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Contents

Editorial

- Cities for All – Implementing the New Urban Agenda 4
Kjell Skyllstad Editor in Chief

Special Feature

- Managing Urban Cultural Complexity – Perspectives on the Place of the Arts in
Conflict Management (Reprint) 12
Kjell Skyllstad Editor in Chief

Guest Author

- Inter-University Centre Dubrovnik – An Arena of Programs in Advanced Studies 30
Nada Bruer Ljubišić (Croatia)

Articles

- Negotiation of Musical Remembrance within Jewish Ritual Performances in
Prague's Old-New Synagogue 44
Veronika Seidlová (Czech Republic)
- Thai Identities as Scened in Twenty-first Century Contemporary Thai Media Art 64
Prapon Kumjim (Thailand)
- Ghanaian Cultural Symbols as Wall Decorations for Cultural Education and
Revitalization 82
Dickson Adom, Osafo Agyemang & Gideon Owusu Manu (Ghana)
- Dandakaranya in Shanghai: A Transcultural Discussion of City-Zen 106
Gisa Jähnichen (China)

Case Study

- The Five Senses in Genre Paintings of the Dutch Golden Age 124
Kitsirin Kitisakon (Thailand)

Conference Reports

- Seasia 2017 Conference – Unity in Diversity 142
Bangkok December 2017
Kjell Skyllstad Editor in Chief
- Valletta FIESTA Week – Celebrating the European Capital of Culture 144
Malta January 2018
Kjell Skyllstad Editor in Chief

Review

- Book Review – Penang's Living Legacy 148
Kjell Skyllstad Editor in Chief

Journal Policies

152

Editorial

Cities for All – Implementing the New Urban Agenda

Kjell Skylstad* Editor in Chief

On October 21, 2016 delegations from 167 different countries assembled at the 3rd United Nations Conference on Housing and Sustainable Urban Development in the Ecuadorian capital of Quito, after analyzing and discussing for a week the challenges facing our rapidly urbanizing world, adopted what is known as the New Urban Agenda (NUA). According to Jon Clos the Secretary General of the Conference and Executive Director of the UN Human settlements program (UN Habitat) this document could be seen as an extension of the 2030 Agenda for Sustainable Development adopted by 193 UN member states in September 2015.

The Agenda for Sustainable Development (SDG) with its 17 goals recognizes the major role that the rapidly growing urban populations will have to play in meeting its aims. In fact the NUA expects the world's cities to be the very engines for future sustainable development. Bringing together mayors, local and regional decision makers, urban planners and the corporate sector, 36 000 participants in all, urban challenges as well as opportunities were brought up for discussion in plenaries, panels, workshops and expositions, aiming to find common ground and common aims. During this process, however, some of the more sensitive and potentially divisive issues of urbanization were left to discussions in side and parallel events, such as the urban-rural divisions in SDG planning, the right to the city for women, youth, disadvantaged and disenfranchised groups, the protection of public spaces against unsustainable development projects, the lack of an art and humanities perspective and the overarching issue of financing. It could easily be argued that leaving out such issues points to the final report as an unfinished agenda or a work in progress.

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The lack of such perspectives were brought out by sideliners groups like the *Peoples Social Forum Resistance to Habitat III* that presented an alternative manifesto – the *New Inhabitants Agenda*, provoked by the removal of the planned Multi-Stakeholders Panel on Sustainable Development and the inability to come to terms with the global anti-poverty framework responding to the first challenge on the agenda of Social Development Goals. Finally the inability to find common ground with the academic research community closed the door to much needed creativity and innovation.

This inability to find common ground on some important issues formed the basis for the UNACLA (Unite Nations Advisory Committee of Local Authorities) linking the implementation of the New Urban Agenda 2030 Agenda with the SDG (Sustainable Development Goals) with the Paris accord.

“We believe in the power of local democracy and decentralization as the means to ensure that the transformative potential of urbanization produce benefits for all.” “We further welcome paragraph 171-172 of the New Urban Agenda which launches a 2-year process until September 2018 by mandating the UN Secretary General and the UN General Assembly to conduct broad consultations, dialogues and analysis that will result in a new institutional framework on the follow-up and review of the New Urban Agenda, hoping that the process will conclude with innovative mechanisms for the engagement of local and sub-local governments within the UN system” (www.ucgl.org/en)

No doubt the recommendations of the UNACLA must have carried considerable weight in planning for the upcoming 9th World Urban Forum, together with the increasing challenges posed to local urban governments by new authoritarian administrations coming into power during the intervening two years. Leading out in analyzing these new threats to democratically elected city governments we find the researchers holding on to a humanities perspective to urban studies. We also find some calling into question the New Urban Agenda embracing today’s increasing trend of unconditionally and exclusively accepting the high tech tools in urban planning and management driven by corporate agendas of creating the measurable smart city and the measurable smart citizen.

The 9th World Urban Forum assembling 22,000 participants from national and city governments, academia, civil society and grass root movements from February 7-13 in the Malaysian capital of Kuala Lumpur was announced as a forum for implementation of the New Urban Agenda adopted in Quito, but with a conference program bearing a clear imprint of the consultations, dialogues and analysis conducted under the auspices of the UN Secretary General during the intervening two years. A special feature of this preparatory process was the opening of a Women’s Online Partnership Program for sharing ideas, tools, challenges, knowledge and experiences among women worldwide during the weeks leading up to the WUF. Adopting the general theme of Cities for All the UN-Habitat aimed to promote urban inclusivity, ensuring that all inhabitants without discrimination of any kind are able to inhabit environmentally sustainable and resilient, socially inclusive, safe, violence free and economically productive cities.

The time frame for fully implementing the targets of New Urban Agenda was chosen to align with the Agenda 2030 for Sustainable Development adopted by the United Nations Member States in 2015 emphasizing the spatial dimension of development. Accordingly the SDG goals were to become the central focal point in plenary sessions, panels and workshops with themes like

Housing

- Innovative Models for Affordable Housing
- Laying the Foundation for Robust Housing Micro-finance Ecosystems

Land

- Gender: Urban Land Tenure and Access to Public Spaces
- From Theory to Reality. Using Data to Move the Bar on Property Rights for Women and the most Vulnerable

Public Space

- We the Public Space
- Strategies to Deal with Inequalities in Order to Achieve Inclusive and Sustainable Urban Environments

Slum upgrading

- Cities for All: Addressing Forced Evictions
- Forming inclusive Partnerships and Sharing Innovative Tools toward Citywide Slum Improvement and Secure Tenure Rights for All

If there was one key recommendation coming out from the 9th World Urban Forum it could be summed up in one word: Localize! Our former Norwegian Premier Minister who introduced the concept of Sustainable Development in her commission report *Our Common Future* 30 years ago is also known to be the author of the slogan *Think Globally – Act Locally*. We find it introduced as the theme of the most conclusive discussions at the WUF 9:

Urban Legislation

- Localizing the Sustainable Development Goals by Implementing the New Urban Agenda. A Call for Decentralized Governmental and Administrative Structures
- The Judiciary Facing the New Urban Agenda. Urban Law, Access to Justice and Human Rights Defense.

After attending plenaries, panels, and presentations on regional and local urban challenges and models for urban planning by participants from all continents and regions one conclusion bearing a message in these times of increasing authoritarian regimes rests in my mind:

Even if your government no longer honors global agreements like the NUA or the Paris Accord you can do it together with your family, your friends, your neighborhoods or your local assemblies, creating a training field for democratic citizens interaction.

Kjell Skyllstad



Figure 1. Cover Declaration on Cities 2030, left. New Urban Agenda, right.

Kuala Lumpur Declaration On Cities 2030

We, the participants of the Ninth session of the World Urban Forum – representing national, subnational and local governments, parliamentarians, civil society, older persons, women, youth, children, persons with disabilities, grassroots groups, indigenous peoples and local communities, private sector, foundations and philanthropies, international and regional organizations, academia, professionals and other relevant stakeholders — gathered in Kuala Lumpur, Malaysia, to localize and scale up the implementation of the New Urban Agenda as an accelerator to achieve the Sustainable Development Goals.

Led by a strong spirit of collaboration, creativity and innovation, we share our aspirations for the future of Cities 2030 as the Cities for all where no-one and no place is left behind.

To this end, we call for the deployment of all efforts, means and resources available towards the operationalization of the concept of cities for all, ensuring that all inhabitants, of present and future generations, without discrimination of any kind, are able to inhabit and produce just, safe, healthy, accessible, affordable, resilient and sustainable cities and human settlements to foster prosperity and quality of life for all.

We believe that global, regional, national and local implementation frameworks of the New Urban Agenda being formulated since its adoption should be supported by key enablers capable of unlocking positive transformation, such as:

- Strengthening the role of subnational and local governments, urban governance systems that ensure continuous dialogue among different levels of government and participation of all actors, and increasing multilevel and cross-sectoral coordination, transparency and accountability.

- Encouraging sharing of creative solutions and innovative practices which enable a shift in mindset necessary to drive change.
- Building inclusive partnerships and strengthening age and gender responsive environments to ensure meaningful participation and engagement at all levels.
- Adopting integrated territorial development, including through appropriate urban planning and design instruments, to ensure sustainable management and use of natural resources and land, appropriate compactness and density, diversity of uses, and revitalization of cultural heritage.
- Deploying monitoring and reporting mechanisms, including assessment of impacts, that encourage best practices for effective policy making.

We draw attention to the persistent challenges faced by our cities and human settlements, such as:

- Limited opportunities and mechanisms for youth, women and grassroots organizations, as well as other civil society organizations, local, subnational and national governments, international and regional bodies to work together in planning, implementation and monitoring;
- Inequitable access to the city, including to decent jobs, public space, affordable and adequate housing and security of land tenure, safe, efficient and accessible public transport and mobility systems, infrastructure and other basic services and goods that cities offer;
- Insufficient protection from human rights violations, including forced evictions, and inadequate inclusion of people living in poverty, persons with disabilities and other disadvantaged groups in urban planning, design, and legislation processes;
- Gender inequalities in urban economic and leadership spheres.

We recognize that today we face emerging challenges that require urgent actions, including:

- Recognizing that crises are increasingly urban, which calls for inclusive urbanization tools adapted to local contexts and to the nature of natural and human made disasters and conflicts, as well as to guide humanitarian assistance, fast track recovery, and contribute to building and sustaining peace.
- Managing the complexities of increased migration into cities, at all levels, leveraging positive contributions of all and using more inclusive planning approaches that facilitate social cohesion and create economic opportunities;
- Understanding the impact of new technologies and potential of open and accessible data, which require governance and design models that help to ensure no one is left behind;
- Addressing growing social and cultural inequalities, lack of access to economic opportunities, that are increasingly manifested in cities.
- Responding to environmental degradation and climate change concerns.



Figure 2. WUF9 Opening Speech being given by Maimunah Mohd Sharif, Under-Secretary-General and Executive Director, UN-Habitat's Opening Ceremony.

Actionable Recommendations

We, the participants of the WUF9, leveraging the advantage of the Forum, which convenes thousands of decision makers, key actors, stakeholders and communities, generated a wealth of ideas. We encourage the acceleration of the implementation of the New Urban Agenda through:

Frameworks

1. Encourage the formulation of implementation frameworks for the New Urban Agenda at all levels, including monitoring mechanisms, providing a coordinated space for an effective contribution from all stakeholders, aligning to the efforts and actions of the 2030 Agenda and other international, regional, national, subnational and local development frameworks.
2. Support the creation and consolidation of inclusive platforms and agendas for dialogue among all levels of government, decision makers and stakeholders such as regional, national and local Urban Forums and committees that can strengthen policy review and assessment of impacts. These can also foster exchange of experiences and cooperation, as well as scaling up voluntary commitments and actions from all partners.
3. Further develop and advocate for integrated territorial development, which includes integration of sectoral policies, institutions and investment; integration among the different spheres of government; spatial integration across the urban-rural continuum; improved coordination across actors; and enhanced alignment of national, subnational and local policies with international agendas.
4. Adapt innovative and robust mechanisms for the diversification and expansion of the means of implementation, to cater for complex and integrated approaches promoted by the New Urban Agenda. Technological innovations and improvements, research, capacity building, technical assistance and partnership development, among others, may require enhanced resourcing.

Governance and Partnerships

5. Adopt multiple collaborative governance mechanisms that actively engage national, subnational and local governments, all groups of society, including youth, women and grassroots organizations and particularly the excluded, vulnerable and disadvantaged groups. This work in solidarity is critical to promote more buy-in and co-responsibility in the activities towards sustainable urban development, and to ensure the sustainability of the results.
6. Promote multi-stakeholder constituency-based coalitions to use the implementation of the New Urban Agenda to better prevent, prepare, and respond to urban crises.

Innovative Solutions

7. Foster a culture of creativity and innovation to be embedded in the way cities and human settlements operate.
8. Develop monitoring and data collection mechanisms, including community generated data, to enhance availability of information and disaggregated and comparable data at city, functional urban areas and community levels. This would promote informed and evidence-based decision making and policy formulation, assessing progress and impact at all levels.
9. Create an enabling environment and develop capacities for scaling up of good practices including municipal finance, sustainable private and public investments in urban development and job creation, and generating value while advancing the public good.
10. Adopt accessibility and universal design as core principles into national, subnational and local action plans for implementing the New Urban Agenda through inclusive, accessible and participatory processes and consultations.

We, the participants of the Ninth Session of the World Urban Forum, recognize the value of the Forum convened by UN-Habitat as an inclusive platform to collect inputs from a broad range of stakeholders and to feed these into annual and quadrennial reporting on progress in the implementation of the New Urban Agenda.

We call to further develop the role of UN-Habitat as a focal point in the United Nations system to support all countries and mobilization of stakeholders in the implementation, follow up and review of the New Urban Agenda, including through scaled up normative support.

We thank the Government of Malaysia, the City of Kuala Lumpur, and UN-Habitat for organizing the Forum, and commit to provide continuous cooperation to the next hosts, the Government of the United Arab Emirates and the city of Abu Dhabi.

Kuala Lumpur, February 13, 2018

Special Feature

Managing Urban

Cultural Complexity

Perspectives on the Place of the Arts in Conflict Management (Reprint)⁺

Kjell Skyllstad⁺ (Norway)

Abstract

Around the middle of the 1970s some musicians and music educators living in the Norwegian capital of Oslo met to discuss ways to create better harmony between the nature and extent of music activities in the capital and the increasing cultural complexity of its population caused by a sharp increase in immigration. This gave rise to the founding of the *Intermusic Center*, a pioneer organization working towards bringing the population at large into living contact with the rich cultural heritage of the variegated immigrant population. The competence earned through this pioneering work was later to form the professional basis for launching the first official research undertaking evaluating the potential of a large scale school music program based on these resources. It was launched for the purpose of promoting better social relations among students in city public schools with differing populations of immigrant students. The paper attempts to discuss the methodical issues connected with an evaluative research program of this nature as well as those connected with practical teaching. An historical overview of institutionalized multicultural music teaching in Norway precedes a description of *The Resonant Community* project itself and is followed by an evaluative description of results and aftereffects. A concluding section discusses the future of multicultural education in Europe on the backdrop of the economic downturn and extremist actions.

Keywords: *Multicultural Education, Citizenship Education, Immigration, Conflict Transformation, Urban Culture*

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⁺⁺ This article is a reprint (with permission) from *Urban People Lidé Mesta 14*, 2012, 2 Charles University, Prague, CZ. www.lidemesta.cz/archiv/cisla/14-2012-2/managing-urban-cultural-complexity.-perspectives-on-the-place-of-the-arts-in-conflict-management.html

Introduction

This paper is the result of the engagement of the author during four decades with musicians from countries of immigration residing in Norway working to promote intercultural understanding and inclusion. The main body of the text will center on a research project *The Resonant Community* initiated to explore the effect of a comprehensive music project in eighteen Oslo primary schools on inter-ethnic relations among students. The project aimed at preventing disruptive conflicts and assist in the ongoing processes of social integration following the large influx of immigrant groups, mainly from Pakistan, during the preceding years.

The opening chapters center on the quest for methodological concepts that would serve as guides in the planning process as well as in the everyday instructional practice and educational follow-up. Among the main sources of inspiration were experiences collected during graduate studies in education in the USA and practice as a music teacher on various levels, including university teaching in classical music and ethnomusicological subjects. Extensive travel and study of music and music making and music instruction in Asian and African educational settings, both formal and informal, contributed to the methodical choices agreed upon.

These experiences then form an important background for the methodological discussions and structure of this paper. Many persons should be credited with giving me advice and counsel. Special credit for seeking models for conflict transformation through music is due to Professor Helga de la Motte for calling to my attention the dynamic processes of person reconstruction and conflict transformation to be found in Mozart's operatic oeuvre, most notably *The Magic Flute*, which will form the first part of our discussion. This will be followed by references to supplementary methodological impulses, a description of the Resonant Community project and other research initiatives and finally a look toward the future.

The paper is about perspectives and beginnings, attempting as a background to draw together experiences from travel and conversations with tradition bearers and colleagues and practical work in the field more than attempting a coherent analysis of literature and research within the confines of specified disciplines. And it is about passion – a passion also to build some bridges between disciplines with its opportunities and risks.

Mozart and Conflict Transformation

Many would consider Lessing's *Nathan der Weise* a guidebook to conflict prevention and empathy building (Lessing, 2004). For my part I will turn to music, believing with Schiller in the power of the musical stage to produce a vision of a united humanity and offering incentives to work towards this goal. And here is where Mozart enters the arena. The study of opera is a wide field that provides openings for widely different interpretations. Taking into account the political background and the social impulses contained in works like *The Magic Flute* and *The Marriage of Figaro* I would not refrain from pointing to the possibilities and methodologies for solving conflicts through creativity, empathy and non-violence emanating from these works.

Across the tender duet between Pamina and Papageno in *The Magic Flute*, Mozart expresses the utopian hope for the unification of mankind through the power of music. This lyrical outpouring takes place after a concrete demonstration of the power of music to channel and divert aggressive emotions and threats of destructive action into releasing dance. I am referring to the memorable scene where the Muslim outcast Monostatos and his helpers, after having kidnapped Pamina (the heroine) and Papageno (the bird man), abandon their cruel intensions and throw themselves into a joyful dance.

Mozart must have been a believer in the positive role of the arts in social mediation, as exemplified in *The Marriage of Figaro*. We are told that during the last years of his short life Mozart was kept busy composing music for the occasions when all classes of Viennese society were allowed to intermingle and associate. At the same time Mozart did not shrink from exposing elements of social injustice and inequality still ingrained in Austrian society. The struggle of Figaro and Suzanna becomes part of his own fight for a more humane order of the future.

In *The Magic Flute* Mozart does not fail to address the underlying sources of racial discrimination and aggressive behavior: exclusion, humiliation and demonization. "Am I not of flesh and blood?" the Muslim outcast Monostatos cries out in an aria full of despair.

Through Music to Self – The Transformative Power of Seeing and Listening

"Music is not in the first place dependent on those stimuli that reach the outer ear, not even the reactions of the inner ear, but of the organizing and transforming reactions of the mind." (Murcell, 1937)

"Transformative learning involves a deep, structural shift in basic premises of thought, feelings and actions. It is a shift of consciousness that dramatically and permanently alters our ways of being in the world. Such a shift involves an understanding of ourselves and our self-locations; our relationships with other humans and with the natural world, our understanding of relations of power in interlocking structures of class, race and gender; our body awareness; our visions of alternative approaches to living; and our sense of possibilities for social justice and peace and personal joy." (Transformative Learning Centre, University of Toronto, <http://tlc.oise.utoronto.ca/About.html> [29-03-12])

Don Campbell, the author of the much discussed and criticized *The Mozart Effect* begins his book with a quote from *The Magic Flute*: "How powerful is your magic sound" (Campbell, 2001:1). He does not however attempt to analyze how Mozart in fact through his works present evidence for an inherent theory of art and music reception.

The hero Tamino with this exclamation refers to the conflict-solving powers of the flute. At the opening of the opera we find our hero fleeing from a snake (the mythical Naga in the tradition of his homeland) – a traumatized refugee seeking help and shelter in a foreign land. Mozart brings in three helping characters who kill the snake and hand him the magic flute for protection together with a picture as a symbol of hope.

In his first so-called *Bildnisaria* Mozart then outlines a therapeutic process which will help the refugee overcome his trauma, thereby opening up for an understanding of a central project of the Enlightenment – a development program for person reconstruction and transformative learning:

1. Music and Perception – The Peak Experience

Tamino looks at the picture and, overwhelmed by his impression, exclaims: *This picture is magically beautiful, like no eye has ever seen.* The German word for magically – *bezaubernd* – stands for that sudden and overwhelming sensual experience that Maslow refers to as a Peak Experience. Monostatos is later transformed through a similar peak experience, listening to the sounds of Papageno's Glockenspiel: *It sounds so wonderful, it sounds so beautiful, like nothing I've ever seen or heard.*

Mozart seems to make a close connection between visual and musical imagery as inspirational fields, giving direction to the process of composition. Ernst Bloch cites Mozart's vivid description of the inception of his process of composing:

"It heats my soul, and now it grows ever bigger, and I unfold it wider and brighter. It becomes truly finished in my mind and even if being so wide I can catch it afterwards in one glance, seeing it in my spirit like a beautiful picture or human being, not as a sequence as it will later appear, but everything together as I hear it in my imagination." (Translated by the author from Bloch, 1973:368)

Abraham Maslow in his book *Toward a Psychology of Being* (Maslow, 1968:161) points to the transformative function of such intense experiences, facilitating a sensation of flow, of expanded time and place, of becoming part of an enveloping whole. Maslow also describes how such experiences lead to a positive change in self-appraisal, at the same time facilitating a new relationship to others and a positive change in world outlook. Maslow's work would by many be deemed outdated but has still found resonance in later works of music educators and therapists at the time of the research project described here.

The central figure in music therapy, Kenneth Bruscia, comments: *"Therapy should facilitate peak experiences, those sublime moments wherein one is able to transcend and integrate splits within the person, within the world. Since the arts facilitate the occurrences of peak experiences, aesthetic endeavors are seen to be a central aspect of life, and therefore of therapy."* (Bruscia, 1987:33)

Neurophysiologists explain how such sensory experiences remove emotional blockages through simultaneous neural breakthroughs, leading to permanent encodings in the synaptic structure of the brain. Maslow asserts that peak experiences create a demand for reliving the experience. Thus, a single peak listening experience in early age can be seen to trigger a long, often lifelong ongoing process of activating and mobilizing cognitive fields and value systems. Noted psychologists maintain that strong emotional experiences in pre-adolescence may decisively influence the value orientation of a whole generation.

In young people the listening experience in a social setting is often accompanied by a bodily feeling of strong involvement. The key to individual and social integration then lies in the dynamics of the human body. We are moved towards sympathy, understanding and togetherness. Within the context of the Resonant Community project it was early decided that dance activities should become a central arena for developing empathic competence.

Professor Even Ruud of the Department of Musicology, the University of Oslo, in his book *Musikk og Identitet* (Music and Identity) refers to an interview project based on exploring the listening experience. By many the experience was described as becoming one with the music, living in expanded time and place, as well as experiencing a strong feeling of community (Ruud, 1997:179 f.)

2. Music and Emotions – The Magic Feeling

Tamino conveys to us how the unique sensory experience triggers equally strong feelings (*I feel it, I feel it*), described as a burning sensation (*wie Feuer brennen*). His heart becomes filled with excitement (*neuer Regung*).

Even Ruud describes how many respondents in his research on the impacts of music listening also referred to strong bodily reactions (Ruud, 1997:179 f.). The emotional impact of sensory experiences becomes the central point in most accounts about personal encounters with art, some of them resulting in life-long attachment. Identity building is connected to key moments in life, when music is woven into and forever connected in memory to specific encounter situations.

Group listening has been found to be effective in simultaneously promoting personal growth and intergroup cohesion. Vegar Jordanger of the Department of Psychology of the University of Trondheim and Director of the *Building Peaces* network has demonstrated the power of listening in settings of ethnic conflict. Jordanger builds on the listening methodology of the music therapist Helen Bonny, called the GIM, i.e., *Guided Imagery and Music*. Bonny relates to the notion of “altered states of consciousness” with a potential for healing and integration. The method proved effective in Jordanger’s project of dealing with emotionally demanding situations in Crimea. Negative emotional states like shame, distress, fear, anger and disgust are transformed at the group level. The group reaches a state of what Jordanger describes as “collective vulnerability: while listening to a high-end performance, paying special attention to the images that comes to mind while listening. The negative blocking emotions were transformed, and the group (Russians, Chechens and Ossetians) worked, according to the report, in a state of flow, facilitating a process of mutual understanding” (Jordanger, 1995).

3. Music and Cognition – Finding Answers

Tamino is overwhelmed by his experiences and begins questioning the true nature of his feelings: *It is something I cannot name*. He begins a dialogue with himself: *Could the feeling be love?*

In *The Magic Flute* the vision of hope with a strong emotional impact is followed by an inner and outer conversation or dialogue. For the traumatized Tamino

Mozart develops a strategy of healing based on sensory stimulation and dialogue therapy (in psychology referred to as *guided imagery* described above). Still living with his inner projections of fear, but spurred on by the pictures of hope presented to him, Tamino embarks on a process of healing, guided by his therapist, the Priest. In a search for spiritual release he is led to decipher the symbolic meaning of these images and reconcile his (often contradictory) inner feelings.

4. Music and Motivation – The Road to Fulfillment

Oh if I only could find her. What would I do? I would joyfully take her into my warm bosom and she would be mine forever.

With these lines Mozart stresses the importance of visualizing a goal for the fulfillment of dreams and emotional expectations. The projection of fulfillment needs the support of a renewed inner dialogue, through which the aim of the action is fully identified. The music that underlines this last part of the aria fully demonstrates the motivational character of Mozart's score.

An examination of the musical techniques and expressive means that create such a close correspondence between text and music in this aria reveals to us some important secrets about Mozart's style and why the so-called Mozart effect has been made an object of scientific research.

First of all there are the strong musical images appealing to all our senses. Then there is the emotional appeal of a style in the transition between the affective conventions of the Neapolitan traditions and the poetic universe of early Romanticism, the so-called *Emfindsamer Stil*. There is the appeal to our curiosity, stimulating our quest for answers, for finding solutions, often by presenting musical contrasts that invite individual solutions. And finally there is the overwhelming motivational force, prompting my Munich Professor Georgiades to coin the term *Action aria (Aktionsarie)* as a definitive break with the Neapolitan da capo form.

Through Music to Others – The Transformative Power of Music Making

Two general areas inspired by the transformative methodology found in the works of Mozart were selected in planning for the Norwegian school project *The Resonant Community*, taking into consideration the chosen goals:

1. The musical experience as a way to integration of the creative self, emotional growth, cognitive development and motivation for innovative action.
2. Music making as a tool for group coordination, development of empathic competence, collective problem solving and dialogue towards dynamic synchronization.

The Marriage of Figaro is an example of a methodology aiming at achieving these aims through creative means. Through the variegated forms of musical dialogue, mainly realized by means of duets and masterful ensemble scenes, Mozart shows how Figaro and Suzanna manage to develop the empathic competence needed to form the kind of alliances that finally lead to the victory of love and justice over the old system of injustice and oppression, and to the plea for forgiveness by the

Duke. The opera moreover demonstrates how an ingenious selection of musical genres and styles is conducive to attaining the aims of changing hearts and minds. One remembers the critical use of the old-fashioned minuet in the musical duel of “*Si vuol ballare Signor Contino*” or the likewise ingenious manipulation of the conventional Farmers choruses in Figaro.

The development of empathic competence through music is dependent on a determined effort to encourage ensemble playing in school settings. In line with the principles of *Cooperative Learning* this development is rooted in the basic skills needed in successful collective performances. Music making becomes a training ground for fostering these skills that determine the quality of human communication in the workplace and social life: positive interdependence, individual accountability, equal participation and simultaneous interaction.

The rapid spread of the *Drum Circle* movement testifies to an increasing understanding of the benefits of collective music making by the corporate world. Factories worldwide have discovered the benefits of introducing drum circle sessions at the beginning of the working day to foster social cohesion and increase productivity.

A special case for team-building through music has been suggested through observing the ways that members of jazz ensembles cooperate in collectively working out a musical concept. An illuminating article on this subject was published by *Organizational Science* serving the corporate sector. The author takes as his point of departure that “the fundamental shift we are experiencing involves empowering people at all levels to initiate innovative solutions” (Barrett, 1998:605). Barrett considers the jazz ensemble to function as a collaborative learning laboratory “creating conditions that encourage them to bring a mindfulness to their task that allows them to imagine alternative possibilities before unthinkable” (Barrett 1998: 605). He stresses key characteristics of jazz improvisation that have direct bearing on conflict transformation. In an educational context a key outcome of participating in improvisational music making is the ability to embrace errors as a source of learning. The author rightly observes that jazz playing contravenes the tendency to construe errors as unacceptable, which often has the consequence of immobilizing people after a breakdown. In the context of conflict transformation this refusal to give up is of extreme importance in those critical moments where negotiations seemingly have come to a dead end. Looking at errors and breakdowns as opportunities rather than failures means allowing them to become tools for enhancing innovative action. Jazz thus becomes an instrument for promoting continuous negotiations toward dynamic synchronization. “What characterizes successful jazz improvisation ... is the ongoing give-and-take between members [who] are in continual dialogue and exchange with one another. [...] Jazz members are able to negotiate, recover, proceed, adjust to one another because there is a shared task knowledge” (Barrett, 1998:613–614). This is the essence of cooperative learning.

Ethnomusicological Evidence for Developing a Musical Methodology Toward Conflict Transformation

Human life develops through creative interplay, linking artistic and social activities. This view of human development shared by ethnologists and historians alike constitutes a firm basis for music education. Throughout the long history of mankind artistic activities like music, dance, painting and theater with their common ritual roots have constituted the explorative space where social relations are formed and transformed. Ethnomusicologists like Anthony Seeger, through his studies of music traditions among Amazonian tribes, has shown how important music making is for the construction of civil society: "Music is part of the very construction and interpretation of social and conceptual relationships and processes" (Seeger, 1987: XIV). And in this process musical forms and performance practices have been shaped and reshaped to make them effective tools in social construction and reconstruction.

Christopher Small on the background of his research on African tribal music sums up the connections between individual and social functions of music making:

1. The performing individual explores, confirms and symbolizes his or her identity.
2. He or she participates in an ideal society created by the performers.
3. Through the musical structure the performer models his or her relationship to the society (Small, 1980: 74).

The experience supports the two-fold aim of *The Resonant Community* project, that of creating a musical concept for strengthening the identity of the performers while at the same time promoting the process of socialization.

In Southeast Asia social harmony is promoted through music making in a social context that involves all age groups and likewise seeks to promote individual creativeness within the overall project of socialization. Every village in Bali has a music club meeting every week, where village people are encouraged to interact musically, each freely introducing proposals on how the music should be played. It is this process of musical interaction, not the end product, that lies at the core of this tradition, every rehearsal being in itself a concert.

Formalized music education in Southeast Asia is likewise geared toward maximizing social benefits through the use of special one-note producing instruments, the *Angklung*. Children are only responsible for this one note. The development of social skills then lies in the integration with the other players.

It soon became evident that these ensemble techniques were well adapted to serve the cause of inclusion in educational settings. (A generous gift of instrumental ensembles from the governments of Indonesia and Thailand made the implementation of new methods in Norwegian multicultural music education possible).

Rikskonsertene: A Key Player in the Musical Life of Norway

Rikskonsertene, a national institution devoted to the democratization of musical life, has been at the forefront among cultural organizations aiming at strengthening the cause of diversity, inclusion and peace. The urgent task that presented itself after the ravaging of World War II was the political material and social reconstruction. However, it soon became apparent that a cultural reconstruction had to follow. Three national organizations were established to lead out in this work: *Riksteatret*, serving the theater sector, *Riksutstillinger*, serving the fine arts, and *Rikskonsertene*, serving the music sector.

Three main tasks have been identified as guidelines for the activities of the latter organization: producing quality concert programs and arranging concert tours throughout the country in close co-operation with local concert organizers; administering Norway's National School Concert Scheme, ensuring that it meets high artistic and educational standards and reflects musical diversity; and acting as adviser, coordinator and operating agent in the implementation of Norway's international cultural policy. In carrying out these tasks emphasis is laid on: musical diversity, artistic quality, cooperation and dialogue, and innovation.

Rikskonsertene is financed through the Norwegian Ministry of Culture and Church Affairs with added funding for international projects through the Norwegian Ministry of Foreign Affairs and the Norwegian Agency for Development Cooperation.

Rikskonsertene: School Music for Diversity and Inclusion

Rikskonsertene was launched in 1968 in the northernmost city on the European continent, Hammerfest, through a ceremonial concert marking the implementation of a cultural reconstruction program aimed at giving equal access to cultural manifestations, all along our widespread countryside, deep valleys and long coastline. Ever since *Rikskonsertene* was established, children and youth have been an important target group. Two schemes are in operation: a nationwide school concert scheme and a region-based concert scheme for pre-school children.

The school concert scheme covers all children in primary and lower secondary schools in 95% of the 434 municipalities. Every child will experience two concerts a year, artistic productions specially designed for a particular age group. Normally it takes place on the school premises during school hours. Preparatory material is distributed to the music teacher with detailed information about the programs, often with educational ideas to assist the teachers in their music lessons. Programs usually include audience participation, artists and children creating and performing music together. From time to time music festivals for children will be arranged. Annually 350 different music programs have been produced and yearly presented in 9,000 country-wide concert settings involving 350 professional performers and 500,000 children. Since 1992 these yearly concert/ workshops have included music from Africa, Asia, and Latin America involving performers from minority communities.

Concerts for pre-school children are based on a deeper involvement by performers in the daily activities of the kindergarten. Artists visiting the kindergarten in the morning will often participate in afternoon family concerts. The programs are jointly produced by specialists in music and drama education in cooperation with the performers.

Intermusic Center: The Beginning of Multicultural Music Work

The groundwork for multicultural music work in Norway was laid through the establishment of a Norwegian *Intermusic Center*. The Director had during the '70s and '80s called upon the assistance of high-ranking international performers like Hariprasad Chaurassia, Salah Cherki, Fateh Ali Khan and Dr. L. Subramaniam to perform and teach in Norway. During their visits to Norway these highly respected artists were able to interact with the local immigrant communities, stimulating already established artistic activities and initiating new educational projects for the young generation. In communities of Muslim and Hindu religious profession, these musicians were also seen to give much sought after and highly welcomed religious guidance, thereby contributing to a more positive attitude to music and the arts among the more traditionalist groups. It was in dialogue with Dr. L. Subramaniam, the leading Tamil violinist, that the first plans for multicultural teaching in Norway were launched.

Through the contacts established by the *Intermusic Center* the author was soon able to introduce teacher training workshops in intercultural music education as well as offering courses and seminars in ethnomusicological subjects as part of regular degree programs at the Oslo University Department of Music and Theater. Many of the graduates who took part in these courses became competent teachers, musicians and administrators who helped consolidate the place carved out for multicultural activities in school and community. Courses in ethnomusicology and multicultural teaching methods are now regularly given by the Oslo Municipal School of Music and Culture as well as the National Academy of Music.

The Resonant Community – Pilot Project and Planning

A pilot project (1988–1989) opened up new vistas for multicultural music teaching. The participating school, situated in a district with a very high percentage of immigrant (mostly Pakistani) families, had reserved a number of classrooms for a one-day project of information and sharing. Now for once the traditional teacher-student role was reversed. In each room a Pakistani student welcomed his or her fellow students to a lesson on a particular section of Pakistani culture: traditions of food and clothing, language, dance, music, religion, etc. Having completed the round at the close of the day all participating students assembled in the school gym to share their new learning through singing, music and dance.

The convincing success of this program brought about the inauguration of a three-year project (1989–1992) involving 18 schools in the Oslo area with varying populations of immigrant children. The mean for the Oslo area at the time of the

project was 25%, while inner-city areas would have much higher percentages, in some instances approaching 100%. Six of these schools (A-schools) were to participate in an intensive arts education program (music, dance, the performing arts) concentrating on immigrant cultures. Six others (B-schools) were to participate in a regular school concert program, likewise based on minority cultural traditions, while the six remaining (C-schools) would function as control institutions.

The following goals were formulated:

1. To spread knowledge of and create understanding for the values that reside in the culture of immigrants by presenting live music and dance for children.
2. To counteract racism by contributing to changes of attitude towards various immigrant groups through cultural influence.
3. To bring out the musical resources that lie in the various immigrant groups in Norway, as well as to provide external professional support through performers from the immigrants' home countries.
4. To ease the process of integration for immigrants through cultural interaction.

The target groups were school pupils between the ages of 10–12 in Norwegian primary schools situated in areas with varying concentrations of immigrant pupils and the families of the children involved. The same pupils were to follow the project for three years (from grades four to six).

Researchers from several countries in a number of independent studies have discovered negative attitudes towards children of other races or minority cultures already developing in pre-school age. Prejudicial attitudes in the form of stereotypes, often leading to confrontations and harassment, become more pronounced with age. But it appears that this personality development gives way to more nuanced views among the 10–14 year olds. This is based on a greater interest for individual features and a curiosity about other ways of living supporting a greater ability for identification across racial boundaries. This positive disposition, however, does not seem to last once these children become teenagers, when peer-group pressure and the need to conform make themselves felt. Many factors indicate that the ages 10–14 are critical years for attitude formation.

The idea was not only to present music traditions of the immigrant communities, but equally important to stimulate participation in interethnic musical activities, a twofold approach of listening and participation essential to educational programs aimed at fostering empathy and contributing to conflict transformation. Students of different ethnic origins would be encouraged to try their hands at playing various percussion instruments, forming small classroom bands or ensembles, accompanying dance performances and musical plays. In the larger gatherings the whole school population would be invited to join in. Parents would also be invited for evening performances, joining their children in the pleasures of music making and playing musical games from many countries.

Cultures from three geographical zones were to be presented. Asia (first year) where the methodical emphasis would be put on facilitating new and existing

listening experiences, Africa (second year) with a strong emphasis on music making in groups. The third year (Latin America) would then focus on the integrative function of music in a multicultural society, where performing and listening bear the stamp of cultural interaction.

Careful and comprehensive planning was deemed essential for a successful outcome. The selection of schools for participation presented a challenge in itself. Some school principals would contend that their school had not encountered any problems in the field of including minority students. Others would point to the dangers of openly referring to any existing problems for fear of triggering negative attitudes. This called for great care to be taken in formulating questionnaires. In planning the various activities the already-established contacts with minority organizations proved especially valuable so as to avoid cultural collisions and communicative misunderstandings.

Tests were given at the beginning and end of the project and evaluated. The main findings were:

1. Considerably greater increase in the A – schools (as compared to the other school models) from 1989 to 1992 in the number of pupils who report that they have no personal problem with mobbing or harassment. This holds especially true for minority pupils. The tendency towards better social relations and diminished ethnic conflicts is confirmed by reports from the teachers.
2. Attitude toward immigration seem to have remained unchanged in the A – schools while there was an increased degree of negative attitudes found among the pupils in the B – and C – schools.
3. A greater number of pupils in the A – schools at the end of the project consider immigrants to be honest, law-abiding, industrious and kind, while there were fewer in the other school models.
4. Minority pupils in the A – schools have strengthened their self-image during the project. The teachers report that there has been a highly positive development in identity formation and activity level of minority pupils.

One should note that the project was carried out in a period when the public debate on immigration tended to operate with a distinction between “we, the Norwegians” and “them” referred to as so-called “*fremmedkulturelle*” (foreign-cultured), meaning mostly Muslim people of Pakistani origin. Spanning this divide was seen as a prime objective. Today we have a clearer concept of the complexity of ethnic relations in our society and the nature of conflicts between and within groups, the exploration of which would constitute a necessary basis for future research and activities.

In my final report as research coordinator the following summing up and recommendations could encourage follow-up and necessary correctional action:

“On the whole, the project has created a basis for growth, for triggering the intercultural processes which are necessary in creating a cooperative society and to avoid disruptive

cultural collisions. It is important that such initiatives be implemented at the ages seen as critical for the development of individual attitudes, and therefore can stimulate the participation of the new generation in a dynamic and democratic interactive society. [...] *The Resonant Community* is a small, but significant attempt to finally prepare the way for the school to fulfill its obligation and responsibility to our new citizens. It is hoped that this can prompt institutions of music education and music life in general to follow. I am thinking of the entire spectrum of institutions, from municipal music schools to colleges and universities.” (Skyllstad, 1993:18)

Follow-up Educational Projects and Activities

Since the completion of *The Resonant Community* project, an ever-increasing focus on multicultural music education in the Nordic countries has led to a number of new programs in schools and the establishment of organizations coordinating educational initiatives. In 1992 Rikskonsertene established a new department – the Norwegian Multicultural Music Center – with the aim of securing a permanent place for multicultural music in the daily programming of the various sectors. This led to a new direction in the musical programming. Several troupes of minority musicians were immediately engaged in a program of giving around 1,000 school concerts a year throughout the country, reaching at least a quarter of the total school population. These performers were also involved in music advocacy projects in communities that had seen a rise in episodes of ethnic violence. In a community with racial conflicts in an eastern valley, all schools and cultural organizations of the village joined forces with the visiting group in a coordinated intercultural effort, arranging music and dance workshops for several age groups from pre-school children to adults, giving school concerts and arranging creative workshops with local folk musicians. One of the outcomes of this cooperation was the production of a CD that turned out to be the number one Norwegian best-seller.

The Center likewise initiated a World Music festival financed through an agreement with the Norwegian Agency for Development Cooperation which allowed for the implementation of an extensive international outreach program, focusing on artistic cooperation on an equal basis with developing countries in three continents. One of the first manifestations was a music exchange scheme with Tanzania which resulted in concert appearances, workshops and community outreach programs in both countries. In Norway the success of involving local choirs and brass bands together with folk music groups in improvisational music making led to a movement introducing improvisational models of choir training and performance practice.

As already mentioned, *The Resonant Community* project was followed up by the inclusion of multicultural music activities in the regular programming of Rikskonsertene. In addition, music cafes and clubs in the bigger cities have offered opportunities for multi-ethnic bands to present their music under more informal settings. International centers in many parts of the country are also actively engaged in promoting multicultural activities. A coordinating organization *Du Store Verden* (What in the World) was established to coordinate the activities of around 70 orga-

nizations and clubs. The big question was: how can these organizations with very limited means be able to fill the gaps left through the closing of youth recreation centers in minority areas by municipal authorities reportedly in order to “balance” the budget.

The Changing Urban Landscape – New Research Perspectives

During the last decade the demographic landscapes of urban Norway have seen dramatic changes. Oslo now has an immigrant population exceeding 25% with a school population rapidly approaching 40%. This provides for new challenges not least in view of the changing cultural and social situation in an increasingly consumer-oriented population at large.

In 2003 the European Ministers for Cultural Affairs met in Croatia to formulate a Declaration on Intercultural Dialogue and Conflict Prevention. The Declaration bases its recommendations on the awareness that cultural “impoverishment” and marginalization, on the one hand, as well as prejudice and ignorance on the other, are among the prime causes of the increase in violence and of the stereotyping of others. The Declaration however fails to pinpoint the underlying inequality propelled by unjust economic and social policies.

It became clear that, on the background of a social urban environment where what had hitherto been labeled “majority” and “minority” had become ever more blurred and complex, far more inclusive research approaches based on interdisciplinary cooperation would be required for preventive measures to be implemented. The University of Oslo accepted this challenge by instituting the program Cultural Diversity in the New Norway later to be renamed *Cultural Complexity*. It was selected as the new strategic priority area of research for the period 2004–2009 (which was later extended for a new period). The program involved five faculties: Humanities, Social Sciences, Education, Law and Theology and intended to actively confront, draw upon and challenge findings and perspectives on minority-majority relationships from such areas as gender research, research on human rights, social philosophy, criminology, the sociology of deviance, and finally music and the arts.

It seems that for the academic community to avoid exploring what might be perceived as divisive and by some even provocative issues means leaving them as potentially unexploded bombs to be armed by misleading press reports and public prejudice. This approach will require a will to theoretical innovation and cross-fertilization with related areas of research. All the controversies paraded by the press about the concept of multiculturalism that have become part and parcel of urban culture today are brought to bear on this field of tension. A way forward here would be the planning of international cooperative interdisciplinary research projects.

The Oslo program expressly aimed at applicability, stating that, as a basic research endeavor, this project will generate results that are likely to be much more applicable than most applied research. And yet the program did not shy away from

including research of a more fundamental nature. The empirical focus on minority-majority relationships was based on a relational view of identity according to which groups and individuals define themselves, and are defined from outside, situationally through ongoing communication and social interaction, which in turn is seen related to contextual factors such as immigration policies, shifting labor markets and educational policies. (See <http://www.uio.no/english/research/interfaculty-research-areas/kultrans/areas/mobility/> [30-03-2012])

Conclusion

The Oslo university program was seen by the author as a fulfillment of his hopes for a much wider project to be implemented, as expressed in the final words of his *Resonant Community* research report:

“Multicultural music education bases itself on the ability of music to cross boundaries and to communicate between cultures. This crossing of boundaries means that we finally begin to accept the expressions of other cultures to be of equal value with our own cultural heritage. The aesthetic subjects can in this way lead to a necessary re-evaluation and re-structuring of the content and methods in an intercultural direction. This will require a revision of teaching materials and curriculum plans in all subjects with the goal of removing mono-cultural bias and hidden value manipulation. But, in a wider context, this should also lead to a necessary re-evaluation of the total social milieu which gives nourishment to prejudice.” (Skyllstad, 1993:18)

The Oslo University project follows up in this way: “Shifting contexts thus determine the social position and self-definition of particular groups and persons. This does not, of course, mean that cultural traits, traditions and collective patterns of action can be neglected, but that their significance for social integration/ fragmentation depends on the wider context.” (<http://www.uio.no/forskning/tverrfak/culcom/forskning/programbeskrivelse/> [30-03-2012])

This wider context of course was the background for the *Resonant Community* project as well through the instructional material that was prepared to assist the teachers in making this horizon present for the students in suggested follow-up work in other subjects like history, geography and social science. It is difficult to assess to what extent this contributed to the positive results recorded. It is a common observation that Norway thus far has avoided concrete manifestations of outright racism in the school system. Teachers’ attitudes and the positive value orientation evident in recent textbooks and course materials seem to have outweighed possible negative consequences of the day-to-day communication of racial stereotypical elements found in daily conversation and the social media in large parts of Europe today.

Postscript: Arts Education and Urban Crises Management

The financial and social crises we see unfolding in Europe today are accompanied by signs of a new build-up of a process of social polarization in step with increasing unemployment, especially among youth, amplifying social tension.

Large numbers of our immigrant populations in major European cities find themselves locked up in a state of social seclusion. Recent experiences show how immigrant ghettos can act as dangerous isolates. This seclusion also acts to separate immigrant groups from each other and creates obstacles toward common action.

Shortly before the recent London riots, the Guardian (29 July 2011) predicted a common crisis:

“With budget cuts leading to the loss of facilities that kept many inner-city youths of all races occupied, experts predict a rise in crime.” The paper speaks of child poverty and run-down schools and a lost generation hardest hit by the economic downturn. The city recently slashed 41 million pounds off support for youth activities. A borough in North London hit by the riots had its youth service budget slashed by 75%. Under the heading “Farewell youth clubs, hello street life and gang warfare” the Guardian comments: “How do you create a ghetto? By taking away the very services that people depend upon to live, to better themselves.” (Topping, 2011:s. p.)

On that same day when the Guardian warning appeared I was sitting with my sister in her mobile home in Stockton, California, when breaking news flashed across the TV screen. It was followed by the terrible unfolding of the Oslo terror attack that shook the world. We were all in a state of disbelief and shock. How would our small country respond to such a despicable act? Soon our Prime Minister appeared on the screen with his response: more openness, more democracy, more dialogue, more inclusion. And a whole nation seemed to agree: the perpetrator should not succeed in destroying what we had been working for during the last decades, showing a way forward for our nation and for Europe; dignity replacing humiliation, inclusion replacing exclusion. 78 young activists paid with their lives for promoting these ideals. Their sacrifice should not have been in vain.

And the unexpected happened. Thousands of citizens representing all social, religious and ethnic groups gathered before the cathedral day after day bringing flowers and adopting a song *Our Little Country* as a collective expression of a will to defend the open society.

And again on the opening of the court hearing a crowd of 40,000 spontaneously assemble at the main square of the labor movement to join in singing the song *Rainbow People* condemned by the murderer Breivik as multicultural indoctrination of children. We watch them on the TV screen marching singing toward the court house and wonder if it would be fair to ask the question: Could the fact that it was indeed the music sector that opened up multicultural work in Norway be connected to these recent experiences?

KJELL SKYLLSTAD is Professor Emeritus at the Department of Musicology, University of Oslo, Norway. From the middle of the '60s Skyllstad was active within the International Society for Contemporary Music where he became President of the Norwegian section 1968–70. From the middle of the '70s after having served as visiting scholar at the Institute of Evaluation Research at the Music Academy of Graz, Austria (1972–1975), he has continu-

ously worked to promote cultural dialogue through music in school and community as co-founder of the Intermusic Center (1975–). From the middle of the '80s he then started recording and studying tribal music and dance traditions in SEA (Thailand, Malaysia, Burma, Indonesia) resulting in his work for the protection of traditional water and land rights of tribal populations (co-founder of FIVAS –Association of International Water Studies). After serving as research director of the Resonant Community school project (1989-92) he initiated a university cooperation project with Sri Lanka (Institute of Aesthetic Studies 1992-95) where he established a music research laboratory for the study of ritual tradition and folk theater. In 1999 he also initiated a Five Nation Asian Multicultural Festival in Colombo and Kandy (Sri Lanka). After returning to South East Asia at the age of 80, he worked within the ICTM (International Council for Traditional Music) and initiated study group conferences (Music and Minorities and Applied Ethnomusicology) in Hanoi (2010). Recently, he turned his attention to the cultural challenges of rapid urbanization and started a new cooperation project with the Faculty of Fine and Applied Arts, Chulalongkorn University, where he now serves as Visiting Professor and Editor-in-Chief of the Journal of Urban Culture while serving as regional consultant for the Norwegian music support project Transposition.

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Guest Author Inter-University Centre Dubrovnik

An Arena of Programs in Advanced Studies

Nada Bruer Ljubišić* (Croatia)

Abstract

Inter University Centre Dubrovnik (IUC) is an independent centre for advanced study, grounded in and sustained by its international network of partner universities. Building upon its location and its history, the IUC serves as a bridge between regions within Europe and between the European region and the world by connecting scientific communities and connecting communities through science. From its establishment in 1972, the IUC brought together scholars and students from different countries, cultures and academic disciplines to advanced research and higher education programmes. IUC's programs are mostly interdisciplinary and they tackle current social and academic concerns. Numerous publications, formation of new networks and formal recognitions for academic achievements at home universities are results of IUC activities. Governing bodies today emphasize and support inter-disciplinary and cross-national collaboration on global challenges such as human universal values and rights, health, education, poverty and climate, encouraging, in addition to east-west also new north-south collaboration.

Keywords: Inter-University Centre, Autonomy, Academic Programme, Internationalization, Inter-cultural Cooperation

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Introduction

Inter-University Centre Dubrovnik (IUC) is a specific organization. It is an autonomous, international institution for advanced studies. Established in 1972, it is structured as consortium of universities from all corners of the world. Currently approximately 170 member institutions form an IUC network.¹ The mission of the institution is promotion, organization and implementation of international cooperation in the academic community as well as network building for peaceful co-existence and pluralism regionally as well as worldwide. The mission is being implemented by organizing international graduate, post-graduate and doctoral courses, workshops and conferences in variety of academic fields. The IUC provides an open space for critical thinking and innovation, while its programmes are inter and transdisciplinary, tackling current social and academic issues. Building upon the location of its home town of Dubrovnik, Croatia, the IUC serves as a bridge between regions within Europe, European Region and the World.



Figure 1. Building at Don Frana Bulica 4, Dubrovnik, Croatia, home of IUC.

History and Organizational Model

The initiator of IUC was Professor Ivan Supek (1915 – 2007), at that time Rector of the University of Zagreb. Although being a physicist Supek was also a philosopher, novelist and playwright, a true *homo universalis*.² He launched the idea to establish Inter-University Centre for Advanced Studies in 1970 at the meeting of the International Association of Universities, in Montreal. Since the idea received a wide support from his colleagues, he invited a group of scholars and university leaders to Dubrovnik for the inauguration meeting in 1972. In the IUC booklet upon establishment of the institution, he wrote:

“Through their long history, universities have always been torchbearers of scientific progress and leaders in international cooperation. Universality is deeply ingrained in all human exploration and creative effort. Preparing the ground for the present-day scientific revolution, the university community has also prepared the ground for

a better world, the world of human understanding and peace. The need for cooperation among universities has never been so acute as it is today when scientific research has become so complex and when so many different methods of teaching have been developed; more importantly, perhaps, when problems facing the world have become so urgent.” (Supek, 1971:1)

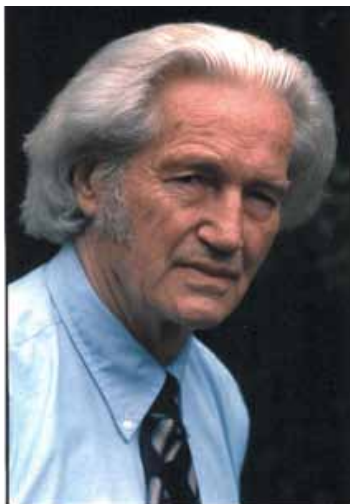


Figure 2. Professor Ivan Supek, founder of the IUC.

His initial concept was to offer a centre for humanities and social sciences since the need for academic cooperation was crucial for these fields, often more deeply rooted in their national and regional environments and cultures, while natural, technical and medical sciences „spoke“ with the more universal language. This centre had to be autonomous and free from government control, governed only by academic and scientific institutions. That is why the IUC has a clear organizational structure, where each participating university takes the responsibility for the implementation of the IUC’s mandate, policies and objectives through the IUC Council. Council, as the highest governing body, consists of representatives of all member universities and is responsible for the Constitution, admission of new Members, establishment and developments of fields of study and academic cooperation, budgetary matters and appointment of other governing bodies. Those are Executive Committee, which acts on behalf of the Council between Council meetings and Director General who is responsible for the daily functioning of the IUC.³ All members of the IUC governing bodies are volunteers, contributing to the mission of the Centre without any financial compensation. Although Supek envisioned the IUC as a centre for humanities and social sciences, it was soon realized that in order to understand all social processes correctly it was crucial to include also natural and technical sciences as well as medicine. Therefore, from the very beginning, the IUC is offering programmes in all academic fields.

The selection of Dubrovnik as a seat of the institution was not incidental. This small European town on the Adriatic coast, until the beginning of 19th century when occupied by Napoleon, was an independent city-state, Republic of Ragusa. Its sage governance with strong diplomatic activities ensured Ragusa kept the

neutral posture among big forces. Due to skills of its people, nominally under the protection of Ottoman Empire, the town prospered politically and economically, cooperating successfully with North and South, East and West, within Christianity and Islam. In the same time, it governed its territory wisely, always putting public needs above private ones, tending to infrastructural projects such as sewage systems and running water, integrating within its society Jewish religious minority. As the town that cherished its freedom in the past and still lived on the bases of its tradition, Dubrovnik was considered to be the ideal ambient for contemporary scholars to exchange ideas, promote dialogue, intercultural understanding and share knowledge. Current political situation also helped. Former Yugoslavia was a non-aligned country, which allowed scientists and professors from both East and West, to meet in Dubrovnik to learn about each other and from each other. IUC served as a “breathing hole” through the Iron curtain.



Figure 3. Dubrovnik, Croatia.

It was very fortunate that the City of Dubrovnik offered a building, originally a school, close to the historical centre to University of Zagreb to host the IUC.⁴ During the 70s, at that time in the socialist country, it was impossible for an international let alone independent institution to govern any public property. That is why University of Zagreb, with Ivan Supek as its rector, took upon itself to offer the logistical infrastructure for the IUC programmes: facilities and small secretariat. University of Zagreb has generously been supporting the IUC ever since, hosting the IUC as autonomous and independent international entity. In the same time, the IUC has been offering its international, scientific and academic contacts to professors and students of University of Zagreb. Through almost five decades of ambiguous relationship, these two entities understood each other to greater or smaller extent, but the overall cooperation was and still is beneficial for both of them. However, one must admit that *genius loci* of Dubrovnik itself is contributing largely to the atmosphere, created during IUC events.

Today, in the new democratic political setting of Republic of Croatia, the legal

basis of the IUC as consortium of international universities is offered by the IUC Association, which practically means that the IUC is functioning as a non-profit NGO with international members.

Academic Programme

Organizational structure, location and facilities would remain just an empty shell if there were no dedicated organizers who are the biggest strength of the institution. They are the force that enables the implementation of the IUC mission, through fulfilment of academic programmes.

Course and conference organizers from at least two different countries suggest the programme while lecturers should come from at least three different countries.⁵ With this basic rule, the international dimension of the IUC programmes is guaranteed. IUC governing bodies need to approve all suggested programmes.

Academic events started in 1974. First programmes were on *Peace studies*, organized by the first IUC Director General, sociologist and international peace builder Johan Galtung, and *Philosophy of Science and Humanism*, organized by IUC founder Ivan Supek.⁶ Some of the other programmes of the 70s include *Future studies*, *Future of Education*, *Future of Religion*, *Feminist programmes*, *Man and Environment* and many others. In the 80s, established courses continued, while new entries such as *Victimology and Criminal Justice course*, *Social Gerontology*, *Tourism Planning for Future*, *Historic City as a Museum Object and Intellectual Property Rights* enriched the intellectual atmosphere of the IUC. It is ungrateful to mention only some courses, omitting the others. In first two decades of IUC's existence, almost 800 programmes with almost 39000 participants were held.

But, mere numbers cannot picture the substance of the IUC, the value that lies within each academic encounter. This atmosphere has been well described in the article of Prof. Gottfried Künzlen, co-director of the course *Future of Religion*, in the book *Fragments of Memories* published on the occasion of the IUC's 35th anniversary.

“At my first attendance at the ‘Future of Religion’ course, I marvelled at the special ‘IUC culture’, that peculiarly fascinating melange with its mix of scholarly seriousness and sobriety, scholarly criticism of the subject matter, and steadfast tolerance for those who differ: The profound connoisseur of Hegel from Germany would sit next to the Buddhist guru from Denmark and his disciples; the Franciscan monk from Sarajevo would be seated next to the young “Praxis”- philosopher from Zadar, while the Born-Again Evangelical missionary from the USA would wind up sitting next to the God-is-dead theologian from France. And the miracle came to pass: They were able to listen to each other, and they would even possibly begin to understand each other” (Künzlen, 2007:67),

This kind of tolerant interaction tends to happen in most IUC programmes. It is hard to say what is stimulating this atmosphere at the IUC, but it could be the mixture of the academic freedom already indicated in the organisational structure

of the institution and set-up with open-mindedness of its initiator and the tradition of Dubrovnik as an open and tolerant city.

In the IUC's history, there were a number of highly specialised seminars, but majority of courses and conferences from the very beginning tended to be interdisciplinary. Among hundreds of world-known scientists who contributed to the academic rating of the Centre were the Nobel price winners Werner Heisenberg, Linus Carl Pauling, Hannes Alfven, Joseph Rotblat, Harold Kroto; philosophers Hans Georg Gadamer, Paul Ricoeur, Jacques Derrida, Jürgen Habermas, Hans Küng, Gayatri Spivak and many others. The structure of courses is mainly round table set-up. In a relaxed atmosphere of the IUC, away from sometimes rigid or formal structures of home institutions, differences are overcome. Specialists, coming from different academic backgrounds from all corners of the world find a common language, while students and professors engage in a more open dialogue, bypassing the hierarchical structures of their every-day communication. So, the IUC becomes a place where horizons are widened and new paths are revealed.



Figure 4. A typical IUC course round table.

However, the war in which former Yugoslavia dissolved brutally effected the hometown of the IUC. In fall of 1991 Dubrovnik was under siege and heavily shelled by Yugoslav National Army and Montenegrin para-military forces. Many lives were lost, and the city, an UNESCO's cultural heritage, was bombarded for months. On December 6, 1991 the building housing the IUC was hit with incendiary shells and burned down together with its rich library. Only the ground floor with its Secretariat office and the archives was saved from flames.

Despite brutality of the war, IUC course directors did not give up. Some of them defied war and destruction the best way they could: by having courses in a city under siege, working under curfew in a hotel instead of the IUC building, sending a message that the intellect should not surrender to madness of destruction.⁷ Also, the Chair of the Executive Committee, Kathy Wilkes, philosophy professor from University of Oxford, remained in the city and sent many appeals to her colleagues of the academic world, but also to politicians to stop attacks on Dubrovnik. Numerous friends also sent humanitarian aid, but also later gathered

support for the rebuilding and refurbishing of the burned building. Academic programmes needed to return to its home. Rather soon, in 1993, University of Zagreb through Croatian government ended with the reconstruction of the building and partial refurbishing. A group of German universities, HESP office in Budapest and USAID also contributed and the IUC returned to its home.



Figure 5. Burned out IUC building, December 1991.

After the tragic break-up of former Yugoslavia, wounds needed to be healed and communication within the region needed to be re-established. That is why the IUC took the role to re-connect the region, organizing number of programmes that dealt with recent past, such as *The Transformation of War, Destructive Aggression in and after the War in former Yugoslavia or War Crimes, Genocide and Memories*. On the other hand, different set of programmes tackled the same issues from a different corner which best show programmes *On Divided Societies: Ethnicity, Racism, Nationalism and Future of New Policies, Living and Growing in Multicultural Society or Interculturality, Identity and Social Prejudice*.

Unfortunately, academic community did not manage to solve numerous issues that are oppressing our society. Number of IUC's programmes initiated long time ago, still go on.⁸ On the other hand, current times bring new subjects. IUC programmes today tackle following issues: human rights, democracy, international law, European identities, victimology and crime prevention, philosophy of sciences, arts, cultural policies, politics, feminism, social work and current reaches in medical sciences. Today, in the new social and political setting, where still North-West-East-South borders exist in the economical, ideological and political sense, the IUC Governing bodies are repositioning the Centre to continue with its mission: creating connections between scholars and overcoming barriers through the work of the academic community.

In the whole, for many scholars the IUC in Dubrovnik has become a place where they could find possibilities to connect with institutions around the world and in many occasions, the IUC event focused their professional career.



Figure 6. Students at IUC.

Accountability

Today, perhaps more than ever, academic society is requested to justify their work with submission of countable measures, whether it is the number of publications in international scientific journals, percentage of graduates or number of incoming or outgoing Erasmus students. However, to submit such concrete figures for the institution such as IUC would be very difficult. Therefore, this is the overview of the few.

- The table in figure 7 shows the number of courses, conferences and participants since the first course until the end of 2017. Constant flow of participants as well as stable number of offerings can be noticed. The only period when IUC experienced significant drop of its activities was during the homeland war for Croatia's independence. Another minor drop of participants, not courses, is noticed in recent years, during the world economic crisis that affected the academic community as well. As far as geographical distribution is concerned, around 65% of participants are coming from EU countries.
- IUC is not a degree-giving institution. However, from the very beginning there were efforts to secure the recognition to students who have fulfilled the requirements of the course. American universities started that by providing credits through the authority of the home university while in the last decades, due to the Bologna process changes of European educational systems, European course directors are also encouraged to secure ECTS points to their students.⁹ IUC also issues "Certificates of attendance" to those participants that have fulfilled their requirements – upon the suggestion of the course director.
- There are a number of publications resulting from IUC activities. There are books containing the results of courses and conferences that had been published by well-known publishing houses and journals that regularly publish articles presented at the IUC. These publications greatly contribute to the visibility and credibility of the IUC in wide range of international networks.

- Establishment of international networks is one of the most significant features of IUC. However, one cannot document all the international links that have been created during almost 5 decades in the relaxed atmosphere of understanding, tolerance, exchange of views and ideas. On individual levels, a week or two of intense IUC programme may open to participants an array of contacts that in many cases result with the more formal cooperation among different faculties or departments.

Academic Year	No. of Courses	No. of Conferences	No. of Participants
1972/1991	598	266	38881
1991/2000	243	43	8770
2001/2010	525	93	18001
2011	45	11	1416
2012	54	15	1679
2013	45	13	1363
2014	52	14	1874
2015	45	15	1717
2016	61	11	1946
2017	47	16	1926
TOTAL	1715	497	77573

Figure 7. IUC programmes from 1972 to 2017.

Financing

IUC courses and conferences are self-managed. That means that the responsibility to secure necessary finances lies on the course and conference organizers. Therefore, the principal support for the Centre is secured by Member and organizing universities. They support their academic staff and students who participate in the IUC programmes. Member universities also contribute to the IUC budget with the moderate membership fee. Infrastructure and staff is from the very beginning provided by University of Zagreb while Croatian Ministry of Science and Education supports the IUC with scholarships for Croatian participants and for the operation. Additionally, the IUC receives payments from participants for course and conference fees that cover technical support and work material for their programmes.

It is also important to mention number of other foundations that secured support for the IUC. DAAD supports German participants from the very beginning. HESP programme of the Open Society Institute has been offering scholarships for PhD students from Southeast and East Europe for more than two decades, contributing to the transformation of former communist countries in the time of transition. IREX, NUFFIC, British Council, Ford Foundation, Volkswagen Stiftung, Thyssen Stiftung and many others have contributed with special grants or secured other kind of support for IUC programmes. Today, many programmes are held within Horizon 2020 or Erasmus + EU projects. On many occasions, participants secure funding for travel and accommodation on their own, assessing that the IUC event would significantly influence their career.

As it has been shown, support to the IUC has come from a number of different sources. The diversity of these sources also shows the strength of the institution since these different inputs contribute to the network building and strengthen the IUC mission. However, additional value, which cannot so easily be priced, is work hours of all the organizers, lecturers and members of IUC governing bodies who receive no compensation for their workload. Their enthusiasm and their intellectual contribution remains the heart of the Inter-University Centre.

IUC Dubrovnik as an Independent Institution

It is difficult to assess the IUC in line with other institutions. There are other association of universities (International Association of Universities, European University Association) that deal with policymaking and discuss common concerns in the area of high education. IUC's primary goal is its academic programme, organized and implemented by members themselves. There are international institutions that are established by a state and linked to the specific university (International Institute of Social Studies of Erasmus University Rotterdam). IUC is a non-governmental institution in which all member universities have the same rights. There are international institutions that offer MA or PhD programmes (International School for Advanced Studies in Trieste). IUC has no permanent staff and students nor does it have degree offering programmes. There are institutions that specialize in specific field of study (European Inter-University Centre for Human Rights and Democratization, International Institute for Environment and Development). IUC is offering programmes in all academic fields. There are independent organizations with similar mission as IUC (Salzburg Global Seminar), but with programmes for different profiles of participants and with different financial schemes.

However, there are no institution with similar structure and programme as Inter-University Centre. Never the less, this does not mean that there are no challenges ahead. The uniqueness of one institution does not guarantee its success especially in the times when universities have restricted funds. The IUC has become a place that serves for the diffusion of knowledge to overcome barriers and establishes understanding among different division lines. In the contemporary world, divisions have changed place but they still exist. Today we experience both political and economical divides within Europe, cultural and religious clashes in the Mediterranean and turbulent Middle East. University population of Asia is growing and becoming more mobile. Academic society consequently experiences different problems. IUC Dubrovnik, due to its geographical position may play a role in addressing these matters through its academic programmes. The Centre will offer to the academic community of the region access to the scholarly networks of Europe and the World.

Conclusion

The IUC should not change dramatically. The structure of the Centre that enables academic freedom is an assurance that contemporary issues will be tackled and that the IUC can continue with its mission of building international networks for the exchange of knowledge and development of understanding to overcome frontiers in the academic world. That is the road for the better society.

Endnotes

- 1 The complete list of IUC member institutions can be found on page <http://www.iuc.hr/member-institutions.php>.
- 2 Prof. Supek obtained his PhD degree in physics in 1940 with Werner Heisenberg. Arrested by Gestapo in 1941 due to political activism, he was pulled out of the prison by Heisenberg himself. After returning to his hometown in then occupied Zagreb, he continued with political activism as antifascist and sent many public appeals against the development and the use of nuclear weapons, advocating creation of society of free and unarmed nations. After the WW II, he served as professor of physics at University of Zagreb. Prior to establishing the IUC, Prof. Supek initiated in 1950 the most relevant institute for natural sciences in Croatia - "Institute Ruser Boškovic." From 1961 he took part in Pugwash peace conferences and brought the movement to the former Yugoslavia. He was also the President of the Croatian Academy of Arts and Sciences from 1991 to 1997.
- 3 More information on the IUC structure and its constitution can be found on web pages www.iuc.hr/about.php.
- 4 This building comprises 1 larger conference hall, 12 classrooms of different sizes, cabinets, IT rooms, offices, inner courtyard with cafeteria and a dormitory in the attic space.
- 5 In a typical year, there are app. 350 organisers from more than 300 institutions forming and implementing the IUC academic programme
- 6 Philosophy of Science is the longest-standing programme at the IUC, regularly taking place until today with natural flow of course directors and resource persons. The programme studies the foundations, methods, and implications of the sciences from a philosophical perspective.
- 7 Courses held in the city under siege were *Philosophy of Science*, whose director at that time was Prof. Kathy Wilkes from University of Oxford and *Future of Religion* with director Prof. Rudolf Siebert from Western Michigan University.
- 8 Some of the longstanding IUC courses are *Philosophy of Science*, *Future of Religion*, *Diversity of Human Rights*, *Philosophy and Democracy*, *Politische Theorie*, *Identität Europas*, *Divided Societies*, *Victimology*, *Victim Assistance and Criminal Justice*, *Feminist Critical Analysis*, *MATH/CHEM/COMP*, *Regional Security and Cooperation in Southeast Europe*, *Social Work Theory and Practice*, *Petroleum Engineering Summer School*, *Social Structures and Institutions*, ...
- 9 Approximately 30% of IUC courses offer credits.

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Articles

- **Negotiation of Musical Remembrance within Jewish Ritual Performances in Prague's Old-New Synagogue**
Veronika Seidlová (Czech Republic)
- **Thai Identities as Scened in Twenty-first Century Contemporary Thai Media Art**
Prapon Kumjim (Thailand)
- **Ghanaian Cultural Symbols as Wall Decorations for Cultural Education and Revitalization**
Dickson Adom, Osafo Agyemang & Gideon Owusu Manu (Ghana)
- **Dandakaranya in Shanghai: A Transcultural Discussion of City-Zen**
Gisa Jähnichen (China)

Negotiation of Musical Remembrance

*within Jewish Ritual Performance in
Prague's Old-New Synagogue*

Veronika Seidlová (Czech Republic)

Abstract

Prague's Jewish Town has become an important site of remembering for both Jewish and non-Jewish visitors. This ethnographic case study aims to show that global flows of people influence the sound of the ritual in the legendary, medieval Old-New Synagogue in Prague, where multiple Jewish cohorts negotiate their ways of remembering. Based on the understanding of remembrance as socially constructed in the present and of music as a reflection, as well as co-creator of social reality, the essay reveals certain aspects of the social process of negotiation of music remembrance within ritual performance (as observed, e.g., in the case of a strategic choice of the tune of the Lekhah dodi hymn in Friday evening service). As specific melodic motifs and tunes within the Ashkenazi ritual chant system and its local traditions are understood as symbols, 'melodic codes', bearing specific spatial and temporal connotations and other meanings recognizable by insiders, they become both the 'subject' and the 'means of remembering' - the performative means of establishing certain imagined culturally specific continuities from the past in the present.¹

Keywords: *Ethnomusicology, Music, Memory, Jewish, Ritual, Performance, Prague, Negotiation*

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Introduction

“And worst of all, the biggest horror for me in the Old-New Synagogue was the moment when the Israeli tourist [who had the honor to chant] sang Hallel² to the melody of the [Russian] ‘March of the Fallen Revolutionaries.’³ That was drastic. It was back in the ‘90s,” laughed Dr. Alexandr Putík, cantor of the synagogue on Jeruzalémská Street, Prague, during our telephone conversation in 2017.⁴ One could imagine that a person who was oppressed for his Jewish religious activities during the totalitarian regime in Czechoslovakia and who was closely observed by the State Security⁵ would be very surprised to hear this melody reviving for him what was a common part of his childhood and youth, a tune that was played during the funerals of Communist leaders and commemorations of their death, as performed to a Hebrew liturgical text in Jewish worship. Clearly, this melody choice of an outsider violated cultural boundaries of the local minyan⁶ because Dr. Putík and some other men talked about it later with the chief rabbi. As Alexandr Putík recalls.⁷ “It was a shock, but an amusing one. Unfortunately, there were only a few people from my generation, so I couldn’t share this surreal moment with anybody.” He wrote to me and explained that, even in those difficult years, they used to make fun of the melody of that march. Putík also guessed that the tune itself had travelled to the Israeli synagogues with migrating Soviet Jews: “I can imagine that they simply liked the music and didn’t have any scruples about using it in a sacred context. [...] Similarly, Mozart’s arias had been recycled like this in 18th century [synagogue music] and maybe some other period hits.”⁸

Surely, the practice of adopting popular melodies to the Jewish liturgy has been part of all Jewish liturgical traditions at least from the 10th century until the present. Therefore, Jewish ritual⁹ music practice is a matter of a constant social negotiation.¹⁰ On the basis of his research among diverse Jewish communities in Boston, ethnomusicologist Jeffrey Summit notes that: “One might assume that worship would be a bastion of tradition, an area where practice is firmly established, where all the choices have already been made. In fact, in every community that I examined, musical aspects of the service underwent constant, strategic negotiation, both by leaders and by worshippers.” (Summit, 2000:19) Summit’s field observations resonate with current theoretical approaches to ritual (such as Hüsken and Neubert, 2012) which emphasize that “[t]he performance, meaning, structure, and contents of rituals are matters of constant negotiation among participants, specialists, and outsiders” and that “negotiations of rituals and their ‘proper performance’ have often been reasons for tensions and even schisms within religious movements.” (Hüsken and Neubert, 2012:8) I find these approaches productive in the Jewish context as well because they resonate with my own field experience.

I conducted ethnomusicological research of Jewish religious music in Prague mainly during the years 2002 to 2009 (Seidlová: 2006, 2008a, 2008b, 2009) and 2012 (Seidlová, 2012). In two of my texts (2008a, 2009) I leant closely on Summit’s (2000) research results and his design, which I have partly transferred to my own research. I focused on the process of constructing and performing diverse Jewish identities through the process of negotiation of the tune of the Lekhah Dodi hymn in Friday evening services. Almost seven years later, after being involved in

another research project,¹¹ I became inspired by Zuzana Jurková (2015) to revise and rethink my data in relation to the social process of collective remembering and modalities of recollection through music. In her later text (2017), she calls this process ‘musical remembrance’ and offers a theoretical model for its ethnomusicological investigation. Its starting points are:

“(a) Assmann’s concept of the time dimension of connective structure (which is one of the building blocks of collective identity), (b) the understanding of remembrance as constructed and rooted in the present, (c) the basic ethnomusicological premise about music as a mirror, as well as a co-creator of social reality. Two research spheres are open to investigators interested in music remembrance: one in which music (as a sound phenomenon and performance practice) is the main subject of research, and the other in which music is understood (only) as a medium of remembrance and the main attention is focused on social reality.” (Jurková, 2017:3)

I find her theoretical model as a hopeful premise for my following interpretation. Jurková’s interest in memory and the social process of remembering has been triggered by works such as Kay Kaufman Shelemay’s (1998) on song and remembrance among Syrian Jews. Shelemay (1998:213) provides understanding of how “[m]usic, particularly song, provides a medium that binds together disparate strands of experience, serving as a malleable form of cultural expression able to transcend the vagaries of time and place.” I believe this approach to be very relevant in the Jewish religious context. Although “Jewish prayer is sacred text performed” (Summit 2000:25), Summit provides a perspective of his Boston informants on the importance of the tune in worship:

“Many worshippers [...] do not feel they have been to services unless they hear their favorite tunes for certain prayers. The tune, separate from the words, serves as a portal to the past, a connection with ancestors, real and imagined. The ‘right’ tune grounds one in history and becomes an assurance of authenticity. The tune is a vehicle for transcendence. For many Jews who do not understand much Hebrew, the tune is the prayer. Cantors, rabbis, and lay leaders who do not understand this point are forever at odds with their congregation.” (Summit, 2000:33)

In the story from Prague narrated above, the actor himself *does* understand Hebrew as, apart from being a historian, he is a Hebrew language scholar and a professional Torah reader. And yet, the described melody choice which was imposed on him as a participant of the ritual did strongly matter to him. Seemingly an anecdotal episode reveals that a ‘musical remembrance’ (Jurková, 2017:3) clashed in this case *inside* the Orthodox Jewish ‘soundscape’¹² (Kaufman Shelemay, 2006) itself. As to some of its actors, it revived traumas from the past that they wanted to push out of their memory. Based on the understanding of remembrance as socially constructed in the present (Ibid.) and of “music as a mirror as well as co-creator of social reality” (Ibid.), my present essay aims to show certain aspects of the social process of negotiation of music remembrance within current ritual performance practices in a local-global context.

Ethnographic Setting

Captivated by the so-called Velvet Revolution in 1989 as well as by the city's physical charm, tourists from abroad have been flocking to Prague since the 1990s in unprecedented numbers. As, e.g., Gruber (2002), has already observed, all of Prague's glorious architecture and rich history have become an attraction, including its Jewish component. With the main symbols being Franz Kafka, Rabbi Löw (Maharal)¹³ and the story of the Golem¹⁴ and the preserved and suddenly widely accessible precious sites and material objects, Prague's Jewish Town¹⁵ has become an important site of remembering for both Jewish and non-Jewish visitors.

For centuries considered one of the famous centres of Jewish culture in Europe, Prague became a remote "periphery" of the Jewish diaspora because of the tragedies of the Holocaust and the 'Iron Curtain.' When it opened to the Western world after 1989, American Jewish journalists who visited Prague during the '90s were shocked by the paradox of the newly emerged presence of Jewish culture as one of the city's main tourist attractions, a new and visible component of the public domain, strongly contrasting with the almost invisibility of the Jewish people themselves. They wrote about Prague as "judenrein" ("Jew-Free" Freedman, 1995), a "virtual Jewish world" (Gruber, 2002:144) or even "the Jurassic Park of Judaism" (Valley, 1999:53). They described a situation similar to other Central European cities, but Prague, a city of one million inhabitants with – at that time – only around one thousand local Jewish people seemed the most peculiar to them.

During my fieldwork, I observed that Prague Jewish material sites still have been an important field of Jewish diasporic heritage and tourism: specialized tourist agencies have been further emerging and growing, providing their Jewish clients with kosher accommodations, food, observant Jewish tour guides, and information on the possibilities of participating in regular Jewish rituals in the Prague synagogues and prayer rooms, and in specialized courses with religious contents. This "kosher tourism" has created economic niches not only for many Czech members of the rather very small but already growing local Jewish community, but also for Jewish newcomers: migrants from Israel, the USA and elsewhere. Jewish 'tourism' or cultural heritage practices are not limited to Prague, but part of global Jewish 'tourist' flows and networks with their local 'hubs.' Therefore, I hope that my case study from one of such important 'hubs' might provide a perspective on what is potentially a wider phenomenon.

From 2006 to 2009, while focusing on the process of negotiating Jewish identities through synagogue music choices, I mostly observed Friday evening services in seven different worship spaces in Prague across the Jewish denominational spectrum (three Orthodox, two Conservative, and two Liberal). As a female non-Jewish researcher without substantial knowledge of Hebrew, my participation observation was limited in the three Jewish Orthodox settings (which were the Old-New Synagogue, the Jubilee Synagogue on Jeruzalémská Street and the Chabad Centre).

Observing was the most complicated for me in the legendary, medieval Old-New Synagogue ['Staronová' in Czech, 'Alt Neu Schul' in Yiddish]. Built in the last third

of the thirteenth century, the Old-New Synagogue is the oldest site of Prague's Jewish Town and the oldest synagogue in Europe which is still in use. Not only has it been the main synagogue of the Prague Jewish community continuously for more than 700 years, it also retains the wooden seat of the famous Maharal. Together with his tomb in the Old Jewish Cemetery (containing tombs of other famous rabbis as well), it is Prague's central material site of remembering for Jewish visitors in general, but most importantly for the Hasidic pilgrims.¹⁶ As observant Jews, they logically want to attend the rituals performed there (closed to non-Jewish tourists), not to visit it only as a part of a paid museum circuit during the day (when it is accessible to everybody with a ticket). However, the presence of large numbers of Jewish pilgrims from different parts of the diaspora substantially influences the dynamics of the local ritual practice itself. Obviously, it influences its sound – and its ethnomusicological research as well, as I will try to present in the following ethnographic 'snapshot' (in italics) based on my field notes from Friday, July 28, 2006.



Figure 1. 'Staronová synagoga' ('Old-New Synagogue') in Prague. Photo by author June 2017.

Negotiating Remembrance Through Chant

"It is a warm and bright Friday evening in Prague, almost eight o'clock. I am going for a Shabbat service. From the Old Town Square, it is just a few steps to the ancient Old-New Synagogue, sitting under the level of the pavement. I run down a little stone staircase, pass by the synagogue and enter Maiselova Street, which overlooks the pavement in front of the Jewish Town hall, as I search for Rabbi Dushinsky, one of my informants. Obsessively, I look at the clock at the tower and immediately realize the hands move counterclockwise. The magic of the genius loci which I still nostalgically crave for might be felt only in the

early mornings after a pub crawl when Apollinaire's verses learned in high school suddenly pop out from a memory: 'You are in the garden of an inn near Prague / You feel very happy a rose is on the table / And instead of writing your story you watch / The rosebug sleeping in the rose's heart / Horrified you discover your portrait on Saint-Vit's agate wall / You felt extremely sad the day you saw it / You resemble Lazarus disoriented by the light / The hands on the clock in the Jewish quarter move counterclockwise / And your life slowly moves backward too / Climbing up to the Hradchin and listening / To Czech songs at night in the taverns. ...'¹⁷



Figure 2. 'Staronová synagoga' ('Old-New Synagogue') in Prague. Inside the men's section looking at the slits in the women's section. Photo by author, June 2017.

Now, I move backward because of the crowds of tourists with headphones of audio guides on their ears and one eye searching what to take a picture of, the other watching the raised umbrella. I can't see Rabbi Dushinsky among so many people, and his mobile phone would already be switched off, left at home, so I turn back and head for the entrance of the 'Old-New.' There is already a line of Jewish tourists trying to get inside for the service. The security strictly tests them to learn who they are and what they want to do inside, while talking to walkie-talkies checking some of their names. The usual non-Jewish tourists (immediately recognizable by their bags and cameras) are advised to come back during the day when the synagogue is open as a part of the Jewish museum circuit. Fortunately, the guards remember me and let me in without a question. I bend my head so as not to hit the low medieval stone door frame. As I descend, the cool and humid thirteenth century breathes on me. From the corridor, I can see that there are already a lot of men in the men's section but, so far, I can't see any familiar faces. I turn left to the women's section. There are just two women, standing and mumbling from their siddur (prayer book). I stand in front of one of the six little peepholes towards the men's section. The slits are approximately 50 cm wide, 30 cm high and 200 cm deep.¹⁸ They were made for the period's average height of the women, so I must bend to peep in. Not only can one hardly see anything, but one can't hear much either, which is even worse for me and my goal of participant observation... As I don't dare to step on the threshold of the men's section and have a quick look at who is inside, I move back and forth to the various peepholes.

I can see and hear that some of the men are audibly praying from the siddur in their hands, others are greeting each other, chatting and intermingling. There are the noise and bustle common for Orthodox services. The weekday Minchah (afternoon service) is still going on. The prayer leader ('shaliah tsibbur' or 'cantor' or 'hazzan'),¹⁹ a short young man, stands in the north-eastern corner. While swaying, he chants with his face towards the eastern wall, his back towards the men. His non-metrical recitative chant anchored in a specific system of Ashkenazi musical modes, the 'nusach',²⁰ flows in a fast and quiet, rather shy manner, the noise of the room and the peephole absorb the sound of his chanting even more. The range of his chant is narrow, without much ornamentation, melisma or improvisation as would be in the case of a professional cantor. As it is common in the Orthodox setting, no musical instruments accompany him. However, the cantor (professional prayer leader) can be accompanied in certain parts by a choir of male voices in two- or three-part singing, which is not the case here.

The cantor seems to me a bit lonely in his effort. Other men keep coming, looking for a place to sit on the ancient wooden seats, talking to their neighbors. Yet two other men are also standing alone, facing the wall, swaying and praying in a low voice in their own tempo. Slowly, I observe that in the men's section, there are a few groups of men, distinguishable by their outfits. The first group of around twenty men wear dark suits with white shirts and a 'yarmulke' (a skullcap) on their heads, others wear black hats. Tomorrow morning, they would also wear their 'tallit' (prayer shawl) with the 'tzitit' (knotted ritual fringes) hanging down. Today, only the cantor is arranging his on his shoulders. Some of the men have beards, some of them not. Most of them are Czech Jews. Then, there is another larger group of around twenty who look Hasidic. They look similar in many ways but their suits, beards and 'peyes' (sidelocks) are considerably longer, their hats bigger. One of them wears a 'shtreimel' (a round specifically Hasidic fur hat) and a 'bekishe' (a long satin kaftan). I suppose they come either from Israel or from Brooklyn. Another smaller group seem to be Americans with baseball hats, skillfully leafing through the prayer book. And then there are a few with blue paper yarmulkes they picked up at the entrance, keeping off to the side and rather observing the others.

In the meanwhile, the two women next to me also bend in front of the peephole, and with their ear towards it, they try to catch what is being chanted right now so they can find the appropriate passage in their siddur. However, the sound of the fast flow of Hebrew words blurs in the little tunnel. In a moment, one of them gives up and sits down with a resigned expression. It is really not quite easy to catch the appropriate passage even if somebody helps you and points to it in the siddur... In a while, I can hear the recitation of the Mourner's Kaddish which concludes the Minchah in the Ashkenazi communities. Now I hear that the men have begun singing a metrical tune together. They sing the piyyut (Jewish liturgical hymn) Yedid Nefesh (Beloved of the soul)...²¹

At this point, some comments need to be interspersed. Apart from some knowledge of Hebrew, one has to know the way the service is conducted. For example, concerning the non-metrical chanting of the psalms, the prayer leader chants only the last few verses of one psalm and, without a break, he continues chanting the first few verses of the next one. The text of the middle of the psalm is mumbled by people in their own tempo and nusach and thus the characteristic non-organized

blurred sound of the voices of the Jewish 'shul' is produced. Again, the prayer leader chants just the end of the psalm and begins to chant another one. That is how he structures the temporal frame of the ritual till the moment when a liturgical piece comes that is chanted together in a metric tune (Cf. Summit, 2000:25-26), such as the tune of the hymn Yedid Nefesh, mentioned above.

Yedid Nefesh is commonly attributed to the sixteenth century kabbalist Elazar Azikri (1533–1600) from Safed. However, the authorship of this hymn is unknown. Yedid Nefesh introduces Kabbalat Shabbat, the mystical prelude to Shabbat services. Kabbalat Shabbat was developed as a liturgical innovation by the Jewish mystics during the mid-sixteenth century in the town of Safed in northern Israel (Summit, 2000:28), thus almost three hundred years after the Old-New Synagogue in Prague was built. The Hebrew term means "Receiving the Sabbath". "Enthralled with the mystical personification of the Sabbath as Israel's bride and inspired by the natural beauty of Safed, high in the mountains, these mystics dressed in fine clothing and, like bridegrooms going out to meet their brides, went out to the fields to receive the Sabbath" (Summit, 2000:28) at sunset. In time, the ceremony moved into the synagogue and was standardized to consist of six psalms, 29 and 95 to 99, representing the six weekdays, and the piyyut Lekhah Dodi – the central moment in the Kabbalat Shabbat service (Summit, 2000:34):

"Preceded by a clearly Hasidic dance tune sung by excited male voices, the loud singing of the opening lines of Lekhah Dodi can be heard..."²²

<i>Chorus:</i>		
1 Come, my beloved, to meet the bride,	<i>Lekhah dodi liqrat kallah</i>	לכה דודי לקראת כלה
2 let us welcome the <i>Sabbath</i> .	<i>p'nei Shabbat neqabelah</i>	פני שבת נקבלה
<i>Verse 1:</i>		
3 "Observe" and "Remember" in a single command,	<i>Shamor v'zakhor b'dibur ehad</i>	שמור וזכור בדבור אחד
4 The One God announced to us.	<i>hishmi'anu El hameyuhad</i>	השמיענו אל המיוחד
5 The Lord is one and His Name is one,	<i>Adonai ehad ushemo ehad</i>	יי אחד ושמו אחד
6 For fame, for glory and for praise.	<i>L'Sheim ulitiferet v'lit'hilah</i>	לשם ולתפארת ולתהלה

Figure 3. Beginning of the Hebrew text of the piyyut Lekhah Dodi – the central moment in the Kabbalat Shabbat service. English translation by Lawrence Fine (1984a:38-40, quoted from Summit, 2000:35).

Composed by Rabbi Shlomo Alkabetz ha-Levi (c. 1505-1584) in the mid-16th century, the hymn is based on the words of the Talmudic sage Hanina: "Come, let us go forth to welcome the Queen Sabbath" quoted in the Babylonian Talmud, Shabbat 119a. The first letter of each of the hymn's eight verses forms an acrostic of the poet's Hebrew name, Shlomo ha-Levi, which was a common practice at that time. (Summit, 2000:37) As Kay Kaufman Shelemay notes in her book on song and remembrance among Syrian Jews (who still encode their names in song texts), the "incorporation of the names of individuals within the songs is also a primary mechanism for linking individual and collective memory." (Shelemay, 1998:45) Lekhah Dodi was eventually adopted by Jewish communities throughout

the world and if the text of the hymn contains the name of its author, its many tunes refer to different times and places. I will get to this point in detail later. Now it is enough to say that Lekhah Dodi is one of the “certain points in the service where the leader can – and is expected to – make musical choices. [...] A congregation might know several different tunes that they accept and use for a particular prayer. It is the leader’s prerogative to choose one of these tunes, within the bounds accepted by the congregation. The leader then controls the key, tempo, dynamics, and how long the congregation sing and repeat the tune.” (Summit, 2000:27-28) However, as I have written down in my diary that day:

“...today, the cantor’s voice is disappearing in the overall sound and particularly among much stronger and confident voices, so I can’t say if it was he who began singing Lekhah Dodi. Mostly, I hear other strong voices singing:

Le - cha do - di li - krat__ ka - la p' - nej ša - bat ne - ka - be - la. Le -
 1. Ša - mor ve - za - chor be - di - bur e - chad, hi - šmi - a - nu el ham' - ju - chad. A -

cha do - di li - krat__ ka - la p' - nej ša - bat ne - ka - be - la.
 do - naj e - chad u - šmo e - chad. Le - šem uleti - fe - ret ve - li - tchi - la.

Figure 4. Lekhah Dodi sung on the 28th of July 2006 in the Old-New Synagogue, Prague. Transcription by the author.

Later, I sing this melody to Rabbi Dushinsky and ask about it. He explains that I had heard a special Lekhah Dodi that day. It is a tune of the lament ELI ZIYON VE-AREHA (Heb. אֵלֵי צִיּוֹן וְעָרֶיהָ “Wail, Zion and its cities”), traditionally sung on Tisha B’Av. However, this tune is used for Lekhah Dodi during the three-week communal mourning period preceding that holiday of remembrance. Idelsohn provides a transcription of this elegy (Idelsohn 1992 [1929]:168) and notes that the same tune is found in the German Catholic Church as one of the ‘fast songs’ printed in 1642, but he also finds the tune as a Spanish folksong as well as a Czech folksong (‘Jestli te má milá hlava bolí...’ (Idelsohn, 1992 [1929]:173). He claims that “its character indicates that it originated in Spain, whence it was in all likelihood carried to Central and Eastern Europe by pilgrims and was picked up by Jewish singers alike. We find many such ‘travelling’ melodies in the medieval period. (Idelsohn 1992 [1929]: 173) Summit also mentions this switch, provides an audio example of the same tune sung by a community in Boston (Summit 2000: CD, track nr. 37) attached to his book and says that it is used for Lekhah Dodi in many Conservative and Orthodox synagogues during the same period.²⁴ According to him, “Melody becomes a bridge, foreshadowing and cueing the approach of the upcoming holiday.” (Summit, 2000:136)

This micro-process of commemorating (accomplished through a switch of tunes) that Tisha B’Av - a holiday of remembrance - is approaching is a particularly

nice example of how musical memory is put to work in the Jewish service.²⁵ Jeffrey Summit interprets this melodic switching as ‘metaphorical code-switching’ (Summit, 2000:132-133) which “functions as time-travel within the Jewish liturgical cycle” (p. 134). Summit applies these concepts from socio-linguistics. He uses the term “to imply that melodies are infused with particular associations, coded meaning, and symbolic significance” (p. 131). He stresses that linguistic code-switching works only in bilingual settings. “For this model to be productively applied to melody choice, participants must be familiar with both melodic codes used in the shift.” (p. 131) Thus the system of nusach “functions as a complex system of melodic code in its own right” (p. 132). It provides a particular musical mode to the time of the day as well as to weekdays, Shabbat and holidays. However, to be able to realize the nuances of this system, one not only has to develop a knowledge of the melodic codes, but one needs some setting to enable it. As in the meantime:

“...Kabbalat Shabbat in the Old-New Synagogue turned into the evening service (Ma’ariv). The still almost empty women’s section is suddenly filled with a group of around twenty young Jewish women and girls speaking English with an American accent. At first, they curiously observe the interior, obviously shocked by the medieval peepholes. Then they start looking for the siddurim and try to find the right passage. In a while, they give up as the woman before did and become bored, staying, though, and waiting for somebody to pick them up. They start talking, mumbling for a moment in a low voice, and so loudly afterwards that nothing can be heard through the peepholes any more. Their voices even reach the ears of the men, who soon lose their patience, hissing angrily... The local woman gives me a desperate look. It has been like this here almost every time I’ve visited...”²⁶

As I am a woman researcher, my aural and visual observation of the ritual in the Old-New Synagogue was complicated not only by the gender barriers, materialized in this unique medieval building as a thick wall with a few slits, but also by fluctuating and conversing Jewish female pilgrim groups from abroad.²⁷ Nevertheless, after a certain time, I could not avoid seeing and hearing how the ritual itself is being negotiated in the male section among the Czech Jews, Jewish migrants and the groups of short-term guests. The negotiation happened through the chanting itself as well.

In the case described above, the Jewish men from different places in the world have found a common voice in this particular ritual performance of Lekhah Dodi in Prague because of the special three-weeks’ time frame within the liturgical cycle which determined that there was no possibility of choosing the tune. However, during regular Kabbalat Shabbat services, the tune of Lekhah Dodi was the most important place for a strategic musical choice. Let me present an example from one of my observations in the Old-New Synagogue two years later, in January 2008:

[...] And Lekhah Dodi is approaching. Due to the high number of pilgrims in silk kaftans and fur hats, I expect a Hasidic tune. I already hear a voice starting in an undertone the first line of a fast tune, yet, from another corner of the synagogue, I hear another melody! It

is not Hasidic at all. Where do I know that tune from? A small group led by the hosts – the Czech Jews – confidently chant a tune in a slow tempo. The guests gradually join in, with some hesitation, though. And finally I remember: it is the tune of *Lekhah Dodi* that I know from the recordings²⁸ (and manuscripts) of Cantor Blum in the 1980s in the Synagogue on Jeruzalémská Street in Prague! It is a tune by Vienna Reform Cantor Salomon Sulzer from the 19th century.²⁹ Simplified to the core, but it is it. Individual stanzas composed as solos for a professional virtuoso cantor to take turns with a choir and congregation chanting a chorus – this has all disappeared; only the main tune of the chorus, which they all sing together, has remained.

The stubborn insistence on the tune by the minority of locals makes me think: if I had expected this tune somewhere in Prague, it would have been in the Synagogue on Jeruzalémská Street, the only other synagogue where the Orthodox rabbinate of the Prague Jewish Community organizes services. I can't prove it, though, as Friday services haven't taken place there for the last few years. Do the locals know that they chant a Reform tune? And does it matter to them? Maybe it is a kind of a symbolic resistance? And my interpretation is confirmed after the Shabbat service by Daniel Vanek, who was part of the minyan that day: "It was sort of a small rebellion," smiles Daniel, a young prayer leader. He quotes another member of the minyan who purportedly was mumbling to himself something like: "Those Israeli manners simply don't belong to the Old-New."³⁰

I argue that this musical choice within a ritual performance both reflected and constructed the negotiation of social relationships among diverse groups of participants.

It is important to say that the very structure of the traditional Ashkenazi ritual practice enables such negotiation to a large extent. As Summit (2000:25) notes: "Scholars have compared a congregation involved in traditional Jewish prayer to a jazz band (Heilman, 1976:212; Hoffman, 1997:3)". Sometimes the leader chants solo, at times people sing along with him, other times all the participants are 'doing their own thing' - individuals proceed at different speeds, chanting in an undertone, each choosing a comfortable key. (Summit, 2000:26) Moreover, "each worshipper has a slightly different variation of nusach" (Summit, 2000:77), so, when people chant the non-metric parts, there is a "general discordant murmur of voices" (Ibid.). The leader is both soloist and conductor of this "jazz band", mostly on occasions of metrical hymns chanted together, such as *Lekhah Dodi*.

Marc Slobin characterizes such metrical collective singing as "music of participation" that allows the congregation to experience a sense of community on a deeper level (1989:195ff.). Judith Frigyesi (1993:69) sees metric tunes as "insertions" which are not necessary from a purely liturgical point of view: "These metric insertions can be omitted or replaced, new tunes can be composed or adopted from Jewish or non-Jewish folk repertoire". However some melodies have, according to her, come to be "almost codified in local custom. The congregation often insists on particular tunes which are seen as the token of loyalty to local tradition, as the mark of the identity of the community." (Ibid.) Therefore, Summit (2000:34) notes that "many cantors and lay leaders described the resistance or even hostility they

encountered when attempting to change favourite tunes or introduce new tunes into the service.”

This seems to fit the above-described case from the Old-New Synagogue. As Daniel Vanek explained to me, this was the version sung by local iconic personality, Viktor Feuerlicht (1919-2003),³¹ who had been a cantor of the Old-New for almost forty years.³² Daniel told me that Jakub Schwab, who was a young gabbai (warden) of the Old-New during my fieldwork, had been prepared for his bar mitzvah by Feuerlicht, whom he revered highly. He struggled to have at least some elements of the worship still be chanted after Feuerlicht’s death in ‘his’ way, such as *Lekhah Dodi* - a simplified version of the tune by Salomon Sulzer (1804-1890)³³ in a regionally specific Ashkenazi pronunciation of Hebrew. The melodic (and phonological) choice which he, Daniel, and others asserted that day can be, from my point view, understood as a case of negotiation of musical remembrance trying to establish continuity with the recent local past and re-configure certain perceived constellations in the present through the ritual sound.

The adherents of late Cantor Feuerlicht haven’t always succeeded in their sound negotiation. I have heard different tunes for *Lekhah Dodi* myself there, such as one well-known Hasidic tune which is recorded and transcribed by Summit (2000:83) as sung by an Orthodox community in Boston, where it was nostalgically seen as an “Israeli tune, often learned on a first trip abroad during the period following the Six Day War in 1967.” (Ibid.) To cross-check, I sang the tune³⁴ to Rabbi Dushinsky. He told me it is currently the most popular tune for *Lekhah Dodi* worldwide and it has been done in the ‘Old-New’ quite often because of the tourists, who make up the majority during the *Kabbalat Shabbat* services there, so that everybody could join in - as participation is the purpose particularly of this “metric insertion”. Dushinsky is an Israeli rabbi born in 1946. He is a knowledgeable³⁵ occasional prayer leader with a vivid musical memory and skills and was asked in 2007 by the Federation of Jewish Communities in the Czech Republic to establish an official course for prayer leaders;³⁶ moreover, involved with Jewish tourism as a tour guide at that time in Prague, Dushinsky knew well what would make worshippers from abroad participate. For himself, none of these tunes would be his personal choice as his most beloved tune is the one that he sang as a boy in the 1950s in Tel Aviv in the choir of the legendary hazzan, Shelomo Ravitz³⁷ (c. 1886-1980). “But nobody knows it here, so what’s the point”, says Rabbi Dushinsky, his words resonating that participation is an important value of today’s conceptualization of Jewish ritual performance across the denominational spectrum (Summit, 2000).

Conclusion

Fast global flows of people and sounds influence the sound of the ritual in the legendary, medieval Old-New Synagogue in Prague, where multiple Jewish cohorts negotiate their ways of remembering what they imagine as Jewish tradition. During the rituals, they try to perform the imagined past with their chanting voices. However, the sound negotiation happening during the ritual itself is not always smooth. Voices of the leading men sometimes clash, (and some voices such as

those of the women are supposed to remain silent, but the reality is more complicated.) One of my Prague consultants, Cantor Vanek (b. 1980), expressed his sentiments imbued with nostalgia and the fear of a “loss of local Jewish culture”, being forgotten in the waves of the globalized Jewish diasporic flows with the hegemony from its current centres and/or consumerism of things and experiences. (As he told me once: “you know, it’s like doing Kiddush with plastic cups and plates. It is kosher but, for me, it is a shame.”) However, as all remembering is a selective practice, even the way of music remembrance as practised by cantor Feuerlicht’s admirers in Prague is necessarily selective. What is of interest is the process itself – which practices are remembered, revived in the present, and which not, and the actors’ discourses constructing the reasons and justifications. That is how, I think, we can continue to “construct an ethnomusicology of memory,” suggested by Shelemay (1998:212) already two decades ago.

As specific melodic motifs and tunes within the Ashkenazi ritual chant system and its local traditions are understood as symbols, ‘melodic codes’ in Summit’s (2000) sense, bearing specific spatial and temporal connotations and other meanings recognizable by insiders, they become both the ‘subject’ and the ‘means of remembering’ (Jurková, 2017:3) – the performative means of establishing certain imagined culturally specific continuities from the past into the present.³⁸ During the observed ritual performances in the Old-New Synagogue, I argue, diverse actors negotiated through their chanting diverse remembering agencies. As nostalgia as an effect comes into the picture as well, different actors seemed nostalgic about different tunes, trying to “carve out” by their competing tunes their own frame for expressing their nostalgic feelings in the present during the ongoing ritual. Therefore, although the Friday evening liturgy prescribes its parts and texts, their sequence and even the specific musical prayer mode, thanks to improvisation and negotiation of different actors, the sound of the attended performances of Friday evening ritual in the Old-New Synagogue has been vivid, dynamic and complex, but never the same – thus both reflecting and constructing the social reality of that particular time and place.

Coda

As (ethnomusicological) research may influence the observed community and its negotiation process, I would like to reflect on this issue in a short extra section. Just at the end of my fieldwork in the summer of 2009, the Prague rabbinate employed a professional, experienced cantor for the Old-New Synagogue, Bryan Wood (1980) from the United Kingdom, who received his cantorial education at the former Jews’ College in London. I had already met Cantor Wood in 2008 at the European Cantors’ Convention in London where I was invited by Rabbi Dushinsky. At the convention, I presented a forthcoming publication of historical recordings of the late Chief Cantor Ladislav Blum (1911-1994), who had been an active prayer leader in the Jeruzalémská Synagogue for thirty years. Cantor Wood, Rabbi Dushinsky, Cantor Vanek and some others like Cantor Michal Foršt began to work with these musical recordings and learned some of the recorded melodies (or refreshed their memory, like Cantor Putík, a disciple of Cantor Blum), which they tried to use in their ritual practice to different extents as well, with various reactions of the

public.³⁹ Thus, a new chapter of negotiating musical remembrance opened, using newly published sources from local ethnomusicological research with which they greatly helped.

Endnotes

- 1 Research for this article was supported by the Faculty of Humanities, Charles University Prague, Grant SVV 260470 "Prague Soundscapes 2." I would also like to thank also all of my (field) consultants mentioned in this article, Essica Marks for reading the draft, Valerie Levy for language editing and the two anonymous reviewers.
- 2 Hallel ("Praise") is a Jewish prayer, a verbatim recitation from Psalms 113-118, which is recited by observant Jews on Jewish holidays as an act of praise and thanksgiving.
- 3 The Russian original of the composition is Вы жертвою пали ('You fell victims' — revolutionary funeral march), https://www.youtube.com/watch?v=Pr7XU_x1Vy8 (accessed 3rd of July 2017).
- 4 Putík, Alexandr. Informal conversation on telephone with Veronika Seidlová, 3rd of July 2017.
- 5 See Šmok 2017. For more general view on the life of Jewish people during the Socialism and Post-Socialism in Czechoslovakia see Heitlingerová 2006.
- 6 Minyan is a quorum of ten adult Jewish men needed for public Orthodox worship.
- 7 Putík, Alexandr. Informal conversation on telephone with Veronika Seidlová, 3rd of July 2017.
- 8 Putík, Alexandr. E-mail conversation with Veronika Seidlová, 11th of July 2017.
- 9 Ritual is seen here "as repetitive, formally stylized behavior based on scripts or models that is perceived as different from everyday behavior, separated through a (cognitive) frame; invested with meaning that is not necessarily immediately connected to the action performed; referring to and making use of symbols; consisting of building blocks; being traditionally sanctioned; taking place at specific places and/or times; rehearsed, structured, patterned, ordered, sequenced, and rule-governed". (Hüsken and Neubert, 2012: 2-3)
- 10 According to Hüsken and Neubert (2012), negotiation has become a key concept in the cultural and social disciplines in the past several decades. Contestation, change, and conflict are central areas of social theorizing as the question how social is negotiated has gained urgency in a rapidly globalizing world. The issues of increasing fluidity of boundaries and contestation of values and meanings in the context of growing mobility of social actors and their networks are important issues even in relation to rituals. They consider this concept a fruitful tool for analysis, "especially when applied to the study of ritual, because 'ritual' can be seen as a mode of participation in social activity, which is itself fluid and therefore always contested, challenged and negotiated". (Hüsken and Neubert, 2012: 2) In the eyes of many participants, rituals negotiate their relationship with a) what is perceived as transcendent (gods, ghosts, ancestors, etc.); b) outsiders and among each other. (Hüsken and Neubert, 2012: 8)
- 11 A multi-sited ethnographic research of global cultural flow of world music practices appropriating Hindu mantras (Jurková and Seidlová 2011, Seidlová 2016) which was partly attached to the research project 'Prague Soundscapes' led by my supervisor and current colleague Zuzana Jurková (et. al. 2014, drawing on Kay Kaufman Shelemay's Soundscapes, 2006).
- 12 Kay Kaufman Shelemay (2006: xvii) explains in the preface of her book *Soundscapes: Exploring Music in a Changing World* that she began to use the term soundscape after she read a 1991 article by the anthropologist Arjun Appadurai, who coined ethnoscapas to capture the shifting and nonlocalized quality of group identities in the late twentieth century. She transposed Appadurai's important term (Cf. Appadurai 2005) to a musical context. Although she did not invent the term soundscape, this reimagined "soundscape accommodates the musical dynamism of the twenty-first century: music may be anchored for periods of time in single places, but even when situated locally, it is always

- changing, subtly or dramatically. Many soundscapes incorporate global connections and influences. [...] music-making is a creative practice as well as the ongoing process of selected sounds, shifting settings, and changing significances interacting.” (Kaufman Shelemay 2006: xviii)
- 13 Judah Loew ben Bezalel, alt. Löw, Loewe, Löwe, or Levai, (between 1512 and 1526? – 17 September 1609) widely known to scholars of Judaism as the Maharal of Prague, or simply The MaHaRaL, the Hebrew acronym of “Moreinu Ha-Rav Loew,” (“Our Teacher, Rabbi Loew”) was an important Talmudic scholar, Jewish mystic, and philosopher who, for most of his life, served as a leading rabbi in the cities of Mikulov in Moravia and Prague in Bohemia. Within the world of Torah and Talmudic scholarship, Loew is known for his works on Jewish philosophy and Jewish mysticism and his work *Gur Aryeh al HaTorah*, a supercommentary on Rashi’s Torah commentary. Rabbi Loew is buried at the Old Jewish Cemetery, Prague in Josefov, where his grave and intact tombstone can still be visited. For more, see Putík 2009.
 - 14 The abovementioned Maharal is also the subject of a 19th-century legend that he created The Golem of Prague, an animate being fashioned from clay to defend the Jews of the Prague Ghetto from antisemitic attacks, particularly the blood libel. He is said to have used mystical powers based on the esoteric knowledge of how God created Adam. (The earliest known source for the story thus far is the 1834 book *Der Jüdische Gil Blas* by Friedrich Korn. It has been repeated and adapted many times since.) Gruber (2002) mentions the wave of revival and commodification of the Golem figure at the turn of the millennium in Prague. Also Cf. Bilefsky (2009): “The Golem [...] is once again experiencing a revival and, in this commercial age, has spawned a one-monster industry.”
 - 15 Preserved partly by the Jewish museum and partly by the Federation of the Jewish Communities of the Czech Republic.
 - 16 On the importance of Maharal for Hasidic pilgrims and on the possible convergence with the Golem story see Kieval 2000: 103. See also the website of the Chabad Maharal Institute in Prague: http://www.chabadprague.cz/templates/articlecco_cdo/aid/1080590/jewish/The-Maharal.htm (accessed 1/7/17)
 - 17 Bohn, Williard. *Reading Apollinaire’s Alcools*, 2017: 203.
 - 18 For the ground plan of the synagogue, see <http://www.synagogue.cz/the-old-new-synagogue-page/ground-plan/> (accessed 1/7/17)
 - 19 The prayer-leader – traditionally a man – plays the most active role in the ritual. As Summit notes, “One can position the musical/liturgical leadership in the synagogue on a continuum of professionalism. At one end is the skilled, but unpaid, congregational member who will accept the honor of serving as shaliach tsibbur and leading the congregation in prayer, either occasionally or regularly. At the other, there is a full-time professional hazzan (cantor)” (Summit 2000: 27). The Cantor does not enjoy as high a professional and economic status as the rabbi, who remains in the background as the spiritual teacher and who might give a sermon during the worship.
 - 20 Nusach is a complex term and can’t be covered here in detail. According to Avenary (1972:1238, cited by Summit 2000:164), it is „a specific musical mode to which a certain part of the liturgy is sung“, however, Summit (2000:164) uses it to refer to „traditional Ashkenazi recitative chant that composed of a stock of characteristic motifs specific to a particular service.“
 - 21 Seidlová, Veronika. *Fieldnotes*, July 28, 2006, Prague.
 - 22 *Ibid.*
 - 23 Annual fast day in Judaism which commemorates the anniversary of a number of disasters in Jewish history, primarily the destruction of both the First Temple by the Babylonians and the Second Temple by the Romans in Jerusalem. Tisha B’Av is regarded as the saddest day in the Jewish calendar and it is thus believed to be a day which is destined for tragedy. Tisha B’Av falls in July or August in the Western calendar.

- 24 Summit (2000: 136) attributes the tune to Salomon Sulzer, though.
- 25 Such a metaphorical code switch is not limited to sad holidays, however. For example, before the Hanukkah holiday, in many congregations, the fifteenth century hymn Adon Olam concluding the Sabbath service would be sung to the signature melody of Hanukkah – the Maoz tsur. (Summit 2000: 135)
- 26 Seidlová, Veronika. Fieldnotes, July 28, 2006, Prague.
- 27 As the observed American teenage women didn't feel much nostalgia for the medieval social setting materialized in stone, the constructed gender barriers thus importantly influenced the sound of the ritual itself even in a less expected way – the suppressed voices hit back at those suppressing them.
- 28 See Seidlová 2008b.
- 29 See Sulzer 1922:15
- 30 Seidlová, Veronika. Fieldnotes, January 2008, Prague, revised 2017.
- 31 Viktor Feuerlicht, Czech cantor, dies at 84: Prague (JTA) - One of the most prominent spiritual figures in Prague's Jewish community has passed away. At least 300 mourners attended the funeral Sunday of Viktor Feuerlicht, cantor of Prague's world-famous Old-New Synagogue, [...]". 18.3.2003. <http://www.jta.org/2003/03/18/archive/obituary-a-symbol-of-czech-jewry-prague-cantor-passes-away> (accessed 7/6/2017)
- 32 "Tomas Jelinek, chairman of Prague's Jewish community, said Feuerlicht's death was the end of an era. "He was the main figure of religious life here for many years and was recognized by different religious authorities around the world," Jelinek said. "He was the Prague Jewish community's connection in the former Czechoslovakia to religious communities worldwide." Jelinek said Feuerlicht, who was head of the Prague rabbinate in the 1970s and 1980s, originally took on the role of cantor on a temporary basis. "He was asked to be cantor for four weeks, and ended up doing it for 40 years. (...)Feuerlicht, who was born in Transcarpathian Ukraine, studied Judaism under Joel Teitelbaum, the late grand rabbi of Satmar in Romania, before the World War II. (...) In 1945 he settled in Prague, and later was prevented from emigrating to Israel by the Communist regime." JTA (The Global News Service of the Jewish People), 17.3. 2003. <http://www.jta.org/2003/03/17/life-religion/features/revered-czech-cantor-dies> (accessed 7/6/2017)
- 33 On Sulzer, see e.g. Bohlman 2000.
- 34 This tune can be (in a slightly different variation) found in Slobin 1989:200. He describes it as a "Hasidic tune with a lively, syncopated rhythm far from the rather stately sound of [Sulzer] and [Lewandowski]". (Ibid.) and rated fourth most popular tune in his research. Slobin interviewed 93 cantors about their favourite tunes of Lekhah Dodi and collected 184 variants of this hymn. The most commonly sung tune was Salomon Sulzer's (Slobin 1989:199), but a different one than the one I heard in the Old-New. According to him, Sulzer together with Louis Lewandowski (another 19th century Central European Reform cantor), and 'Hasidic' are "two of the basic repertoire pools hazzanim informally define when discussing the range of available musics."(1989:200)
- 35 See Dushinsky 2002.
- 36 Thus, in 2008, after almost seventy years, an official course of Jewish chant was established in the Czech Republic. According to Rabbi Dushinsky, it is open to all interested individuals, across Jewish denominational spectrum. He estimates that till 2017, there were 40 to 50 long-term students, including women.
- 37 Jewish Virtual Library. "Ravitz, Shelomo." N.d. <http://www.jewishvirtuallibrary.org/ravitz-shelomo> (accessed July 1, 2017).
- 38 The same applies to different ways of pronunciation of Hebrew language and even to the style of voice production.
- 39 E.g., Cantor Bryan Wood wrote to me about performing the Lekhah Dodi by Sulzer according to

Cantor Blum in the Old-New Synagogue during the Kabbalat Shabbat in November 2009: “The reaction of the tourists is good, but they find it difficult to sing with this tune because they don’t know it. Many tourists comment on how they love the service. It reminds them of their parents or childhood. One lady who grew up in New York said it reminded her of her shul in the States where they use my nusach, traditional Western Ashkenaz like Blum. Also my pronunciation is similar to his. Another Israeli composer Yossi Green was very excited to hear the nusach, as he could tell it was very ancient, and it is. The Czech reaction is different, rabbi Sidon is very happy which is the main thing. I learnt the Lecho dodi piece, because I believe that it should be sung as it is at least from the tradition of Feurlicht. I’m not sure if it was sung pre holocaust in Staronova. The problem is, and this is a problem not of just the community here. Many people who go to shul have only been going there for the last 15 years or even much less. These days they are used to Carlebach, or other modern tunes, they don’t know traditional songs, and if they do they have not heard them sang properly, so they think it sounds different. The tune has of course been sung before by various people, but not maybe how Blum sang it. I took time and really learnt it well and then did it, expecting a good reaction. Unfortunately, this did not happen from the Czech people. Maybe [...] Because they may think I embellish the song too much and they cannot join in because the verses change each time. But I am really just singing it how I have heard it sang by Blum, and don’t consider myself to show off. [...] I met chazzan Blum’s neice and sang the Lecho dodi [to her], she liked it very much, also pan Svátek. Sometimes I sing it to him and it reminds him of times before.” Wood, Bryan, e-mail conversation with the author on 16th of November 2009.

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Thai Identities as Scened in Twenty-first Century Contemporary Thai Media Art

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Abstract

The context of this discussion is framed around the much anticipated 2018 opening of two major international contemporary art biennales to be hosted in Thailand for the very first time. First to open will be the Bangkok Art Biennale in October 2018 and Thailand Biennale at Krabi will follow in November 2018. Undoubtedly the international contemporary art biennale spotlight will bring crowds of multinational contemporary art enthusiasts to Thailand in 2018. But before we can begin to understand artworks by overseas artists we must first attempt to understand Thai identities within the scope of contemporary art. Therefore, twenty-first century contemporary media art practices will be discussed with examples from seven contemporary Thai media artists whom have been selected to elucidate the complex jigsaw-like and multifaceted transformations of Thai identities through recent history.

Keywords: *Thai identity, Thai identities, Contemporary Thai Media Art, Political History, Deep South of Thailand, Thai Contemporary Art*

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Introduction

The contextual parameter of this discussion is framed around the much anticipated 2018 opening of two major international contemporary art biennales to be hosted in Thailand for the very first time. First to open will be the Bangkok Art Biennale, in October 2018 (Biennale, Bangkok Art 2018) and Thailand Biennale at the beautiful seaside province of Krabi will follow in November 2018. (Culture, 2018) Both biennales have involved communities of leading international curators and artists to be exhibited alongside Thai artists. Interestingly notions of contemporary art in the academic sense of globalized visual sensibility remains very much separated from the comprehension of mainstream mass media in Thailand. Undoubtedly the international contemporary art biennale spotlight will bring crowds of multinational contemporary art enthusiasts to Thailand in 2018.

Considering the long list of prolific contemporary Thai media artists whom are actively producing artworks locally and internationally. I have deliberately selected a small number of artists to discuss their artistic practices and how their artworks elucidate aspects of Thai identities. Most of the selected artists have been interviewed by the author especially for this publication.

The following sections will be a range of what may appear as non-linear or illogical subheadings but this is part of my deliberate intention to convey the complex jigsaw-like and multifaceted transformations of Thai identities through recent history alongside contemporary Thai media artworks. The Twenty-first century timeframe refers media artworks that has been produced since year 2001 onwards.

Brief History

The Thai kingdom was established in the mid fourteenth century. Known as Siam until 1939, Thailand is the only Southeast Asian country never to have been taken over by an European power. The Siamese Revolution in 1932 was a bloodless transition (also known as coup d'état) and was led by several key members of the military whom had changed the Kingdom toward a constitutional monarchy. Most constitutional monarchies have a parliamentary system. For instance, countries such as the UK, Australia, Japan and Malaysia have a monarch who is the head of state and the elected Prime Minister as the effective head of government. However the contemporary constitutional monarchy in Thailand has co-existed with both elected governments and military dictatorships.

Even though Thailand was never colonized by any Western countries, we cannot overlook the symbolism that colonization had for Thailand as the colonization of South East Asia reverberated through the entire region. South East Asian regional concerns impacted on Thailand especially during the 1940s as the country moved towards political, cultural and technological modernization. Since the late nineteenth century, several generations of privileged Thai nationals have been educated overseas and have returned to Thailand or have migrated to Europe, North America and more recently, Australia. This history explains a long tradition of elitist Thai-Western international networks that have existed for several generations. In this chapter, I am interested in the shaping of contemporary Thai identity and the semi-colonial status that uniquely positioned Thailand within South East Asia.

The British expatriate art critic, Steven Pettifor who moved to Bangkok in 1992 referred to the Kingdom of Thailand as a fiercely proud and independent nation (Pettifor, 2003). In *Flavours: Thai Contemporary Art* (2003), Pettifor discussed how Thailand managed to retain self-rule in a turbulent region which witnessed the might of European colonialism in the neighboring Southeast Asian region.

In the nineteenth century Siam waged a delicate game of diplomacy, holding several Western states at bay, while Laos, Vietnam, Cambodia, Malaysia, Singapore, Indonesia and the Philippines were divided up by European overlords. (Pettifor, 2003:10)

However, the Thai curator and art historian Apinan Poshyananda warned against the ‘murk of Euro-centric supremacy’ (Curtin, 2005:112), in an interview with critic Brian Curtain that examined Pettifor’s publication, and perceptions of Thai identity from abroad. Poshyananda explained that there is not a strong local interest in contemporary Thai art and many Thai artists depend on international recognition. Contemporary Thai art did not have much international interest until Thailand was represented at the Venice Biennale for the first time in 2003 and in the annual Asian Contemporary Art Week in New York City, which commenced in 2002. The international success of Poshyananda’s curatorial practice and Thai artists such as Rirkkrit Tiravanija, Navin Rawanchaikul, and the late Montien Boonma had by the latter part of 1990s also raised international interest in contemporary Thai art and cultural identity.

In order to understand contemporary Thai culture from a historical context, I turn to Asian cultural theorist Peter A. Jackson who has explained in *The Thai Regime of Images* (2004) that in the 19th century, under the threat of colonization, Siamese elites began a process of ‘civilizing’ the appearance of the state and its population. This was done by systematic propaganda and enforced by the military and police. This entailed reshaping public displays of Thai civilization for foreign consumption through dress, public behavior and manners, but interestingly did not reshape the inner lives or traditional values of the people. Jackson (2004a) and Thai historian Thongchai Winichakul (1994) both agree that the 19th century regional colonial encounter with the West facilitated the emergence of a “regime of images” (Jackson, 2004b:181) initiated by the Thai monarchy to convey to potential colonizers Siam’s high level of cultural achievement and its capacity for self rule. As a result of this, Thai-ness as a form of hegemony emerged in tandem with projects of modernisation and nationalism, both of which followed the overthrow of the absolute monarchy – where the king had absolute power to freely rule the Kingdom until 1932, when the Coup d’état military takeover had peacefully ended the one hundred and fifty year reign by the Royal House of Chakri (since 1782). The Australian political scientist Michael Kelly Connors has observed that Thai military dictatorships from Field Marshal Plaek Pibulsonggram’s rule from 1938-1957 through to Field Marshal Thanom Kittikachorn’s ending of this dictatorship in 1973, had a significant impact on representations of Thai identity (Connors, 2005). Some traditional Thai folk music and some traditional dress were prohibited during dictatorship rule. The need for Thailand to be seen as ‘modernized’

in the Western sense became a threat to national security. In the early 1970s the Thai government feared regional communism in Vietnam and Cambodia and right wing anti-communist propaganda became heavily enforced as the national Thai identity of that period. The ideology from this era of nationalist propaganda promoted anti-communism. The suppression of individuality remains arguably visible in contemporary teaching of art in Thai schools.

Thai Identity Under Dictatorships

In the Thai language the word 'Thai' literally means to be free and the official name for the Kingdom of Thailand translates as 'Ratcha Anachak Thai' or kingdom of the free. (Keyes, 2018)

In opening a discussion about iconography that represents contemporary Thai identity, one cannot avoid the topic of the Thai monarchy.

From a Thai perspective, there is daily coverage of royal duties during prime-time news on all television and radio stations. There are also broadcasts for royal ceremonies and public engagements with narration exclusively in the Royal Thai language which is taught in schools and reserved only for use in a Royal Thai audience. Generations of Thais have been raised on listening and seeing images of the Thai King working hard to develop Thailand and its people with challenging projects such as irrigation for agriculture in remote parts of the Kingdom. According to *Financial Times* journalist Amy Kazmin, King Bhumibol is revered in Thailand as:

a demi-god. Although he is a constitutional monarch with limited official powers, his advice and guidance is always sought in times of crisis, and his words are treated as nothing less than mandatory commands. (Kazmin, 2007)

Mass media influence in Thailand have historically been pivotal in the promotion of social values. For instance in a televised public address on 11 July 2014 in the program *Return Happiness to the People*, Prime Minister General Prayut Chan-o-cha, in his capacity as Head of the National Council for Peace and Order, has suggested the core values of the Thai people in order to build a strong Thailand. Media communications had included public screenings of twelve short films that was commissioned by the NCPO and features some of the most popular superstars in Thailand. (Thailand, 2014)

He proposed the following 12 core values that Thai people should possess:

1. Upholding the three main pillars: the Nation, the Religion, and the Monarchy;
2. Being honest, sacrificial and patient, with positive attitude for the common good of the public;
3. Being grateful to the parents, guardians and teachers;
4. Seeking for knowledge and education directly and indirectly;
5. Treasuring cherished Thai traditions;
6. Maintaining morality, integrity, well-wishes upon others as well as being generous and sharing;

7. Understanding, learning the true essence of democratic ideals, with His Majesty the King as Head of State;
8. Maintaining discipline, respectful of laws and the elderly and seniority;
9. Being conscious and mindful of action in line with His Majesty's the King's royal statements;
10. Applying His Majesty the King's Sufficiency Economy, saving money for time of need, being moderate with surplus for sharing or expansion of business while having good immunity;
11. Maintaining both physical and mental health and unyielding to the dark force or desires, having sense of shame over guilt and sins in accordance with the religious principles;
12. Putting the public and national interest before personal interest.

I am inspired by media theorist Marshall McLuhan (1911-1980) who observed that he didn't know who discovered water, but it certainly wasn't a fish (Levenson, 2001) as quoted in the *Psychoanalytic Electronic Publishing Website and Digital Archive*. Fish would be the last creatures to discover water, simply because they know nothing else – it is the medium they live in. They know no other reality so there's nothing to compare it to. The metaphor is applicable to many cultural conventions as, the unquestioned norm within contemporary Thai cultural tradition. In the context of global awareness and understanding of diverse cultural differences, outsiders to Thailand will need to be prepared for the potential challenge of cultural mis-translation in seeing a parallel world with new eyes.

Government-approved historical theories that are taught in Thai schools are usually not challenged due to fears of scrutiny by the state alongside the unspoken self-censorship that often occur within smaller communities. On the other hand, my experiences of cultural itinerancy have pointed me to the notion of relative interpretation. Confrontational works by the Australian educated Thongchai Winichakul who published "Toppling Democracy" (2008) in *The Journal of Contemporary Asia*, and the British educated Thai cultural critic Sulak Sivaraksa have been highly influential to international discourse about Thai cultural politics. Winichakul's book *Siam Mapped: A History of the Geo-Body of a Nation* (1994) argued a case for reassessing the history of 19th century Siam against the previous cultural misinterpretation of the country by neighboring French and British colonizers. Thongchai claimed that the Siamese were not just passive bystanders who provided a buffer state between the British and the French. In addition, Thongchai has convincingly argued against historical theories that the Siamese were as much a player of South East Asian colonization as the Western colonialists.

In 1965 Thailand became an ally of the United States. The Thai-US relationship was strengthened during the Vietnam War which began in 1965 and finished in 1975 when the Americans retreated from Vietnam. The threat of expanding communism within the South East Asian region was seen not only an immediate threat to the borders of Thailand, but also a threat to the US (Winichakul, 1994).

By that time, fanatically anti-communist propaganda had already taken root within popular Thai culture. Not long after the end of the Vietnam War, Thailand witnessed the massacre of October 6, 1976. This was a violent crackdown by the state on leftist students and protestors that occurred in the grounds of Thammasat University (Bangkok) and on Sanam Luang (a name which literally translates as 'Royal Ceremonial Grounds') in the historical heart of Bangkok. The newspaper *International Herald Tribune* (February 24, 2008) published the official record of the massacre issued by the Thai government which stated that 46 people were killed and hundreds more were wounded. Conflicting reports by several human rights groups and eyewitnesses suggested the death toll to have been in the hundreds. (Ahuja,2008)



Figure 1. Manit Sriwanichpoom, *Horror in Pink* (2001.) Courtesy of the artist.

As a challenge to the state-controlled news of the massacre, Thailand's internationally renowned photographer Manit Sriwanichpoom incorporated black and white archival photographs from the 1976 lynching of students during the day of the public massacre into his *Horror in Pink* (2001) series of photographic works. Sriwanichpoom's *Pink Man* (performed by poet Sompong Thawee) is part of an ongoing series that depicts a distastefully sneering Thai middle-aged man, overdressed in a flamboyant shocking-pink silk suit. In the *Horror in Pink* superimposed photographic series, the colorful *Pink Man* appears to be clearly separated from (whilst juxtaposed) with an ogling mob of on-lookers within the black and white archival photographs. Sriwanichpoom, who actually participated in the 1976 student protest, remains one of the few contemporary artists who continues to question issues of Thai liberty and confront the issue of human rights under the heavy-handed violence exerted on the Thai people by the Thai state government.



Figure 2. Chulayarnnon Siriphol, *Planking* (2012) 4 minute video, color. Courtesy of the artist.

I now turn to a relatively new generation of photomedia artist/filmmaker Chulayarnnon Siriphol, *Planking* (2012) which the artist and his friend performed the so-called Plank. As the trend of 2011 by which social media users around the world would be photographed lying horizontally faced down in a range of absurd locations. But Siriphol and his friend chose to film their Planking during Thai national anthem at 8 am. and 6 pm. in some of the most historically significant public locations in Bangkok for pro-democratic movements. All citizens are expected to cease activity and listen respectfully during this time. Siriphol's work shows those around them stand in silent respect, creating a peculiar scene. (Shinichi, 2015:64) Siriphol mentioned in conversation that he wanted to change the axis when comes to paying respect in public and combine this international trend with the local custom of paying respect to the ideology of nationhood. He then went on to mention that public response changed when the video camera became noticeable, people would associate the prank as part of a television game show. Some members of the public thought that the performer had fainted. (Siriphol, 2018)

Art historian and independent curator Loredana Pazzini-Paracciani describes:

Under the guise of unpolished, unconventional aesthetics, video works shown in galleries and educational settings seem to escape the backlash caused by potentially thorny subjects. The video *Planking* (2012) by film director Chulayarnnon Siriphol was recently shown at the Bangkok Art and Culture Centre (BACC) as part of the *Politics of Me* group exhibition (2012). Politically charged as it is – the director is in fact “planking” in various parts of Bangkok when the national anthem is broadcasted nationwide – this engaging video has likely survived the scrutinous eyes of censorship. (Pazzini-Paracciani 2012)

Contemporary Thai Identities

Since the days of the 1970s anti-communist witch-hunts, Thai politics remained

relatively bloodless until February 2003 when the Thai government officially launched an attack on the trade of narcotics, which was viewed as another form of threat to national stability. According to online documents by Human Rights Watch, Thailand's 'War on Drugs' is a "violent state-sponsored crackdown which resulted in the unexplained killing of more than 2,000 persons, the arbitrary arrest or blacklisting of several thousand more, and the endorsement of extreme violence by government officials at the highest levels." (Human Rights Watch, 2008) The violent crackdown and unexplained killings by Thai police and soldiers spilled into the regional unrest in Thailand's Deep South. The South Thailand insurgency is an Islamic separatist campaign who are referred to as terrorists by the Thai State, and the insurgency is taking place in the predominantly Malay Pattani region, a region in between the cultural and political borders of Thailand and Malaysia.

Australian newspaper *The Age* (Levett, 2004) reported an incident in Tak Bai on October 30, 2004 which resulted in at least 85 deaths of Thai-Muslim villagers. They had demonstrated against the local police for the freedom of six locals who were arrested and regarded as suspected insurgents. Earlier that year on April 28, the Royal Thai army stormed the historic Krue Se mosque in Pattani, a Thai province. They shot and killed 32 Thai-Muslim citizens, mainly teenagers, after they had supposedly attacked a nearby police post with sticks and knives.

Unfortunately since January 2004, there has been a rising level of violence in Thailand's four southern provinces of Yala, Pattani, Narathiwat and Songkhla. More than 3000 people have reportedly been killed and many more injured, including a number of foreign visitors (Connors, 2008). Thailand is currently facing separatist violence in its southern ethnic Malay-Muslim provinces. There is no simple explanation for this conflict between the Thai state and local insurgent groups. A key historical factor that has often been withheld by the Thai media is the fact that this troubled territory was formally annexed by Siam in a 1909 agreement with the British, who in return were given parts of the north of present-day Malaysia (Connors, 2008). For almost a century, Thai governance within this troubled region has not done enough to assimilate cultural differences in religious faith, especially in regards to the local Yawi language (the Thai language is not widely used in the region). In this particular example, Bangkok-centric Thai governance has colonized its own ethnic minority groups in the Deep South of Thailand.

Citizen Juling

I turn now to the first Thai feature film which examined the political unrest in the southern Thailand. Manit Sriwanichpoom and Ing K's feature length film *Citizen Juling* (2006) traces the true story of Juling Pongkunmul, a Buddhist recent graduate kindergarten teacher who volunteered to live in the Malay-speaking Muslim province of Narathiwat in May 2004. Juling made an informed choice to leave her home village in the far north of Thailand to teach art in Thailand's troubled southern region. During her time at a school in Narathiwat, she was abducted, severely beaten and left comatose, allegedly by local Muslim women whose children she taught. As a result of this, Juling's story was the focus of the narrative which al-

lowed the filmmakers to embark on a journey from Bangkok (which is in the centre of Thailand) to the furthest southern province and then through the country to the farthest northern province. After months in an Intensive Care Unit, Juling passed away in January 2007. She was 24 years old.

Social activist and filmmaker/painter Ing K and photographer and videographer Manit Sriwanichpoom are the very first filmmakers to reflect on the conflict in the south of Thailand. For the film, the artists collaborated with Kraissak Choonhavan, a former Senator and Chair of the Senate's Foreign Affairs Committee. Kraissak is a well-known in Thai politics as an outspoken critic of the government on human rights issues. Very few politicians would have been able to gain this kind of access to community leaders, government officials and avoid potential obstructions from the police and military – all of which are documented in Ing K's film. (Ing K, 2008)

Citizen Juling contained no guiding narrative voice or introduction to the film's background, as the film aimed to reveal and convey an emotional journey that did not sensationalize the trauma and heartaches from the genuine lived experiences of those who appeared in the film. (Ing K, 2008) After the 220 minutes screening of the entire film, I walked away from the cinema with a confronting sense of ambivalence about my perception of Thai politics and the politics of my Thai identity. I do not intend to downplay the immense pain and suffering of those whose lives have been forever scarred by the conflict. *Citizen Juling* is placed in between genres of experimental art and documentary filmmaking and Ing's relatively minimal use of on-screen storytelling allows the deeply poignant subject to surface. *Citizen Juling* reveals serious problems regarding multiculturalism in Thailand where cultural minorities are under-represented and cultural differences are often misinterpreted. The film depicts Thai-Buddhists and Thai-Muslims and includes interviews, with scenes representing disenfranchised Thai-speaking tribesmen who spoke of persecution by the Thai State.

Citizen Juling has inspired my research into notions of contemporary Thai identity. For instance, question regarding the ways which photo-media can be used to elucidate the relationship between an individual's cultural identity and their immediate environment, was answered by the film's journey through diverse cultural environments in Thailand (including the royal parade grounds in the geographical centre of Bangkok, Muslim schools in the southern borders and paddy fields of the northern borders), and by conversations held with Thai-Buddhists, non-Thai speaking Thai-Muslims and a disenfranchised tribesman from the northern borders of the Thai Kingdom. More specifically, I was inspired by Kraissak Choonhavan's gradual revealment of his own trans-cultural identity over the course of the film. Even though the film documented a series of actual events (including the public celebration of King Bhumibol's birthday in Bangkok and Juling's hospital visits in the southern province of Songkhla,) most scenes unfolded without any obvious direction by the filmmaker. For example, in the scene where Kraissak met Narathiwat Tourism Board officials, a senior government official modestly introduced himself to Kraissak, who it turns out, was one of the people who had aided

his illegal cross border escape out of Thailand into Malaysia in 1991. They recalled memories of Kraissak dodging Thai soldiers, policemen and border patrols with only a paper bag's full of possessions. Kraissak's father, the late General Chartchai Choonhavan was removed as Prime Minister of Thailand in the 1991 military coup. Arrest warrants were publicly issued on General Chartchai and his immediate family members so as a result, Kraissak fled Thailand through Malaysia into Singapore in order to retain his freedom.

Even though *Citizen Juling's* marketing poster profiles it as *a road movie through Thailand's soul*, (Ing K, 2008) the film is essentially a reflection on problematic aspects of Thai identity that are rarely questioned.

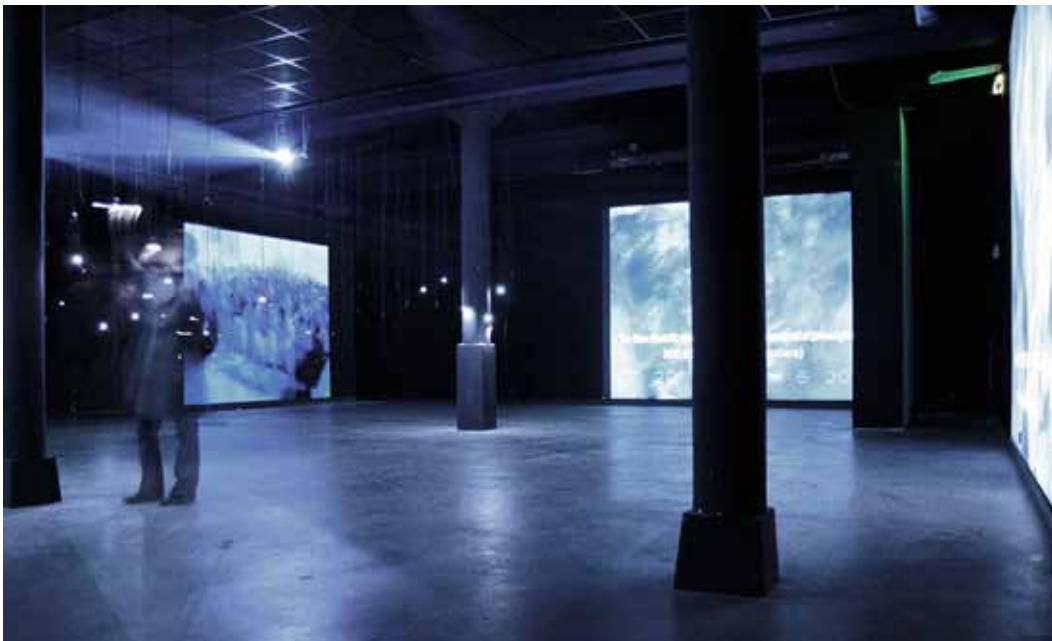


Figure 3. Jakrawal Nilthamrong's *Black Air* (2008) video installation with sound. Courtesy of the artist.

Black Air

Another work that further investigates the problematic concerns of cultural clashes in the Deep South is *Black Air*: an interactive video and sound installation group project led by the accomplished artist/filmmaker Apichatpong Weerasethukul as advisor, Pimpaka Towira, Jakrawal Nilthamrong, Akritchalerm Kalayanamitr, Koichi Shimizu, 2008. (IFFR 2008)

The installation is divided over two spaces. The first comprises an audio artwork. It is a light space in which the visitors can change the sounds of the countryside and jungle of Thailand with buttons. While the first space evokes a general picture of Thailand, the second space is dark and focuses on the image, looking at a specific recent event. (IFFR, 2008)

From an interview with artist Jakrawal Nilthamrong. The so-called Tak Bai incident began with a huge crowd of over one thousand local protesters in front of

Tak Bai Police Station to free six Muslim men, whom were held by the Royal Thai police as suspects in the robbery of machine guns from the Royal Thai Army. The outcome resulted in over 84 deaths and about 1,300 arrests. (Nilthamrong, 2018)

A compilation of 100 different video clips, depicting the incident from both camera angles of the villagers and government authorities was purchased as a video compact discs, bought on the black market. This section of the installation in Rotterdam was held in a dark room with four sets of screens and video projectors, each screen had a button for the viewer to select their desired video footage to be played as audience participation was integral to both installations. The clips had been divided into four timeline sections, representing the key stages from early gathering through to the gruesome handling of the dead. The clips also included the televised news coverage of Prime Minister Thaksin Shinawatra's public apology. (Nilthamrong, 2018)

In the artist's opinion, the censorship and systematic erasure of Tak Bai incident had severely impacted Thai society especially with continuing violent clashes in the Deep South. None of the gruesome footage had ever been discussed in mainstream Thai media and that justice has not been served as no government official was ever punished for this incident. (Nilthamrong, 2018)

Thai Xenophobia

Culture is love of self but with malice toward none; ideology, as it's opposite, would therefore be the defensive, at times paranoid elevation and defense of self and the hatred and repression of the Other. (Carroll, 1998:111)

Photomedia artist Prateep Suthathongthai for this particular work, he researched into the didactics of what it is to be Thai and found that there are multifaceted layers to contemporary Thai-ness because of the many ethnic groups whom have occupied the country well before Thailand had been named. The coexistence of multiple ethnic groups was normal during the Siamese era. Not dissimilar to our northern neighboring countries like Laos, Myanmar and Cambodia where ethnic groups have historically occupied the land well before notions of country have been defined. (Suthathongthai, Explanation of the word Thai, 2018)



Figure 4. Prateep Suthathongthai *Explanation of the Word 'Thai'* (2007) from *Yonok Chronicle* (1964.) 15 minute video. Courtesy of the artist.

In his video artwork titled *Explanation of the Word 'Thai'* (2007) from *Yonok Chronicle* (1964.) The artist had collaborated with a performer who was his student at Maharakham University in the heart of Thailand's Northeastern region. As a Thai citizen who is also an ethnic Phu Tai community member, he confidently recites official Thai secondary school history textbook in his ethnic Phu Tai dialect that supposedly explains the single ethnic origination of the Thai people. The recital appear incomprehensible to general Thai audience even though Thai and English subtitles had been provided. The artist discovered that ethnic Phu Tai communities have always existed in Thailand but not officially recognized in the national history. He also suspects that many more ethnic minority groups exist but have not been officially recognized in national history. Surely there is an overlooked and inaccurate history that is currently taught in schools that must be in favor of the winning team, which may not be dissimilar to how the Western world would have chosen to write their single-perspective version of world history. (Suthathongthai, 2018)



Figure 5. Kong Rithdee Gaddafi (2012) 23 minute documentary film. Courtesy of the artist.

Introducing a Bangkok-based writer and filmmaker Kong Rithdee's 23 minutes documentary film *Gaddafi* (2012) when he investigated the issuance of names for a fourteen year-old boy within Thai bureaucratic system in central Bangkok. The opening screen text states that there are 69 million people living in Thailand, four percent are Muslim. Eighty five percent of the Muslim population live the

Deep South bordering Malaysia. Twelve percent of Thai-Muslims live in Bangkok. Many of these 2.5 million Thai-Muslims have official Thai first names, an Arabic name and often another nickname. But only one Thai citizen has the name “Kod-dafi Mahommad” after the former Libyan leader Muammar Gaddafi. His father, Chatchawal Muhammad, is an ardent admirer of Colonel Muammar Gaddafi, the ousted and killed ex-ruler of Libya. The fourteen year-old boy’s father said that he will name his first-born after the revolutionary colonel but the boy’s mother becomes concerned about the social implications. In Thai language, the spelling of the names Gaddafi and Koddafi are the same even though the English spelling differs on the boy’s Thai national identification card. The interviews with this Thai Muslim family pose the age-old question: what’s in a name? (The International Documentary Film Festival Amsterdam 2013)

Personal Politics

Pen-ek Ratanaruang one of Thailand’s most celebrated working film directors whom has frequently represented Thailand abroad at international festivals including Cannes, Berlin and Venice. (Brzeski, 2013.) His feature documentary film *Paradoxocracy* (2013) explored the delicate political history of Thailand through unnamed interviews with leading historians, political activists and using archival footage. The documentary was separated into three timelines, the first part was between 1932-1947, the second part was between 1973-1976 and the third and final part was between 1997-2006. Censorship was enforced by the Ministry of Culture on five scenes so the sound had been muted but the footage was deliberately not cut out of the film. This was met with screams and verbal outcry in cinemas. This particular film was clearly not in line with the usual stylized production that have captivated his regular audiences over the decades. But considering the political turmoil of 2013 when any attempts to be politically neutral, had sparked many arguments in public as a clear political stance. Ratanaruang took major risks to deliver what is unimaginable for many Thais. From my direct experience in watching this film at the cinema in Bangkok, the limited screening times and days were sold-out with people ranging from school children, intellectuals through veteran protesters from the 1970’s. According to the official Facebook page, *Paradoxocracy* had a limited run in two Bangkok theatres starting June 24th and running through July 3rd. (Hombrebueno, 2013)

But with his latest project, the 51-year-old director has trained his attention inward, exploring the fraught and complicated modern political history of his homeland in a documentary he says was made with only the Thai audience – and his own curiosity – in mind. (Brzeski, 2013)

The closing voice-over scene of the documentary states that *New pages of history is written everyday. Whilst at the same time pages of old history awaits discovery and all to prove that democracy is not easily achieved.*

The vernacular

Zhuang Wubin an independent researcher specializing in contemporary photography in Southeast Asia describes that many Thai artists have examined the erasure

of histories, deconstructed the visual representation of power, or given parity to the unheard voices in Thailand. (Wubin, 2011)

But the idea of homogeneity that has been inscribed into Thai national identity affects not only the people who belong to ethnically distinct groups. As it gives predominance to Central Thai culture, the construction of Thai-ness allows for stereotypes directed against, for instance, the peoples of Isarn (Northeast Thailand) – a region where one-third of Thai citizens actually live. (Wubin,2011)

A recent public sensation of 2018 where members of the public would get dressed-up in period Thai outfits and ethnic regional Thai outfits to be photographed has been the new festival graciously organized by His Majesty King Rama X. *Un Ai Rak Khlai Khwam Nao* (Love and Warmth at Winter's End). His Majesty King Maha Vajiralongkorn Bodindradebayavarangkun has graciously initiated the organization of a winter festival under this theme. The *Un Ai Rak Khlai Khwam Nao* event ran from February 8 to March 11, 2018, at the Royal Plaza on the grounds of Dusit Palace. The event reflects the long-standing bond between the Royal Institution and the Thai people, plus corresponds to the wishes of the late King Rama IX to carry on, conserve and continue to further develop all aspects of life for the benefit of the Thai nation. In addition, the public are invited to take part in charitable activities with proceeds going to assist the under-privileged and needy in all regions of Thailand. (Tourism Authority of Thailand, 2018)

Newspapers published that the organizers of the Aun Ai Rak Khlai Khwam Nao expo reported that 1.26 million visitors had passed through the gate in the 32 days after its opening. (Bangkok Post, 2018)



Figure 6. Dow Wasiksiri *Street Fashion* (2014-2015) Courtesy of the artist.

The next artist to be discussed will be Dow Wasiksiri's *Street Fashion* (2014-2015) series of still photographs which the artist described in a personal interview as he

was inspired by the nineteenth century itinerant Western photographers when they encountered the colonial natives. This three-year project investigated the classification of little known ethnic groups as he travels around the borders of Thailand. The collision between traditional dress and mass-produced clothing became the subject matter in this series of deliberately mis-staged photographs when the sitter becomes partly separated by the actual field environment. Colorfully improvised backdrop that Wasiksiri found in the area became part of the formal pictorial composition. The sitters are all members of ethnic minority groups from the borders around Thailand. Wasiksiri's whimsical presentation of the everyday was delivered through his professional punch as a highly skilled photographer. This exhibition also traveled to the Netherlands. (Noorderlicht, 2015)

Conclusion

As we boldly venture into the twenty-first century, notions of national identities and cultural boundaries around the world are already transforming at unpredictable paces, whichever side of any political division comes notions of national identity for the sake of unity and survival. My intension is to inform a diverse range of Thai identities in the hope of widening the social embrace on any unforgiving notions of us and them. Through contexts of consumer technology, global politics and transnational trade, our lives have witness significant changes, even within the scope of twenty-first century alone. Nowadays many contemporary media artists around the world no longer need to totally rely on public galleries and museums to exhibit their artworks. Gallery and museum endorsements may no longer need to host physical, on-premises art exhibitions. Even though the intellectual contents within contemporary media art and vernacular social media may appear similar at first glance, the integral different for contemporary media art will rely on how society can seriously respect the artistic intentions and cultural values. On the other hand, social media as a sustainable and credible platform will also need to accommodate concerns of fake news, hate speeches and unlawful trade of consumer information for further manipulation.

I trust that Thai identities as scened in twenty-first century contemporary Thai media art will continue to diversify and flourish on par with the global academic art communities. Especially with the two biennales coming to Thailand in 2018. These will be an exciting time for the wider public and intellectual communities to cultivate an interest in contemporary art.

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Ghanaian Cultural Symbols as Wall Decorations

for Cultural Education and Revitalization in Higher Institutions of Ghana: The Case of K.N.U.S.T.

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Abstract

The Kwame Nkrumah University of Science and Technology – KNUST is one of the leading universities in Africa that should vividly portray the rich cultural heritage of the Ghanaian people to the diverse people who come to the institution. One powerful means for offering such cultural education is through the visual representation of Ghanaian cultural symbols that have philosophical underwriting of the ideologies, norms, and beliefs of Ghanaians. This research utilized the studio based research and qualitative study approaches in investigating and producing samples of cultural symbols that could be used for such decorations on buildings at vantage spots of the university. Interviews and questionnaire were used for soliciting data from purposive and random sampled students, lecturers, cultural experts and workers at the university. The study revealed that the representation of Ghanaian cultural symbols as wall decorations in higher institutions in Ghana has the great potential of revitalizing the rich cultural heritage of Ghanaians that are speedily being replaced and adulterated by foreign culture. It tasks the Ministry of Culture and Creative Arts, Educationists and Cultural agencies in Ghana to weave cultural education through the visual edifices of higher institutions.

Keywords: *Ghanaian Cultural Symbols, Higher Education, Wall Decorations, Cultural Revitalization, Cultural Education*

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Introduction

Higher education is tailored to equip students with skills, knowledge, and expertise that would improve the quality of life (Allen, 2007). Armed with these powerful tools, students are expected to develop their interpersonal relations with people through the demonstration of better communication skills (Vista, 2017). Owing to this, Porter (2016) is of the firm conviction that the training that is to be offered students via higher education goes beyond grooming them with skills for their future career opportunities. 'Iaupuni and Ledward (2013) concur that higher education's objective goes beyond ensuring job placements for students. It is expected to hone the self-esteem and self-confidence (Vista, 2017) and social relations (Allen, 2007) of students. These are mandatory ingredients in the total or holistic education for sustainable development that higher institutions are to offer (UNESCO, 2002). This ultimate objective of higher education cannot be achieved without inculcating the education of learners with culture. The reason is that culture and education are seen as a married couple who cannot be divorced from each other (Kumar, 2017). Education would be incomplete and its objectives shattered if cultural education is relegated to the background and/or abandoned. TeamOne (2016) admitted that the entire higher education goals' which encompasses skills and knowledge acquisition requires an understanding of one's environment and heritage which is supplied via cultural education.

The elements that give meaning and structure to life which are beliefs and values are gained through cultural education (Ballengee-Morris & Stuhr, 2001). Unfortunately, many higher institutions have not given cultural education a priority in their educational programs. This might have been the underlying reason why Kumar (2017) warned higher institutions 'to give up its ivory tower isolation' to incorporate cultural education in all its programs. In truism, to prepare students to actively play their roles as 'constructive members' of the society (Muttonen, 2008) requires that they are nurtured with a strong sense of individual identity, collective identity and cultural pride ('Iaupuni & Ledward, 2013) which can only be gained through cultural education. Indeed, it is no exaggeration when the Noble Laureate Wole Soyinka contended that 'Culture is the primary source of knowledge and the understanding of nature begins with local culture' (UNESCO, 2002). If that is the case, higher institutions must look for various avenues to ensure that they offer their students with cultural education, whether through the curriculum that guides the academic work and/or the visual edifices of their infrastructure projects and buildings.

In catering for cultural education for students, many higher institutions usually offer a qualification in a discipline in cultural studies; yet, this truncated paradigm for filling the void of cultural education in students rather creates more separatism instead of the belongingness cultural education is expected to provide (TeamOne, 2016). Ballengee-Morris and Stuhr (2001) warn higher institutions who fail to ensure universal cultural education for their students that they are ignoring their essential teaching mission and of the meaning of life as well as human existence if they do not make concrete provisions for cultural education. Other higher institutions feel that they have already overloaded students with courses

in their chosen disciplines of study and there is no room for the incorporation of cultural education (Ballengee-Morris & Stuhr, 2001). Should that be a strong basis to shun cultural education in higher institutions? What would be the unmeasured benefits students stand to lose? Kumar (2017) elucidates that students would lose the inspiration of the past, the inspiration in the ever-changing present and the inspiration to face the future that would result in the decadence of society. Therefore, it is high time higher institutions put up new and effective strategies to ensure a universalism of cultural education for the benefit of all students. One of such strategies could be the use of cultural symbols that are a visual representation of 'the hegemony of the folk sages' (Adom, 2016) that are endowed with various educative gems of the culture of societies.

These cultural symbols that reflect the ideals, philosophies, history, beliefs, norms, and values of particular societies are potential instruments that can be used for cultural education in higher institutions globally. Tetteh (2006) concurs that different cultures in the world have special symbols that portray their rich cultural heritage, history, and norms that identify them and are used as a means of relaying their social and personal values accepted in their respective societies. For instance, Ghana is a country that has a rich cultural heritage that dates back as far as the thirteenth century (Annku & Lodonu, 2012). This rich cultural heritage has been preserved through the rich of various cultural symbols that are laden with powerful philosophical concepts and ideologies that convey the thoughts, beliefs and the entire culture of Ghanaians (Adom, Asante & Kquofi, 2016). The Ghanaian cultural symbols, especially, the famous Adinkra symbols 'offer insightful information for meditation on the need to demonstrate good behavioural attitudes' (Adom, Opoku, Newton & Yeboah, 2018; p.37). Owing to the fact that these cultural symbols are visual representations of the cultural precepts of Ghanaians, they are viable mediums for propagating cultural education in higher institutions. To ensure the sustainable personal and national development in a nation like Ghana that was born and baptized into the Ghanaian culture, there is the need to rejuvenate cultural education in the higher institutions across the country. As Kumar (2017) noted, the existing educational systems globally are largely rooted in advancing the ideals of Western culture and this is overshadowing the local cultures (TeamOne, 2016) where the higher institutions are set up. This worrying situation is happening in Ghana, where educational curriculum and visual edifices of buildings are spreading the gospel of Western ideologies and culture at the detriment of the rich, moral value-laden Ghanaian culture. Thus, students who pass out from higher institutions in Ghana wear the cultural attire of the West, handicapping them of their own rich culture and rendering incapacitated to function responsibly as full-fledged members in the Ghanaian society. We need to reckon that culture is the heritage for the future (Ballengee-Morris & Stuhr, 2001). Therefore, what future is Ghanaian higher institution building for students, particularly Ghanaian students if there are inadequacies and/or absence in the education of their Ghanaian cultural traditions?

This study was undertaken with the view of finding a new strategy to use the Ghanaian cultural symbols as mediums for cultural education and revitalization

in the higher institutions of learning in Ghana using the case of the Kwame Nkrumah University of Science and Technology (K.N.U.S.T.) in Kumasi, Ghana. It was noticed in the preliminary study that the buildings in all the higher institutions of Ghana could be used as potential visual edifices for the propagation of cultural education through the use of Ghanaian symbols represented on their walls. The researchers noticed that many of these buildings situated at vantage points in the higher institutions could be tagged with the Ghanaian cultural symbols to aid in educating students, faculty members and other workers at the higher institutions about the rich Ghanaian culture. This was seen to be a wonderful initiative as noted through the pre-generated views of a section of faculty members, students and workers in these higher institutions. Therefore, K.N.U.S.T. was selected as a case for the study. The entire study pivoted on three research questions namely:

1. What are the benefits of Ghanaian cultural education and revitalization in K.N.U.S.T.?
2. Which Ghanaian cultural symbols can best be used for cultural education and revitalization in K.N.U.S.T.?
3. How effective can the Ghanaian cultural symbols as visual representations on the edifices in K.N.U.S.T. ensure cultural education and revitalization?
4. Which buildings in K.N.U.S.T. would be more appropriate as supports for the visual edifices of the Ghanaian cultural symbols for cultural education?

The answers to these research questions are critical to the cultural education via the edifices in K.N.U.S.T. It would invariably fill the void of general cultural education among students who have enrolled in various programmes of study in the university. Previous studies have often dwelt on the use of Ghanaian cultural symbols for indigenous cloth designing called Adinkra as (Awutah, 2012; Adom et al., 2016; Frimpong, Asinyo & Amankwaah, 2013) and as an ideographic writing system (Danzu, 2009; Quarcoo, 1994). There have also been individual projects where the most famous Adinkra symbols of Ghana have been used in the production of jewelries, bags, shoes, signposts, peace pole and others which were usually aimed at preserving of those symbols as part of Ghanaian cultural heritage. The academic vacuum this research sought to fill is to use a selection of the entire Ghanaian symbols for cultural education and revitalization through their representations on the walls of edifices in K.N.U.S.T. Another novelty of this research is with its extensiveness in offering universal cultural education to students, faculty members and workers in all the six colleges in K.N.U.S.T. It is ultimately aimed at rejuvenating and compensating for the somehow lost Ghanaian cultural knowledge of a larger section of K.N.U.S.T. staff, workers and students.

Study Area

The study was conducted at the Kwame Nkrumah University of Science and Technology, Kumasi in the Ashanti Region of Ghana. Kwame Nkrumah, who is the first president of Ghana and the breadwinner of the country's independence, which occurred on the 6th of March, 1957, is the founder of the university.

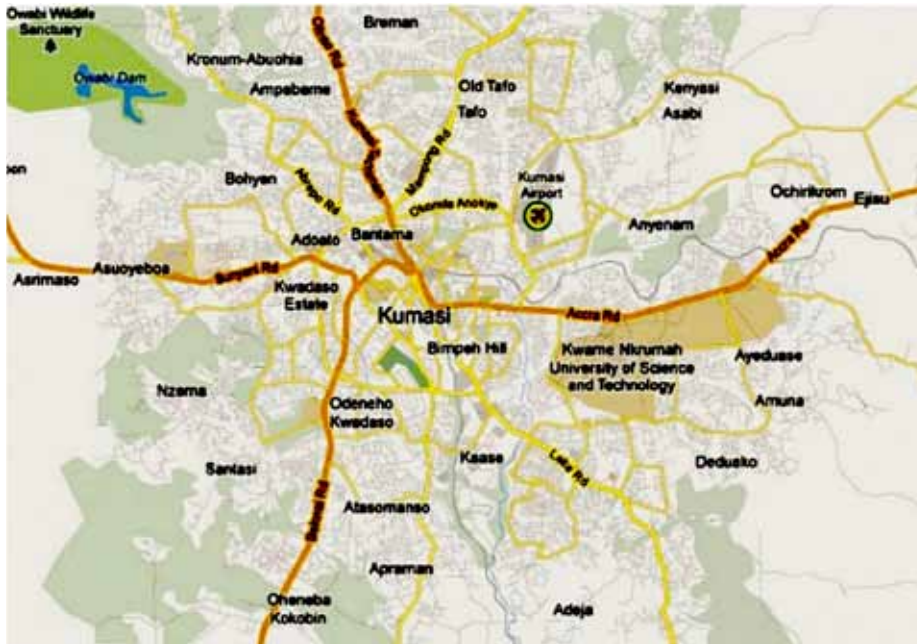


Figure 1. The Map of KNUST. Source: Technische Universitat Berkademie Freiberg. N. d. <http://tu-freiberg.de/fakult6/imre/prospective-students/double-degree/imre-ghana> (accessed August 12, 2017).

The university is located on a sixteen square kilometer undulating land. K.N.U.S.T., formerly called University of Science and Technology, was established through an ordinance on 6th October 1951 and was officially opened on the 22nd January 1952. It was upgraded to the status of a university and renamed after Kwame Nkrumah via the Act 559 of 1998 on 22nd August 1961. The institution adopted a decentralized system known as the collegiate system in January 2005 as against the formerly centralized system of administration implemented by the university. The institutional objectives of the university are based on teaching, research and service to humanity. The university has shown itself as a first class academic institution that is promoting through its programmes of study, the West Africa's goal of technological advancement. Professor Kwasi Obiri-Danso is the Vice Chancellor of the university with King Osei Tutu II as the Chancellor. The university consists of six different colleges. These are the College of Agriculture, College of Art and Built Environment, College of Humanities and Social Sciences, College of Engineering, College of Health Sciences and the College of Science. The emblem of the university consists of a pot of fire, calipers, a golden stool, an eagle with outstretched arms, green leaves and a slogan.

The emblem was designed by the former dean of the College of Art in K.N.U.S.T. Professor Ernest Victor Asihene who was a versatile artist, skilled in painting, sculpture, Jewellery and so forth. He put the design parts and philosophical parts together in 1960 and it was launched in August 1961. He came up with the emblem's philosophical interpretations during an African Philosophy project with his Master of Arts students of the institution. The emblem with its design components has philosophical meanings. For instance, the pot symbolizes a storehouse of knowledge that is espoused at the higher institution and the flame on it that is

constantly burning signifies the insatiable quest of the institution for knowledge. The caliper is a popular tool used by scientists and technocrats signify Science and Technology which is seen as the pinnacles for the development of the society. The stool is a traditional symbol of the highest leadership or authority in the Ghanaian society. Therefore, in the emblem, the stool signifies that the university is the highest level of the educational ladder. The Eagle with outstretched arms which is a symbol of keen foresight represents the wide spectrum of the university's ability to know the problems and challenges facing the Ghanaian society and foreseeing their solutions through the engagement in intensive academic activities such as research activities, workshops, seminars and so forth. The green leaves stand for the Adwubi leaves in the Ghanaian community that is used for purification rites. It signifies the purification or spiritual cleansing of the minds of all the students and the staff of the university. The emblem has the slogan 'Nyansapo wosane no badwemma' (The wisdom knot is untied only by the wise one). This slogan is a reminder to the faculty staff and the students to engage in discovery activities that show a diligent display of wisdom and their mastery expected in Science and Technology.



Figure 2. The KNUST Emblem. Source: KNUST Website.



Figure 3. The Entrance of K.N.U.S.T. Source: Photographed by the authors.

The State of Cultural Education in Ghana: Colonial and Post-Colonial History

Before the middle of the 19th century, the colonial government showed little interest in education in the Gold Coast now Ghana after the signing of the Bond of 1844 (Antwi, 1992). Until then the development of education was in the hands of the missionaries. These included the Anglican Church (whose activities started in the 18th century Society for the Propagation of the Gospel (SPG), the Basel mission,

Wesleyan Mission, Bremen mission, Roman Catholic mission, A.M.E Zion mission, The Seventh Day Adventist (SDA) Church and The Salvation Army (Oti-Agyen, 2007). Kwenin (2012) opines that all the missions principally evangelized and regarded education as a pre-requisite of christianising Africans. Schools were seen by the missionaries as the easiest means of converting many Ghanaians in embracing Christianity. The effect of the missionaries on cultural education is enormous since many of the people under conversion had to take Christian names in place of Ghanaian names. For example Atta (Akan name for a twin boy) became Arthur. The educated and the converted children were alienated from their mother societies and this created identity crisis (Antwi, 1992), an identity that distorts the cultural heritage of a people. The challenge of cultural education started from this era when most of the traditional knowledge systems were branded as animism or paganism (Graham, 1971). The bond of 1844 led to the passage of three ordinances of 1852 (Governor Stephen Hill), 1882 (Governor Rowe); 1887 (Governor Griffith); 1920 (Governor Gordon Guggisberg). Unfortunately, none of these education ordinances paid attention to cultural education (Oti-Agyen, 2007).

In the 1950s when Dr. Kwame Nkrumah took over leadership, Ghanaian History was introduced as a subject of study in the various schools. This subject gave accounts of the various ethnic wars in the country and how some of the various ethnic groups were formed. Later on, cultural studies was introduced into the school curriculum but conspicuously in the year 2000, it was taken out of the curriculum for a more 'civilized' subject like Religious and Moral Studies (R.M.E). Presently, most of the subjects studied at the basic school level in Ghana do not have priority for Ghanaian cultural education. This has been the concern of many scholars and traditional authorities. Dr. Daniel Amponsah (Koo Nimo) a renowned Ghanaian guitarist, poet opined that 'we should find room in the curriculum to expose our children to these virtues that holds our society together' (Graham, 1971). Due to the immense benefits of cultural education, there should be its re-introduction into the school curriculum at all levels in Ghanaian institutions.

Methodology

The research was undertaken using the qualitative research approach. This was primarily due to the nature of the research that sought to find the views and perception of people (Leedy & Ormrod, 2010; Creswell, 2009) on the relevance of cultural symbols for cultural education in K.N.U.S.T. The descriptive study method was utilized in the research because it aided the authors to systematically present (Fraenkel, Hyun & Wallen, 2012) the unique characteristics (Leedy & Ormrod, 2010) of the cultural symbols and how they can assist in the delivery of cultural education to students and the entire members of the university. Direct observations of the Ghanaian cultural symbols as well as the edifices in K.N.U.S.T. were studied carefully by the researcher and respondents to know precisely which of the symbols were appropriate for particular edifices philosophically and aesthetically. Questionnaire was designed and administered to sixty (60) students who were randomly selected from the various colleges in K.N.U.S.T. The entire questionnaire administered were all answered and collected from the respondents.

Colonial Era	Post-Colonial Era	The 1980's and 1990's	2000-Present	
General Subjects: Reading Writing Arithmetic	General Subjects: English Mathematics Science Ghana History World History West Africa History	General Subjects: English Mathematics Science Agricultural studies Cultural studies Technical skills Vocational skills/ Life skills Social studies	<i>Primary and Junior High schools</i> General Subjects: English language Mathematics Science Creative arts ICT Social Studies R.M.E Pre-Technical/Home Economics	<i>Senior High Schools</i> Core Subjects: English language Mathematics Integrated Science Social Studies ICT Three Compulsory Elective subjects (Selective): Visual Arts (General Knowledge in art, Graphic Design, Textiles, Ceramics, Jewellery, Leatherwork, Basketry) General Arts (Geography, Economics, French, Literature, Ghanaian Language, Government) Science (Biology, Physics, Chemistry, Elective Maths) Business (Elective Maths, Business Management, Economics, Economics) Home Economics (General Knowledge in Art, Foods and Nutrition, Management in Living, Economics, Elective Maths, Biology, Chemistry)

Figure 4. Elementary, Junior and High School Subjects Studied in Ghana (Pre-University Education).
Source: Author's Construct, 2017.

On the other hand, personal interviews were organized to seek the views of twenty (20) faculty staff who were all lecturers in the six colleges of KNUST who were purposively sampled by the authors due to their distinctive characteristics (Fraenkel et al., 2012), particularly, the key positions they occupy in the university and their willingness to ensure cultural education in the university. Ten (10) administrative staff, ten (10) technicians in the six colleges of the university were also randomly sampled and interviewed personally to solicit for their views on the appropriate Ghanaian cultural symbols that could be used for cultural education in the university. Five (5) cultural experts who are practicing academicians were personally interviewed for them to share their perspectives on the importance of cultural education in higher institutions and the appropriate Ghanaian cultural symbols that could be used for such education.

No.	Category of Respondents	Total Number Selected	Details
1.	Students	60	These were randomly sampled from the six main colleges in K.N.U.S.T. Questionnaires were administered to them and responses were solicited from them.
2.	Faculty Staff (Lecturers)	20	These were purposively sampled because of the key positions they occupied in K.N.U.S.T. and their strong passion for cultural education in the institution. They were personally interviewed to solicit their views on the phenomenon under investigation.
3.	Administrative Staff	10	These were randomly sampled and personally interviewed to gather their opinions on the phenomenon under investigation.
4.	Technicians	10	These were randomly sampled and personally interviewed to gather their opinions on the phenomenon under investigation.
5.	Cultural Experts	5	These were purposively sampled and their views solicited on the phenomenon under investigation.
	TOTAL RESPONDENTS	105	These respondents' views have been analyzed and discussed in this paper.

Figure 5. Breakdown of Respondents. Source Authors' construct.

The studio-based research approaches were utilized for the designing of the Ghanaian cultural symbols. The researchers used design software such as CorelDraw application and MS Word to design the individual symbols and arrange them in a table form together with their philosophical interpretations. The authors tried various approaches for registering the designs on the walls of the selected edifices in K.N.U.S.T. The experimented production techniques included embossing, etching, carving, stenciling, and printing. Finally, the stenciling and printing method (Dabbing) was endorsed due to the popular and greater selection via the data collection instruments.

The data were analyzed using the data analysis spiral procedure (Creswell, 2009). The data were categorized into units based on the research questions adopted for the inquiry. They were perused severally by the authors and various meanings of the text were generated and assembled based on similarities and differences in opinion. The general themes were drawn with rich presentation of the views of respondents and pictorial representation of the Ghanaian symbols endorsed as suitable for effective cultural education. Finally, a rich narrative of the general portrait of the research inquiry was constructed using a table that sums up the cultural symbols, the appropriate areas of the selected edifices in K.N.U.S.T. where the Ghanaian cultural symbols would be designed and the suitability of their philosophical interpretations.

Results and Discussion

This section of the paper presents the findings from the interviews conducted and the questionnaire administered from total sampled respondents of 105. The general themes that were generated from the responses are:

1. The importance of Ghanaian cultural education and revitalization in K.N.U.S.T.
2. Appropriate Ghanaian cultural symbols for cultural education and revitalization in K.N.U.S.T.

3. Suitable edifices in K.N.U.S.T. for the wall decorations of the Ghanaian cultural symbols for cultural education and revitalization.

The Importance of Ghanaian Cultural Education and Revitalization in K.N.U.S.T

Generally, all the 105 respondents admitted that cultural education of the students and faculty staff in K.N.U.S.T. was very important. 80% of the respondents said that the Ghanaian cultural symbols are not known by a larger section of the university staff and students. As such, the cultural education via the representation of the Ghanaian cultural symbols on the edifices on the university campus would aid them familiarize with these symbols which serves as their national cultural identity. One lecturer disclosed to the researchers that:

I always say that tertiary education without a proper tuition on the Ghanaian culture to Ghanaian students would make them empty with no love for country. That is why many students leave after their studies to foreign lands for greener pastures and more lucrative job avenues because the patriotic spirit which is promoted through cultural education is missing in the tertiary institutions. Therefore, I think revitalizing such education through the cultural symbols can fill this void (LL, Personal communication, March 22, 2017).

The students also confirmed by their responses to the open ended responses on the questionnaire that cultural education builds national identity and love for country. Thus, there was the need for the sensitization of the university community of the imports of cultural education on the Ghanaian cultural symbols. The cultural experts hinted that cultural education helps in regulating the moral fibres of students and lecturers. They highlighted that the Ghanaian cultural symbols are pregnant with rich philosophies of life that espouses the importance of living by sound moral values and principles such as hard work, honesty, truthfulness, faithfulness. Interestingly, they exposes the folly in engaging in morally disparaging traits and activities like lying, greed, laziness, selfishness, arrogance and so forth that kills productivity in academic work and national development. One of the cultural experts said:

I believe strongly that the weak display of moral attitudes on the part of the students and faculty staff such as the rampant sexual immorality, examination malpractice, lackadaisical attitude to work, lack of professionalism in attending to duties on the part of students, lecturers and other university staff are as a result of lack of Ghanaian cultural education. For instance, the Ghanaian cultural symbol such as Hwemudua (measuring stick) that educates on the need to stick to quality and the firm principles laid for academic work when pondered over by students and lecturers would make them hard working and not lazy persons in this university that demands excellence (CE, Personal Communication, April 4, 2017).

One student who was quite knowledgeable of the Ghanaian cultural symbols mentioned that the symbols are mediums that incite people to good works and gives them hope. For instance, he said that a student who has not attained the best grades can gain comfort from the Mmere Dane (Time changes) Ghanaian cultural symbol that with hard work and diligence, his/her bad grades can be

improved. Other students mentioned how the Gye Nyame (Except God) can inspire hope for students who feel that they cannot cope with the challenging academic work that God can help them if they put up their best performance. The university administrators and technicians interviewed were more concerned about how the Ghanaian cultural education can impact on the foreign students and those who tour the university. They mentioned that they need to know the cultural values that Ghanaians have and the Ghanaian cultural symbols would be the best means of propagating this knowledge to them.

The elderly respondents were very much concerned about the fast waning of the Ghanaian cultural symbols and how they are being forgotten by the youth in the Ghanaian society. Therefore, they were happy that revitalizing the education on the Ghanaian culture can help revive, preserve and propagate the rich cultural traditions, moral values and norms to future generations.

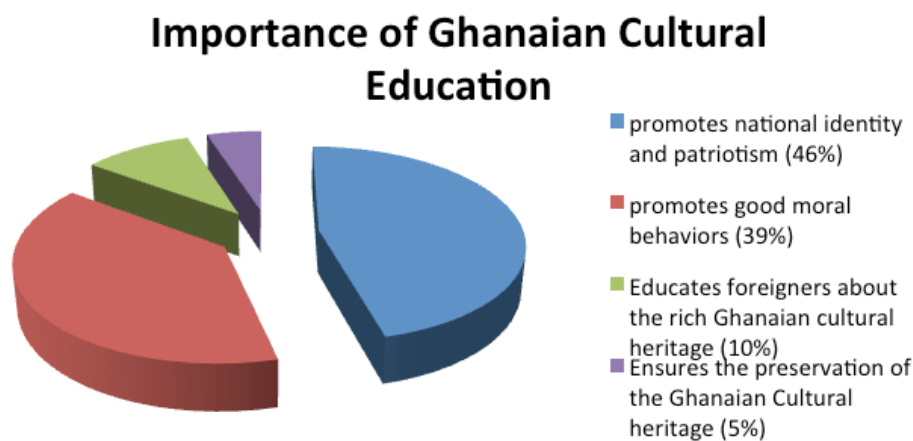


Figure 6. Responses to the importance of cultural education in percentages Source: Authors construct from the field survey (2017).

The general responses of the participants of the study, as illustrated in Figure 4, indicate that cultural education is important and without it, the place identity of the Ghanaian people would be lost. A greater section of the respondents indicated that when cultural education is carried out in the K.N.U.S.T. institution, it would educate the staff and students to be constructive citizens as purported by Mut-tonen (2008) as well as Iaupuni and Ledward (2013). The cultural symbols would constantly serve as a reminder to them on their duties and what are expected of them in the Ghanaian community. Furthermore, the cultural education would foster a great understanding between foreign students and Ghanaian students and assist them to better cope with the Ghanaian socio-cultural environment. Moreover, cultural education is the only viable means of preserving and propagating the rich Ghanaian cultural heritage to the future generations yet unborn. It is the heritage the present generation can hand over to the future generation as asserted by Ballengee-Morris and Stuhr, (2001). Without intensifying Ghanaian cultural education, the moral values, norms, beliefs and ethics accepted in Ghana would be erased completely and forgotten as Kumar (2017) sternly warned.

Appropriate Ghanaian Cultural Symbols for Cultural Education and Revitalization and their Suitability for the Wall edifices in K.N.U.S.T.

The Ghanaian cultural symbols are as old as the formation of the Ghanaian society, long ago before the colonial period in the early 16th Century. The symbols were used to preserve the cultural heritage of the Ghanaian people. This includes the accepted Ghanaian values, norms, beliefs and ethics. Many of the ethnic cultures have different cultural symbols that with all of them portraying the elegant Ghanaian culture. The Adinkra symbols came into full swing when the Asante kingdom was formed in 1603. The other cultural symbols also came into existence during this same period. Each of the Ghanaian cultural symbols is full of rich, breathtaking and comprehensive philosophical interpretations that are beneficial in its application in diverse situations of life. Owing to this, the decision on which of the Ghanaian cultural symbols were appropriate for cultural education and revitalization in K.N.U.S.T. was a great challenge. All the respondents affirmatively concluded that each one of the Ghanaian cultural symbols is an illuminator of knowledge of moral, historical, national and personal development. However, when the researchers asked the respondents the most appropriate Ghanaian cultural symbols for such purpose, if there is the need to choose amongst the lots, they started mentioning particular Ghanaian symbols. For instance, many of them suggested the appropriateness of the Gye-Nyame (Except God) Ghanaian cultural symbol.

Many of the students suggested through the questionnaire that without the hand of God in their studies, their own might would be nothing. One of them wrote:

God is pivotal in all activities in life. Therefore, in such an institution dedicated to research and education, we can accomplish very little without God's assistance. I think this symbol will be appropriate for our libraries where many of such studies take place. This symbol would constantly remind the students and faculty staff who visit the library that successes in their educational careers and ambitions can only materialize if they rely on God (Extract from questionnaire [12A] administered, 6/23/2017).

The technicians working in the College of Health Sciences also suggested that the Gye-Nyame symbol will be very appropriate for the K.N.U.S.T. hospital where many people visit for medical treatment to their health conditions. They contended that in issues related to life and death, the only decider is God. Thus, patients and loved ones must pray and rely on Him during times of illness.



Figure 7. GYE NYAME (except for God). Source: Adom, 2014.



Figure 8. SANKOFA (Go back and fetch). Source: Adom, 2014.

Many lecturers in the department of architecture and medical school mentioned that many of their students who enroll in their courses usually give up when they face the challenging assignments and numerous project works in their often longer durations at the university in comparison with their other colleagues in other departments. The researchers suggested the Nyame biribi wo soro (God is in the heavens) Ghanaian cultural symbol that represents hope to be represented as a wall decoration in a popular edifice in the respective departments to incite hope in the students.










Figure 9. NYAME BIRIBI WO SORO (God is in the heavens). Source: Adom, 2014.







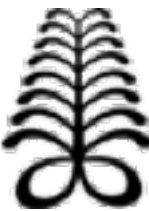


Interestingly, some lecturers interviewed from the medical school mentioned that the trainee doctors needed to be reminded of the fact that when they eventually become medical doctors in the near future, they must not lose the fact that they need to take good care of their own lives as they care for that of their patients. Thus, they must be made to constantly remember their mortal state. As such, the Owuo Atwede (The ladder of death) Ghanaian cultural symbol that signifies the mortality of all life on earth was recommended as the symbol to be painted on the edifice in the medical school.






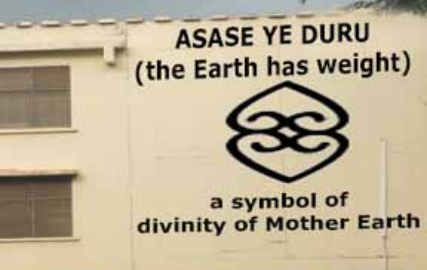






Figure 10. OWUO ATWEDE (The ladder of Death). Source: Adom, 2014.











Below is a table representing the responses from respondents regarding the appropriate Ghanaian cultural symbols and their suitable edifices in K.N.U.S.T. where they can be used for wall decoration to ensure cultural education and revitalization. It consists of the name of the Ghanaian cultural symbol, its philosophical meaning and the suitable edifice where they would be represented. The table is a projected sample representation of the entire research project to be carried out in K.N.U.S.T.











Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>KOKLOZILE KPE DZI (The egg does not dance on a rock)</p> 	<p>A symbol of cautiousness</p>	<p>Main Administration Entrance</p> 
<p>TRORGBOR (Whatever goes up, comes down)</p> 	<p>A symbol of reversibility</p>	<p>Sports Center</p> 
<p>ENSA EKUTA KOSUA (A hand holding an egg)</p> 	<p>This is a symbol of sympathy, firmness, and consistency</p>	<p>School of Medical Science</p> 
<p>OWUO ATWEDEE (The ladder of death)</p> 	<p>Mortality</p>	










Ghanaian Cultural Symbol	Meaning	Building Edifice
<p data-bbox="363 309 598 376">ADANEDANE NTOMA (Chameleon)</p> 	<p data-bbox="671 309 821 519">“Slow but sure in action.” The animal signifies patience and consistency</p>	<p data-bbox="890 309 1310 340">College of Science (main block side view)</p> 
<p data-bbox="379 649 582 680">ABRONOMA (Dove)</p> 	<p data-bbox="683 649 810 788">The dove is a symbol of peace and hope</p>	<p data-bbox="1007 649 1193 680">Students Hospital</p> 
<p data-bbox="343 990 619 1057">ADINKRAHENE (Chief of Adinkra symbols)</p> 	<p data-bbox="671 990 821 1128">This is a symbol greatness, charisma, leadership</p>	<p data-bbox="986 990 1214 1021">Faculty of Agriculture</p> 
<p data-bbox="427 1326 534 1357">AYA (fern)</p> 	<p data-bbox="683 1326 810 1464">A symbol of endurance, resourcefulness</p>	
<p data-bbox="406 1662 555 1729">AKOFENA (Sword of war)</p> 	<p data-bbox="671 1662 821 1729">A symbol of courage, valor</p>	<p data-bbox="890 1662 1310 1693">Business School Auditorium - front view</p> 




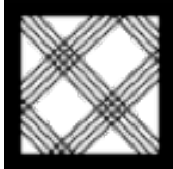




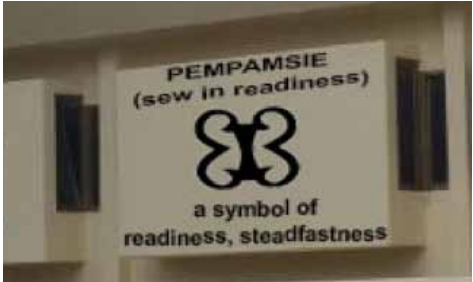
Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>deer/antelope)</p> 	<p>War</p>	<p>Department of Architecture - main building side</p> 
<p>AKOBEN (war horn)</p> 	<p>Vigilance & wariness</p>	<p>Business School Auditorium - side view</p> 
<p>AKOKONAN (The leg of a hen)</p> 	<p>Mercy & nurturing</p>	<p>Republic Hall Annex</p> 
<p>AKOMA (the heart)</p> 	<p>Patience & tolerance</p>	<p>Chancellor's Hall - side view</p> 
<p>AKOMA NTOASO (linked hearts)</p> 	<p>Understanding & agreement</p>	<p>Jubilee Mall - side view</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p data-bbox="379 315 582 376">ANANSE NTENTAN (spider's web)</p> 	<p data-bbox="691 315 801 376">Wisdom & creativity</p>	<p data-bbox="962 315 1241 338">CCB Auditorium - side wall</p> 
<p data-bbox="363 656 598 716">ASASE YE DURU (The Earth has weight)</p> 	<p data-bbox="675 656 817 716">The divinity of Mother Earth</p>	<p data-bbox="930 656 1273 678">Faculty of Agriculture - side view</p> 
<p data-bbox="387 994 574 1055">BESE SAKA (Sack of cola nuts)</p> 	<p data-bbox="691 994 801 1099">Affluence, abundance, unity</p>	<p data-bbox="946 994 1257 1016">Chancellor's Hall - front view</p> 
<p data-bbox="323 1332 635 1393">OBI NKA BI (No one should bite the other)</p> 	<p data-bbox="699 1332 794 1393">Peace & harmony</p>	<p data-bbox="954 1332 1249 1355">Chancellor's Hall - entrance</p> 
<p data-bbox="427 1671 539 1731">DENKYEM (Crocodile)</p> 	<p data-bbox="683 1671 810 1693">Adaptability</p>	<p data-bbox="978 1671 1225 1693">Jubilee Mall - entrance</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>BOA ME NA ME MMOA WO (Help me and let me help you)</p> 	<p>Cooperation & interdependence</p>	<p>Great Hall - side view</p> 
<p>DAME-DAME (Name of a board game)</p> 	<p>Intelligence & ingenuity</p>	<p>Great Hall - side view</p> 
<p>DUAFE (wooden comb)</p> 	<p>Beauty, hygiene, feminine qualities</p>	<p>Queens Hall - entrance</p> 
<p>DWENNIMMEN (ram's horns)</p> 	<p>Humility & strength</p>	<p>School of Graduate Studies - side view</p> 
<p>EBAN (fence)</p> 	<p>Love, safety & security</p>	<p>Queens Hall Annex</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p data-bbox="395 309 564 336">EPA (handcuffs)</p> 	<p data-bbox="683 309 807 371">Law, justice, slavery</p>	<p data-bbox="954 309 1246 336">Chancellor's Hall - side view</p> 
<p data-bbox="344 649 616 712">ESE NE TEKREMA (the teeth and the tongue)</p> 	<p data-bbox="683 649 807 748">Friendship & interdependence</p>	<p data-bbox="978 649 1222 676">International Programs</p> 
<p data-bbox="352 990 608 1052">FOFO (A yellow-flowered plant)</p> 	<p data-bbox="691 990 799 1052">Jealousy & envy</p>	<p data-bbox="967 990 1235 1016">Faculty of Art - front view</p> 
<p data-bbox="328 1330 632 1429">FUNTUNFUNEFU DENKYEM-FUNEFU (Siamese crocodiles)</p> 	<p data-bbox="691 1330 799 1429">Democracy & unity in diversity</p>	<p data-bbox="975 1330 1227 1357">Faculty of Art - entrance</p> 
<p data-bbox="395 1671 564 1733">GYE NYAME (Except for God)</p> 	<p data-bbox="683 1671 807 1733">Supremacy of God</p>	<p data-bbox="1023 1671 1179 1697">KNUST Library</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p data-bbox="316 309 494 376">HWEMUDUA (Measuring stick)</p> 	<p data-bbox="592 309 748 376">Examination & quality control</p>	<p data-bbox="842 309 1206 331">New Examination Office - entrance</p> 
<p data-bbox="300 651 510 719">MATE MASIE (What I hear, I keep)</p> 	<p data-bbox="616 651 727 752">Wisdom, knowledge, prudence</p>	
<p data-bbox="252 987 558 1055">HYE WONHYE (That which cannot be burnt)</p> 	<p data-bbox="596 987 743 1055">Imperishabil- ity, endurance</p>	<p data-bbox="959 987 1090 1010">GUSS Hostel</p> 
<p data-bbox="252 1330 555 1431">KWATAKYE ATIKO (Hairstyle of Kwatakye, a war hero)</p> 	<p data-bbox="616 1330 724 1397">Bravery & valor</p>	<p data-bbox="794 1330 1254 1352">College of Science - main building front view</p> 
<p data-bbox="252 1673 555 1774">NEA ONNIM NO SUA A, OHU (he who does not know can know from learning)</p> 	<p data-bbox="596 1673 743 1774">Knowledge & life-long edu- cation</p>	<p data-bbox="879 1673 1169 1695">Architecture - lecture block</p> 

Ghanaian Cultural Symbol	Meaning	Building Edifice
<p data-bbox="384 315 579 376">FIHANKRA (House/compound)</p> 	<p data-bbox="691 315 804 376">Security & safety</p>	<p data-bbox="995 315 1209 338">Great Hall - corridor</p> 
<p data-bbox="405 656 558 716">MMERE DANE (time changes)</p> 	<p data-bbox="671 656 823 716">Change & life's dynamics</p>	
<p data-bbox="325 992 643 1093">NKYIMU (The crossed divisions made on adinkra cloth before printing)</p> 	<p data-bbox="676 992 815 1052">Skillfulness & precision</p>	<p data-bbox="884 992 1321 1014">College of Engineering Library - front view</p> 
<p data-bbox="344 1332 624 1393">NSAA (type of hand-woven cloth)</p> 	<p data-bbox="683 1332 815 1433">Excellence, genuineness, authenticity</p>	<p data-bbox="916 1332 1289 1355">Engineering Auditorium - front view</p> 
<p data-bbox="389 1673 576 1733">PEMPAMSIE (sew in readiness)</p> 	<p data-bbox="676 1673 815 1733">Readiness & steadfastness</p>	<p data-bbox="879 1673 1326 1695">Engineering Auditorium - front view panels</p> 





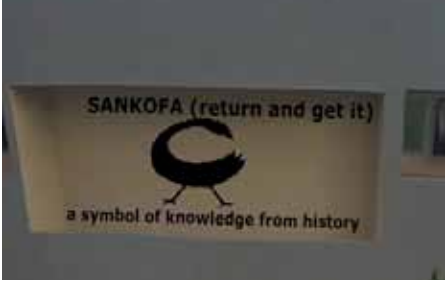

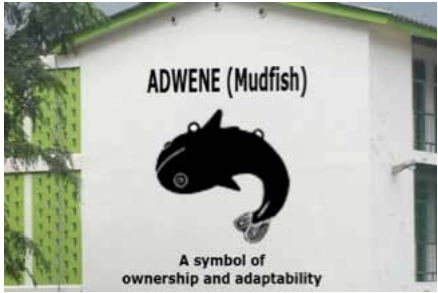

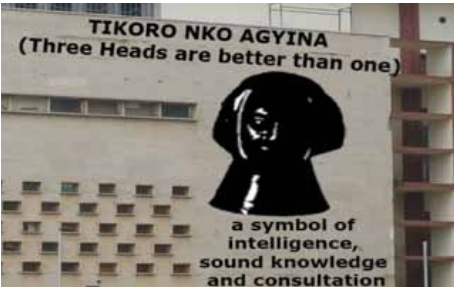
Ghanaian Cultural Symbol	Meaning	Building Edifice
<p>SANKOFA (return and get it)</p> 	Learn from the past	<p>CCB Auditorium - entrance</p> 
<p>NSOROMMA (star)</p> 	Guardianship	
<p>SANKOFA (alternate version)</p> 	Knowledge from history & the past	<p>KNUST Museum</p> 
<p>ADWENE (Mud fish)</p> 	Adaptability & ownership	<p>Republic Hall</p> 
<p>TIKORO NKO AGYINA (Three Heads are better than one)</p> 	The need to consider the views of the many when making decisions	<p>Main Library</p> 

Figure 11. A multipage table of selected Ghanaian cultural symbols.

Conclusion

The study was undertaken with the sole aim of enhancing cultural education in higher education using the case of K.N.U.S.T. The project, which is envisioned through the research, is to ensure that the university staff and students in K.N.U.S.T. are well instructed on the Ghanaian cultural heritage through the Ghanaian cultural symbols. The findings from the study have shown that clearly, there is a cultural deficit among the staff and students in K.N.U.S.T. and that has resulted in weaker moral fibers, low patriotism spirit and love for country, poor knowledge about the accepted ideals of living, norms, and values of the Ghanaian community. Therefore, the project to be undertaken, thus, wall decorations of Ghanaian cultural symbols on appropriate edifices in K.N.U.S.T. is seen via the research as a potent means of filling this vacuum in the knowledge of culture amongst the Ghanaian populace in the higher institutions of Ghana. Due to the enormous benefits of cultural education, the research has contended that wall decorative representation of the Ghanaian cultural symbols would aid in arresting the rampant social vices in the K.N.U.S.T. campus which was seen through the research, as the root cause behind the weak moral fibers of students and lecturers alike. Moreover, it would increase the Ghanaian cultural knowledge of students and staff while preserving it in its pristine form for posterity.

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Dandakaranya in Shanghai: A Transcultural Discussion of City-Zen

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Abstract

The Shanghai Conservatory of Music owns a large collection of 'Oriental Musical Instruments' that are exhibited and stored in its museum. Every week, a gamelan class is held in order to promote the collection of instruments. Recently, scenes from the Dandaka forest of the Ramayana were put in a dance performance accompanied by students playing the large Javanese gamelan of the museum. The paper shows how the discussion of global human values as well as the necessity of practicing ensemble playing in a highly competitive cultural environment makes the gamelan class becoming a time space for mental recreation and a playground for social engagement. This paper attempts to discuss the many layers of this specific cultural environment in one of the biggest cities of the world. Special emphasis is given to the creative processes in changing perspectives on dealing with transcultural issues, labels, and emblematic structures in music and dance.

Keywords: *Zen, Gamelan Set, Ramayana, Urban Environment, Body Knowledge*

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Introduction

The Javanese gamelan set exhibited in the “Museum of Oriental Instruments,” which is part of the Shanghai Conservatory of Music, was a gift of Zhou Wenxuan, a rich and obviously kind Chinese who settled in Suzhou and came from Hong Kong. He arranged the import of the old set manufactured by Savando, the son of a court musician to King Solo II, with the help of the Indonesian Government. The gamelan set is placed in the museum of oriental instruments since 2005. It was only occasionally used by some instructors from Indonesia traveling to China who tried to teach one piece. They used gamelan standard notation with ciphers and time-space indications. Those instructions were part of some lectures in ethnomusicology, mainly organology, that are usually offered to undergraduate and graduate students in all departments. Participating students were learning this one single piece or some parts of it and then left alone with their fragmented knowledge and skills. They possibly thought of having “studied” gamelan music. Only few of them were further interested in dealing with the gamelan set or in developing creative ideas using the unique features a gamelan set can provide. Students of the department for composition were challenged by the visiting professor, Chong Kee Yong from Singapore, to compose music for chamber orchestra instruments that integrate elements of the gamelan set which their conservatory owns. They attended gamelan classes and studied with some effort tunings and the development of rhythmic cycles. In result, a number of interesting pieces were presented in a joint concert on December 22nd in 2016 (Figure 1).



Figure 1. Poster of the first cooperation with the department of composition (Photo by the author).

This performance, however, was creating another type of stress for the gamelan students as it was organized in the framework of a fixed composition and unfortunately noted down in absolute pitches that had to be translated into the specific cipher notation for gamelan keys. Nevertheless, this ‘cross-over’ performance was successfully conducted and appreciated by the audience because the students were used to this type of performance organization. Also, the invited dancer Agung Gunawan who improvised dance movements to some of the pieces added much excitement to the performed pieces though his dance was not much related to the composers’ ideas.

In the following semesters, gamelan playing among the students at the Shanghai Conservatory of Music changed. Without the pressure of compulsory performances on demand, the ensemble members established some new habits and used the weekly rehearsals to create a space of relaxation and comfort. Out of this situation the students developed another project in order to give their playing a meaning in their own lives. This paper is to describe this development and to discuss some underlying problems in the context of understanding actual Zen practices in the urban environment of one of the largest cities of the world.

Background

Gamelan playing outside the cultural core area Java, Bali, or parts of Malaysia, is wide spread, mainly in the United States and some European countries. Not surprisingly, Asian countries are not very much interested in gamelan playing. Possible reasons could be the following: One is the colonial connotation of appropriating Asian symbols and exhibiting attachment to culturally less valued performances compared to the highly developed skills represented in Western art music, a thought well investigated by Melvin & Cai (2004), especially in the first chapter about Shanghai in their publication. However, to local ethnomusicologists who often studied abroad, the gamelan is overly researched and westernized. There exist a post-colonial sensitivity which reflects in dealing with cultural neighbors in a different way compared to approved musical standard education introduced through Westernized ideas either during the colonial period or through scholarly education overseas. In result, gamelan playing is geographically situated rather than musically investigated. This constructed cultural ownership associated with the Indonesian-Malay archipelago makes it on the one hand attractive to basic ethnomusicologists, and on the other hand suspect. National animosities and tendencies to politically exploit cultural symbols impose problems on gamelan playing beyond the geographic area in Asia. Only very few examples exist that try to overcome these difficulties either in the ‘American way’ by trying to keep to the ‘pure tradition’ thus avoiding appropriation at any costs, or through exploiting the gamelan as a sound tool regardless of its historical background. Both ways create issues, which will be discussed here. In 1983, Becker reflected in a much cited article on the use of gamelan in the US and says that:

“There are now twenty or more Javanese (and additional Balinese) ensembles in America which regularly rehearse and perform and their number increases every year. Nearly all are supported by colleges and universities and only a handful have a

Javanese teacher. The degree to which gamelan music becomes part of our total cultural inheritance does not, I believe, depend exclusively on the number of ensembles in America or the number of Americans involved. It depends, I believe, on whether or not enough American composers take it seriously. Naturalization, some degree of adaptation and adjustment to the new context of a foreign or borrowed musical tradition, is the pattern followed world-wide. Borrowed traditions do not remain in the new context, but subtly shift, or rather, are sifted and re-arranged by musicians in the borrowing society.” (Becker, 1983:82).

This statement which was based on the acceptance of singular cultures or cultural circles seemed right in a still colonizing mind set of elevating sound or sound tools of “foreign” origin into the entity of one’s ‘own culture’ through the means of seriousness of one’s own culture, in this case through composing music. America, as it seems, is the borrowing society and the gamelan is the carrier of the foreign musical tradition. She, as well as nobody before her, ever questioned the state of tradition ownership and cultural geography constructed through imagined cultural circles. This early ethnomusicological approach has to be challenged in the context of the 21st century (Giannastasio, 2017; Welsch, 2017; Feld, 2017).

The fact of borrowing is not, I believe, just a cultural observation of changes. It is a change observed in the observer who claims for in- and exclusive cultural assets. If cultures are not closed systems, this shifting does not take place in the way it is projected, this borrowing also does not take place, and there is no arrangement that has to be re-arranged. The gamelan sets available all over the world are sound tools which are not different from any other functional item such as a piano, a violin, or a bell or a dance step. This cultural authenticity is constructed through isolative thinking and then academically reconstructed in early attempts to ‘preserve this constructed authenticity’ that is claimed through bizarre arguments similar to those for Egyptian belly dance as Jarrar broadly discussed in her comments “Why I can’t stand white belly dancers” (Jarrar, 2014). Knowing that a gamelan set was produced in Java or in Bali imposes another system of static knowledge boxes, from which any mind outside and inside the cultural frame cannot easily escape. However, only very few gamelan players of all these US American university campuses were able to watch gamelan performances in Java or in Bali. And if so, they may not have had the time to internalize the deeper meaning of elementary sound structures, their histories, and the changes in associated personalities who are the actual leaders of these ensembles including their often contradictory views on modernity in gamelan playing.

The claim of playing a Javanese gamelan might be, seen from this perspective, quite ridiculous. It is as if they would say that they play a Viennese recorder knowing that the city name dropped here adds to the reputation or authenticity and eventually to the marketability. The continuous misconstruction of musical cultures in the triangle of object, place, and transmitting agent leads to a large amount of bias reflected not only in the approach to gamelan playing, but also among the affected audience that feels often culturally qualified through touristic experiences or the chance of having attended a longer training in a gamelan play-

ing community. The best proof for this type of misunderstandings was a question by a forum participant at the last Urban Plaza Conference in Bangkok who listened to this presentation in its short version. He asked whether the Ramayana and the music and dance introduced to the conference audience through a short video clip were indeed conducted by a local advisor (meaning a Javanese person) or just wildly appropriated and ‘composed.’ The answers to this could only be no and no.

Some decades ago, Becker indicated (Becker, 1983:82) that only a few American gamelan sets were taught by Javanese instructors, which certainly says that the origin of the instructor is a cultural qualification. Secondly, her call for serious attention by living composers implies that only in a composing culture things can become serious. Both arguments do not fit into the context given through the case in this paper and contradict the very purpose of understanding the transient quality of all human culture. The origin, the way of upbringing, the virtuosity of applying body skills, are not sufficient elements of qualification in the matter of creating art works. In the end, the ‘being in the moment,’ following the purpose of expression with the means available is what counts. And yet, another new framing appears with the refusal of cultural ownerships as Mendonça (2010:369) explains in a case of her experience with gamelan playing among British prisoners. She claims that “...the gamelan ensemble and its tradition tap into underlying British narratives concerning personal transformation, music education, and the prison experience.” Is it possible that there is some music practice that is providing due to their primary features of sound and the way of sound production a specific purposeful application? Which means, are we getting back to musical essentialism and ‘cultural neutrality’? (Welsch, 2017) The next sections of this paper try to bring in the perspective of gamelan playing by young students in Shanghai and the transient understanding of sound as ‘organized silence’ reflected in their interpretation of scenes from the Dandaka forest.

The Understanding of Zen as a Way of Living in Chinese Urban Context

The popularity of everything that has “zen” in its name among stressed and burnt out urban population in developed regions is undeniable. So it is in Shanghai. Zen noodles, Zen hotels, Zen tea, Zen spa, Zen gardens everywhere. The simplification of Zen ideas and the appropriation of an imagined lifestyle is seemingly not a direct part of intra-Asian cultural exchange but rather a part of a fragmented and simplified Westernization of urban lifestyles. 50 years ago, Jiang Wu (1969) narrated generously about Zen ideas worth being studied in a gentrified context taking the specific Chan lineage of Zen masters in Japan and China as an example. His academic approach did not leave a trace in urban mainland China as it appeared in the dark time of the Cultural Revolution which is not yet sufficiently investigated in regard of symbolic authenticity provided through Zen ideas, as Jiang Wu could have put it. However, latest at the beginning of the 21st century, the growing metropolis Shanghai and large cities nearby such as Suzhou, Nanjing, Hangzhou and Ningbo were speeding up in creating a driving middle class population that increasingly sacrificed a great part of recreational time in order to earn enough for a progressive consumption of goods provided in urban areas. Rural life, in

result, became an idealized state of mind, which many could not afford practicing in parallel to their shifting working duties. Their connections to the countryside became a well-remembered picture which only was invigorated through traveling 'home' during New Year celebrations. These journeys still indicate attachment and longing for an individual justification of being alive and 'in the moment.' Jiang Wu (1969:40) describes Yinyuan's quest for understanding Zen texts and concluded that repeatedly reading a Zen text might be as important as meditation. In the urban context of the 21st century, the New Year journeys undertaken by millions of urban citizens back to rural areas of their relatives is, I believe, another type of mental pilgrimage that implies repetitiveness, perseverance, and also a joyful presence of mind expecting a reunion with 'a painfully lost self' (ibid). Since New Year is only celebrated once per year, the many other months in the metropolis have to be survived with simple tools of superseding recreation. It is, therefore, not surprising that the offering of Zen labeled experiences find many consumers in those large cities (Prohl & Graf, 2015), especially among the better off middle class and among temporary inhabitants such as project workers, intellectuals, artists, and students. However, the use of those appropriated Zen fragments and their integration into a modern urban life is modeled by advanced consumer technologies spread through European and American examples rather than through conscious dealing with parts of Chinese history. The de-facto Easternization of Shanghai's city life follows the ideas of alternative movements in developed urban areas of Europe, Australia, and North America distributed through social media and rarely through travel experiences.

Summarizing this aspect, Zen as a lifestyle or a philosophy cannot be fully understood through directly analyzing the behavior of some social groups in Chinese urban regions. Fact is that only very few fragments of specific Zen or Zen-Buddhist habits or habits that are labeled as such over the last decades by the growing service industry in large Chinese cities have been cultivated. The role of rituals in Zen as emphasized by Wright and Heine (2008:3-20) shifted to daily habits that are spontaneously connecting with earlier life experiences. These habits such as repetitive reading and meditation or the celebration of the liveliness of the moment experience continuous changes and adaptations throughout many temporary social classes found in cities with some regular fluctuation of its inhabitants. One of these temporary classes are university students in Shanghai, who study in a stressful and demanding way classical European music, music education associated to classical European music, or musicology and ethnomusicology which is ironically not free of colonial academic components. Out of the academic perspective, other adaptation habits are applied which are not less problematic.

In 2003 in Toronto, McGuire says about his composition used as analytical material in his Master thesis with the programmatic title *Zen a Musing: A Suite of Recombinant Digital Music*: "Samples, live playing, and synthetic sounds were combined using digital technology into a dance-informed, world-flavored, concert oriented, acousmatic music." It is this "world-flavoring" that makes it a problematic issue. World flavor implies that there is also a music unflavored by the world. In Shanghai, however, gamelan playing did not only serve as an exercise in overcoming

obstacles built up through Western art music training, it also was meaningful to a self-recreating body knowledge which was specifically important to the students as musicians.

The concept of Zen as described in numerous academic writings (Prohl & Graf, 2015; Wright & Heine, 2008), seen from this perspective, is not implemented due to a culturally ingrained tendency. It is simply fragmented and applied in a similar way as other cultural concepts economically introduced through urbanization, especially through lifestyle changes.

Searching for Adaptable Teaching Methods

The teaching material for Javanese or Balinese gamelan consists of ‘vernacular notation,’ which is often limited to an outline of the guiding melody and rhythmic patterns organized in cycles (Sumarsam, 2015). Many pieces are, therefore, practiced exactly as noted down. A number of gamelan teachers working in all parts of the world who learned in Indonesia insist on training methods in their purest shape. They teach gamelan playing in a similar way they were introduced into the world of Javanese gamelan when they started their practice in Indonesia. Unfortunately, this currently practiced training and the average playing practice in Indonesia is far different from each other. Pure melodic outlines or simply ritualizing techniques as described in the schoolbooks are rarely appreciated. However, abroad, this pure playing that keeps to the rules of stopping all bars and respecting melodic leads are considered “genuine” or “original.” This kind of basic playing does not provide much freedom and joy of playing. This might be also one of the reasons that Javanese or Balinese gamelan musicians cannot really enjoy or connect to this simplified or research based type of basic or pure playing. Visiting musicians are, as observed repeatedly,² constantly tempted to correct and to generalize gamelan issues (Tenzer, 2000).

The large gamelan set in the Museum of Oriental Musical Instruments owned by the Shanghai Conservatory of Music seems to be very challenging since the tuning of the instrument which is not ever lasting was difficult to adjust beyond the usual tolerance between different elements and octaves in aged gamelan sets. However, the technical aspect was widely overshadowed by the observation of students who seemed to be stressed out all days, having unhealthy attitudes to their career expectations, and did not believe in life style changes as a solution to some of their problems.

Gamelan playing was like a bitter medicine they were not willing to swallow on first sight. Compromises in teaching methods were needed. Not only with regard to the students who felt overwhelmed by yet another duty, also the tuning and notation system had to be modified in order to enable the students learning independently and based on a music imagination which was more familiar to them. One important compromise was the re-definition of slendro into a scale type 6-5-1-2-3-5-6 for the sarong instruments. Though the intervals measured do not include any minor thirds or major seconds, the students could quickly adapt to a pentatonic construction through pitch re-interpretation. The difference between slendro and pelog became virtually more prominent since the pelog scale for the

sarong sustained as just 1-2-3-4-5-6-7 without a match of any slendro key after adapting to the re-interpreted pitch-set. This is unusual to the traditionally instructed players of a Javanese gamelan such those being trained at Wesleyan University in the USA, but it helped in comforting the students and providing creative freedom, which is one goal in teaching gamelan.

Functionality versus Cultural Assumptions

The notation system of common Chinese cipher notation written with space congruency (one point is equivalent to one of the smallest time unit, figure 2) helped in another way to let the students focus on creativity within larger time units and cycles. Most students took this course for only one semester. A few students continued beyond the promise of getting marks. These students were later on the driving force in suggesting semester goals and performance plans. This group of students is focused on in this paper.

The first two semesters were spent on studying simple and less complicated pieces with regular cycles and some extra, with composite meter such as 7/8 or 5/4. Those composite meters were already quite demanding to most of them since the students rarely apply such meters in practice though they learned about them in theory.

Then, the entire gamelan experience had to come into view. Singing along seemed to be difficult as this will not be understood. Singing style and language were completely alien to the students and there was no way to teach both in the short time given. Especially singing needs a long term cultural involvement unless globalized singing patterns are applied such as imitating east Asian belcanto or amplified pop art singing (R&B, house, rap; Jähnichen 2011, 2012). Another problem is that the assumption of 'Javanese' as the language of transmission or singing style and meaning is questionable. Even in the past when on Java, Chinese residents owned large gamelan sets and arranged performances with singers. Actually, there is no need to Javaneize melodic ideas or to transform Chinese musical meanings. Gamelan sets are in their functionality regionally unlimited and not principally "owned" by any people as a cultural property similarly to a modern piano or any synthetic sound. The romanticizing view on gamelan playing as something "Southeast Asian" has to be challenged. The gamelan set in Shanghai could surely be seen as a Shanghainese gamelan that evolves from the high possibility of exchanging musical instruments and the ability of using them in a much larger cultural region.

However, the functionality of the set includes some patterns of ensemble playing that can be found throughout many cultures opposing Western art music ideals (Jähnichen, 2009). There is a demand for collectivity and musical thinking in a wider context that goes beyond a comparison with a Symphony orchestra. Musicians in a gamelan set have to listen to each other and the entire sound from physically different positions and mostly play different melodic or rhythmic parts within this holistic experience. Mechanical movements and audible experience seem often divided. The other musicians control you and you control them. The

worst scenario is a group of soloists who want to beat each other in loudness, clarity, and – beware – speed. This experience is so different from what students at the Shanghai Conservatory of Music are used to that they feel in the first few hours vulnerable, personally attacked, and without orientation. Only through forming a joint sound body within a piece of music, they could gain back some confidence and relax. This point is often reached after playing a long repetitive piece of music when the mechanical movements loosen up the tension of coordination while enjoying the overall sound structure (figure 2). Without labeling it as a Zen fragment, reporting about this observation is again reminding to the feature of repetitiveness and meditation mentioned by Jiang Wu (1969).

RAMAYANA BRIDGE (TRANSITION MUSIC TO BE REPEATED UNTIL NEXT ACTION STARTS)

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565.6.5.6.5.6.5. | 656.5.6.5.6.5.6. | 565.6.5.6.5.6.5. | 656.5.6.5.6.5.6. |
565.656.----- | 656.565.----- | 565.656.----- | 656.565.----- |
-----6...6... | -----5...5... | -----6...6... | -----5...5... |
--5...5...5...5. | ..6.5...----- | --5...5...5...5. | ..6.5...----- |
6..... | ..... | 6..... | ..... |
OXO.X.O.X.O.X.O. | XOX.O.X.O.X.O.X. | OXO.X.O.X.O.X.O. | XOX.O.X.O.X.O.X. |

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Figure 2. Excerpt from the music notation for Dandakaranya (Scheme by the author).

The modified gamelan notation includes time congruency, meaning, each print element (cipher, dot, slash) takes the duration of the smallest time unit. The drum uses x and o to mark open and closed beats (or to differentiate left and right hand of which one is playing open and the other closed beats). The bar lines appear before the main beat as in modern Chinese cipher notation. This short line from the Dankaranya-arrangement is the gamelan music section played during transitions (bridge). The melodic movement of the first line (played by the high pitched sarons) was also applied on dance steps with alternating directions for those who were operating as flowers and trees. The 5 marks the left foot, and the 6 the right foot.

New Ideas About an Old Story: The Ramayana and the Scenes in the Dandaka Forest

In the third semester, the students enjoyed their newly learned body knowledge. Yet they were curious about new possibilities. However, singing was not practicable since most of the songs associated with Javanese gamelan playing are in a language nobody of them understands or is able to sufficiently internalize. This also means that language as a cultural identification marker is much stronger, though it may provide transient elements, especially through singing texts. This problem might be investigated in another study. In result, it was thought of introducing dance, which seems to be easier to follow and to modify. The most used dance scenes accompanied with a gamelan set (Jähnichen, 2010) are taken from the Valmiki-Ramayana. The students liked to choose the ‘Appearance of the Golden Deer’ and the ‘Abduction of Sita by Ravana.’ Both stories are related to each other. Analyzing the storyline and observing the feedback of the students, we agreed on a contemporary interpretation of these scenes and a re-telling of characters in the light of the current Shanghai city life.

While in the Valmiki-Ramayana, the Dandaka forest is the strange and unknown wilderness Rama, Sita, and Lakshman have to adapt to, in the current life of the students it is the large metropolis of Shanghai that appears as the ‘uncivilized wilderness.’ While in the Valmiki story line, Ravana is representing the bad spirit who is challenging the pureness of love and loyalty, in the modernized story of these students, Ravana is the only wise and foresighted person. Ravana knows from the beginning how to reach his goals. He knows the vulnerable characters of the traditionally well-educated royals and acts without fear. For example, he knows that Sita as a rich girl in a state of appreciating consumerism wants to have that golden deer. He also knows that she will not hunt the creature herself, but she sends Rama to do his duty. Once the rich but inexperienced dandy Rama, who first tries to bribe the deer with cash, get lost in the city jungle, Sita will send out Rama’s best friend to find him. His best friend, Lakshman, the former poor class mate of Rama, is grounded enough to smell the danger. He also knows Sita’s weaknesses. So, he let her promise to not leave the hut he encircles with a magic dance before he is going to rescue his rich friend. However, Ravana also knows that Sita is not very bright. She is superstitious and superficially religious. He sends an eremite asking for offerings to lure her out of her house. So, she gets out of the magic hut and is finally kidnapped by Ravana. When Rama returns with Lakshman, Ravana refuses to fight after briefly testing the weak couple of fighters. He already reached his goal and is the winner in the story. This modification is also expressed in the layout of the dances and the outfit of dancers. Only Ravana, the golden deer and the eremite wear traditional clothes. Rama, Sita, and Lakshman are dressed in exactly what they represent (figure 3).



Figure 3. Photo of the main characters and one dancer playing a flower and a tree in different scenes (Photo by the author).

The golden deer and the monk were performed by the same dancer. Left to the golden deer is Rama, in front of him is Lakshman, his old class mate from the suburbs, on his side is Sita, the fashion girl; behind Sita is one flower dancer at the side of Ravana. The masks were produced by a Lao mask maker in Vientiane in October 2017.

The outline for the principal drummer who guides the entire ensemble shows the formal structure of the performance:

1.	Javanese dance intro <i>slendro</i>	Entrance of dancers one by one getting into a snail-circle and in introducing the main roles, then lining up and dancing the DANDAKA letters: Sita, Rama & Lakshman, Ravana in the background, all dancing individually as if being presented in public for an audience (hands and hips!)	drum starts with 2 bars; 4/4 moderate tempo → bell marks switch to drum with 2 bars ahead	Short solo on slenthem + one agung beat, then drum starts. Pattern: o . x . x . x . o . x . o . . x
2.	Ramayana bridge <i>slendro</i>	The deer appears, Sita is requesting to get the deer, the others are the forest (dancing along the line behind the scene with rhythmic footsteps and hand movements) Ravana in the background watching and looking through the forest	slower → gong marks switch to (drum starts with 2 bars)	Pattern (switched emphasis): o x o . x . o . x . o . x . o . x o x . o . x . o . x . o . x .
3.	Rama is hunting the golden deer <i>pelog</i>	Rama is hunting and getting lost – slow speeding up – slowing down again, the others appear as <u>disturbing trees</u> (hands up, long steps and turns)	Serious, faster → ching marks switch to	Pattern (2+2+0½+1): 3x: o . . . o x . 1x: o . . . o x . x .
4.	Ramayana bridge <i>slendro</i>	Sita requests Lakshman searching Rama, the others are the forest (hands, sitting & standing) Ravana in the background	slower → gong marks switch to	Pattern (switched emphasis): o x o . x . o . x . o . x . o . x o x . o . x . o . x . o . x .
5.	Lakshman's instruction (with text) <i>pelog</i>	The monk tells the story, reciting the Javanese text. Lakshman asks Sita to stay at home, circles around her. The forest helps protecting Sita, but Ravana is bothering the trees who dance diverse trees (everybody different, walking in small steps and circles)	lyrical start with recitation and only drums + gongs → bell marks switch to drum with 2 bars ahead	Original pattern: -----o . . . x . . . o . x . . . o . . . x . . . o . . . x . o . . . x . . . o . . . x . T . T . ----- Simplified: x . o . o . x . x . o . o . x . T . T . -----
6.	Ramayana bridge <i>slendro</i>	Sita is bored at home, a monk comes along and lures her out of the house, Ravana appears and abducts Sita (forest dancing along the line behind the scene with rhythmic footsteps and hand movements)	Slower → ching marks switch to drum+ gong+ kenong 4 bars alone	Pattern (switched emphasis): o x o . x . o . x . o . x . o . x o x . o . x . o . x . o . x .

Figure 4. Musical narrative of DANDAKARANYA as a chart for the principal drummer of the gamlean Shanghai.

7.	Rama's return <i>pelog</i>	Lakshman finds Rama, they fight with Ravana but cannot win. Finally, Ravana denies fighting as he feels that Rama learned his lesson. Both Rama and Lakshman are sad to miss Sita and ask each tree for help. (Trees dance in line the letters of DANDAKA), One after another disappears. Rama stays alone, consoled by Lakshman.	Fast, 5/4 Fading out one by one	Pattern (3+3+2+2) o x o x . o . 1 2 3 1 2 3 1 2 1 2
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Figure 4 cont.. Musical narrative of DANDAKARANYA as a chart for the principal drummer of the gamelan Shanghai.

This chart helped to control the performance through the main drummer who worked also on the dynamics of the entire gamelan ensemble during the performance.

Dandakaranya scenes as written in the Valmiki-Ramayana with Hindi outlines served finally as a step guide for the eight dancers embodying flowers and trees. These flowers and trees moved along an imaginary line between gamelan and dance areal in this way:

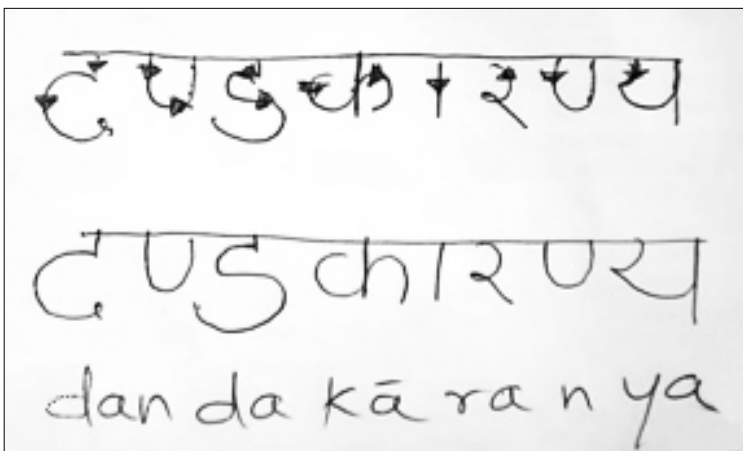


Figure 5. Drawing of letters in support of dance movements (writing courtesy of C. P. Meddegoda).

The dance's experience of the instructor derived particularly from Thai and Lao style Ramakien or Phalak-Phalam performances respectively. All these known performances are valid in their geographical and cultural sense of understanding dance traditions.³ However, most of the students could not accomplish complicated hand and foot movements that would have been necessary in order to let the dancers appear in a unique local style. Body movements, steps, gestures, and facial expressions were reduced and accommodating specific habits of the students such as being reluctant of showing controlled shoulder or arm movements and the tendency to soften their presence. Only Ravana, Rama, and Lakshman were trained in dance fighting styles and representing static figures according to the best knowledge of the instructor.

Conclusion

The “Scenes from the Dandaka Forest” [Dandakaranya] were programmatic in two ways: firstly through naming the source of pressure such as feeling forced to consume whatever is fashion, and, secondly, at the same time relaxation from this pressure by allowing a traditional spirit to comprehend the situation and act accordingly.

The Ramayana has thousands of valid interpretations which makes it one of the most effective stories in the repertoire of mankind as confirmed during the 2nd Ramlila conference held in New Delhi, 2015.⁴

The outcome was an interesting and thought provoking performance that has grown step by step from the rehearsal situation. The dancing of the letters reminded strongly to Zen meditation exercises which Thibeault (2015:14) simply describes as “... this meditation style consists of observing the breath and the mind, and through interaction with a teacher.” The time spent with the gamelan ensemble became a true time out for most of the participating students who voluntarily attended without being specifically marked for their performance skills.

The conceptual work on this piece of contemporary critical art which was initially thought as being a well-limited goal for the gamelan training in which projects have to change each semester was finally a creative product of young students. The meditative experience and the felt freedom in musical and personal matters provided a nurturing atmosphere Yang Yuelin, the Ravana of the dance group, said: “I know why we play the story so well in this way - we play ourselves! Our own generation” (Yang Yuelin, 2017). This is indeed worth a thought. The students started overcoming the plain mantra playing by providing the possibility of relating to a history that reaches into the musicians’ and dancers’ own world within this big city.

Zen experiences, even though fragmented and little understood, in the city are far from the complex construction they were developed and shaped in the time, place, and with the agents of past cultures. Yet they continue to play an emblematic role in overcoming environmental destruction and a noisy social uprootedness of any type, especially of stressed students and staff at the Shanghai Conservatory of Music. The gamelan set in Shanghai serves as an extended tool in achieving both relaxation and recreating strength through appropriation of its musical properties regardless of its individual history. A critical view on it, however, also shows that the gamelan experience is often seen as a less demanding, less developed, and less exhausting musical practice and that cultural patterns of approaching so called world music can be simply forced upon it. In practice, this is not the case. Gamelan playing is very complex and diverse, even in repetitive and mantra-style playing techniques. It invites complex musical narrations that are reflective and discursive towards contemporary issues in a fast growing urban context, which seems to be indeed a general feature of gamelan playing: the intensity of experienced sound versus its constituent silence, fast progressing versus slowly modifying, cooperative playfulness versus individual competitiveness and

a number of further elements that have yet to be studied. The cultural respect towards the gamelan starts where the musicians recognize this potential and do abstain from imitative approaches to playing gamelan from not well understood score books. The same may apply on dance and storytelling which are both affected by the spirit of gamelan playing.

Endnotes

- 1 Prof. Dr. (Ecomusicology, Performance Practices of Southeast Asia, Audiovisual Archiving) at Shanghai Conservatory of Music, Chair of the ICTM Study Group on Musical Instruments and editor of *Studia Instrumentorum Musicae Popularis*, Secretary of the IASA T&E Committee, also teaching at Guangxi University of the Arts, Vienna University, Humboldt University Berlin, and as consultant at the National Library of Laos. More at: <https://gisajahnichen.academia.edu/>.
- 2 My experiences as an emergency teacher of gamelan playing in Malaysia taught me to “think less and do more.” In the 6 years teaching the gamelan Serdang –as we called it congruent to the campus name, – I had to compose and transform 38 different pieces in order to relive the spirit of gamelan playing that is so often dearly missing in strictly “original” ex-territorial gamelan classes.
- 3 A detail report on dance training in the Phalak-Phalam performances is given in “Nattasin” (see references).
- 4 The “Second International Conference on Ramlila: A Festival Celebrating the Masterpieces of Intangible Heritage of Humanity” organized by IGNC A under Ministry of Culture was a seven day long festival being organized from November 23 – 29, 2015 at IGNC A, Janpath, New Delhi. More information here: <http://pib.nic.in/newsite/PrintRelease.aspx?relid=131841>.

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Case Study

- The Five Senses in Genre Paintings of the Dutch Golden Age
Kitsirin Kitisakon (Thailand)

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

The Five Senses in Genre Paintings of the Dutch Golden Age

Kitsirin Kitisakon⁺ (Thailand)

Abstract

This article aims to study one of the most popular themes in 17th-Century Dutch genre paintings - the five senses - in its forms and religious interpretations. Firstly, while two means of representation were used to clearly illustrate the subject, some genre scenes could also be read on a subtle level; this effectively means that such five senses images can be interpreted somewhere between clarity and ambiguity. Secondly, three distinct religious meanings were identified in these genre paintings. Vanity was associated with the theme because the pursuit of pleasure is futile, while sin was believed to be committed via sensory organs. As for the Parable of the Prodigal Son, party scenes alluding to the five senses can be read as relating to the episode of the son having spent all his fortune.

Keywords: *Five Senses, Genre Painting, Dutch Golden Age, Prodigal Son*

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Introduction

In the 16th and 17th Centuries, the five senses had never been more popular as subject matter for graphic art, especially in the Low Countries. Since Nordenfalk (1985), this theme has been occasionally discussed in monographs, catalogues of specific artists, or Dutch genre painting studies. Yet, an analysis of the modes of representation of the five senses seems to have been ignored, and there is a certain lack of fresh interest in their religious interpretations. From this observation, this article aims to firstly examine how the five senses were represented in the Dutch genre paintings of the Golden Age, inspect how artists narrated them; secondly, reinvestigate how they can be religiously interpreted and propose deeper meanings which go beyond realistic appearance.

The Five Senses in Genre Paintings: Between Clarity and Ambiguity

Five Senses in Clarity

One of the first pictures representing all the five senses together is an engraving by Adriaen Collaert, after Adam van Noort, dated at the end of the 16th-Century (figure.1) (Jütte, 2005; Kolfin, 2005). It illustrates five naked women and one man around a table, enjoying a feast in the open air. The five maidens, symbolize the five senses as follows: the first one on the left, holding a torch and a mirror, represents sight; the one with a basket of fruits and a glass of wine stands for taste; a woman with a bouquet of flowers and a laurel wreath signifies smell; the one on the right, held by the man, allegorizes touch; and a woman in the foreground playing a lute corresponds to the sense of hearing. The fact that all five women hold something or act intentionally in a different way suggesting each sense, makes one easily identify the true meaning of this engraving. Moreover, the Latin inscription reminds the viewer of temperance before the use of the human senses (Kermode, 1961-62). Didactic, this engraving is not a realistic depiction of Dutch “bourgeois society” as Jütte (2005) claimed. However, as all the senses were depicted in this one image, it could be considered a prototype representation, which Dutch artists of the next generation would bear in mind.



Figure 1. Adriaen Collaert, after Adam van Noort, *Allegory of the Five Senses*, the end of the 16th-Century, engraving, 21.9 x 27 cm, London, British Museum.¹

A painting by Jan van Bijlert, dated between 1625 and 1630, takes on the idea of how the five senses should be represented from the engraving (figure. 2). Bijlert imagined this assembly between six figures, all comrades, which he set against a dark background around a table - an object that was previously used by Van Noort. On the left, a woman holds a mirror and a magnifying glass, while a cupid is looking down at the mirror. Behind her stands a man who smells a flower. In the center, a woman plays a lute next to a man who is pinching himself. On the right, a man squeezes the juice from some grapes and savors it. It is clearly evident that all five senses - sight, smell, hearing, touch, and taste - are all represented here. Another painting by Jan Lievens, painted in 1622, is also directly comparable to Bijlert's and again clearly depicts the five senses through six principal figures: a young man with a glass of wine; an old man wearing glasses; a couple touching each other; a smoker; and a lute player. Like Bijlert, Lievens emphasised his figures by using a dark background to illustrate all five senses. However, this painting corresponds more to what genre painting is as one could actually perceive this party in everyday life, while, though a small figure, Bijlert's cupid transforms the realistic reunion into more a mythological scene



Figure 2. Jan van Bijlert, *The Five Senses*, 1625-1630, oil on canvas, 148.6 x 187.3 cm, Wellesley, The Davis Museum, Wellesley College.²

Even if the pictures appear to show activities that could occur in real life, the viewer cannot possibly be mistaken about the fundamental subject, which is clearly represented via the main figures and their attitudes. Thus, the assemblage of all the senses in one image facilitates the way one comprehends what lies beneath the realistic appearance. Nevertheless, a series of Dutch genre paintings are similarly effective in terms of a clear reading of the subject.

This mode of representation had been used since the Middle Ages; the French series of *La Dame à la licorne* is one remarkable example (Taburet-Delahaye, 2013). In the end of the 16th and beginning of the 17th centuries, artists like Maertin de Vos and Hendrik Goltzius drew and painted the theme in series, which were then engraved. De Vos designed his series with a female figure in the center and the depiction of biblical scenes in the background. For example, in *Sight (Visus)*, in the middle, a woman holds a mirror and looks through it. Next to her is an eagle whose extraordinary vision is praised in the inscription beneath. In the back, on the left, God presents the Tree of the knowledge of good and evil to Adam and Eve, whereas on the right, Jesus returns vision to a blind man. Goltzius, on the other hand, illustrated in a more secular manner the senses through pairs of lovers in his series of 1595. In *Hearing*, a couple makes music together whilst a stag with fine ears is depicted on the left.

In Dutch genre paintings of the 17th-Century, five pictures by Anthonie Palamedes, represented the five senses as a series (figure. 3). Either taking example from De Vos or Goltzius or perhaps attempting to illustrate the subject in the different manner of his peers Bijlert and Lievens, Palamedes portrayed a sequence of everyday life. A painting with a mother breastfeeding her child and a monkey eating some fruit depicts taste. In another painting, a lute player singing pertains to hearing. Touching is connoted in a painting in which a farmer holds a feather, while in another, sight is symbolized by a woman looking at herself through a mirror. Finally, in the last painting of the series, a pipe smoker and a dog signify the sense of smell.



Figure 3. Anthonie Palamedes, *Five Senses series*, 1630-1640, oil on canvas, 35 x 27 cm, Paris, Musée du Louvre.³

In the same spirit, Jan Miense Molenaer depicted a series of five genre paintings, corresponding to the five senses. Even so, some changes are evident as the artist chose to portray at least three figures in each painting, and a humorous tone is palpable in two of the five paintings. For the sense of touch, Molenaer painted a couple fighting with a woman hitting the head of a man. A third figure witnesses the fight and laughs at them. Another couple looking inside a vase symbolizes sight. Smell is represented by a picture of a mother changing her child's diaper; a man, perhaps the father, aghast at the bad odor; and a man laughing in the background (figure. 4). An image of a man drinking with his friends matches the sense of taste. Finally, the last painting is not so easily interpreted. The main figure is a man holding a jar. The way he turns his head to the viewer and seems to speak or sing can suggest the only sense left - that of hearing. Since it is a series, if one looks at a painting separately and not the all five at once, one may have trouble reading the picture as each painting seems to reflect real life. Thus, one may consider the pictures to only depict facets of Dutch society, while in fact the meaning of the five senses lies under the realistic shell of representation.



Figure 4. Jan Miense Molenaer, *Smell*, 1637, oil on panel, 19.5 x 24.2 cm, The Hague, Mauritshuis.⁴

Five Senses in Ambiguity

One of the themes that we can possibly link to how the five senses are portrayed is through the painting genre known as *merry company*. This theme may have been brought over from the southern Netherlands by David Vinckboons when he left for Amsterdam at the end of 16th-Century (Legrand, 1963). His painting, *Fête Champêtre*, represents a feast where men and women enjoy themselves: eating, drinking and making music. In the background, on the left, some couples engage in the rituals of courting. David Vinckboons must have had a certain influence on

Dirck Hals, who worked mainly in Haarlem (Legrand, 1963; Kolfin, 2005), as Hals depicted similar unions of young and happy couples outdoors or in gardens (Kolfin, 2005).

A painting portraying the *merry company* theme by Hals' *Garden Party* is an interesting case (figure. 5). It illustrates, in the foreground, well-dressed couples, with a waiter, partying around a table. The painting perfectly represents "bourgeois society" in a more realistic way than the engraving by Collaert, after Van Noort. While Brown (1999) mentions the *merry companies* by Hals, he refuses to consider any hidden moral or religious messages in Dutch genre paintings which, in his opinion, are not sermons and represent nothing more than the image of everyday life that they project pictorially. However, this genre painting reveals subtly the five senses. To paraphrase Franits' analysis (2008): the couple smelling a flower represents the sense of smell; another couple kissing each other illustrates touch; a man looking at the latter by using a little telescope allegorizes sight; the last couple with a woman holding a glass of wine symbolizes taste; and the final sense, hearing, is represented by a man playing a lute on the right. Therefore, this picture of a simple outdoor social gathering conceals a more complex meaning concerning men and women's drunken pleasure experienced through the organs of the five senses.



Figure 5. Dirck Hals, *Garden Party*, early 1620's, oil on panel, 28 x 45 cm, present location unknown.⁵

Jan Steen is one of the specialists in Dutch genre paintings of the 17th-Century. His work concerns mostly indoor genre scenes representing real-life Dutch people such as peasants, soldiers or prostitutes; his figures completely differ from Hals' frequent protagonists. One of his paintings, *Beware of Luxury*, shows a carefree gathering in a middle-class house (figure. 6). If one should look carefully at the picture, one would find that the five senses are covertly represented via figures and objects. Sight is symbolized by a man wearing a black hat who holds a book

in his hands. In the center, a woman with a vase and a glass of wine portrays the sense of taste. Smell is allegorized by a man holding branches of roses and a young boy who smokes. A violinist illustrates hearing while touch is conveyed in the image of an infant holding a spoon and a necklace. Besides the human figures and objects that accompany them, Steen adds further hints of some of the senses. For instance, a pig sniffing a rose on the floor indicates the sense of smell whereas the playing cards, also on the ground, signify touch. These two clues, among others, help the viewer comprehend the allegorized meaning of the painting, while at the same time masking the theme of the five senses as Steen meticulously organizes his composition so that this painting appears to seemingly project the image of a Dutch family's filthy interior. As we have seen in Bijlert's process or Lievens' painting, the way Steen insinuates the five senses here is completely different: the viewer must look around wisely in order to see beyond the realistic facade of this genre painting.



Figure 6. Jan Steen, *Beware of Luxury (In Weelde Siet Toe)*, 1663, oil on canvas, 105 x 145.5 cm, Vienna, Kunsthistorisches Museum.⁶

The Five Senses in Genre Paintings: Religious Interpretations

Vanity

One of the themes that can be associated with the five senses is *vanitas*, which means emptiness or aimlessness. It concerns a specific type of symbolic representation, developed with mostly figurative narration in the 16th-Century before being superseded by the still life in the next century. *Vanitas* is used in the Latin version of the book of Ecclesiastes (1: 2): “*vanitas vanitatum dixit Ecclesiastes vanitas vanitatum omnia vanitas.*” (Meaningless! Meaningless! says the Teacher. Utterly meaningless! Everything is meaningless.) As a representation, *vanitas* proposes a

vision of a futile world and the brevity of life, and can very well be linked to the theme of five senses as can be seen in some 17th-Century French still lifes or the self-portrait of Dutch painter David Bailly, with objects alluding to the senses (Bartha-Kovács, 2013).

In fact, regarding the five senses and the meaningless of things, Legrand (1963) rightly pointed out that there is an intersection between them that can be represented, due to the fact that pleasure and happiness are procured by human beings by the five senses and that the enjoyment that occurs is meaningless. Thus, the genre scenes cited in this work are supposed to be connected to the vanity theme. However, the authors have found that not every painting seems to fit Legrand's statement. For example, the comical mood found in two paintings in the series by Molenaer does not quite fit any religious meaning. The observer in the two scenes representing the senses of touching and smelling is clearly an admonitor, inviting the viewer to mock and laugh. On the other hand, a quite cheerful tone, like that conveyed in the paintings by Bijlert, Lievens or in some *Merry Companies*, helps the viewer realize how joy is shallow and impermanent.

Since all pleasures are transitory and each sense and its representation - though not automatically every representation - can refer to earthly vanity, art historians have tried to associate a particular sense with this "meaningless" religious notion. For instance, in Dutch art, Sonnema (1997) tied representations of music to vanity. Indeed, in this research, the sense of hearing was, most of the time, represented by the image of a musician or musicians making ephemeral music. Nevertheless, one sense and its common representation appear to best convey vanity. An engraving, made around 1650 by Hendrick Bary, depicts a man smoking and looking at the smoke - a reference to the sense of smell. There is an inscription below the picture that reads: "Terwijl ik ijvrig rook Verinis, kleijn gesneen, Denk ik vast bij mij self; Soo vliegt de Weerelt heen." ("When I smoke Verinis, finely minced, I think to myself; so this is how the world flies away as a smoke.") (Brown, 1984).

These words "exemplify ... the *vanitas* content" (Nehlsen-Marten, 2003). They remind us of how the world is vain and frivolous like smoke, which corresponds perfectly to the Bible. Therefore, any engraving or painting with a figure of a smoker reflects allegorically not only the particular sense but also how the smoker's "life is dispersing without a purpose, like the smoke of his tobacco" (Brown, 1984). So a smoker from Palamedes' series can very well be interpreted from the perspective of *vanitas*, just like *A Smoker* by Adriaen Brouwer, which could have been part of a series of the five senses theme (De Jongh, 1976). It depicts in the middle of the painting a man who smokes absent-mindedly, while the smoke drifts.

Sin

Images of a feast, a reunion, and other *merry company* works show a glimpse of everyday Dutch life. Nevertheless, they were used to warn people against sin (Sluijter, 1997) and illustrated the excess they must avoid. Cicero first expressed the idea of the five senses as windows of the soul (Yonge, 1888; Jütte, 2005), an idea later Christianized (Jütte, 2005) and expressed in the 14th-Century book *Pèlerinage*

de la vie humaine by abbot Guillaume de Diguileville as doors through which sin could enter the soul (De Jongh, 1995). Translated into Dutch, the *Boeck van den pelgrim* was very popular in the Netherlands; the idea of the five senses as entrances of sin - "Par ces V portes, ne doutez, Entre souvent ordure assez, ..." ("through these five doors, do not doubt, enter quite the litter...") (Stürzinger, 1893) - would have influenced the artists of the 16th and 17th centuries.

Brothel scene by Richard Brakenburgh (figure. 7) seems to represent the simple interior of a brothel with a young prostitute, a client, an old matchmaker, and a servant, yet some motifs appear to point to the senses. For instance, a vase of wine and oysters allegorize the sense of taste; a pipe symbolizes smell; some playing cards suggest touch; and a sketchbook of prostitutes' portraits indicates sight (De Jongh, 1995). The only sense that seems to be missing here is hearing. It is interesting to point out the broom in the painting. De Jongh's work on its profound meaning helps us gain a better comprehension of artworks such as this one. The broom's symbolic meaning is that of cleaning all the sin out from man's soul (as in *Pèlerinage de la vie humaine*), as a tool to clean the house, of which God is mistress, from sin (De Jongh, 1995; Stürzinger, 1893). In this brothel scene, the senses symbolized by everyday-life elements insinuate sin and fleeting, worldly pleasure - even a map of the world is shown in the background (De Jongh, 1995). However, the presence of the broom gives this painting a deeper, religious meaning. Looking at this depiction of lascivious life, the viewer must be surely aware, through the broom placed right in the front, that this is not an exemplary way of life. For De Jongh (2005), the broom represents "...a weapon for removing the distasteful objects on the floor, and then ultimately in a metaphorical sense, as a means of banishing the evil displayed here." Yet, its position in the foreground, and the way it invites the viewer to gradually enter the scene from brush to handle suggest that it is our responsibility, as sinners, to clean away all the dirt and conduct ourselves in a good manner.

Merry Company from 1629 by Isack Elyas (figure. 8) also suggests how sin is connected to the senses. De Jongh (1995; 1997) asserts that this picture of a feast depicts all the five senses and that the viewer at the time immediately understood it to show that all sin originates from these senses. Yet it seems that unlike Bijlert or Lievens, Elyas portrayed each sense so subtly in this scene of an indoor gathering that three of the five senses can possibly be found in three different representations. Apart from smell, symbolized by a little dog on the lap of a woman, and hearing, indicated by a singer holding a lute, taste, sight and touch are further represented possibly two or three times. A man and a glass of wine seem to clearly symbolize taste but he also takes off his hat, which could be interpreted as the sense of touch. Then, an old man and a piece of paper may indicate the sense of touch as he holds the paper, or even sight because he can also read it. Finally, the couple in the center may represent the sense of touch as the man holds a glass. However, his gesture of showing this glass to the woman, pointing it towards her, may be read as the sense of sight, or simply taste as he has just finished his wine from the glass.



Figure 7. Richard Brakenburgh, *Brothel Scene*, The Hague, Hoogsteder & Hoogsteder.⁷



Figure 8. Isack Elyas, *Merry Company*, 1629, oil on panel, 47.1 x 63.2 cm, Amsterdam, Rijksmuseum.⁸

On the right, a standing couple looks right at the viewer. While the rest enjoy the feast, these two people do not partake of the banquet, as though they resist the

excess of things, of all the pleasures engendered by the means of the five senses. Thus, they are role models for the viewer, a righteous image used as a counterpoint to sin and sinners. Their function is, in a way, comparable to that of the broom as both remind the viewer that living in excess is immoral, and the merry celebrators need to be cleansed from sin. Another detail in the painting can be related to the couple as well. On the left, a painting of *The Flood* hangs on the wall (De Jongh, 1997). Humanity's misdeeds, represented here with the scene of a feast, lead to such a divine judgement that only Noah and his family survived by God's grace. The souls of this couple, who live righteously or who now are remorseful after living in such depravity, will then, when *The Last Judgement* comes, be saved.

The Parable of the Prodigal Son

This parable (Luke, 15 : 11-32) is another religious interpretation that can be found in the Dutch genre paintings of the Golden Age (Kermode, 1961-62). Catholics and Protestants do not share the same theological interpretation of this parable, and we shall return later to this point relating to the parable's representation.

It is the story of a young man who having received his inheritance from his father, leaves home, and squanders away all his money. Then, he has to work as a swineherd before repenting, and coming home to his father who welcomes and forgives him. Since the 13th-Century, the story has been depicted as subject matter in art (Réau, 1957). It became very popular in the Netherlands in the 15th and 16th centuries. For instance, in about 1530 Pieter Coecke van Aelst drew a sequence of the biblical narrative emphasizing the particular episode of the son squandering his legacy, surrounded by prostitutes.



Figure 9. Jan Sanders van Hemessen, *The Prodigal Son*, 1536, oil on panel, 140 x 198 cm, Brussels, Musées Royaux des Beaux-Arts.⁹

This mode of representing the parable is fairly similar to Jan Sanders van Hemessen's as he also focused on the brothel scene in his *Prodigal Son*, painted in 1536,

with the background showing his miserable adventure, his repentance, and his father's forgiveness (figure. 9). In 1596, Jacques de Gheyn II engraved the parable after a work by Karen van Mander. The engraving displays, for the most part, an outdoor feast, which the son, his friends and loose women attend. On the left, in the background, a woman banishes a man from a house; this suggests the event following the party, when the son is penniless.

These are examples of how a reunion scene was portrayed during the 15th and 16th Centuries in the Netherlands. Interestingly, there actually is no clarification in the biblical text of how the son spends his money when he leaves his home. In the gospel it only reads: "[he] squandered his wealth in wild living." For this reason, any artist who picks this subject matter can freely imagine the episode of the son's depraved life (Wallen, 1983), and this is why we can possibly associate the representation of the five senses with a banquet scene to the image of the parable.

Hals' outdoor *Merry Companies* can very well be regarded as a particular story of the son's reckless extravagance. Projecting pictorially the son's garden party, they are reminiscent of Van Aelst's drawing and the engraving by De Gheyn II where a scene or some other included scenes evoke the rest of the parable. In the same spirit, other artists focused on the party too, but imagined it indoors, in a house or a brothel like in Brakenburgh's painting. In the latter, a man is portrayed seeking carnal pleasure in a house of prostitution, which was commonly associated by artists of the 16th-Century like Van Hemessen, with the narration of the parable. Standing before such a scene, the viewer at the time of the Dutch Golden Age must have been able to guess there to be a deeper layer to this everyday brothel scene.

In Steen's *Beware of Luxury*, the son is portrayed by a sitting man in the center of the scene, spending his money in "wild living." A pig sniffing a rose on the floor, we have seen, indicates the sense of smell, while a Netherlandish proverb "throwing roses before the swine", meaning wastefulness, relates to this image too (Westermann, 1996; Chapman et al., 1996). Nevertheless, it can also be interpreted as a sign of the next episode of the son's life, when he took on work as a swineherd after squandering his entire fortune.

Finally, in relating these Dutch genre paintings with their indirect representations of the five senses to the parable, it is clear that the son's wastefulness is at the core of the parable's representation. Even though these Dutch genre scenes were painted at the time of the Reformation, they do not seem to show the Protestant point of view on the parable's interpretation, which accentuates "God's mercy toward remorseful sinners, and (...) the doctrine of Justification through Faith without church rituals." (Donahue Kuretsky, 2007) In truth, they simply illustrate how sinful the son is, yet they could adopt the Protestant perspective thereafter to suggest God's forgiveness of the son, who is a sinner but most importantly faithful. At the same time, Italian paintings like the two versions of the *Fortune Teller* and the *Cardsharps* by Caravaggio, though they do not appear to allude to the five senses, have often been interpreted as representations of the Prodigal Son's misadventures leading to his remorse (Hibbard, 1983; Puglisi, 1998; Moir, 1983). Thus, the

image of a sinful son serves as support from which the Catholic message could be delivered: for his reconciliation with God, the son must repent and confess through the sacrament of penance. In addition, as Barbara Haeger argued, there seems to be rarely any differences in the interpretation of the parable between Catholic and Protestant art because it is too complex to accurately represent both sides of the theological doctrine in the images, while “The burden of interpretation rests with the viewer and his knowledge of the subject’s significance as defined by his Church.” (Haeger, 1986; Proimos, 2011)

Conclusion

Dutch genre painters of the Golden Age represented the five senses in two manners. The first consists of a direct representation with the figures and objects indicating clearly each sense, all in the same image, or in a series. The second form of representation deals with camouflaging the theme in a picture of everyday life. The naturalist aspects of the figures and objects must be thoughtfully rendered so that the viewer would never be able to guess the allegorized message right away, but first and foremost enjoy the depiction of 17th-Century Dutch life. Compared to Bijlert, Lievens, Pamamedes or Molenaer, Hals and Steen had greater liberty in arranging their composition and narrating their story, as long as they were able to disguise the senses within their paintings. This theme was used not only to project something real and tangible of daily life, but also to deliver religious contemplations and codes of conduct in the time of the Reformation. Although represented cheerfully, life is yet futile and immoral as humans sin via their sensory organs. Nevertheless, some clues and allusions were included in these paintings to raise the moral awareness of the viewer. Ultimately, the viewer could identify himself as the faithful Prodigal Son who, despite squandering away what has been given to him, receives his father’s pardon.

Acknowledgements

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Endnotes

- 1 Source: http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3026813&partId=1.
- 2 Source: <http://dms.wellesley.edu/results.php?module=objects&type=browse&id=1&term=Bijlert%2C+Jan+van&page=1>
- 3 Source: http://cartelfr.louvre.fr/cartelfr/visite?srv=obj_view_obj&objet=cartel_8320_27270p0006679.003.jpg_obj.html&flag=false.
- 4 Source: https://commons.wikimedia.org/wiki/File:Jan_Miense_Molenaer_010.jpg.
- 5 Source: Franits, Wayne. *Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution*. New Haven: Yale University Press, 2008, p. 31 fig. 22.

- 6 Source: [https://commons.wikimedia.org/wiki/File:Jan_Steen_-_Beware_of_Luxury_\(\"In_Weelde_Siet_Toe\"\)_-_Google_Art_Project.jpg](https://commons.wikimedia.org/wiki/File:Jan_Steen_-_Beware_of_Luxury_(\).
- 7 Source: De Jongh, Eddy. *Question of meaning: Theme and motif in Dutch seventeenth-Century painting*. Leiden: Primavera Pers, 1995, p. 213, fig. 29.
- 8 Source: <https://www.rijksmuseum.nl/en/collection/SK-A-1754>.
- 9 Source: http://www.wga.hu/html_m/h/hemessen/jan/prodigal.html.

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Conference Reports

- Seasia 2017 Conference – Unity in Diversity
Bangkok December 2017

Kjell Skyllstad Editor in Chief

- Valletta FIESTA Week – Celebrating the
European Capital of Culture
Malta January 2018

Kjell Skyllstad Editor in Chief

Seasia 2017 Conference – Unity in Diversity

Bangkok December 2017

Kjell Skjellstad⁺ Editor in Chief

A Report from the Seasia 2017 Conference Unity in Diversity held at Chulalongkorn University, December 16 - 17, 2017

Is there an Asian way to social progress and cultural continuity? Is there a road ahead for achieving the ASEAN unity and development goals envisioned in the organizations charter? Are there spaces where civil society can and must have a decisive impact on molding their societies futures?

On the background of individual presentations, workshops, panels and discussions involving more than 400 researchers, other academics, administrators, public servants and activists from the Southeast Asian region and beyond there seemed to be one resounding answer: YES

Another just as unanimous answer to the question of how to achieve a more just and democratic society across the diverse political landscapes of the region could be summed in just one common development goal: PARTNERSHIP FOR PARTICIPATION

The Consortium for Southeast Asia Studies in Asia in defending its choice of adding a second title to the general theme: Transgressive Southeast Asia in the program notes reflects on the intellectual desire to break boundaries and voicing their concern states “To remain relevant in the equally rapidly transforming world of the globalized areas, we must refuse to remain obedient to the old boundaries of the past” One could easily add boundaries of the present And yet both the proceedings and the outcome of the conference confirm the way unity can be achieved through a quest for common goals and a sharing of common achievements

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

This definitely came to the fore in the discussions about the development of democratic societies in the region. Agreeing that a confrontational attitude could do more harm than good there was however a strong common resolve to work toward broad public engagement in democratizing ASEAN

It is time for governments all over SEA to replace lip service to democracy and human rights with enabling the active participation of civil society to replace the current practice by many administrations of offering consultations alone. Increased recognition of the creation of public value outside the central government should strengthen the process toward collaborative governance and the development of participatory democracy.

As with many international conferences the voices of the humanistic and arts disciplines are only seldom heard, in spite of the efforts of the organizers to present the arts and music treasures of the host country to the international audience as brilliantly as was the case at this conference. Practice has shown that the process of democratization needs a creative component to succeed, based on the experience that art education has been proven to play a key role in developing active and participatory citizenship

With the theme of Education for Creative and Responsive Citizenship on the main agenda of the Urban Research Plaza Forum held at our Chulalongkorn University campus on March 7 - 8, of this year the arranging Faculty of Fine and Applied Arts intended to do its part in actively responding to the questions asked at one of the most important conferences held in the history of the ASEAN partnership of nations. Our readers are kindly referred to an additional report and conference papers in this volume and the Urban Research Plaza's Forum.

Valletta FIESTA Week – Celebrating the European Capital of Culture

Malta January 2018

Kjell Skyllstad* Editor in Chief

Ask anyone you meet on the streets or markets of any town on the island of Malta about what event gives him or her the greatest pleasure during the year and the answer will be a spontaneous and enthusiastic FIESTA. You will be told how the whole village or town comes together mostly in summer for a week of celebrating their Patron Saint through music, dancing, street performances, processions, fireworks and of course the local FIESTA food.

When the City Council of Valletta received the happy news from the European Union that their beloved city (together with the Dutch city of Leeuwarden) had been chosen as the European Capital of Culture 2018 there was an unanimous agreement of inviting the whole of Europe to a grand opening FIESTA in January that would sound the starting bell for 140 projects and 400 events planned for the whole year..

Most FIESTAs in Malta (about 60) are held during the summer months. In the winter the main feasts are dedicated to Patron Saint of Malta, who according to the Acts of Apostles shipwrecked on the island on his way to Rome in the year A.D. 60 (The Feasts of the Conversion of St. Paul in Medina and St. Pauls Shipwreck in Valetta).

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The actual idea of instituting a European Capital of Culture originated in another city of Antiquity – Athens and can be traced to the famous actor, singer and political activist Melina Mercouri. From its very start in 1985 with Athens as the first elected capital, the project was designed by the Council of Europe to

- Highlight the richness and diversity of culture in Europe
- Celebrate the cultural features Europeans should share
- Increase European Citizens sense of belonging to a common cultural area
- Foster the contribution of culture to the development of cities

The Valletta FIESTA week actually started on January 13th with the arrangement in the Teatru Manuel, one of the oldest working theaters in Europe, also fulfilling its role as National Theater, of the 6th consecutive season for the Valletta International Baroque festival, with chamber music spanning from the opening presentation of Vivaldi's Four Seasons to A Baroque treasure hunt for all the family, Baroque meets Jazz, Bach's Musical Offering and Goldberg Variations to Music of the Neapolitan Baroque Masters that inspired their Maltese students. It also included a presentation by VIBE-Valletta International Baroque Ensemble of Music from the Archives of the Cathedral Museum.



Figure 1. Views from the festivals.

Then on the opening on January 20, all along the Republic street and neighboring venues, besides enjoying spectacles by international and local music, dance and theatre groups adding to the street artists that had been performing during the whole week, the packed street audience could now experience a 3D multimedia mapping project From the depths of the past to the heights of the future or the premiere of the Two Thousand and Eighteen choral symphony both with accompanying projections covering the Baroque facades of major city monuments. All in all an opening spanning from the sharing of a common European historical past of music and dance to displaying the exuberant spirit of a FIESTA extravaganza.



Reviews

- **Book Review**
Penangs' s Living Legacy
Kjell Skyllstad Editor in Chief

Book Review

Penang's

Living Legacy

Kjell Skjellstad⁺ Editor in Chief

Penang's Living Legacy – Safeguarding the City's Hidden Heritage

Ten years ago, on the 7th of July UNESCO voted to award the title of World Heritage Site to the "Historic Cities of the Strait of Malacca" meeting the criteria of Outstanding Universal Values (OUV) as unique example of a Southeast Asian multicultural trading community.

Then in April 2010 The Penang State Government established George Town World Heritage Incorporated (GTWH) dedicated to "protecting, promoting and preserving George Town as a sustainable city." This formed the background for a group of GTWHI researchers in 2012 starting an urban mapping project focusing on traditional performing arts or cultural practice, traditional crafts and traditional trades. Among a total of 5,064 businesses in George Town 611 were found to operate traditional trades and occupations, with a total of 403 having been in business for the last 50 – 100 years. A total of 63 different trades were identified with 389 residents having artisanal, artistic and cultural skills

Introducing the present publication the GTWHI General Manager Lim Chooi Ping explains the aims and scope of the project "GTWGI's ultimate aim is to safeguard the city's intangible heritage and make it more sustainable. There are plenty of unique trades and skills that have been passed down through the generations but there is a danger that these will eventually die out...Once the surveys are carefully analyzed these will form the basis of future community socio-economic development and heritage planning programs".

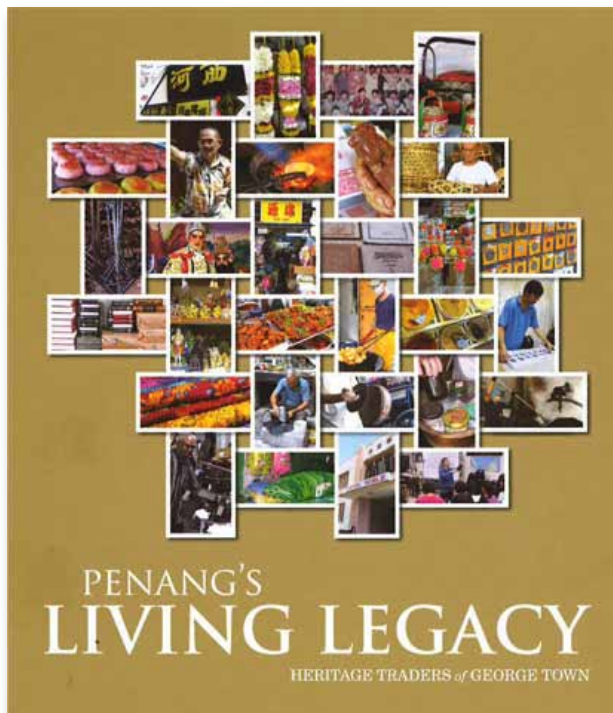
⁺ Dr. Kjell Skjellstad, Professor Emeritus, University of Oslo, Department of Musicology, Norway.

Starting in 2012 with making a heritage inventory of traditional traders, artisans and artists, the focus for the following year included religious festivals, routes and calendars. all interwoven into the city's living fabric. The inventory initially included 20 case studies of heritage practitioners embodying the history and spirit of George Town and chosen by community leaders. The present book features 36 heritage trades in all but it is an ongoing project with findings continually being downloaded on the project website.

The book is a remarkable guide for anyone out to discover the true spirit of Penang guiding his or her steps into a hidden cultural cityscape just waiting to be discovered be it the supplier of natural pigment and perfumes, the baker of the local coconut tarts, weaver of traditional rattan furniture, flower garland maker, martial artist, composer, traditional shoe maker, sarong maker and many others.

Penang's Living Legacy.
Heritage Traders of George Town
2014 George Town World Heritage Incorporated
10200 Penang, Malaysia

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Journal Policies

Journal Policies

About JUCR

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

The Aims of JUCR

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

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

Review Process

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

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

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

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

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

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

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

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

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

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

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

Submission Requirements

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

Contact Information

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Criteria and Responsibilities for Editorial Board Membership

Overview

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

Eligibility Criteria

The eligibility criteria for appointment shall include:

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

Responsibilities

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

Responsibilities include but are not limited to:

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

Nomination Process

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

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

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



Journal of Urban Culture Research

The Journal of Urban Culture Research (JUCR) is an international, online, peer-reviewed journal published biannually by the Faculty of Fine and Applied Arts of Thailand's Chulalongkorn University in conjunction with the Urban Research Plaza of Osaka City University, Osaka, Japan.

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

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

Journal of Urban Culture Research (JUCR)

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