideas and concepts of works to the annual theme. At the end of the project, the artworks will be exhibited and only two artists will be selected by the committee for the Residency Funding and the Mobility Funding.

HEAD YOUNG was also initiated in 2016. The project targets to support young Thai artists age between 18-25 years old residing in Northeastern part of Thailand. The interested artists can submit their portfolios and proposals with the application forms. The guest curator will interview the candidates. The selected artists will be provided production cost and spaces for their solo exhibitions.

It is too early to compare BRANDNEW with these two alternative contemporary art projects. Since 2003, BRANDNEW has been changed and developed from limitations and difficulties. Therefore, it is appropriate to observe them in the earlier stage for further study.

Conclusion

Art competition has been one of platforms to support the artists since the Modern era. The judging system, medal and prize money had been palpably initiated since then. Today, that criteria still have influence on art competitions in Thailand. However, the initiative art project, BRANDNEW, has been designated to challenge the judging system by developing the committee structure into a professional curator. The project is proactive to do outreach curatorial research. The guest curator performs curatorial processes by in-dept interview with artists on their concepts of works and reviewing on their portfolios and backgrounds. Later, after short-listed, the curator will inspire creative ideas, exchange cultures and share knowledge with artists which Chun Wai (2019) clarified those mutual benefits 'curator as collaborator.' Apparently, young artists who undergo the interview with the guest curator will familiarize the curatorial process. It is a way to groom and grow contemporary artists.

Rules and strictures on mediums and sizes are barriers for contemporary art practices which are conceptual based. To present the artist statement, the artworks might come in series (not one or two works for presentation), in various size and forms. Therefore, BRANDNEW requires only portfolios and proposals for open call so that artists can freely create the artworks regardless of themes and subjects. As a result, the project provides spaces and facilities to support artists' creativity for their first solo exhibition. Moreover, selected artists will experience the installing processes in the actual gallery space where negotiation and collaboration are engaged.

BRANDNEW can be considered as an inferior in terms of money prizes. On the other hand, it will be superior in terms of the opportunity to understand how to pursue a living as a professional artist. The first solo exhibition in a professional art gallery empowers the spirit of the artist. The experience to work closely with a local and foreign professional guest curator strengthens artists' skills and abilities to be able to stand in the international art stages. Almost one third of selected BRANDNEW artists are still around the contemporary art sphere. Apart from Arin Rungjang, Krit Ngamsom and Jarasorn Chumsri that mentioned earlier, Yuree Kensaku, Boonsri Tangtrongsin, Kentaro Hiroki, Prateep Suthathongthai, Orawan Arunrak, Latthapon Korkiatarkul and many more still participate in major art exhibitions. To conclude, BRANDNEW has reached the target to groom and grow contemporary young artists to be able to carry on their career. Correspondingly, BRANDNEW is a contemporary art project initiative that sustain contemporary art in Thailand.

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Mobility Revisited: The Illusion in Bangkok & Tokyo Transportation – *A Comparative Analysis*

Chai Skulchokchai⁺ (Thailand)

Abstract

This paper argues against the traditional notion of mobility by reinterpreting it through three concepts: Margin of Indeterminacy, Governmobility and Lefebvre's Production of Space. The author chooses to compare the transportation of Bangkok and Tokyo based on direct experience and the city transportation's respective notability. The paratransportation and decentralized transportation in Bangkok allows the city to have a wider margin of indeterminacy than Tokyo. By that, people in Bangkok has other alternatives when a major transportation has an issue. Tokyo depends primarily on its railway. Foucauldian governmentality argued that mobility is another way where the government governs over the people. Governmobility is a new form of authority through connections and the power to control mobility. While Tokyo has a rigid predesignated path for one's commute, Bangkok does not, implying a different level of bio-power. Hence, it is argued that Bangkok's mobility actually possesses more freedom than Tokyo's.

Keywords: *Margin of Indeterminacy, Governmobility, Production of Space, Mobility, Public Transportation*

⁺ Chai Skulchokchai, Post Grad, Faculty of Arts, Chulalongkorn University, Thailand. email: Chaiyo1999@gmail.com.

Introduction

In 2018, The European Union declared it the year of Multimodality. The importance of multimodality in the transportation system in the European Union is highlighted in many studies and the relationship between the multimodality and class mobility has come to a brighter light. As the name of the year pointed out, modality is rather multiple modes of transportation combined. The relationship between mobility and society can determine the state of the people's freedom. On one hand, mobility is the ability for one to travel in a shorter time at a lower cost. However, in some area with transportation disadvantage, this could lead to social exclusion that signifies social disadvantages (Lucas, 2012). According to Lucas (2012), transport disadvantages includes no car, high cost of fares, insufficient information, fear of crime and poor public service. Therefore, social capital and social networks or simply, life opportunity are inaccessible (Lucas, 2012). In short, one's mobility can determine the outcome of people's life and the one who control it has the power; the bio-power. Within this scope of definition, highly systematic transportation such as Tokyo would be among the best since it accommodates the riders. On the other hand, mobility is also about free-will; to travel anywhere, anyhow upon one's volition. Some believe the system in Bangkok is bad for mobility due to its disorganized nature that hinders its people from travelling. Hence, the system with a cost-effective travelling provides more freedom and mobility while the "disorganized" system presents a challenge towards independence.

However, this paper will argue by flipping the traditional narrative. The mere freedom one gains from mobility can turn out to be a constraint and the unmethodical transportation system can be seen as a form of freedom.

The reason behind the choice of comparing Bangkok and Tokyo is that Tokyo is always ranked among the city with the best transport mobility while Bangkok is always ranked as one of the worst transport mobility, not to mention its rampant traffic problem. These two metropolitan areas are comparable in term of size as both of them are mega-cities with population more than 10 millions. As they are metropolitan area, it also needs to channel people in and out of the area through public transportation on daily basis. In addition, as the author of this article had lived in both Bangkok and Tokyo (2019-2020), it is much easier for the author to gain living experience through the transportations in these cities respectively. As a result, the method of study is based on the experience of the author and an attempt to reinterpret freedom and constraint in mobility.

This article will explore this reinterpretation through three theoretical frameworks. It will go through the theoretical framework of margin of indeterminacy to examine the flaws of the highly formalized system and the strength of the undirected system (Fisch, 2018). The governmobility will examine the mobility's potential to impose constraint on the people; the bio-power in mobility (Bærenholdt, 2013). The Spatial Triads will be used to determine the production of space through mobility within the space of Bangkok and Tokyo. These three theoretical concepts are interconnected as it will expose the contradiction of mobility. While margin of indeterminacy shows the reality of the transport systems that are different from the ideal in the physical level, the governmobility shows it in mental

level resulting difference in the production of space. Lastly, this paper will debate whether the condition in these transportation's mobility is really freedom or constraint.

Margin of Indeterminacy

The margin of indeterminacy, understood in this article based on the study of Gilbert Simondon's concept by Fisch (2018) as, a measurement for the ability of the system to retain its performance while facing complications. The higher the retention, the wider the margin of indeterminacy is. The example provided by Fisch (2018), is the commuter-train system of Yamanote loop-line. During peak hour, the train is about 2.5 minutes apart from the next train. It has an additional 5 seconds to spare in each station. If it is delayed for 5 seconds over 29 stations, the cumulative deferral will be 2.5 minutes. This implies that if one train delayed for more than 2.5 minutes over this loop-line, the next train must be cancelled to make way for the delayed train. As a result of cancelling eleven-car train,¹ about 3350 people are left to cram themselves in the remaining trains. The cancellation of one train does not affect the overall train schedule. However, on the occasion of human accident, multiple trains would get cancelled resulting in a ripple effect throughout the system causing a massive holdup, if it is delayed for more than 15 minutes which is the minimum time for the transportation in Tokyo to issue delay certificate; reflecting the margin of indeterminacy of Tokyo extremely low from its lack of resilience.

The reason why the margin of indeterminacy of Tokyo is low, lies upon its transportation's system. The system in Tokyo is consists of companies and government-subsidy bodies on commuter rail companies such as but not limited to JR East, Keio, Toei and Tokyu. The railway network is the center of all public transportation and also the primary choice of travelling. Public bus hubs, for example, usually located next to the railway and service only around the district. However, the fare for the railway is more attractive for the user in Tokyo. While the bus cost 210 Yen, flat-rate per ride, the train usually started from 170 Yen (or 130 Yen on some line) covering a greater distance. The minimum hourly wage in Tokyo area is around 1000 yen since 2019. Therefore, it costs only around 20 percent of an hourly wage for one ride. All of these put a great reliance of mobility on the Tokyo's railway system. The sole system roundups the mass in one area. But since Tokyo relies on only this system to manage the flow of the people, it is vulnerable to sudden problem. A disruption could cause a ripple effect on its schedule and other transportation with the system of that size and responsibility.

On the other hand, in Bangkok, the margin of indeterminacy is the opposite of Tokyo. Bangkok has a lot of paratransportation to choose and does not exclusive to one system including motorcycle taxi, modified pick-up truck and the world-renowned Tuk-Tuk (Kakizaki, 2014; Sporzetti, 2018). The latest addition to this category is transportation via Grab application. Commuter systems in Bangkok is also in the hand of both the small private companies and government subsidized enterprise. Hence, the power of mobility is not concentrated on one mode of transportation. Moreover, the fare of transportation in Bangkok does not accommodate all class of people like Tokyo's. Prime Minister Prayut best illustrated the segrega-

tion of transportation in Thailand “Rich people should pay to use expressway while poor people should use lower roads so there won’t be congestion” (Sereemongkonpol, 2021). As such, the rich is more likely to use the sky-train while the poor cannot afford it. As a result, the transportation segregates groups of passengers based on their financial status (Jenks, 2003). By that, it creates a parallel system of transportation for each class that help to reduce the congestion (Jenks, 2003). For example, the fare of the public bus starts from 8 Baht flat-rate on non-air-conditioned bus to 15-25 Baht. As for the BTS, it starts from 16 Baht to 59 Baht. While using the bus from Siam to Pak Nam will cost one around 20 Baht, it would cost 59 Baht for BTS (Thai Development Research Institute). The minimum daily wage is around 330 Baht or around 33 Baht per hour. Proportionally, only non-air-conditioned bus is comparable with transportation in Tokyo. The segregation is made through the price that sky-train could be as much as threefold more expensive than the air-conditioned and seven times for non-air-conditioned bus. Instead of using the Bangkok Transit System, a sky-train system (BTS), a cheaper option would be to use bus no. 2, 25, 508, 511 which their routes almost overlap the line of the BTS. Bus route no. 2, 25, 508, 511 share similar course with BTS for almost 20 Kilometers, more than half of BTS’s route. The carrying capacity for each sky-train (four cars, 1000 people) and bus (80 people) in Bangkok are also much lower than metro (3350 people) in Japan making the effect of removing one train or bus out of the system minimal in Bangkok. By that, if one mode of transportation is unable to fulfil its duty for a specific time, this highly independent system can continue without any hindrance by having other modes of transportation fulfil its duty in the same line. Even if it cannot, the number of people affected by it is much smaller. With the price, the existence of paratransportation and the overlapping routes of transportation, the margin of indeterminacy in Bangkok is extremely high.

Governmentality

As the politics of the world prioritize more on territory than the people, the governmentality emerged as the way for the government to control its territory through the use of its apparatus (Foucault, 2008). By this, the bio-power emerged as a way to mobilize its people to defend not only the sovereignty but any threats to the government; from natural disasters to population shortage (Foucault, 2008). The government embedded its relation with the people. Within this perspective, governing through mobility is one of the ways to impose government’s orders. Thus, Bærenholdt (2013) argues that the government operates through the administration of mobility while at the same time mobility is a way for the people to be overseen. Hence, governmentality is the new form of authority which govern through connections, individual’s self-governing body and shaping technology and environment to control mobility.

With the notion of governmentality proposed by Bærenholdt (2013), we could observe that every state exert its power through the control of mobility at different extent. To one end, not giving any means to transport could prevent its citizen from gaining enough resources to resist the authority. On the other end, the authority is able to exert its control through mobility’s regulation as well as organizing and controlling the transportation’s joint. Within Tokyo, especially after the 1968 student protest,² the authority implemented transportation’s regulation.

Tokyo does not only possess a huge system of commuter rail, but also connects with other systems which mostly overseen by the government. Everything from the parking lot to the interchange between transport system is to place a pre-determined, rigid route for the passengers. In doing so, there are maps of trains and complex systems of signs telling which specific train carriage to board and exit to go, one should take; even if it is not the shortest way confirmed by the mobile application.³

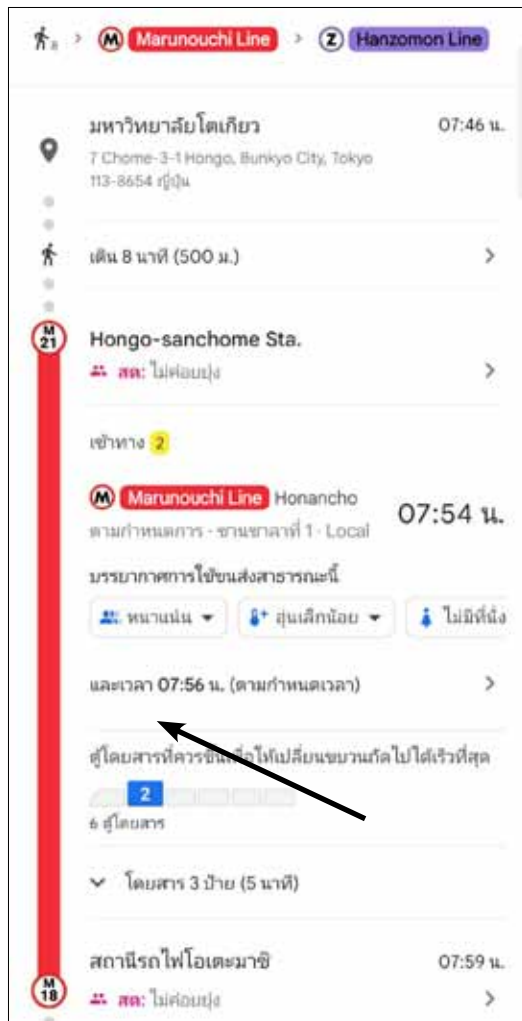


Figure 1. When one is using Google Maps application to find a route, it will automatically show that to go from Hongo-sanchome station to Shibuya station, one has to board train carriage number 2 for the convenience of changing a train at Otemachi station.

Its commuter pass even has its own pre-determined route of transportation.⁴ For example, a commuter pass with route from Hongo-sanchome station to Shibuya station will have a predetermined route that one has to pass through Asakasa-mitsuke station through Ginza line. Actually, one can travel to Shibuya by changing at Otemachi station to Hanzomon line as well. However, the system will detect the unfamiliar course when the pass touches the sensor. Therefore, if one travel outside the predetermined route, even for the same destination, one has to pay

extra for that. With all of these, the bio-power is formed becoming a subconscious for one to follow all of the sign and routes, allowing the authority to take full control of the connecting points; The perceived space which will be discussed later (the spatial practice). At the same time, there is a great number of crowd control patrols whom are deployed in and outside the station for occasions such as festivals and state ceremonies to mobilize the mass accordance to the authority's direction.⁵



Figure 2. The poster illustrates the specific train carriage one should board for the greatest convenience such as being close to the exit, escalator and/or connecting trains.

On the other hand, Thailand has a different level of governmobility because of its decentralized urban transportation system. Because the choice of transportation is diverse and independent, its margin of indeterminacy is wide. The absence of integration in the transportation system makes it harder for the authority to possess this bio-power; hence, another type of governmobility. However, Thai authority, instead, modifies the transportation disadvantage to solve its problems. The expensive fare is unattractive to the working class. As a result, the fare segregates the people in the system more efficiently by having middle class taking

the BTS and the working class taking the bus, pushing them out of the mobility and the social capital come along with it by making a barrier at the connectivity. Decentralized system also makes it harder for the service provider to track down the passenger. As we could see from the failure of the Mangmoom card (all-in-one transportation card), each system remains independent from each other which means that they cannot track the transfer passenger beyond the station. On the other hand, with the pre-determined commuter pass and IC card in Japan, it is much easier to track the passenger as the system is all linked. All in all, we could observe that each state utilizes the government mobility in its own way to achieve the goal whether by regulating it or having none of it.

Lefebvre's Production of Space: Spatial Triads

According to Lefebvre (2004) in the production of space, we have to consider three elements: The Conceived Space (Representation of Space), Perceived Space (Spatial Practice) and Lived Space (Representational Space). The conceived space is the ideal representation of space that the hegemony aims to have and the abstract space it created. It is about the knowledge of that space and the ideology that shape the spatial practice of that space. Perceived space is the spatial practice. The routine of the human body that appropriate the space for their use (Lefebvre, 2004). In this case, it is about the urban realities, the route and network which connected to places. This leads to the reproduction of social relationships and the creation of ideal spaces according to the user. Lastly, the lived space is the real experience one encounter in daily life and is filled with cultural memories. At the same time, this space challenges the dominant ideology through memories cultivated from all the encounters. All of these make the social space a social product of the relation in society.

Within Lefebvre's production of space, we could find that the difference in mobility also affect the production of space as the ideology is reproduced through mobility. Indeed, the ideology of the hegemony is imbued within the infrastructure to achieve its ideological goal (Adey, 2006; Humphrey, 2005). In Tokyo, the conceive space is made by the authority who holds the most complete vision of the map. Its goal is to control its population and the flow while minimize the resistance through daily symbolism.⁶ By that, it tries its best to create spatial practice as a daily routine for one to follow the designated route. The memories of practice turn into common sense for one to follow the path making it easier for people to be guided (Bissel, 2014). The repetition lead to the formation of spatial practice which allows the government to produce order in the society through controlling the connections and putting constraint in the mobility. Hence, it could be said that the Japanese government could control the spatial practice of its people to a great extent, since the spatial practice is a mode of social relation's reproduction that expects to continue (Lefebvre, 2004). The lasting success of controlling people in Japan produces the social relation between the government and its labors; powering by both facilitating them to work and discouraging them from political gathering. Therefore, the state of Japan controls the mode of production to a great extent by controlling the labour since the government is the owner of the map while the people are the one who has to follow the map. This shape, the living space, the

real experience is normalized by spatial practice. The lived space is the oppression disguised as mobility due to the normalization. It becomes normal for one to travel by train in the determined route which is the constraint for one's freedom. In short, it could be said that the state of Japan successfully controls the spatial practice that allows it to create the social relation and social space at its will.

On the contrary, Thailand has different ideology compared to Japan as it uses the government mobility for another purpose. The ideology of infrastructure of Thailand is to segregate the people from those who financially able and those who are not able to access the mobility. It has created the parallel system in the transportation of Thailand in which contradict with the conceive space. The conceived space of the authority of Thailand is the smooth connection of transportation called the train-boat-bus project under one system with rail system as the centre similar to Japan but it is far from realization (Sukkhaarun, 2016). The conceive space is still on the map but is undermined by the complex urban layer of Bangkok. This also affects the spatial practice of the people as people perceive the current system as confusing due to the overlap between services and the system. The spatial practice also affects social mobility as it enlarges the transportation disadvantage of certain groups of people developing the social relation between the middle class and the subaltern, embedding the segregation and systematic oppression of their positive freedom in the social space and social practice (Thailand Development Research Institute, 2019). As a result, it differentiates the lived space greatly from those of Japan. The reality of mobility in Thailand is not in the hand of the states but rather on the paratransportation throughout the city making them the owner of the map since they are the one who knows each layer of the city and able to guide the people through the complexity (Sopranzetti, 2018). This greatly shapes the lived space as it is the reality everyone living. The lived space in Bangkok is rather disorganized from the aforementioned overlaps allowing other than the state to have an active role in the politics of mobility. On the other hand, it is much harder for the state to achieve its hegemony in controlling and suppressing the mass since the people's mobility is still autonomous due to the extreme self-sufficiency of the system. However, this also save a lot of budget for the state from trying to facilitate the people by organizing the system.

Conclusion: Freedom or Constraint

The answer of whether the mobility in both cities is freedom or constraint lie upon everyone's viewpoint since it is subjected to one's determination and one's perception on whether these abstract spaces are a freedom or a constraint (Negishi & Bissel, 2020; Fujii, 1999). As this paper shows us about the effect that mobility could produce, it is necessary to acknowledge that mobility is a vital part in our daily life and play a vital role in governing the people. However, to only acknowledge the surface value of mobility is to ignore the underlying notion of freedom and constraint. This essay compares the mobility in Bangkok and Tokyo and found out that the existence of paratransportation in Bangkok, with its decentralized structure, greatly diminish mobility in the traditional sense but increase the freedom of choice for user as the government has less resource to implement control on its people. The margin of indeterminacy shows the resilience of transportation

in Bangkok compared to the cost of efficiency in Tokyo. The government mobility shows the extent that the government could control the mass through connections. Tokyo has great system that allow ones to travel far but in a very controlled manner compared to Bangkok which the choice still exist with substitute and independence. These lead to the formation of lived space through the spatial practice. The differences of the system reflect the ideology in transportation of each city. Tokyo seems to aim at controlling the mass through connections while Bangkok aims at separating the mass into groups defined by financial status. These create the memories of practice that embedded within the people producing the relation between the people and the state. Nevertheless, mobility is subjective. The choice falls on the people to feel the oppression in the system of mobility or to find the freedom within the inefficiency. In freedom, constraints existed and vice versa.

Endnotes

- 1 According to Fisch (2018), it is 10 cars but author found out that it is 11 cars as of 2020.
- 2 All open space for gathering was diminished to prevent student from being able to gather in the public without the control of the police. Tokyo University of Education also relocated and changed to be Tsukuba University as well.
- 3 Author's experience.
- 4 Author's experience.
- 5 Author's experience in Sumidakawa fireworks festival, Tsuchiura fireworks festival and the coronation ceremony.
- 6 According to James C. Scott cited in Sopranzetti (2018).

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Smart Band Technology: A Music-based Activity for the Thai Elderly

Pornprapit Phoasavadi (Thailand)

Abstract

The Smart Band Application is a music application paired with a hardware device designed for the Thai elderly at foster care homes to enhance group participation in musical-based activities. It is small, wireless (or wired) and easily attached to most instruments that produce pitches. For this research a set of eight angklungs (a SE Asia bamboo tube shaker instrument) covering the range from C to high C was selected. Angklungs are affordable, easy to play and have an appealing sound. Eight Smart Band devices, which consist of a set of sensors and vibrators, were attached to the angklungs to collect data during the research. The study's participants were 30 elderly female volunteers who had no music background, living in the Tiwanon's Friendship and Welfare Foundation care facility in Nonthaburi. The "Smart Band" devices were incorporated into group musical activities in the care home where they providing timing cues to each participant during song playing sessions. Participants were interviewed to provide feedback on its effectiveness and functionality. The potential for self-led or leaderless sessions and the impact on motor skills, cognitive and focus factors are also discussed.

Keywords: *Music, Smart Band, Therapy, Music Activity, Angklung, Elderly, Thai Aging Society, Music Therapy*

+ Pornprapit Phoasavadi, Associate Professor, Faculty of Fine and Applied Arts, Department of Music, FAA Emili Sagol Creative Arts Research and Innovation for Well-Being Center, Chulalongkorn University, Thailand.
email: rosphoasavdi@gmail.com website: <https://scholar.google.co.th/citations?user=JOHuz04AAAAJ&hl=en>.

Introduction

According to Economic Research Institute for ASEAN and East Asia, Thailand is one of the fastest-aging countries in the world. The proportion of the population aged 60 and over is projected to increase from 13% to 44% in 2040. (Lorthanavanich, 2021). The result of economic, social development, advancement in science, technology and medicine leads the longevity of people to be longer. In addition to the advancement of science and technology, family planning and fertility control policies have been reducing fertility conditions rapidly while the population mortality rate has been decreasing continuously. In Thailand, the elderly who aged higher than 60 years old were 10,569,021 people out of 65,203,979 people in 2015. In 2022, the number of elders had increased to 12,116,199 people accounting for 13.89% of the total Thai population (Department of Older Persons, 2022).

The elderly are divided into three groups: (1) independent group who can help themselves very well and having good health without chronic diseases and being able to live on their own; (2) home addictive group are those who can help themselves but need some help because they have multiple chronic diseases; and (3) bedridden group are those who are unable to perform daily activities and always need help from others (Sweetser, 1984).

Health problems in the elderly increase unavoidably when they become older due to body deterioration. Thus, the elderly are always at risk of being inflicted by diseases and prone to having accidents. The World Health Organization (WHO) stated that 50 million people worldwide are diagnosed with dementia, Alzheimer's which accounts for 60-70% of total treatment (Bulletin of the World Health Organization, 2017). Recently, non-pharmacological approaches, such as music therapy and creative arts therapy, are recommended to improve and support the life quality of elderly. Musical activities and social interactions can reduce brain damage, store brain memories, and reduce anxiety (Binson, 2018; Hanser, 2012; Dileo & Zanders, 2012; Silverman, 2022).

In Thailand, medical practitioners offer music-based activities to assist the elderly and to recover from ailments of the body and/or mind in rehabilitation centers. For example, the Thai Red Cross Rehabilitation Center in Samut Prakan province, located about 40 kilometers south of Bangkok. The facility specializes in providing treatment and rehabilitation service to patients with handicap and patients with a low level of self-help from diseases such as ischemic stroke, brain injury, spinal cord injury, chronic medical conditions, and pediatric patients with growth and developmental problems and patients with cerebral palsy. The facility is one of the first rehabilitation centers in Thailand that provides musical activities with a facilitator who graduated with a Bachelor's degree in music. The facility introduced music activities to patients in the 1980s. However, one important problem in arranging musical activities in such center is the lack of staff. The facility has only one staff who can lead a musical activities. At present, apart from the Thai Red Cross rehabilitation center, there are two local public hospitals in Bangkok. There is only one music therapist who works full-time as a permanent employee at each local public hospital in Bangkok. These two local public hospitals are the largest hospitals in the country. Siriraj Hospital is one of the busiest medical centers in Southeast Asia with a capacity of more than 2,000 beds and visited by more than three million patients per year. A music therapist position was only introduced to

Siriraj Hospital ten years ago. The situation in local nursing homes, long-term care facilities and hospices in Thailand indicates the even more difficulties in providing musical activities due to the lack of full-time positions of music therapists. One significant obstacle in arranging musical activities in nursing homes is the fact there are no full-time musicians employed or musically trained staff to lead the activities.

The Musical Instrument – Angklung and the Usage of “Kodaly” Hand Signals

Chastin (2015) stated that social activities can improve the elderly’s mental health including their depressive disorder. Musical activities are social activities that entertain, give a sense of belonging to a group, and allow the participant as a social member. Therefore, musical activities can add up the value and meaning of life for the elderly. To play angklung in a band gives the players delight and emotional aesthetics, one of the important features of being humans.

Originating from Indonesia, the angklung is a bamboo musical instrument with two tubes. A single angklung can produce one specific pitch, and the collective of the instruments are tuned to the western scale. By tuning the angklung to follow the western scale, angklung can be used to play various kind of music, including local and international repertoires. An angklung player can hold up to a maximum of 7-8 angklung on the left hand and uses the right hand to shake a selected angklung of a particular pitch.



Figure 1. Indonesian angklung rehearsal at the Faculty of Fine & Applied Arts, Chulalongkorn University, Thailand: March 2013 by Indonesian Members of "Gita Rasa Swara Interna" from the Dept. of Internal Medicine, Faculty of Medicine, Universitas Padjadjaran, Dr. Hasan Sadikin Central General Hospital, Indonesia.

When the Indonesian angklung was introduced into Thai culture in 1907, Thailand adopted the instrument and modified certain features of the angklung. The Thai

angklong consists of three bamboo tubes and a hardwood frame to hold them. As the Thai angklong is relatively heavier compared to the Indonesian angklong with its lighter bamboo frame each musician can only play a maximum of two angklongs – one held in each hand. The Thai angklong is also tuned to follow the Thai scale which is equidistant heptatonic scale. This modification embraces the Indonesian angklong into the Thai traditional music culture, but is only able to play Thai traditional repertoires. Figure 1 shows the example of an Indonesian angklong and its playing methods while Figure 2 shows the Thai angklong and its playing methods.



Figure 2. Thai Angklung Ensemble at Siriraj Hospital by Students from Department of Thai Music, Faculty of Fine and Applied Arts, Chulalongkorn University, Thailand: March 2013.

The Kodály approach (also known as the Kodály concept) is an approach on music education developed by Zoltán Kodály in Hungary during the mid-twentieth century. In recent decades, the Kodály approach has blossomed and has been implemented in many music education programmes, especially in music programmes at primary education levels. One significance of the Kodály approach is the usage of hand signals, that assigns a single pitch to a particular hand sign. Many researches on the Kodály approach has proven that this approach does not only improve students' musical ability, and according to deVries (2001, 24-25), the Kodály approach also improves the development of general intellectual and motor skills. The Kodály approach has been adapted and used to teach music, especially in the angklong ensemble in Indonesia. The Kodály approach has also been applied to Thai elderly at Chulalongkorn Memorial Hospital by Dr. Praphutsorn Wongrat-tanapitak as a volunteer providing musical activities to a group of Thai elderly

at the Comprehensive Geriatrics Clinic. This group comprised of 70 persons who signed up for a musical activity. With their focusing on hand signals, it helped improve both their hand-eye coordination, memories and related motor skills. This elderly group were consider active and without chronic diseases. These supportive types of activities assist in their maintenance of good health.

Tiszai (2015) has also conducted a research on Kodály approach in the crossroad between education and music therapy. Tiszai further elaborates on the emphasis and differences of the development of education and music therapy, specifically looking at Community Music Therapy.

Education started to emphasize the nonmusical benefits of musical activities and therapy started to focus on social connectedness as a crucial element of health and wellbeing. While previous definitions of music therapy emphasize the decisive characteristics of therapeutic progress, opposing therapy with education, Community Music Therapy accentuates the common roots and inseparable complex effects of any musical activity. (Tiszai, 2015)

Besides Tiszai's research, there are other studies that applied Kodály approach in different aspects of music therapy, both generally and in specific field such as music therapy for children with autism (Lathom, 1974; Chiengchana & Trakarnrung, 2015). The findings of Chiengchana & Trakarnrung (2015) in their research has proven that the Kodály approach to music education can apply to music therapy.

Objectives

In general, non-pharmacological interventions in elderly care and in foster homes such as music-based activities were limited in Bangkok. Only few places were able to organize music-based activities. For those places that were able to organize music-based activities suffered even a lot more from the COVID-19 restrictions, making it more difficult for music facilitators to visit the establishments.

As mentioned above, the objectives for this study are as follows:

1. To develop a music application which is user-friendly for the elderly in foster home units that facilitate the continuation of musical activities in absence of a facilitator.
2. To test the music application developed on its functionality.
3. To observe the change in the quality of life of the elderly throughout the process of testing the music application.

Methodology

This study was sectioned into three phases and was conducted over a period of 8 months starting from October 2020. However, due to COVID-19 and lockdown, the project was on pause from April–July 2021.

Phase 1 of this project was to brainstorm and create the music application that is user-friendly for the elderly. In this first phase, the researcher developed the idea to realize a prototype for the music application with the Faculty of Sciences at Chulalongkorn University. The development of the application and devices went on for about 4 months and it gave birth to the “Smart Band” device.

Phase 2 of the project was to select the songs from lukthung (Thai country music) repertoire and re-arrange musical scores which included angklung, saxophone, piano, guitar and bass. The selections were based on the rationale and rearrangement of the songs. Each song was transcribed and then the selections of the pitches in each melodic phrase was selected to make the angklung line in accordance with the abilities of the sampling population who were not musicians. Apart from the musical background of the sampling group, the frequency of pitches within a phrase were taken into consideration to make the angklung line. Then, the re-arrangement of the songs was made to support the angklung ensemble and to hold the angklung melodies. The objectives of the rearrangement were to accompany the group activity and to allow the melodies of the angklung to flow with continuity. The selections of the repertoires were based on an interview data with the sample population of this project.

Phase 3 of the project involved the development of prototypes which were then tested on the sample population group of 30 volunteer elderly females at Tiwanon's Friendship and Welfare foundation for Female Elderly in Nonthaburi, Thailand. Figure 3, figure 4 and figure 5 are images of testing the prototype by the researcher.



Figure 3. Prototype testing with orange unit and white battery taped to both arms.



Figure 4. Testing with vibration unit inside the palm area of the gloves.



Figure 5. Wearing gloves and inserting a vibrator inside a glove on the back.

After multiple tests and trials, the research team has agreed to use the prototype as seen in Figure 6, where the device will be placed on the table. Elaboration on how the device function will be discussed in the next section of this article.



Figure 6. Smart Band devices: showing both the sensor attached to the angklung and the hand-glove vibrator units above.

Phase 3, which dedicated to testing the application and devices started in July 2021 until August 2021. This phase mainly used a qualitative approach by conducting the experiment with the respondents, obtaining their feedback through

observations and interviews, including interviewing the facilitator of the angklung activity, Dr. Paphutsorn Wongratanapitak. The respondents consisted of 30 volunteers who had no music background and were elderly ladies living in Tiwanon's Friendship and Welfare Foundation for Female Elderly in Nonthaburi. All of them were at the age between 60–84 years old.

Due to COVID-19, the experiments and activities were conducted via Microsoft Team Online programme. The project committee prepared and set up the device, web application, and provided training to the facilitator. Only two non-foundation members were allowed to enter the foundation building to help and lead the sessions. Another limitation caused by the pandemic was the total number of participants allowed at a particular moment, which led to dividing the 30 volunteers into 5 groups with 6 members in each group. After each session with each elderly group, the researcher and Dr. Wongratanapitak interviewed the members of the group few key questions to understand their feelings and feedback towards the activity and the use of the device.

Observations and Results

After phase one of the project, the smart band device – consisting of 8 sensors, 8 vibrators and a website (<http://smart-angklung.web.app>) – was developed. The prototype device was the outcome of multiple meetings, discussions and trials amongst the inventor committees. Overall, the whole Smart Band application can be divided into two major components: the virtual component – website; and the physical components – the sensor and vibrator.

To further understand the Smart Band Application, one must first understand the website application and its function. The website created has a simple interface that allows its users and the researcher to navigate easily. In the website, the research team has to create individual profiles for each player. The website also allows the players to be sorted into groups. Once the profiles of each player were created, the facilitator can then group each player or choose the players for a particular song. The application will automatically assign an angklung number to the players and the facilitator only needs to hand out the instruments according to the number assigned to each player. When the device and the website application are set up, the players are able to start playing the angklung following the signals sent to the sensor and vibrator. At the end of each song, the score of each player are tallied. Besides managing the whole ensemble, the application also allows the facilitator to track the progress of individuals. As this application is intended to allow the elderly to have easy access to making music, especially making music in a group without an instructor, the device also allows the instructor/teacher to upload different playlists that suit the group. For this study, Dr. Wongratanapitak and the researcher has specifically selected a playlist of 12 songs and this will be discussed later in this article.

The website application will not be able to function without the Smart Band device. The Smart Band device is made up of 2 parts: the sensor and the sensory aide. The sensor device is the orange box that is attached to the instrument, and

in this study is the angklung. The main function of the sensor is to detect the vibration of the angklung when the instrument is being played by the player. This sensor is also responsible for recording the scores of the player. The scores recorded by the sensor is saved and can be used to observe the progress of the individual player. Another device is the sensory aide, which is the white box shown in Figure 6. The sensory aide consists of a visual aide that shows light signals and a vibrator. The sensory aide is used to send signals to the players so that they will be able to play the instrument when cued. After discussing with the research team, it has been decided that these two sensory cues are used in order to support elderly with different level of sensitivity towards a particular sensory signal.

In this study, the Smart Band device is designed to be both wired and wireless. The design is light and small and it supports the idea of being mobile and easily accessible at any location. Figure 6 in the previous section showed the wireless set up of the device while Figure 7 shows the setup of the paired devices when wired together. The small size of the device allows the facilitator and/or the researcher to attach it to any instrument, or in this case, the angklung. It also allows the possibility of the activities to be carried out in a range of environments or contexts.



Figure 7. Shows the Smart Band devices being attached to the instrument via wired connections.

Background Music and Rearranged Notation for Angklung

Wongratanapitak (Interview, 2021) emphasized during an interview that it was important to select the songs for elderly's Smart Band Application. She explained that, based on her experience conducting an angklung ensemble for the elderly's group at King Chulalongkorn Memorial Hospital in Bangkok, music can help bring back the elderly's memories and physical abilities. There were many times after conducting an elderly's angklung ensemble at King Chulalongkorn Memorial Hospital, the senior members would share with her their sweet and bitter memories related to the songs. Some members with Alzheimer, who could not remember anything, happened to be able to sing along the songs during the angklung sessions. There were many members could not catch up the queue to shake their angklung and hardly made some movements or on the wheelchairs but tapped their feet or nodded their heads along the rhythm throughout the whole sessions.

Because of her experiences mentioned above including an interview with the population sample from the Tiwanon's foster home, Wongratanapitak and the researcher selected four songs from 1950s - 1970s from the lukthung repertoire, a genre of popular country music which was composed during the 1950s - 1970s, for Smart Band Application that fit the follow descriptions:

1. The songs selected had a various range of tempos – from slow tempo to fast tempo ones (averaging 85-100 beats per minute).
2. Composers granted this reserach project permission to use their copyrighted music.
3. Songs that do not include accidentals. (the angklungs used in this study only supported the diatonic scale).
- 4 Thai songs used diatonic scale instead of pentatonic scale.
- 5 Thai songs that is suitable to be played on the angklung; the notes are sparse enough for the angklung.

Based on Wongratanapitak's experiences and comments from the elderly, Wongratanapitak and the researcher selected the following songs to be used for this study:

1. *Num na ro nang* (TH: หน้มนารอนาง) is a tune featuring a country man who waits for his girlfriend to return home. She had left him since Songkran (the Thai new year celebration in April). The lyrics brings out the surrounding nature. It connects to the mood of the young man immensely and impressively. The tune and lyrics was composed by Sanith Manohrat around 1980.

2. *Thepthida thewi* (TH: เทพธิดาเทวี) is a Thai country folk tune. It compares the beauty of a woman as exquisite as a goddess. The tune and the lyrics was composed by Surapol Sombatcharoen.

3. *Num na khao sao na kluea* (TH: หน้มนนาข้าว สาวนาเกลือ) is a fun and upbeat tune because it is a duet between a male and female vocalist. It features a young man and a young woman who just met and got to know each other. A man is rice farmer from the northeastern part of Thailand and the young lady is a salt maker. The tune was composed by Sorapetch Pinyo in 1985.

4. *Theptida doi* (TH: เทพธิดาดอย) is about the loyalty of a hilltribe woman who keeps her love and loyalty for her beloved man. But the relationship is impossible. Although the lyrics portrays such a tragic story, the tune is set in fast tempo. The melodies were borrowed from a Chinese local tune. The lyrics was composed by Wara Worawecha in 1980.

Sacks (2008) argues that the importance of the use of songs that were listened to and played by elderly especially during their adolescence and young adulthood can bring back their memories. Thus, the selections of the songs were made to their interview that recalled their adolescence and the music has been rearranged so that it was suitable to be played by the angklung.

Observations and Respondent's Responses

During the pilot study, the researcher observed the process and the progress of the respondents. The researcher also conducted short interviews with the respondents and with Wongratanapitak to find out how the respondents feel after each session, as well as to obtain feedback on both the device and the activity. In an interview with one of the respondents, the respondent replied that the device cannot replace the instructor, but it helped during practices and/or when the instructor was unable to be present. Another respondent also shared that the device helped her to improve her focus as the device requires her to play the angklung when the signal was given. She also said that it improved her response time when the signal was given.

In an interview with Wongratanapitak, she opined that the Kodály hand signals definitely was better when conducting the angklung activities for the elderly. This was because the hand sign encouraged the players to communicate and respond to her signals. It also encouraged social interactions between the players. Being part of the experiment herself, she opined that the device was not suitable to substitute the instructor in the long run, but it was very beneficial to help the elderly during practices or during temporary absence of the instructor. Dr. Wongratanapitak also shared her experience and observations where she was able to see small improvements in terms of the response from the respondents and considered that the device can further be developed to be more interactive.

Discussion

Improvement of Quality of Life of Elderly

The Smart Band application showed some promising results in this study. Through the observations done throughout the experiment, it can be seen that there were some improvements in certain aspects, such as concentration, focus and the respondents' response time. The Smart Band device also helped facilitators to carry out group activities at elderly homes with the absence of an instructor. However, it is not recommended that the device should substitute the instructor in the long run because at the current stage of the application development, it encourages more of a one-way interaction with the device in comparison with the initial goal of social interaction between players. This is because the player tends to be more focus on playing at the right time in order to get the score.

The Smart Band application is definitely a good concept that is on par with the advancement of technology. This pilot study has also shown that technology can be used to assist in improving certain aspects among the elderly. As mentioned previously that the application helps to improve the elderly's focus on angklung playing, this can help the elderly with their cognitive skills, providing them continuous stimulations and helping them to remain cognitively active. This technology also encourages foster facilities such as elderly homes to conduct group activities without the presence of an instructor. The scoring system of the Smart Band application helps the facilitator to monitor the activity and it allows the facilitator to temporary substitute the instructor. When compared to playing recordings of the instructor using the Kodály hand signals, the Smart Band application can be

more accurate in assisting to correct mistakes while playing as it is more interactive compared to the respondents watching and following the recording of the instructor.

Limitations and Suggestions of the Smart Band Application

Even though the Smart Band Application does have some promising results, there are still a number of limitations that can be further improved. One of the limitations of the Smart Band Application is the scoring system. The scoring system is used by the instructor, facilitator and the researcher to observe the progress of the respondents. Nonetheless, the scoring system can also be discouraging for the respondents. Currently, the scoring system is based on the individual pitch that was set in the MIDI file and the score is not equally distributed among the players. Based on the experiment, there were a few times where no scores were recorded by the player when the pitch assigned to the player has low frequency throughout the song and the player is unable to respond to the signal on time. At times, the scoring system also caused the respondents to shake the angklung even when they are not cued to play, in order for the respondent to obtain full score in the system. The overall feedback of the respondents was positive, but based on the observation of the researcher, the respondents felt stressed at times, especially when they made mistakes while playing. The scoring system can be modified to be a group score instead of individual score, to further encourage social interactions and to encourage teamwork among the players.

Another limitation of the device is its flexibility to adjust. Similar to all other current technologies, the device is unable to adjust to the level of the players. Players are required to follow the speed of the music set by the device, where the tempo might not be suitable when used with a different group of players with different level of cognitive response. In comparison, the instructor is able to control the tempo and the overall performance. Further adjustment to the minus one setting in the website application can be done to help make minor adjustment while the music is being played. Even though the device is small and light, the position of the sensory aide of the device can be further improved to provide more accuracy in cueing the players and to assist the players to play the instrument on cue.

Conclusion

COVID-19 pandemic has disrupted many traditional social norms and changed the way people interact. Group activities have been limited and many foster homes for the elderly were unable to connect with instructors and external facilitators to conduct group activities within the organizations to improve the well-being of the members due to the restrictions set by the government. It was because of this very reason that the researcher came up with the idea of using the advancement of technologies to help bridge this gap. Hence, this research project aimed to come up with a device that is user-friendly for the elderly that can help improve the quality of life of the elderly at foster home units.

This study is a part of a bigger project in trying to bridge the gap of lack of instructors/facilitators at elderly foster home units, especially during this pandemic. One

of the results of this project was the completion of the prototype for the Smart Band application. The Smart Band application consisted of two parts – the virtual component, that is the website application; and the physical component that consists of two devices, the sensor and the sensory aide. This Smart Band application prototype can function when wired together and also wirelessly to provide easy access to the user when using this device.

The second part of this pilot study was to test the device with 30 respondents from Tiwanon's Friendship and Welfare Foundation for Female Elderly in Nonthaburi. The experiment conducted using the Smart Band application to temporarily replace the instructor did have some promising results, where there were improvements to the respondent's motor and cognitive skills, as well as their focus on trying to complete a particular task. As the Smart Band application is still a prototype, there were a few suggestions provided in the discussion that can be improved to make the application more user-friendly for the elderly.

Recommendations for Future Research

Due to the limitations of this study, it opened more opportunities for further research on combining technologies and musical activities for different age groups in Thailand. One of the limitations was the duration for the study, that is a duration of around 8 months starting from September 2020 till August 2021, with a break from April–July 2021 due to lockdown measures implemented by the local government. With an extended duration, the study can further be developed and broaden to include different age groups and gender. An extended duration can also allow a more extensive research to be conducted, especially to observe other aspects of improvements of the quality of life of the targeted sample groups. With extensive research over a longer duration and including different gender and age groups, the findings will be able to better represent the benefits of technological interventions in musical activities for the elderly community.

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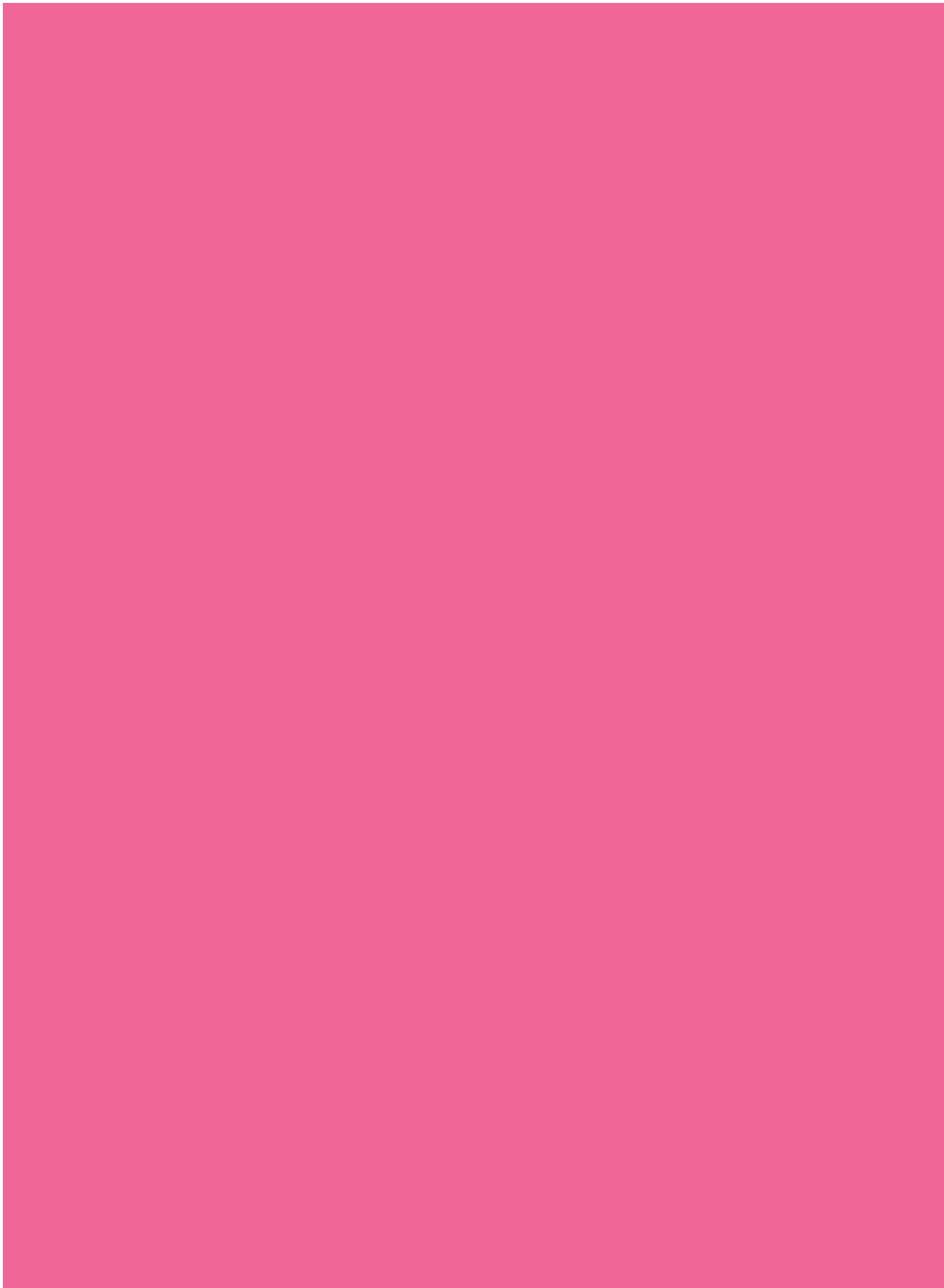
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Journal Policies

Journal Policies

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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.

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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.

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Contact Information

Journal of Urban Culture Research (JUCR)
c/o Managing Editor
Faculty of Fine and Applied Arts
Chulalongkorn University

Phayathai Road, Pathumwan
Bangkok, Thailand 10330
Voice/Fax: 662-218-4582
Email: jucr.chula@gmail.com

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Email: jucr.chula@gmail.com

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