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TO HELP ENRICH CULTURAL ACTIVITIES IN THE REGION.

TO STRENGHTEN PROFESSIONAL COMPETENCE IN THE FIELDS OF ARCHAEOLOGY AND FINE ARTS THROUGH SHARING OF RESOURCES AND EXPERIENCES ON A REGIONAL BASIS.

TO PROMOTE BETTER UNDERSTANDING AMONG THE COUNTRIES OF SOUTHEAST ASIA THROUGH JOINT PROGRAMMES IN ARCHAEOLOGY AND FINE ARTS.

THE SPAFA JOURNAL

THE SPAFA JOURNAL IS A MEDIUM FOR THE VIEWS, RESEARCH FINDINGS AND EVALUATIONS OF SCHOLARS, RESEARCHERS AND CREATIVE THINKERS IN BOTH REGIONAL AND INTERNATIONAL FORUMS ON SOUTHEAST ASIAN ARCHAEOLOGY, PERFORMING ARTS, VISUAL ARTS AND CULTURAL-RELATED ACTIVITIES.

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FEATURES

DEPARTMENTS

COVER

DETAIL OF HAND GESTURE FROM AUTUMN FAN

ERRATUM

PLEASE NOTE THAT THE ARTICLE "PLEISTOCENE MAMMALS OF THAILAND AND THEIR USE IN THE RECONSTRUCTION OF THE PALEOENVIRONMENT OF SOUTHEAST ASIA" IN THE SPAFA JOURNAL VOL. 3 NO. 3 SHOULD BE ACCREDITED TO YAOWALAK CHAIMANEE, VARAVUDH SUTEETHORN AND JEAN JACQUES JAEGER

Treasure hunter, profiteer and researcher

Defining Human Assets for Underwater Heritage Research

ERBPREM VATCHARANGKUL

Presently scuba diving is a very prestigious sport combining danger with the beauty of the sea. But diving is also a specialized subject. Most diving sportsmen perform some task while diving, such as photography, exploring caves and rocks, or studying marine life. A diver's greatest interest is going to previously unexplored or unknown places. It is a pursuit driven by imagination and curiosity.

As part of this mysterious world, archaeology is not fantasy, but reality. Today, everyone would like to take part in archaeology because archaeology tells us a story which is remote from our experience.

Historic wrecks: An awareness of their significance

In the study of how man lived in the past, the archaeologist studies scraps of evidence, including artifacts of stone, bone, shell, pottery and other material excavated from sites. From the evidence, archaeologists have learned much about man's heritage.

The cultural exchange between communities has developed very fast since bridges and roads were invented. When people began to transport themselves and their goods along the rivers and the seas, increasingly sophisticated ships were invented to respond to their needs. Thus, another level was added to the communications hierarchy of human society. We can say that ships were invented as a tool, as a means of transport, in the same manner as wheels are used on land. Since then, the history of ships has been recognized as a part of human heritage.

The study of historic wrecks tells us not only the story of ship structure, ship building, or antiques in their cargo. Underwater archaeology studies three main aspects of a ship, related to its function. In summary, these are:

a) The ship as a machine designed for harnessing a source of power in order to serve as means of transport.

b) The ship as an element in a military or economic system.

c) The ship as a closed community, with its owns hierarchy, customs, and conventions. (Muckelroy, 1978)

Therefore, the study of historic ship wrecks can tell us about both the development of seamanship and cultural associations.

Underwater archaeology and treasure hunting: The diving competition

Underwater archaeology is a part of archaeological research, and has quite simple aims. But it is one of the most difficult kinds of field work in archaeology. Underwater work is certainly more expensive than land excavation (McGrail 1984). Underwater archaeological work takes six times as long as other archaeological field work.

The underwater archaeologist uses the same research methods as the terrestrial archaeologist. The objective is linked to the study of Man's use of all types of water ways (lake, river, seas), with its focus on the vehicles of that use, (the rafts, boats and ships), and how they were built and used (from the section of the raw material to the launching). (McGrail 1983)

But the activities in underwater archaeology have to be conducted under difficult conditions. The difficulties of underwater archaeology can be divided in three factors: site, methodology, and archaeological personnel.

The first difficulty is the site, which is never in a convenient situation. There have never been historic ship wrecks sunken near a sunny beach with clear water, smooth surface and comfortable climate. The type of place where ships normally sink, are by definition, dangerous areas with windy, stormy or wavy conditions.

The second difficulty of underwater archaeology is its methodology, or technique. The first part of the research methodology consists searching for the site, which poses difficulties because historic wrecks are usually beneath the sea. Use of radar or seabed sounding in underwater archaeology is still in the same stage of development as use of remote sensing systems in terrestrial archaeology. The best way to approach the site is by diving. Divers have to scan through areas by grid or some other system. The operation proceeds very slowly because in water any activity is slower than on land. This factor should be taken into consideration at all stages of the research project. However, often the operation must be done in a short period of time or stopped periodically in the monsoon season, as occurs in Southeast Asian seas.

The scale of difficulty facing researchers

at the site reconnaissance stage is illustrated by the fact that only a few underwater archaeological sites have been found by historical research. Even though we have modern equipment, such as radar, seabed sounding, and miniature submarine, most sites have been found accidentally by fishing boats.

The last factor is the underwater archaeologist him or herself. The archaeologist must be as well trained as a professional diver, not as an amatuer sports diver. As mentioned before, the underwater archaeologist's place of work is hazardous. While diving for academic reasons, which requires the recording of all archaeological detail, the researchers must be aware of all conditions, taking into account such factors as body buoyancy, the current, or sea tide.

Despite the hard and careful work of underwater archaeologists, the information which historic wrecks may provide can still be destroyed by people with non-academic interest in historic wrecks. These kinds of people include sport divers and treasure hunters, who salvage artifacts from historic wrecks for collection or trading.

Sport divers dive for pleasure and exploration. They have not much diving experience, dive for a short time and have only the challenge of diving techniques as their focus. They have no method for investigation or recording of treasure.

Treasure hunters constitute divers, who by contrast, are interested in archaeology. They search for antiques in a certain area well known as an archaeological site. The treasure hunter is interested neither in boat building techniques, nor seaboards, nor trade routes. What they are looking for are valuable objects. Nevertheless, some have peripheral, albeit, amateur interest in archaeology. Because the underwater site is difficult to approach and is limited by the pressure factor of the sea, amateur divers can not stay long enough to retrieve artifacts properly. Thus, artifacts are removed very quickly from sites without measurement or recording. The information of archaeological significance, such as ship structure, or aspects of seamanship, are lost.

"The treasure hunters see themselves as pursuing a legitimate hobby, motivated not primarily by financial gain but by a desire to find out about the past and to come into tangible contact with it, which makes them equal and equivalent to other kinds of archaeologists," (Pearce 1990).

Their aim is depenent on law or public opinion of correct or moral behaviour. If we give a chance to treasure hunters who call themselves amateur archaeologists, we could expect some kind of result, however crude, because they are working for their own benefit. It is possible to have amateur archaeologists working in this field as volunteer archaeologists, as long as they take responsibility in recording and preserving historic information.

Cooperative research project or treasure hunting?

From the archaeological heritage manager's perspective, volunteers might be viewed in two different ways. On one hand, as a group of people who can act as assistants, or generally, provide manual labor, which is the first of three pillars of the work process (man power, materials and management). The second view is they are a group of people who are interested in underwater archaeology. This latter type of person is useful, among other things, for public relations in underwater archaeological heritage conservation.

Even though volunteers are useful in underwater site protection and research, the volunteer needs much supervision. Given the limited time for a given excavation, it is difficult for directors and supervisors to respond to all the needs and questions of members of the organization. Hence, to be successful, most of the volunteers should to be trained before they start working. Volunteers should be trained not only in the details of the practical work, such as data gathering, filling in recording forms, etc, but should also be given general information regarding the administration, and organization, ethics, etc.

The role of volunteers, in this instance, is dependent upon supervision from the professional archaeologists who have responsibility for the project. Definitely, if archaeological projects are undertaken only by volunteers, no one is likely to be held responsible for unprofessional conduct or for techniques which are academically unacceptable. Such ventures may lead to vandalism, destruction or treasure hunting. Treasure hunters who call themselves amateur archaeologists are becoming more common. They may have a right to call themselves archaeologists but how can we have confidence in the competence of their work?

On this subject, George F. Bass raises an interesting point about treasure hunters who call themselves amateur archaeologists:

"...the treasure hunter might be a good amateur archaeologist, but who would go to an amateur dentist? What is the difference between an amateur archaeologist and an amateur brain surgeon?..." (Bass 1985)

This is a problem that the underwater heritage manager has to consider. The importance of categorizing activities and identifying and allocating suitable tasks for voluntleers is also an assignment for the archaeological heritage manager. In the modern world of archaeology, our store of knowledge increases every day and the trend is towards specialization in various fields, such as pottery, and metallurgy. Sharing experiences and knowledge is today's challenge.

Case study

The *Australia Tide*: A Panama registered salvage ship led by British Captain Michael Hatcher, manager of Divcon International Ltd, a Singapore-based company. Mr. Hatcher, age of 51, and four others were contracted to salvage a sunken wreck in the South China Sea.

February 4, 1992, Thai Marine Police were informed that a foreign ship, named *Australia Tide,* was salvaging a shipwreck in the Gulf of Thailand. The Thai Marine Police co-operated with the Royal Thai Navy to identify that the salvagers were not in international water but in the Thai exclusive economic zone (located 65 nautical miles east of Prachuabkirikhan Province).

Negotiations finished with the 10,287 recovered pieces of Thai ceramics (3,326 from Singhburi kiln site and 5,899 from Sisatchanalai kiln site) being handed over, through the Royal Thai Navy, to the Thai Fine Arts Department. Sadly, the archaeological information about the vessel is lost.

Flor de la Mar: Captain General Alfonso del Albuquerque's treasure ship from Malacca, sunk in 1511 AD in the Indonesian sea.

Robert F. Marx wrote an article in Skin Diver (March 1992) of a treasure chart from Sumatran divers and fishermen. Legal permissions were applied to the Indonesian Government to find and salvage the *Flor de la Mar*. More than 60 salvage companies applied in both Jakarta and Kuala Lumpur.

In January 1989, the Indonesian Government gave permission to P.T. Jayatama Istikacipta from Salim Group in Jakarta. They in turn formed a salvage company in Singapore. After spending a year and US$ 8 million, they still had not found the richest sunken ship wreck in the world.

Risdam: A sunken ship of 1727 was found by Captain Michael Hatcher in 1984, just a few hundred metres off the east coast of Johore, a southern state of Malaysia. Johore cordoned off the site but was too late as three large holes had already been blown in the hull by unauthorized persons.

Geldermalsen: Sunken ship of 1752 off the Riau Islands, south of Singapore. Captain Hatcher celebrated his 1985 discovery of the Dutch merchantship, which gave up a treasure trove of gold bars and ceramic ware. These treasures produced some 5 million sterling at an auction conducted by Christie's in Amsterdam. The Netherlands, claiming to be the legal successor of the East India Company, which owned the ship, took 10% of the proceeds.

Protection facilities in Thailand

1. Thailand has signed the Geneva Conventions on Maritime Law. One of these was the Geneva Convention on Territorial Sea and the Contiguous Zone, 1958 which entered into force in Thailand on August 1, BE 2511 (AD 1968).

Article 1 of the Convention states:

"The sovereignty of state extends beyond its land territory and its internal waters to a belt of sea adjacent to its coast, described as the territorial sea."

Article 24 (2) in Part II of the Convention also limits the contiguous zone where a coastal State may exercise the control necessary to prevent infringement of its customs, fiscal, immigration or sanitary laws and regulations within its territory or territorial sea to 12 nautical miles. (However, the United Nations extended these to 24 nautical miles in 1982).

In February 23, BE 2524 (1981), the Thai Government proclaimed an Economic Zone extending 200 nautical miles. The zone was proclaimed for purpose of exercising Thai sovereign rights to exploit and conserve the national resources, both living and non-living in the sea.

Normally, Thailand will apply the Thai Civil and Commercial Code (hereinafter called CCC) as general law except in case where there are specific laws, then those specific laws will apply instead.

Section 1326 of the CCC states that the finding of property thrown into the sea or waterway or washed ashore is governed by the laws and regulations relating thereto.

The provisions in Section 121 of the Navigation in Thai Waters Act BE 2456 (AD 1913) as amended by the Navigation in Thai Waters Act (No. 12) BE 2522 (AD 1979) govern the salvage of sunken ships in Thai waters. Under the Navigation Act, "Thai waters" are defined as all Thai territorial waters which are under the sovereign power of Thailand (Quie & Vachanonda 1991).

Future of Thai heritage under the sea

Underwater archaeology in Thailand is developing. The underwater archeology organization has been upgraded from a sub-section in the research section to regional office units.

The Royal Thai Navy has modified one warship with her crews, *HMS Rint*, for deep water research archaeology, at a cost of 165 million baht. This includes heavy equipment, helium-oxygen dive training and high-technology navigation systems.

The Royal Thai Navy has a programme of sea-guard volunteers. The appending programme is expected to apply to fishermen as well cultural property protection volunteers.

RECOMMENDATION

The States of Southeast Asia should be alert to the cultural heritage protection situation, particularly towards underwater archaeological property. This is not recommended for benefit of any individual or state, but for all of humankind.

The protection of historic sites, both underwater and on land, is essential for underwater archaeological research. Legislation in the region and the United Nations Law of Sea might be a practical guideline for extension of a Cultural Protective Zone to the same breadth as the Economic Zone, to defend Southeast Asia's underwater heritage.

Permission for archaeological wrecks salvage should be granted under the supervision of professional archaeologists. The code of practice for contractors or salvors, if required, should be arranged to fulfill research purposes rather than commercial pursuits.

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Autumn fan

Chinese Choreography in Malaysia

CHONG YOON KEONG

The fan is an important expressive element of Chinese culture. Like other handicrafts in ancient China, it not only serves a functional purpose, but is an object of great aesthetic value. It appears in many different shapes and sizes, made with various types of materials; paper, cloth, silk, bamboo

with wood or ivory as its frame. In the Chinese dance culture, the fan is widely used in the court and by commoners. In this context, the fan can be viewed as a cultural symbol of the Chinese.

My choreography "The Autumn Fan" was created in 1990. It is hoped that this dance will provoke the audience to view more critically the alarming decline of cultural heritage and tradition. It would be very sad if the day comes when mothers are unable to answer their children's questions about the origin of the fans and the meaning of the verses on the fans.

In "The Autumn Fan," the fan is not only a functional object used by people to cool themselves, but a cultural symbol that has deeper meaning. In this piece, the folded fan is chosen as the main prop. Cloths with famous poems written by great historical heroes in Chinese history; the long sleeve dance; as well as a Chinese opera excerpt are interwoven in the piece.

Fans, in Chinese folk dance, are used in an impressive variety of ways. Skill in manipulation of the fan by the fingers and wrists takes a long time to achieve. The fan is cheap to make and easy to carry around for outdoor presentations, be it in paddy field or the crowded temple ground.

Historical heroes in the dance can be identified by the poems, known to anybody who knows Chinese culture, written on their fans.

Yet in the dance, they are somehow being washed away. Their appearance can be seen as a salute, an allusion, a reminiscence of patriots. Their disappearance is unforeseen, unacceptable and unthinkable. Nevertheless, it happens in the dance.

The famous Beijing opera excerpt, "The Drunken Concubine," is a masterpiece created by the late Mei Lian Fan, a top female impersonator whose career began before the war and reached its peak in the 1950s. In this piece, the drunken concubine has a memorable fan dance that helps her to express the loneliness and despair of being a beauty captured in a vast and soulless palace. In "The Autumn Fan" the audience is impatient with the singing and the gentle movement of the fan. They also ridicule the female impersonator, showing no respect for his great art. Again folding up the fan at the end of the scene is an act of deep despair of the powerless.

The use of the extra long three-metre sleeves in the dance, with poetry recitation in the background, is intended to enhance the visual impact. The enlarged space in which the sleeves are wielded symbolize the extensive influence of the great literature. However, in the foreground, the other group of dancers are restless and at the end even tear their fans violently. Finally, they pick up their torn fans, move around randomly and recite the famous lines of a Tang Dynasty poet, Li Bai. Did they discard the fans because autumn is here and the fans are no longer needed? Or did they regret what they had done to their fans and treasure the object

that constantly was at their side during the long hot summer?

In "The Autumn Fan," the movement patterns and the dance steps are basically ethnic based. The Beijing opera excerpt is kept as closely as possible to the original choreography of Mei Lan Fan. The traditional dance movements are delicate and subtle, attentive to details of small changes in the positioning of the torso, the movements of the eyes and facial expressions. However, the structure of the piece is unconventional, non-linear and non-narrative.

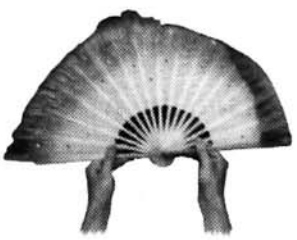
Perhaps it can be called modern Chinese dance. I believe that as an artist, a choreographer has the dual responsibility of inheriting tradition and developing it further, refining the cultural heritage and moving on. But first one must master the technique of traditional dance and 'digest' it so that it can be totally absorbed. Once it becomes part of your creativity, you can develop new movement patterns that are required for your choreography. These may not be identical to the traditional dance steps of the old repertoire but they will be identifiable as Chinese.

In Malaysia, I am convinced that Chinese dance can develop further as strong foundations have been laid by many choreographers who have diligently worked in the past two decades. The quality of teaching has improved tremendously as there are more local and foreign professional teachers giving classes. There is also great support from the community. It is now up to the choreographers to absorb and digest, to sow new seeds and nurture the new plants with the water of creativity.







Contemporary Theatre in Southeast Asia

Finding new roles in larger arenas

ASSOCIATE PROFESSOR DR. CHUA SOO PONG

There are in Southeast Asia thousands of theatre practitioners involved in modern drama, as opposed to indigenous traditional theatre forms. Yet there is no institution that provides a theatre programme that is devoted to the study of the creative energy and artistic achievements of the dramatists in the region. There has also been too few opportunities for theatre practitioners and scholars of the region to articulate their views and exchange experiences. Therefore it was with great pleasure that SPAFA organized a Regional Seminar on Contemporary Theatre in Southeast Asia, in March 1992 in Bangkok, Thailand, the first of its kind.

Due to budgetary constraints, SPAFA was unable to invite as many practitioners and scholars as it would have liked to. It is hoped that the small number of participants of this seminar will serve as contacts for a more permanent theatre studies network on the regional level. SPAFA wishes to test the possibility of developing, on the regional level, practical frameworks and processes within which Southeast Asian dramatists can assume an active role in shaping the cultural destiny of the region.

Southeast Asia is a convenient geographical term used to embrace Indochina and the thousands of islands between the Indian Ocean and the Pacific. However, the countries in this tropical area are not entirely similar in their cultural and political histories. Their different experiences of western domination and different acculturation processes have to a great extent influenced the paths they have chosen in political and economic independence. Despite the symbolic solidarity expressed in the political economic alliance formed on 8 August 1967, ASEAN, the Association of Southeast Asian Nations (Brunei Darussalam, Indonesia, Malaysia, Philippines, Singapore and Thailand) these countries in the 1990s are not identical in their levels of industrialization, technological development and modernization. These societies inevitably face different types of problems.

Theatre is representation. It is a vehicle for conceptualization. It reflects aspirations and anxieties of the peoples, hence, the different types of problems manifested in the theatres of Southeast Asia. From protest theatre, street theatre, educational theatre, professional theatre companies based on western models, government subsidized theatre groups or productions, devoted amateur theatre to the dinner theatre, cafe theatre, or cocktail theatre in luxurious hotels, each of these groups represents a certain voice of society. It is because of the complexity of cultural diversity and the reality of differences that we are compelled to examine these issues with caution. In the discussion of contemporary theatre in a region where indigenous traditional theatre is rich in forms and functions, one must examine with great care how the systems of organization of traditional theatre, and the market economy of the modern time have affected the creative process of contemporary theatre. In this presentation, I intend to define the scope of research of contemporary theatre in Southeast Asia and offer ideas related to the creative artists and the audience, training institution, commercialization of theatre, amateur theatre, theatre research, children's theatre, popular theatre and political theatre. My aim is to stimulate the raising of a wide range of issues rather than providing answers. Indigenous traditional theatres in Southeast Asia have clearly defined religious, social, or political functions. They do not merely entertain. Imported from the west or via an Asian country which imported spoken western drama

earlier, early Southeast Asian modern theatre practitioners were essentially the western educated or the literati who had access to western theatre.

The influence of western theatre was thus inevitable in the early stage of modern theatre in Southeast Asia, although the extent, depth and time span of such influence differ from country to country. In Thailand, it was at the court that western drama was first introduced, in the reign of King Rama VI, Monkut Klau Chau Yu Hua (1910–1925).

At about the same time, Filipino playwrights were rewriting the *sarswela* of Spanish origin and the drama *sinakulo* or revolutionary dramas which were often labelled as seditious by the American colonialists. Similarly, in Indonesia, the early practitioners of modern theatre saw the new form of expression as a viable tool for political campaigns. The development of modern theatre in Singapore is different as there are marked differences between the language streams in the journeys theatre practitioners took. English drama, not surprisingly was introduced to the English educated by the expatriate community. Inspired by the China social reformists' approach, Chinese drama in Singapore, right from the start served as an educational tool of moral edification. Playwrights, directors and organizers of theatre activities of the Chinese community saw themselves shouldering their social responsibility of educating the masses.

During the Second World War and the subsequent years of political struggles for independence, theatre activities in Southeast Asia assumed a significant role. The Japanese rulers suppressed cultural activities that were not in line with the philosophy of the Great Eastern Asian Co-Prosperity Sphere. But the majority of dramatists were not cooperative, and the primary concern of the dramatists then was the new responsibility of the intellectual in the struggles for independence.

In Singapore the announcement of an Emergency Act in June 1948 by the British Government brought difficulties to cultural organizations. Emergency regulations put restrictions on meetings and strikes and permitted the detention of individuals without trial.

Nevertheless, student organizations of the Chinese schools and a Malay nationalistic literary group Angkatan Sasterawan 50 assumed important roles and became the vital force of literary and theatre activities. Variety shows, which included short plays staged by the Chinese school drama groups, served the need of student movements to mobilize the young involved in the Anti-Yellow Culture Campaign and to support what was then called "immigrant education" (i.e. Chinese education) which was apparently discriminated against by the colonial government.

These short plays, simplistic in their plots and naturalistic in their staging, were obviously moralistic in their approach. Their fervent call for social commitment and political actions and their success in capturing mass support often gave the colonial government headaches.

However, side by side with these activities, was the English drama, organized by the expatriate community as well as the English educated. The western classics (Shakespeare, Goldoni, Moliere, Ibsen, Shaw, Wilde and Brecht) were introduced to the English educated Singaporean. The three-dimensional characters of these plays of realism and the skillful performers of the amateur companies attracted a small group of English educated audience and in a way nurtured future local playwrights, directors and actors.

Although Southeast Asian countries in the 1990s have different levels of economic development, they face the same dilemma of western cultural domination. Advanced information and communication technology, its design and their messages carry great influence. There are often conflicts, sometimes implicit, sometimes explicit, between those who control advanced technology and those who consume it. Artists in Southeast Asia, surely have an obligation to activate and to help people towards a consciousness of their national identity. They should continue to redefine theatre and dramatic aesthetics in the framework of wider decolonization processes. They should be more assertive in their search for cultural roots. Contemporary dramatists must find effective ways of engaging performers, supportive creative crews and their audiences in the quest to find purpose in the complex social environment in which we live. We must decide for ourselves who and what constitutes aesthetic authority and legitimacy.

Despite community development programmes initiated and the varying amounts of effort made by governments, the disparity in quality of life between rural and urban in Southeast Asian countries is still alarming. If contemporary theatre practitioners are serious about their roles in national development and social responsibility, they should not limit their performances to the high-tech, posh showcases in the cities for the middle class audience and tourists or in government funded national or international theatre festivals in the capitals. They should look for a larger arena and relate their artistic experiences to the masses in the rural areas.

In order to animate intercultural dialogue at grassroots level, contemporary theatre practitioners must find forms and themes of drama which the rural audience can relate to. It is doubtful that those fashionable experimentations under the guise of expressionism or surrealism or any other names created by the urban-based theatre groups can capture the imagination of the

masses. If the rural areas' audience cannot appreciate, understand or relate to these productions, then their efforts at experimental theatre performances will be totally meaningless. It is here that contemporary theatre practitioners often have to look for resources from traditional and folk theatre and find a common language with the masses. They have to probably abandon the proscenium, forget about fanciful lighting design, and find new resources and strategies in the countryside.

Few would disagree that if we are to develop a vibrant theatre scene, we will have to invest heavily in children's theatre and youth theatre. For the time being, at least, no Southeast Asian country includes drama in the curriculum of formal primary education. Unlike music, dance or visual art, drama is left as an optional extracurriculum activity. Although few theatre groups in Southeast Asian countries are totally devoted to children's theatre and youth theatre, they have made enormous contributions in nurturing a young generation of potential audience and practitioners. In their numerous projects, they have activated the emotions of the children who possess artistic capabilities but have yet to find opportunities to exercise them. These groups, often with inadequate funding from the government have to struggle with their limited energy to solicit funding from the private sector.

Fund raising from the private sector or seeking funds from the state, has become a necessary chore for the contemporary theatre group, professional or amateur. Unlike traditional theatre performances in the old days which were sponsored by kings, village chiefs, religious or community leaders, contemporary theate groups must find financial resources for themselves. To succeed, the groups must use aggressive maketing strategies. In the highly competitive commercialized cities of Southeast Asia, artistic achievement alone is insufficient to appeal to funding agencies. Some theatre groups have chosen to have senior politicians as board members or advisors, thus securing state support. Others have decided that multinational corporations would possibly have less artistic interference and more generous financial support. The crucial issue here is that relative artistic autonomy might be eroded by this new commercialized relationship. Comtemporary theatre practitioners must be cautious about how the control of cultural production and cultural consumption will affect the processes of distribution of ideas.

In the era of rapid social and economic changes, contemporary theatre practitioners have to act with a high level of symbolic sophistication. We need to quickly react to and adapt to repeated changes in work methods and organizational skills. It is necessary to be alert to social and political changes, cultural shifts, competitive pressures and image making processes. Where scholarly research on theatre and mature

theatre criticisms are lacking, those drama groups and individuals which are skillful in image making are able to market their products regardless of their uneven quality. In an age of information explosion where conflicting commercial, cultural and political messages bombard people intensively in their daily life, contemporary theatre practitioners, in order to counter the waves of propaganda launched by the publicity-crazed drama groups and individuals who might not be serious about their arts, have no choice but to channel some of their energy to publicizing their ideals and works.

In some instances, theatre practitioners saw the value of projecting themselves as pioneers of innovation and proclaimed that the dramatic tradition of realism is dead. Some have even asserted that in modern societies only modern forms are capable of expressing the feelings of modern man. Such ideas might be able to attract some temporary followers, but realism is far from dead. It still is one of the effective means of expression in contemporary society. Indeed, the overt attempt to localize drama form and themes in some cases were carried to the extreme of discarding everything foreign.

Some even feel that there is a need to totally dissociate themselves from everything western, the classics, realism and the proscenium stage.

Traditional theatres in Southeast Asia in presenting dramatic narrative in music, dance dialogue and martial art, offer implicit and explicit moral guidance, and enhance group identity as well as ethical behaviour. Contemporary theatre practitioners may not like to issue moral instructions and dislike to be seen as educators, but they must surely take on board all the contradictions and chaos of social reality and find logic in them for themselves as well as the spectators. Their success or failure depends not on the frozen categories of realism, total theatre or surrealism but on whether or not they make sense of the complex world for the audience. Contemporary theatre practitioners could perhaps learn a lesson from their counterparts in the Caribbeans and Africa where theatre is used for development wherein their initiatives have involved extensive collaboration with local communities and agencies of various kinds. Contemporary dramatists must find new roles in a larger arena and not confine themselves to the small circle of urban middle class intellects who can afford to pay tickets and make small talk over the tea or coffee during the intervals. They should integrate themselves into the forefront of social action and establish themselves as vital elements within the national culture, acting as mediator between traditional and modern values, between rural and urban communities, finding the suitable forms and modes of representation to express the anxiety and aspiration of the people.

This is a speech delivered at the SPAFA Semiar on Contemporary Theatre in Southeast Asia held on the 15th–21st March, 1992.

Contemporary Dance in Japan and its Background

KAZUKO KUNIYOSHI

The term "Japanese Dance" refers to a great variety of different kinds of dance. There are two probable reasons. First, in Japan it was unusual that one style of performing art should be replaced by new ones. It was more likely that the old and new co-exist, and that they easily influence each other. In such a situation the boundaries between them can sometimes remain undefined. New styles constantly branch out from the preceding ones creating a huge number of new forms of expressions. Secondly,

since Japan is an island situated on the eastern extremity of the Eurasian continent, it has been the terminus of a track of influence from many countries and have therefore been preserved. Over a long period of time, imported dance has slowly changed and adapted to the Japanese environment.

Loosely speaking, there are two broad types of dance to be seen in Japan today: the traditional and the modern which existed before the Meiji period (1868–1911); and those which developed since the Meiji period. Within each group, there are those types which originated outside Japan and those which are indigenous.

Dance has had a long history in Japan, and as far back as the seventh century, it received considerable influence from outside. The next surge of influence was not until twelve hundred years later, in the Meiji period. In this period, many cultured people looked down on the traditional arts, and tried to acquire and catch up with the Western arts. This was the cultural modernization in Japan. The performing arts was categorized under the same heading of classical arts, in distinction with the modern. Thus began the concept of classical performing arts.

The first person to argue in his book, "Treatise on a New Musical Drama," published in 1904, for the need to reform the traditional *kabuki* dance was Tsubouchi Shoyo. He aimed to show in a concrete way how the surviving *kabuki* dance could be reformed to produce a new Japanese musical drama. The word *"buyo,"* now the normal word for dance was coined by Shoyo in this work. A new word was necessary for a new concept. Shoyo felt that the new term was necessary to facilitate research into Japanese dance to put it into the context of world dance and introduce Japanese dance overseas. He also used *buyo* in the narrow sense of *kabuki* dance alone. Shoyo's basic attitude was that, like Western opera, Japan should create a new musical dance drama, based on *kabuki* dance. He was also very concerned about how a fusion could be achieved between Western and Japanese dance. However, Shoyo was not a dancer himself, and in order to realize the ideas put forward in his treatise as a reform movement, the barriers of tradition had to be overcome. What is more, he needed the co-operation of dancers to do this. His ideas did not come into their own until the Taisho period (1912–1925), when they became the guiding principle of the New Dance Movement.

A truly new dance movement, called *Shin Buyo* centered on a woman dancer, Fujikage Shizue (1880–1966). Her group came to the attention of those artists who were experimenting in new stage effects, equipment, decor and lighting. Shizue was always fortunate in attracting cooperation from important artistic people, and this was significant for the later development of the New Dance Movement. One of her early works was highly unconventional for the time and caused quite a sensation. She was also innovative with the music she used for dance accompaniment. The new style of dance demanded a new type of music.

1921 was an important year for the development of the New Dance Movement. It is noticeable that other experimental dances had already been performed by Umemoto Rikuhei and *kabuki* actor Ichikawa Ennosuke. Their works were all experimental with purely musical accompaniment without words. It is important to realize that *kabuki* dance music begins with the composition of a text, to which the musical selling of the vocal melody and *shamisen* is added. The dance is then choreographed based on the

However, Shoyo was not a dancer himself, and in order to realize the ideas put forward in his treatise as a reform movement, the barriers of tradition had to be overcome. What is more, he needed the co-operation of dancers to do this.

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content of the text. For this reason, *kabuki* dance is strongly dramatic, following the words of the text with gestures which describe actions and emotions. In this context, it was considered quite a revolutionary experiment to dance to music which had no text. Movement itself does not have to be subservient to the meaning of individual words, but expresses feelings through dynamic movement such as group movement. In 1922 Anna Pavlova toured Japan, and her ballet "Dying Swan" had a profound effect on the Japanese dance world. Interestingly, among those who were most affected were the dancers involved in the New Dance Movement. As it happened, those who became the pioneers of dance in Japan were studying overseas at this time and missed seeing Pavlova. And ballet had not yet taken root in Japan. Tokyo was largely destroyed by a huge earthquake in 1923. The earthquake marks the boundary between the feudalistic world of Japanese dance and the new era when trends toward freedom of expression became ever stronger. The impulse to create a new Japanese dance in opposition to *kabuki* dance has continued to the present day. Today the movement is called Creative Dance (*Sosaku buyo*).

Creative Dance is based on the classical technique of *kabuki* dance, and is usually performed in kimono, so it is clearly regarded as one area of Japanese traditional dance.

Quite different from this, is Japanese modern dance, which should be understood as something that developed out of Western dance. It is said that Western dance was first introduced to Japan in a serious way when the Italian G.V. Rosi was brought to the Western dance section of the Imperial Theatre to teach dance in 1912. He taught the techniques of Dance Classic. Among his first students were some who were later active as the pioneers of Western dance in Japan. They learned "dance classics," and became the pioneers not of ballet, but of modern dance.

Most important of these was Ishi Baku. Baku started off in the opera section of the Imperial Theatre, but he came to feel a stronger interest in dance than in music. He was, however, highly doubtful about the kind of dance he was being taught at the theatre. Rather than ballet, he was more interested in finding a new dance which was connected with his own artistic activity and with reality. It was a time when all the arts were moving into an avant garde direction: not only in literature, but also in the visual arts, in drama, dance and opera. This activity was centred mainly in Tokyo. It was spurred on by the energy of the reconstruction after the earthquake, but was already underway before then. By calling his own works "dance poems," Baku seems to be trying to separate himself from the classical Japanese dance's dependence on literary content and a text. He seems to have used the word poetry because he wanted to express the fully present, the sensation vividly experienced with one's whole body, not with imitative gesture, but in

pure motion as poetry in movement. Baku tried to express a world, which can not be described in words, by means of sound, movement and rhythm.

From 1992 to 1925, he toured Europe and America. He gave a performance in Berlin in 1923. After that, he toured around many European centres. At that time, Baku appeared in the German film "The Way to Beauty and Strength" (directed by Leni Riefenstahl), and danced "The Captive" in this film. In this piece, what is being expressed is the person in bonds, the suffering endured in the quest for freedom, by means of powerful physical movements and the short quick steps which are so minutely defined. In the midst of that urgent state of constantly overflowing feelings, what he unconsciously chose, the form which he relied on, was surely revealed in the "The Captive."

From his Germany tour, the most important influence Baku underwent was his encounter with the German dancer Marie Wiegmann. He was now able to experience Wiegmann's German Expressionist dance. After his return to Japan, all Baku's performances were highly successful, and he created many works which remain today.

The term "modern dance" does not seem to have been used in Japan, until the German *"ausdruckstanz"* was introduced in the 1930s. All non-Japanese dance was lumped together as "Western dance," even by the average person including the new Japanese dance called *Shin buyo*. The person who introduced the *"ausdruckstanz"* into Japan was Eguchi Takaya. He studied with Marie Wiegmann in Europe from 1931 to 1933 and devoted himself to introduce German expressionist dance in Japan.

Japanese modern dance in its early stages had two salient features. First, it was not a reaction to classical ballet or Western classical dance of any kind. Classical ballet was not known in Japan, until Rosi started introducing its techniques in 1912. Japanese modern dance emerged in the 1920s as a reflection of typically Japanese emotions, the social climate of liberalism of the time. Secondly, the influence of German *"ausdruckstanz"* is strong, in particular the dance and choreographic style of Marie Wiegmann. This expressionist tendency can be seen in many modern dancers in Japan today.

Following the Second World War, Japanese-American relations became stronger than before, and the Martha Graham, Merce Cunningham, Paul Taylor companies and New York City Ballet came to Japan. Young Japanese dancers were fascinated by American dance, and several, including Akiko Kanda, Asawa Takako and Kimura Yuriko left for the USA. Among those who studied at the Julliard School on Fulbright Fellowships were Atsugi Bonjin and Takei Kei. Thus, Japanese modern dance can be divided into three currents, one originating in Japan, one influenced by Germany, and a third influenced by American modern dance. Today,

Butoh dancers seem to emphasize the rounded back, bull-neck and bandy legs. In this grotesque ugliness, however, one can find an irreducible beauty and a sweetness which are without equivalent elsewhere.

except for *butoh*, current contemporary dance in Japan flows from these sources.

Looking back on the history of dance in Japan, more than 30 years have already passed since *butoh* was recognized as a unique form. The single term "*butoh*" encompasses both dancers whose styles are radically different, and their staging techniques as a whole. *Butoh* emerged from the context of the avant-garde art movements in the early 1960s in Japan, as a new kind of expression. When the style first appeared, Hijikata Tatsumi himself called it "*Ankoku Butoh*" (Dance of Darkness). He founded *butoh* with the collaboration of a small number of dancers and artists. Since then, Hijikata's theory of *butoh* has had a comprehensive effect on contemporary arts in general. It has served particularly to expand and deepen the concept of dance.

The 1960s was a period of vigorous activity for the student movement in Japan, particularly in opposition to the U.S.–Japan Security Treaty. The student movement insisted that it was pointless to change the system, since revolution was impossible without change at the basic level of physical existence. Hijikata's *butoh* was seen as sympathetic to this and some students sought to enter the world of *butoh*.

A number of dances were created using the unheard of technique. The body of the *butoh* dancer is most striking because it is so far removed from balanced, ideal beauty of the ballet dancer. It has no reason to take pride in its powerful musculature or physical strength. *Butoh* dancers seem to emphasize the rounded back, bull-neck and bandy legs. In this grotesque ugliness, however, one can find an irreducible beauty and a sweetness which are without equivalent elsewhere. *Butoh* accomplished a reversal in the aesthetic consciousness.

Since the early 1980s the popularity of *butoh* has grown remarkably in Europe and the USA. *Butoh* expresses the experience of the universal modern city, not restricting itself to Japonisme or the exoticism, and this has received a sympathetic response from Western audiences, which have recognized in it a contemporary consciousness of the problematic aspects of the 20th century. Until recently Japan could boast of little in international cultural exchanges in dance beyond the classical repertoire of *kabuki* and *noh*. Outside the indigenous classical tradition, the current situation is such that any presentation of contemporary Japanese dance is viewed as no more than an imitation of existing Western forms and is not understood to be a product of the modern urban environment, and thus subject to the same problems, or to represent a universal viewpoint of relevance to contemporary man.

In the world of *butoh*, many dancers with many different styles and idioms coexist. Broadly speaking, however, there are two approaches to creation dance; those who emphasize choreography, and those who emphasize improvisation. The improvising group tend to dance solo, and the choreographic group to dance in a formation of two or more dancers. This is natural enough, and yet these two elements raise problems (intimately) connected with the way one thinks about *butoh*. In both cases, *butoh* had to start off from a denial of pre-existing techniques of physical expression, and the question is what is to be the basis in creating a new dance.

Preserving Asia's Traditional Cultures

KAZUSHIGE KANEKO

Today, at a time when most Japanese have little notion of the meaning of "intangible cultural heritage," few people can fathom the idea that Asia's intangible cultural heritage is facing extinction. The fact remains, however, that the striking economic development now under way in Asia has taken a heavy toll on Asian ethno-cultures, reducing them largely to the modern mono-culture typical of Western countries and Japan.

The growth of the Thai economy to a scale where the baht holds tremendous economic sway over the entire Indochinese Peninsula has brought sweeping social change, including the demise of techniques for making the elaborate earthenware pots and water pitchers whose production can be traced far back in the history of northern and northeastern Thailand. In China, there has been a precipitous drop in the quality of the chinaware for which *Chingtêchên* is famous, while in Vietnam, *towan cheau* and other performing art traditions are fast being supplanted by popular and rock music.

The countries of Asia are following in Japan's footsteps, pushing their linguistic and artistic heritage into the background as economic development forges ahead.

The history of Asia is anchored not so much in material cultural properties such as the Angkor Wat temple complex in Cambodia or the Borobudur Buddhist temple in Indonesia as in its intangible cultural heritage including the music preferred by the average person or techniques used to create articles for daily use. Asia, with its long history and diverse ethnic cultures, has created a myriad outstanding products of its intangible cultural heritage.

Intangible cultural heritage can be subdivided into two classifications: the performing arts, including oral traditions, ceremonies, music, dance, drama, performance, acrobatics, and festival and other annual events; and the forming technique, comprising works made of earth, stone, trees, bamboo, grass, lacquer, paper, animal skins and plant fibers. In either case, these products are intimately linked with nature and the basic needs of daily life. They have often been born from deep religious beliefs and passed through a long process of refinement and development over time. The *Baron* (lion) dance of Bali and the *Ramakien* drama of Thailand, for example, provide in themselves a glimpse into the incredible variety of forms of Asian performing arts.

Over the past 30 years, I have had the good fortune to come into contact with various products of the intangible cultural heritage throughout Asia, especially such ethno-forms as chinaware, glassware, lacquerware, hand-woven carpets, ceremonial masks and sculptures. This exposure has revealed to me that the true value of these objects lies not in the objects themselves, but rather in a complex of factors ranging from the conception behind the creative process, the selection and use of materials and tools, the training of the artisans, and the production process itself to the uses and symbolic meanings of the finished products.

Since these objects represent a condensation of the history of the Asian people, in terms both of mind and matter, they transcend national boundaries and should be considered invaluable assets of the human race as a whole.

Yet today, the materials and craftsmen required to produce these

Since these objects represent a condensation of the history of the Asian people, in terms both of mind and matter, they transcend national boundaries and should be considered invaluable assets of the human race as a whole.

objects have grown increasingly scarce. Some of the endangered ethno-cultures of Asia include the Korean *hoa gak*, stylized wooden box encased in paper-thin bull horn, Korean metallic work incorporating inlaid silver, the woven bamboo baskets of Myanmar, Vietnamese mother-of-pearl inlaid lacquerware, Nepalese ceremonial masks made of handmade paper, and the renowned *ikat* and *batik* of Indonesia. At this rate, it will only be a matter of time before many traditional handicrafts and performing arts are lost forever.

Many public opinion leaders throughout Asia have become alarmed at the situation and called for efforts to preserve and promote traditional culture.

The first and foremost way to proceed smoothly with these efforts is to respect the customs and practices, feelings, values and lifestyles of the local people and to avoid imposing our own values and ways of doing things on them.

Thus far, Japan has focused its assistance to Asia on hardware—the improvement of economic structures, technical transfers and the like. The scant attention given to cultural support has been concentrated on restoring examples of the material cultural heritage, such as Angkor Wat and other architectural relics with great historic significance.

The time has come for Japan to give more attention to "softer" assistance that will touch the hearts and souls of our Asian neighbors. In other words, more emphasis should be placed on preserving the intangible cultural heritage.

Fortunately, the government has shown a growing awareness of the critical nature of the situation. Earlier this year, the Foreign Ministry dispatched missions to Southeast Asia to study the cultural heritage there and sent experts to an international conference on intangible cultural heritage, sponsored by UNESCO.

The International Conference on the Preservation and Promotion of Traditional Culture in East Asia, held in Tokyo this November with sponsorship by the government and participation by Korea, China, Mongolia and 10 Southeast Asian countries, was seen as a major step in encouraging and coordinating international efforts to protect Asia's intangible cultural heritage.

Many challenges lie ahead. It will be necessary for experts and organizations to join hands with others and conduct surveys on the current status of intangible heritages, set up a reference data base, and pursue personnel exchanges among exports as well as personnel training and development programs.

The first and foremost way to proceed smoothly with these efforts is to respect the customs and practices, feelings, values and lifestyles of the local people and to avoid imposing our own values and ways of doing things on them. Of no less importance is the need to raise the Japanese people's awareness of the importance of Asia's cultural heritage.

The best way to gain the trust of our Asian neighbors is to demonstrate our desire to use culture as a viewfinder to see Asia as it stands today.

Kazushige Kanek is President of the Institute of Asian Ethno-Forms and Culture

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Going Back To The Roots

EDNA VIDA

The current trend in my country is to be more nationalistic than ever before. This surge of patriotic feelings, principles, and efforts was probably brought about by the past two decades of dictatorship and subsequent results on the whole Filipino psyche.

The 7,100-island archipelago of the Philippines has a plurarity of cultural and political influences brought about by trade and colonization. Our history is an intricate web of Asian, Spanish, and American influence. Since the Spanish rule our customs and traditions have manifested the half-breed, mestizo culture. It is a blending in intellect and passion of the East and West, and, to my mind, this has always differentiated the Philippines from her Asian neighbors. After the Spanish rule came the American rule, followed by the Japanese. Before this we traded and co-existed with various Asian tribes and royalties. As a result of the mixed marriages and influences in our history the 20th century Filipino has become a heterogeneous entity.

It is interesting to note that in 1958, in Dacca, in then East Pakistan, a delegation headed by Lucrecia R. Kasilag was sent by the Philippines Women's University to the International Festival of Dance and Music. For the Philippines performance, Kasilag asked the Pakistanis for a piano. There was none available for there did not seem to be any need for a Western instrument in an Asian festival. Kasilag had to make do with a guitar but it occurred to her how heavily Westernized was the Philippines. The Filipino delegates were shocked with the realization that they were outsiders among fellow Asians. After this, there was a definite resolve to probe deeper into authentic Filipino cultural heritage. In the next decades researchers, dance artists, and representatives of various institutions have gone to the plains and hinterlands of our country to document dance, record music, and interview people at the grassroots for extensive studies of the origin and background of our folk dances. Many of the folk presentations were discovered to be deeply rooted in Asian culture. The researchers discovered regional identity in movements, music, costumes and accessories among the ASEAN

countries: Brunei Darrusalam, Indonesia, Malaysia, the Philippines, Singapore, and Thailand. In the book, "A Sound of Tambours," published in 1991 by the Bayanihan Folk Arts Center, costume specialist Isabel A. Santos wrote, "...migratory waves of Indonesians and Malays whose cultures bear the strong imprints of ancient Chinese and Indian civilizations settled in the Philippines long before the Spanish presence. Adding to these intercultural contacts was the introduction of Mohammedanism by Indian and Arab traders to Malaysia, Indonesia and southern Philippines as early as the 13th century, infusing Islamic elements into the region's costume and ornamentation." In the same book Lucrecia R. Kasilag, now a National Artist, wrote her observations on Asian music. She said, "largely in the oral tradition, the indigenous musical systems of the Asean region which consists of six-member countries...all share certain common usage, which underline the importance of music in daily living. A lot of commonalities exist among their ethnic musical instruments, although each country's traditional music genre bears a distinctive personality and individuality of its own."

These findings are presently establishing parameters in the staging of our folk dances. Ten to twenty years ago, folk dances presentations were described as too commercialized and tourist-oriented, a big disservice to Philippine art. With the help of photographs, recorded music, and video materials, folk dance choreographers are encouraged to study the origins, and staying as close to the original heritage is indeed a good way to establish a national identity. It is hoped, though, that in seeking our Asian roots, they have added to our innate temperament a quality that is uniquely Filipino.

I ask myself, which roots do we go back to?

With the present tendency to "go back to the roots" I see that a problem may arise. I ask myself, which roots do we go back to? Should they be just our Asian roots? Are our Spanish and American heritage to be considered mere Western influence? The words, "Western influence" bring about reactions of mild resentments to complete abhorrence. This was noted by theatre director Nonon Padilla on the topic of "How To Deal With Western Art." He wrote: "In the Philippines as probably in many other countries as well, the situation is one of polarity and bifurcation. In the field of culture and art to take only one area where the problem is seen in extremes, there are those who accept Western influence by way of Western art, as dogma, as the sole criteria of perfection and validity. On the other hand, especially in the nationalist context, there are those who consider Western art as an incubus. What is an incubus? In superstitious beliefs, an incubus is

an evil spirit that sleeps with a person or persons and is supposed to lie upon these people in their sleep and have sexual intercourse. So for some, Western influence—be it in the form of technology or art —is an incubus that dwells upon the native soul (and here we are talking specifically about art so we would mean the artist, with respect to the native soul). Now this evil spirit fornicates with the artist, against the soul's wishes in the obscure regions of the political and social affinities. This malevolent ghost sucks out the essence of the Filipino, if the artist is Filipino, draining him of his true self in the process."

What is truly a Filipino artist? Is he the one who uses indigenous materials in his paintings and installations or ethnic instruments in his musical compositions? As a choreographer, if I choose to create a work to the music of Bach or Beethoven, is there a need for me to exorcise the incubus that has slept with me ever since the day that I was born?

If, in order to achieve a national identity, we have to go back to our ethnic and rural roots alone, then perhaps it is a superficial way to find a Filipino identity. We would come up with half an identity because ethnic and rural are not our only roots. The quest would be genuine if it re-examines the whole past for its value to the contemporary Filipino. He is the Filipino whose consciousness has lived and become what it is today because of the changes in his history. People never remain the same. They move within a time continuum of past, present, and future, and it is their history that remains a constant. "Going back to the roots" should mean the affirmation of that past. Whether we go back to our roots or go to the opposite direction, whatever we produce as artists will remain Filipino. An ethnic-inspired work or a European classical ballet-inspired work is still the work created by a consciousness that can only be Filipino, if the artist is Filipino.

This malevolent ghost sucks out the essence of the Filipino

In contemporary dance, the blending of our Eastern and Western heritage in choreographic structure was spearheaded by Alice Reyes, a Filipino choreographer who studied in the United States. Following the pioneering works of folk dance choreographers, Leonor Orosa Geoguingco and Rosalia Merino Santos, Reyes continued to build a repertoire of Philippine-inspired themes translated in to contemporary dance. As a young member of her company in the 70s and 80s I was witness to the visual import of Reyes' choreographic thrust to local and foreign audience. It become apparent to me later on, as a choreographer, that the use of Western dynamics along with its spatial and level designs gave new breath to the mysterious and controlled elements of Eastern themes. The combination gave foreign audiences an idea of Asian culture presented in a dance

vocabulary that they understood. Thus, we were able to compete with international dance companies and yet remain uniquely Filipino.

Today, the same kindling of nationalism is giving our young choreographers a resolve to do "something Filipino," which generally means, something more Eastern than Western in theme, structure and form. There are a few Filipino choreographers who have successfully found a vocabulary of movements that reflect our ethnic roots. One of them is Agnes Locsin, a modern dance choreographer and instructor who studied in the United States. She was formerly based in Davao which is located in Mindanao, south of the Philippines, and presently staying in Manila as the head of Ballet Philippines' second company. Her choreographic innovations based on tribal movements have been well-received in the Philippines and abroad. For those who are unable to go into field research and feel the pulse of the rural folk and tribes on a personal basis, as Locsin has done, this is where research materials prove invaluable.

On the other hand, there is also an influx of Filipino choreographers coming from the West. Well-versed in the Western structure and form in choreography, they have also presented works that have had good impact on audiences. Their works reflect not the ethic or tribal movements that are alien to them, but universal movements that simply reflect themselves as artists. One such choreographer is Denisa Reyes, a Filipino who spent ten years in the United States working with American dance companies and studying in American dance institutions. She has choreographed numerous works in the mode of Western choreographers; works that appear too Western to some nationalists. To the liberals, these are works that carry a universal message defined in dance by an artist who happens to be a Filipino. After her came Rico Labayen, Kristin Jackson, and Hasel Sabas, to name a few, all educated in the United States yet very Filipino and unique in the expression of themselves.

Some artists choose to go back to their roots as they deal with ethnic and tribal pieces, while other artists take other directions and problems. However, I am convinced that this diversity is the very expression of the Filipino character which is both Asian and Western. The question of Filipino-ness is a misleading problem if we attempt to seek answers in specific periods of time in our history. The national character of Filipino dance is intrinsic to a work of a Filipino artist as it expresses a soul equally unique amongst its Asian neighbors. Such work as it expresses a Filipino aspiration—will always bear the imprint of the national psyche.

The Role of Government in Documentation and Promotion of Performing Arts in Thailand

PROF. KHUNYING MAENMAS CHAVALIT

The main purpose of documentation of an event, activity, creation, thinking, imagination and inspiration, in the broader sense is to record for expression, information, conservation and promotion of whatever that has been documented. In this sense documentation activities were initiated even in pre-historic times. Rock arts are good examples of evidence of documentation activities. Documentation activities and methods have been carried over from generation to generation, and through time have developed to be more and more effective media for conservation, promotion and transfer of knowledge.

Performing arts in Thailand have been in existence and sometimes very flourishing for centuries. Some earliest rock arts reveal figures of dancers in ritual celebrations. The first written record in Thai script, King Ramkhamhaeng's stone inscription described religious processions consisting of musicians playing drums, string instruments and *gamelan*.[1] The Royal Palatine Law, dated back to the Ayutthaya Period (AD 1358) dances, puppets and other kinds of performances being organized for the ceremonies to welcome important elephants.[2] The ancient civil law mentions positions for musicians, dancers, actors, harlequins, and puppeteers.[3] According to the "Historical Record on Happenings after the Destruction of Ayutthaya" 1753 AD approximately, the *lakon* or dance drama was an essential component of state ceremonies.[4]

How have dance, dance drama, music and song knowledge and skills been preserved and transferred from generation to generation? They have been transmitted mainly through oral tradition. The teachers themselves are records of knowledge and skills for artistic creation. They teach through some verbal explanation, demonstration and supervision of students' practical exercises. Some made written notes for their own use. Students of classical dances must dance exactly "alike their teachers by adhering to the classical patterns. "[5]

Singers memorize songs and sing from their memories. Musicians play music in the same manner since there are no music notations.

However, in the past, some attempts had been made for documentation of performing arts. Right after the destruction of Ayutthaya by the Burmese, and as soon as Dhonburi was founded, King Taksin the Great who established Dhonburi as the capital, fully aware of the significant role of performing arts in ceremonial activities, as well as vehicles for spreading message and as tools for moral edifcation, ordered that religious texts and literary works be searched and collected. The king himself wrote parts of the *Ramakien*, which is a drama literature of high respect.

In Thailand, in the past, three institutions were engaged in performing arts creation, presentation, documentation and training. For classical music, dance and dance drama especially the *khon* and *lakon nai*, the throne took a leading role because, as mentioned before, performing arts were an integral part of state rituals and ceremonies. The second patrons were the royalty and the nobility. Some were the kings' relatives, some were officers of very high rank. Among the populace, there were masters of various troupes who trained apprentices. The earliest methods used for notation were written word, drawing of illustration, mural painting, and sculpture in relief form.

King Rama I, the founder of Bangkok, continued the notable task of documentating the performing arts. Under his command drama literature was compiled or written. For the mask dance *khon*, the *Ramakien* was written in the poetic form, meant to be enacted and sung. The *Inau*, or *Punji* story, was created for the dance drama in the court—*lakon nai*. Treatises on basic dance gestures—*ram mae bot*—were written and illustrated. There were also illustrations of fighting scenes, meant for the making of puppets or *nang yai*. According to HRH Prince Damrong Rajanubhab, such books may have been written in the Ayuttaya Period.[6]

Also during the reign of King Rama I, the whole *Ramakien* story was presented in the form of mural painting in the Temple of the Emerald Buddha. All the characters' dress and gestures are those of the mask dance drama, *khon*. The painting shows scenes where the *khon, lakon nai, lakon nok, nang yai* and other genres of performing arts were presented. Such undertakings were followed by King Rama I's successor, the nobles, and the common people. Stories of the Buddha's life in the past were painted on the walls of the temples, utilizing the same style of drawing for persons involved, except the Buddha.

Prince Damrong Rajanubhab, during his chairmanship of the National Library Board, had the illustrated books on basic dance gestures redrawn. Furthermore, he arranged to have dancers dance the basic gestures and photographs taken. Later these were printed in book form. In the same book were photographs of the *nora* dance of the south of Thailand.[7] One famous *nora* master was interviewed. Furthermore, Prince Damrong, taking advantage of the modern

technique of sound recording, arranged to have Thai songs and music recorded on the phonograph.

King Rama VI gave much support to dance drama and music. He established a Department of Performing Arts, *Krom Mahorasop*. A training unit for dancers and musicians was set up. The king himself wrote and produced plays, and introduced into the country the western dialogue type of play. Prince Naradhip Prapanpong, his uncle, introduced *lakon rong* which is an adaptation of the western opera and the Malay *bangsawan*. Many of his plays were printed in book form for reading as well. HRH Prince Nakorn Swan set up notes for Thai music and notated some songs he composed.

'The dance teachers tried to digest, simplify and describe dance gestures in writing and drawing. The most popular system of dance notation and documentation is the dance vocabulary and terminology.'

After the change of the regime in 1932 from absolute monarchy to constitutional monarchy, Thai dancing, drama and music, which had reached the zenith during King Rama VI's reign (1910–1925), was followed by economic crisis and declined for a few years. The new government in 1934 re-established the Department of Fine Arts in the Ministry of Education, and transferred the performing arts responsibilities from the Bureau of Royal Household to the new department.[8] Many problems arose due to the economic crisis and old ages of master dancers. Attempts were made by the department to get co-operation from old masters to teach younger apprentices. The School of Dramatic Art was set up, and later developed into the College of Dramatic Arts, under the administration of the department.

Documentation of dance drama and music was undertaken by the Department. Under the directorship of Luang Wichit Watakarn, important Thai classical songs were notated with western notes and printed in book form. For promotion, the Department organized series of mask dances and other genres of dance drama. For every performance, a programme booklet was printed and distributed. These were later on compiled and printed in book form.[8] One book on the *khon* was published. For the first time Thai masked dance performance was filmed entitled *"New Petch"* (Diamond Finger). Later on His Majesty the present King ordered one very important dance the *Prapirap* to be recorded on film.

The use of modern technology for documentation of dance drama, for the purposes of teaching, however was limited. The dance teachers tried to digest, simplify and describe dance gestures in writing and drawing. The most popular system of dance notation and documentation is the dance vocabulary and terminology. And this is limited to classical dance drama. One famous dancer and teacher, Akom Sayakom, published a book on basic dance vocabularies which were described in detail.[9]

Nowadays, modern techniques for documentation have been in use for performing arts notation and documentation, though not to a large extent. A number of governmental agencies and some private organizations have undertaken actions

in documentation.

Institutions devoted to training are the College of Dramatic Arts which had branches in big cities all over Thailand. The college conducts courses for artists as well as for teachers in performing arts. Some researches have been conducted by the college. Those graduated with courses in teaching methodology become teachers in arts in elementary or secondary, as well as at tertiary level, such as at the teachers training colleges. At the University level, Chulalongkorn University, Silapakorn University, and Kasetsart University, for example, offer courses in performing arts at bachelor's degree level. Courses on classical dance drama as well as modern drama have been offered. As part of the practical exercises, these institutions present students' performances for the public as well.

Institutions and organizations devoted to documentation and promotion are the National Identity Board of the Prime Minister's Office; the Division of Music and Dance, Department of Fine Arts; the National Library; the Office of the National Culture Commission; the Centre for Education Technology; Department of Non-formal Education, Ministry of Education.

The National Identity Board of the Prime Minister's Office has set up committees to study and publish books on drama literatures and traditional theater. Financial support has been given to scholars to undertake research and documentation of folk dance and drama. One outstanding scholar, Khunying Pa-ob Posakritsana undertook study and documentation of *likay, nang yai* and children's games. The books on *likay* and *nang yai* were published. For promotion and dissemination of performing arts information, the Board has conducted radio broadcasting and television programmes which include dramatic arts.

Under the Department of Fine Arts, the Division of Music and Dance produces classical drama of various genres at the National Theater. Some performances are recorded on videotape. The Division publishes programmes of performances which can be also used as sources of information. The National Library has sometimes undertaken the filming of folk dance and tape recording of folk literature. The National Library holds collection of books, published and unpublished researches on performing arts. One book on music documentation has been published. This book consists of music terminology, pictures of musical instruments, and bibliography. One section of the National Library is devoted to music.

The Centre for Education Technology holds collections of phonograph records, tape cassettes and videotapes. The centre undertakes programmes for recording classical music and songs on tape, and classical dances on videotape. Copies are made available for schools. Most secondary and some elementary schools provide group courses in dance, dance drama and music as elective subjects. There are also school clubs for music and drama.

'Many problems arose due to the economic crisis and old ages of master dancers. Attempts were made by the department to get co-operation from old masters to teach younger apprentices.'

The Office of the National Culture Commission offers financial support to the cultural centres all over the country, to document folk dance, music and drama. It also has a Centre for Cultural Information which has created databases of outstanding artists, and other databases relating to folk arts. It has collections of slides, cassette tapes and video tapes of the performances presented at the Thailand Cultural Centre.

The Tourism Authority of Thailand is also engaged in activities to promote traditional dance and dance drama as part of tourism promotion. It has arranged performances at historical sites such as Pimai and Sukhothai. The performances are videotaped and photographed. It also issues a well-known magazine entitled "Tourism Thailand," which occasionally publishes articles on performing arts.

It is worth mentioning here that in Thailand private institutions also engaging in documentation of traditional folk arts are the Bangkok Bank, Sri Nakorn Bank and Thai Farmers' Bank. The Bangkok Bank supports researches, documentation of folk songs and dance. The Music Art Centre of the bank has large collections of tapes, slides, photographs and printed materials. The centre organizes performances of folk dance, drama and song for the public. It also organizes television programmes on traditional arts which include performing arts. Some oil companies give financial support to promote public appreciation of traditional performing arts.

Regional, and international organization such as UNESCO, ASEAN and SPAFA have also significant roles to play as facilitator of documentation activities. SPAFA has programmes of training courses, workshops and research on documentation of performing arts. The SPAFA Library collects materials on the subject, publishes and distributes proceedings of workshops, and seminars. SPAFA also issues this journal, which includes articles on performing arts in Thailand as well as in other countries in Southeast Asia.

The roles of the Thai Government in documentation and promotion of performing arts can be summed up as follows:

1. To ensure that performing arts activities be created, organized and performed, for state ceremonies in the past and at present, for fostering appreciation of traditional drama, dance, music and songs and for developing aesthetic value among the people. Towards this end, the Government has established governmental departments responsible for the production of performing arts, such as the Division of Dramatic Arts under the Department of Fine Arts and the Thailand Cultural Centre under the Office of the National Commission for Culture. As part of the organization of performance, documentation and promotion activities such as publication of brochures, photographing, tape recording and videotape recording are undertaken.

2. To train performing arts personnel. In order to accomplish this role, the Government has established training institutions, such as the Colleges of Dramatic Arts under the Department of Fine Arts, Ministry of Education teachers' training colleges, and universities offering courses on various genres of performing arts, as minor or major subjects leading to a bachelor's degree. Text books and other instruction materials are created for training.

3. To document traditional performing arts which are disappearing because of the old ages of the master artists, and the lack of understanding and appreciation among younger generations. Budgetary allocations have been provided to governmental units concerned to collect relevant materials, and to undertake researches and documentation of classical as well as folk dances, dance drama, music, songs etc.

The use of modern technology for documentation and promotion has been encouraged and given financial support.

4. To give moral support to performing artists. Measures taken toward this end are the conferring of honorary degrees and decorations, awards for distinguished achievements at national level. The Office of the National Commission for Culture, in co-operation with the National Library, has established within the National Library "A Hall of National Artists" which in future will be developed into a full-fledged hall.

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Book Review

KABUKI DANCER BY SAWAKO ARIYOSHI

Sawako Ariyosshi's "Kabuki Dancer" is informative reading for anyone curious about Japanese expressive culture or anyone just looking for a book on *kabuki* history to read. It has aspects of Japanese life, intrigue, murders and assassinations, love triangles, jealousies and hatred interwoven together. It offers a behind-the-scenes story for those who are not satisfied with the facade of the *kabuki* stage. As *kabuki* is now only performed by males, it tells us about the unusual birth of *kabuki* by a woman in the late 16th century in Kyoto, who was totally devoted to dance for its pure pleasure, never for gain, material or otherwise. The name of the legendary figure is Okuni.

The novel reveals the life of Okuni, the unusual originator of *kabuki* from 1588, the time she was discovered by Omura Yuko Hogen Baian, personal attendant to Toyotomi Hideyoshi who was Regent to the Emperor, dancing in a side show at the Plum Blossom Festival at the Tenmangu Shrine in Osaka until her early death in 1609 at the age of 38 somewhere in the Iron Mountain of Izumo, her place of birth.

Okuni's original dance at the Plum Blossom Festival attracted Lord Baian because its light buoyant steps and energetic movements were in direct contrast with the restrained style of *noh*; the preferred entertainment of the rich then. Okuni herself was also a significant factor as she was an extremely sensuous dancer. The only accompaniment then were bells struck in unision with the chanting of Buddhist hymns. Lord Baian then introduced the *noh* drum into the routine and wove an exotic tale about the origin of the group introducing Okuni as a high priestess from the Grand Shrine in Izumo. Lord Baian also started Okuni on her love for gorgeous colours and beautiful fabrics.

It was at that time unthinkable that a woman would dare to dress as a man.

Subsequent innovations continued to make the dances more exotic, more unusual; the entry of foreigners introduced Western styles which Okuni incorporated into her dance and her impersonation of male characters completely took Kyoto by storm. It was at that time unthinkable that a woman would dare to dress as a man.

After the initial interest, Lord Baian left the troupe completely to their own devices as he was too busy attending to Lord Hideyoshi. So the troupe started to set up shows at street corners and collected fees from customers. Later when they became successful, they built a magnificent theatre, the first of its kind, on the Kamo River collecting fees for all their shows. The success of Okuni's troupe naturally attracted many imitators and the Kamo River in Kyoto where they had a theatre was packed with similar shows. Even the prostitution houses from Yanagi Ward used Okuni's idea to parade their girls and lure customers. The troupe then travelled to Edo in search of new audiences.

As Okuni's shows became the talk of the town, the troupe was invited to homes of the rich and elite to perform; including the emperor's consort, Sakiko and Hideyoshi's favorite mistress, Otane, not to mention rich merchants and powerful court officials. Apart from her own friends from the village in Izumo and the common people who went to Okuni's theatre on the Kamo River, Okuni also had access to the elite.

The 348-page book, published by Kodansha International, translated by James Brandan, does provide many interesting insights into the Japanese way of life of that era, from the lowest to the highest stratum. The period of rule by Lord Hideyoshi was exceptionally colorful as he was particularly partial to parades and parties of record breaking dimensions.

The lyrics of the hymns and popular songs used by Okuni are given, allowing us to have a good idea of the prevailing thoughts and interests of that era. Many were love songs which reveal to us a much less reserved society than one might have imagined.

As a novel, the style of narration leaves something to be desired, Events are described in chronological order with some very short instances of recall. There is no climax to the book and so the story seems to meander along like a river on a plain. Okuni's first use of the term *kabuki* to describe her performances, her innovations with foreign accessories and costumes, music and lyrics are all presented in a rather calm and monotonous style. Even her love affairs with Sankuro, the *noh* drummer and Nagoya Sanza, a city dandy come across as incidental phases in her life. What came across very effectively, as a result, was that all Okuni cared about ultimately was dancing, dance and more dance. In fact, her dance became an obstacle in her love life; her pure desire for dance with no motivation for gain drove a wedge between Sankuro and her while her ultimate fame as Best in the World forced Nagoya Sanza away from her. It is ironic that while the book is interesting as a result of detailed insights into life and society of that era, it made the book suffer as a novel, as the life of Okuni pales in comparison against the colorful background of civil uprisings and struggle for power by the ruling class.

It would have been a nice finish to the book and an appreciated enlightenment if the missing link between Okuni's *kabuki*, which was essentially an all female troupe became today's *kabuki* with an all male cast, was provided.

Lim Mei Hong

Centre Director's Official Visits Abroad

The following are the representation travels of the Centre Director Dr. Ruang Chareonchai:

24th CIOFF World Congress in Dublin, Ireland from October 16–24 1993; International Conference for Preservation and Promotion of Traditional Culture in East Asia, in Tokyo, Japan from November 4–5, 1993; the Third Project Advisory Meeting of the SEAMEO-Canada Programme of Co-operation and the 29th SEAMEC Conference in Yogyakarta, Indonesia from January 31–February 5, 1994; the 4th SEAMEO-INNOTECH Conference on Technologies for Learning for All in Mamila, the Philippines from Feruary 22–25, 1994; the First Regional Consultation of International Non-governmental Organizations in Asia and the Pacific sponsored by UNESCO in Hanoi, Viet Nam from March 7–11, 1994; the International Experts Meeting for the Safegaurding and Promotion of the Intangible Cultural Heritage in Hanoi, Viet Nam from March 15–18, 1994.

Workshop on Application of Remote Sensing Interpretation Techniques in Archaeology

From November 16–20, 1993 SPAFA organized a workshop on Application of Remote Sensing Interpretation Techniques in Archaeology at the SPAFA Headquarters Building and in Ratburi, Thailand.

Coordinating institutions were SPAFA, the Government of France and the Asian Institute of Technology.

Eight of the participants were noted archaeologists in their home countries and are as follows: Mr. Awang Haji Abd. Malik bin Duraman (Brunei Darussalam); Mr. Maulana Ibrahim (Indonesia); Mr. Viengkeo Souksavatdy (Lao PDR); Mr. Nasarudin Sulaiman (Malaysia); Mr. Rey A. Santiago (Philippines); Mr. Jaruk Vilaikaew, Mrs. Monchan Vongjaturapat and Ms. Siripan Yabsantiya (Thailand). Five observers were present: Mr. Sacha Jotisalikorn of SPAFA; Mr. Sermsuk Prakittiporn of the Thai Fine Arts Department; Mr. Surachart Chaovawanit and Ms. Pakinee Upatum, both of the Thai Ministry of Education; and Mr. Phitsannes Jessadachatr of the Office of the National Education Commission (Thailand).

Mr. Pisit Charoenwongsa, SPAFA Senior Specialist for Archaeology, headed the list of resource persons. From the Government of France, remote sensing experts included Messrs. Max Guy, Jean Delezir and

Prof. Claude Jacques; and from the Asian Institute of Technology were laboratory experts Prof. Jean-Pierre Delsol and Mr. Shankar Prasad Manandhar. Ms. Surasawadee Ittaratana, a Thai scholar at the Jardins de L'universite in France, also attended to assist in the facilitation of the course.

Noteworthy of mention was the financial assistance in the amount of US$ 26,000 and the funding of the travel expenses of the French experts by the Government of France. The able support of the Asian Institute of Technology, in the persons of Prof. Delsol and Mr. Manandhar in this workshop, also made possible the success of the learning experience of the participants.

The training may be summed up into four parts: first, the theoretical principles of remote sensing; second, the requisite background information of study sites where remote sensing techniques are to be applied; third, hands-on experience in the interpretation and imaging of study sites; and finally, the corroboration and verification of interpretations done by way of actual field visits.

The 14th Chinese Dance Festival in Malaysia November 1993

The 14th Chinese Dance Festival was held on the 20th and 21st November 1993 in Ipoh in West Malaysia with great success. SPAFA Senior Specialist in Performing Arts, Assoc. Prof. Dr. Chua Soo Pong was invited by the organizer to adjudicate the competition which aims to encourage choreographers to create new works which are based on the dance heritage of the community.

Foreseeing the forthcoming cultural domination and flooding of pop culture through satellite television, non-governmental organizations of the Chinese community initiated the annual Chinese Dance Festival in 1979. It has attracted Chinese choreographers and dance groups from all over the country and is valued as the major cultural event of the multi-ethnic country.

This time, twenty groups presented new works at the annual showcase. Compared to a decade ago, the greater variety of dance offered at the event is visible. In the early years of the festival many groups were unable to create original works in a coherent choreographic framework. Many were put together haphazardly and technical level was low. Choreographic standards differed greatly from state to state. Today, the abilities of dancers is much more consistent between groups and most pieces presented were well rehearsed, showing a wide range of choreographic styles. Some are rooted in ethnic dance forms from other cultures. To encourage the participants the organizer has since the inauguration of the festival fourteen years ago, invited overseas adjudicators to select the better items and reward them with medals. At the 14th Festival apart from Assoc. Prof. Dr. Chua, three other adjudicators from Singapore and China were invited. They were Madam Ting Ru Ling from the Centre Academy of the Minorities, Madam Gan Beng Lee from the Singapore Chin Kang Clan Association, and Madam Yan Choong Lian from the Singapore Dance Emsemble.

Three items were awarded the "Outstanding Performance" prizes for their creative choreography and excellent dancing. "Colours, Wild Flowers and Ritual" by the Hui Yuin Siah from Penang, choreographed by Loke Soh Kim; "Rite of Youth" choreographed by Chong Yoon Keong of the Chinese Cultural Society of Malacca; and Choo Tee Kuang's "Blood Flower" choreographed for the Victoria Dance Group in Kuala Lumpur. Other items that received considerable attention included a dance drama "Grain God" presented by the young dancers of the Sabah Institute of Arts led by Chew Heng Hock. The distinctive dance style reflected the cultural identity of the local ethnic group so expressively and artistically.

Teachers' Training on Curriculum Development for Art Education in Southeast Asian Elementary Schools

From February 7–26, 1994 SPAFA conducted a training on Curriculum Develpment for Art Education in Southeast Asian elementary Schools in Thailand. The co-ordinating institution was the Ministry of Education of the Royal Thai Government through the following units: Teacher's Training Department (TTD); Department of Curriculum and Instruction Development

(DCID); and the Office of the National Primary Education Commission (ONPEC).

SPAFA convened twenty-five art educators from nine SPAFA member countries to complete the curriculum application of the teaching modules prepared in the previous workshop held in the Philippines. New member countries (Vietnam, Cambodia and Laos) presented their respective country reports and were brought up to date with the SPAFA project. What some of the participants lacked in language proficiency, they made up with their considerable effort to coordinate curriculum development efforts in the region and to build a network of professionals who share a common base of knowledge about visual arts teaching.

The knowledge gained from the resource persons and co-participants was cited by the participants as very relevant, particularly the sharing of country reports, experiences and expertise during the open forum. Immersion in Thai art and cultural heritage during the cultural trips was also considered a very enriching experience. Overall, the participants cited the collection of art resource materials from different countries as a major accomplishment of the training program.

Resource Persons included: Dr. Nancy Lambert, Canada; Prof. Brenda Fajardo, Philippines; Prof. Alice Panares, Philippines; Mr. Elmar Beltran Ingles, SPAFA.

The training program became an occasion for substantiating the accomplishments of the previous workshop by focusing on the application of various curriculum models prepared by the participants and presenting alternative teaching approaches and methodologies to support such models.

As part of the program, particpants drafted recommendations for SPAFA and their respective institutions. In the recommendations, four areas were targeted to promote and advance a model for curriculum development:

1. Development of Art Education Curriculum

a. SPAFA should develop a general and uniform guideline in art education for the Southeast Asian countries;

b. SPAFA should help develop a common guideline for the arts and crafts curriculum for teacher training institutions;

c. Teacher training colleges need to increase their course offerings in the art curriculum that will focus on children's art and teaching methodologies for art education in the primary level;

d. SPAFA should organize a study tour among Laos, Vietnam and Cambodia art educators to survey and evaluate their art curriculum status and needs;

e. Art education periods need to be adjusted and regulated to one hour a week.

2. Development of Art Education Pedagogy

I. Macro-level

National governments should be encouraged to improve art education practice by formulating policies that will support art teacher's training and preparation and focus on the following needs:

a. Art specialists with degree-level training in the primary schools;

b. Classroom-based art pedagogical research to enable art educators to study, develop and improve current art practices;

c. Upgrading and training for in-service art teachers, art supervisors/ inspectors and art resource persons;

d. Development and production of high quality and dependable resource materials to support art practice; and

e. Dissemination of good, innovative practices in art teaching within the country and across the region.

II. Micro-Level

Teachers need to better be able to put theory into practice. As such, there is a need to:

a. Better understand processes and procedures of evaluation and

assessment;

b. Better understand children's artistic development and how it relates to art practice;

c. For teachers to develop a range of skills and practices in pedagogy;

d. To emphasize dialogue and discussion in art classrooms;

e. To understand art production as only one aspect of art teaching which should also include criticism, dialogue and discussion;

f. To realize the growing importance of art education and practice to motivate further training.

3. Human Resource Development

a. SPAFA should establish a centralized network that will allow member countries who need to develop pre-service and in-service programmes avail of the assistance of qualified resource persons;

b. Representatives attending SPAFA workshops should make a written report of the proceedings and conduct briefings for other participants who are to attend future programmes;

c. Member-countries should be encouraged to conduct and echo their own short-term courses and workshops.

4. Development of Art Education Resources

a. SPAFA should coordinate with the governments and ministries of education and culture of each country in the development, production and distribution of art education resource materials;

b. SPAFA productions (art education resource materials) should be used as supplementary materials by member countries;

c. If budget is limited, SPAFA can produce the art education resource materials in three volumes or stages: lower primary, upper primary and art appreciation;

d. To supplement its budget for resource materials, SPAFA should avail of grants from banks, foundations and other institutions;

e. SPAFA should have an on-going programme for the development and production of art education resource materials;

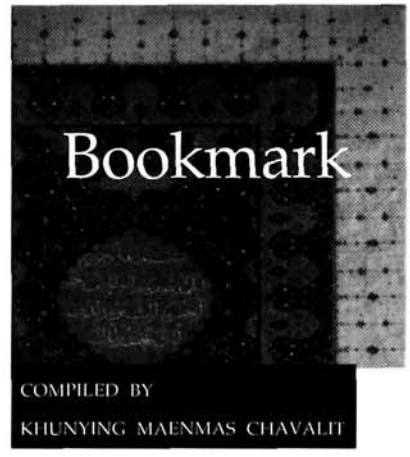
f. SPAFA should allow the ministries of each country to select and translate resource materials relevant to the concerned country;

g. The ministries of each country should form a body composed of art and language experts whose function is to edit and translate in their own language art education resource materials from other countries recommended by SPAFA. This body should be supervised by each ministry's curriculum development centre;

h. SPAFA should act as an information centre for art education. It should be responsible for the development, production and distribution of updated resource materials.

i. SPAFA should allocate funds for the assistance of member countries whose teachers cannot afford to buy their own resource materials;

j. SPAFA should act as a campaign agent to promote art education through popular books, journals and articles, audio-visual materials and TV programs.



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