A Community-Centric Model for Cultural Sustainability and Roles of Crafts and Cultural Organizations in the Ecosystem of Community Well-being

With a Case Study from Mae Chaem, Chiang Mai, Thailand

By Teng Chamchumrus

For

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About the author

Teng Chamchumrus is an applied strategist with more than 20 years of experience in the nonprofit and the private sectors. He has a BA in economics and an MBA from Harvard University and serves as Executive Officer, at the Smithsonian Institution, where he provides strategic thinking, leadership and management expertise in planning and implementing education and audience engagement initiatives. Prior to the Smithsonian, Teng held various management and leadership roles at the American Red Cross, including leading the financial planning and analysis function for major disaster relief operations. He serves on the board of the International Council of Museums – United States (ICOM-US) and is an active member of the ICOM International Committee for the Collections and Activities of Museums of Cities (CAMOC). Locally, he serves on the board of Montgomery History, Montgomery County, Maryland. Teng is also a Fulbright Specialist.

Teng is interested in museums' roles in serving communities and the intersection of economic development, cultural sustainability, and sustainable cities. Teng loves cities and is committed to bring his professional expertise and experience to help keep cities vibrant and diverse for generations to come.

Hello ... สวัสดีครับ



Today's three questions

Given that communities around the world change continuously and inevitably

- How can we foster sustainable change and keep communities vibrant, resilient and well?
- What role does culture, including crafts, play in community well-being?
- How can cultural organizations play an active role in this effort?

If you had \$1M, what would you do?

Historically significant

In the buffer zone of a UNESCO World Heritage site in a historic city

> Architecturally one of a kind in this neighborhood

The neighborhood: • A world-famous street food stand • A site of the hungry ghost festival • At a threat of re-development



Residents have limited access to financing for home ownership Increasing rent Limited for residents amenities and businesses A decline in local economic activities and employment Shutdown Migration of the local to the school suburb A decline in social activities; little

space for gathering

What changes?

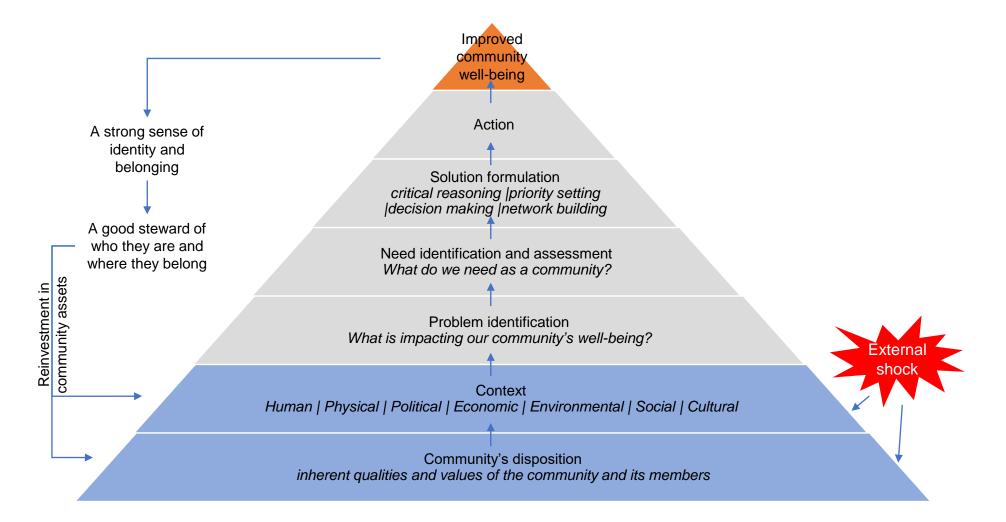
Current models For urban heritage conservation

- Priority on built heritage, objects or intangible heritage
- Culture as an extrinsic factor, to be quantified and justified economically
- Culture as heritage, to be preserved
- Approach:
 - o Traditionally, discipline-specific
 - o Emerging interdisciplinary models can be difficult to implement
 - too conceptual or too complex
- Results and sustainability:
 - $_{\odot}$ Anecdotal and mixed
 - Indication that addressing community needs is a key to success

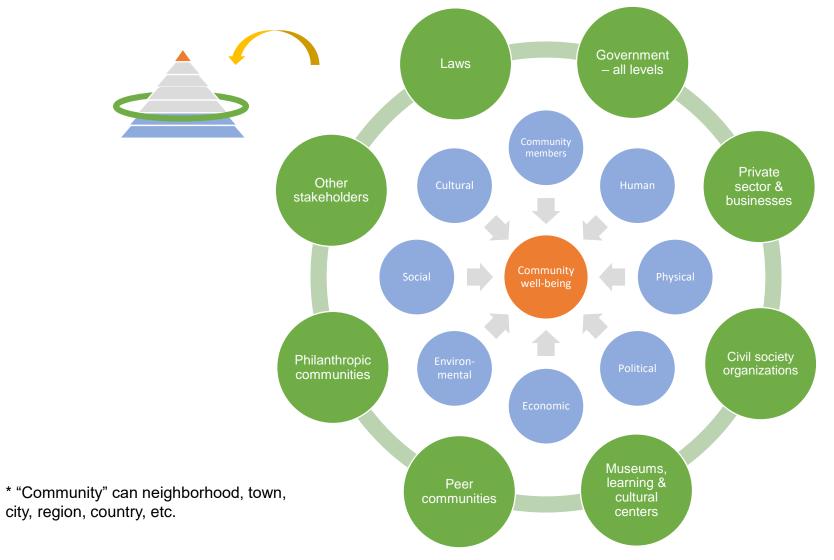
- Proposed model For urban cultural sustainability
- Priority on communities and their needs
- Culture as a basic need, intrinsic to communities

 Like access to food, housing or healthcare
- Culture evolves with people, at a sustainable rate
- Approach:
 - o Interdisciplinary, including underrepresented fields
 - o Implementation-focused
 - Guiding questions and tools
 - Learning by doing
- Paths to results and sustainability:
 - Give communities the agency to identify, prioritize and address local challenges
 - Create heritage ownership to promote impact and sustainability
 - Allow culture to evolve with people to make culture relevant and sustainable

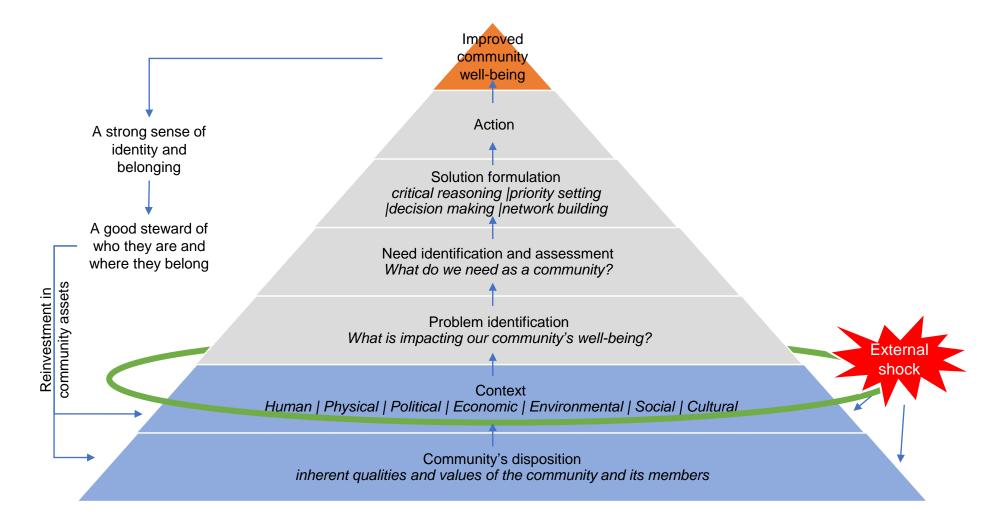
A new model



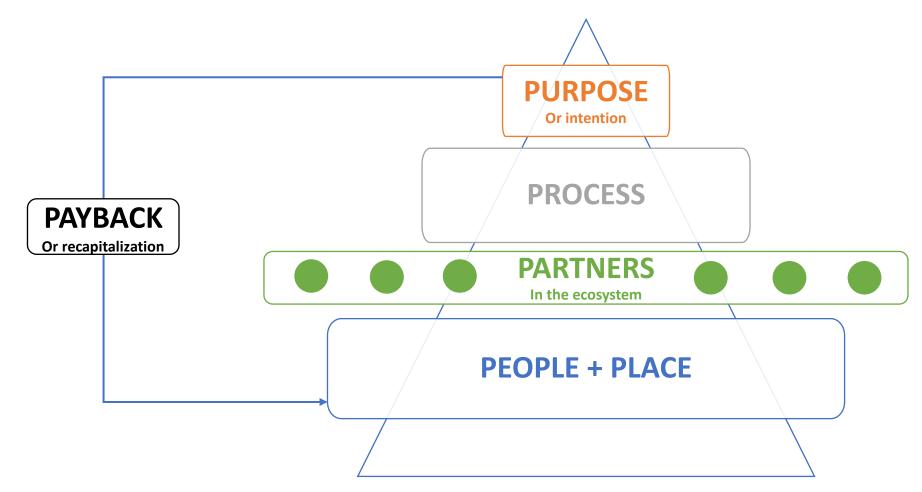
The ecosystem of community* well-being



Where can *your* museum add value ... In *your* community and ecosystem?



The 6 Ps of Community-Centric Model For Cultural Sustainability



Implementation in cultural organizations Helpful tools and guiding questions



- Is service to communities explicit in your organization's vision, mission, guiding principles, mandate and organizational culture?
- Does the leadership of your organization both board and management emphasize, commit to and invest in service to communities?
- SWOT analysis apply effectively and purposefully
 - With service to your community as a focus and the improvement of the community well-being as an end goal
 - What can your organization uniquely contribute to help address needs and challenges of the community?
 - Where/with whom in the ecosystem can your organization work to contribute to this end goal

Think beyond objects

• Bringing balance between objects and for whom they are (people and their well-being)

Case studies



To demonstrate that:

- It can be done, and with results
- The community-centric model is adaptable to different context, format & scale
- Vision, commitment, and investment from leadership are key to success
- You can't do it alone, and it is important to know when to lead, when to follow and what to contribute ... the collective power of the network
- It is messy, it is difficult, and it is all worth it

The four retrospective case studies:

I. Neighborhood

> Chinatown, Washington, DC, and local cultural civil society organizations (CSOs)

II. City

> Oakland, California, and the Oakland Museum of California (OMCA)

III. Nation/region

> Bhutan and the Royal Textile Academy of Bhutan (RTA)

IV. Without borders

Small communities and Museums on Main Street (MoMS) by the Smithsonian Institution Traveling Exhibition Service (SITES)

A case study in the making

Mae Chaem District, Chiang Mai Province, Thailand, with

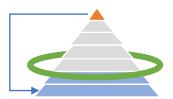
KhonThai 4.0

Chiang Mai City Arts and Cultural Centre (CMCACC)

And many, many more partners





































August 2, 2021

Teng Chamchumrus

Mae Chaem: intention (micro)



What is SUCCESS and HAPPINESS to you?

> Let me start with happiness. First, happiness is to do what I like. Second, happiness is to be with loved ones. In Mae Chaem, I do what I like, and I am with my mom. ~ Manas Charoendet

Success is relative. True happiness is to be able to return home to Mae Chaem and live close to my family. That is complete happiness. ~ Chinnawat Phokaew

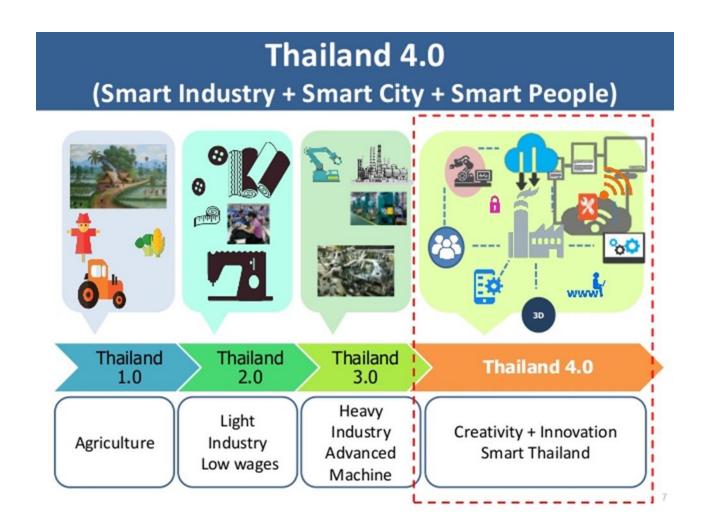
> Happiness is to be able to do what I like. ~ Nat-ornrawing Prasopsook

Happiness is to live near my birthplace, with my kids and my mom, and to work near home. ~ Saminee Inchum

> I want to travel around the world ... but happiness is to be with my friends in Mae Chaem. Our entire village know each other. I want to be here for the long run. ~ Patiwet Sripat

Mae Chaem: intention (macro)

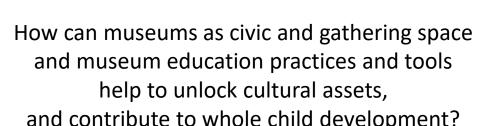




Mae Chaem: from today to intended future

How do we engage and equip youth to explore, think, act and thrive in a changing world, impress them with a sense of commitment to and ownership of their community, and take action to reinvest in their shared future?

> and museum education practices and tools help to unlock cultural assets, and contribute to whole child development?













Mae Chaem: recapitalization







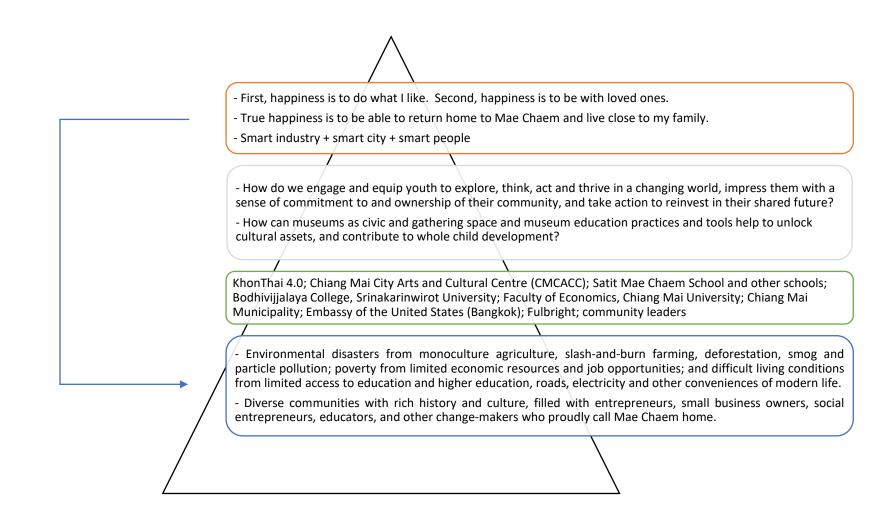








Mae Chaem: a case study in the making



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Call to action

"What are we willing to do to change the system to scale and give people what they need in order to thrive and to solve their problems?" ~ James H. Shelton III

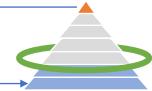
- Dialogue
- Act and collaborate
 - o Research
 - Test / Implement
 - Evaluate
 - Fund
 - Advocate
 - Support
- Share knowledge and build a community of practice
- For a published version of this presentation: <u>http://camoc.mini.icom.museum/wp-</u> <u>content/uploads/sites/4/2020/09/KYOTO-CONFERENCE-BOOK-OF-</u> <u>PROCEEDINGS-fs0915-web.pdf</u>
- · Keep in touch

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Appendix: Retrospective Case Studies

- I. Neighborhood
- II. City
- III. Nation/region
- IV. Without borders

Case study I: Neighborhood



Chinatown, Washington, DC, and local cultural civil society organizations (CSOs)

No known large-scale.	longitudinal study for the overall well-being and sustain	ability of the Chinatown
•	d concerns among community members remain and voi	•
Among many actions,	cultural CSOs play critical roles:	
	Itural assets, particularly through youth development ar Isfer of sense of identity and belonging	nd engagement, and through
	hinatown stories, convening stakeholders, enabling the neighborhoods by leveraging museum's expertise	scaleup and connecting
	come together, formally or organically, in various forms a ntity and history alive while taking care of current reside	
1		
- Political unrest in the	e late 1960s, the need for safety, stability, and security c	aused a flight to the suburb
- Real estate developr	nent pressure has led to gentrification and displacement	t of local residents
- Current residents str	uggle to stay and have their basic needs met	
- Former residents ar identity and belonging	d their descendants continue to look to Chinatown an	nd return as their place of cultura



Case study II: City Oakland, California, and the Oakland Museum of California (OMCA)

- In 2018, 5 years after the process began, the OMCA began its evaluation.	
- In the meantime, Friday Nights@ OMCA has garnered rave reviews by the community and visitors, attract 3,000 – 5,000 people per week, and has been covered extensively by the media	ing
- The iterative process involves to identifying needs of the community and desired impact, engaging stakeholders, developing the theory of change, formulating a community-based strategy, planning and implement programming	
- Two exemplar programs emerged: Friday Nights at OMCA and All Power to the People: Black Panthers at	50
The OMCA engages its stakeholders, internally and externally, and references research and best practices i iterative process	n its
- As a large city, Oakland is diverse, ethnically, economically, politically, culturally	
- The OMCA looks to the wisdom of its visitors and community to identify the community needs and impact that the OMCA can uniquely contribute to the city	social
- The process requires deep reflection of the organization, a deep SWOT analysis	



Case study III: Nation / Region Bhutan and the Royal Textile Academy of Bhutan (RTA)

Outcomes TBD. Still in planning state. The RTA refocusing its programming direction under two enabling guiding principles: (1) Moving forward while appreciating the past (2) Programming stems from core assets: collections and knowledge of Bhutanese traditional textiles - Stakeholders aligned under the Gross National Happiness (GNH) principles and Bhutan's 12th Five-Year Plan - The RTA's audience-focused vision and leadership commitment to serve the Bhutanese people. Globalizing forces, economic development, rural-urban migration and urbanization gave rise to new needs - Economic diversification - Youth development - Skill buildings, training and workforce development; experiential, inquiry-based, project-based learning - Incubator for creativity and innovation New places for gathering, social connection, and cultural identity exploration and affirmation

Case study IV: Without Borders



Rural communities and Museums on Main Street (MoMS) by the Smithsonian Institution Traveling Exhibition Service (SITES)

