

S A A A DIGEST



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SPAFA OBJECTIVES

The objectives of SPAFA are :

- To promote awareness and appreciation of the cultural heritage of the Southeast Asian countries through the preservation of archaeological and historical artifacts as well as the traditional arts;

- To help enrich cultural activities in the region;

- To strengthen 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.

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The Cover

The Rangda mask, Bali.

In Balinese society the Rangda mask bears a spiritual significance and is considered sakti or magically powerful. In common with every magically-powerful thing, the Rangda mask is regarded with respect as benevolent force in the life of the community. The Rangda mask, capable of emitting dangerous vibrations is always kept covered by a white cloth until a Rangda actor enters the stage for a dance drama performance. *Photo: SPAFA Library and Documentation Centre.*

SPAFA, a Vehicle for Regional Cultural Cooperation: a Review of Its Achievements

by Aurora ROXAS-LIM and DJASPONI

INTRODUCTION

Through the years of its existence, SPAFA Regional Project has successfully implemented its programmes and activities inspite of shortage of funds and manpower. The successful implementation of the programmes and activities has been made possible through the assistance and support of SEAMEO member countries, individual institutions both from within as well as outside the region. Since its inception until the time when this article was written, 343 persons from Indonesia, Malaysia, the Philippines and Thailand participated in various SPAFA training courses. During the same period 209 persons from Brunei, Indonesia, Malaysia, the Philippines and Thailand participated in SPAFA seminars/workshops, 12 researchers from Indonesia, the Philippines and Thailand conducted research for the SPAFA Research Programmes. Moreover 86 scholars from Indonesia, the Philippines and Thailand participated in SPAFA Personnel Exchange Programmes during the period. Furthermore 93 consultants/experts from Australia, Ceylon, England, France, India, Indonesia, Japan, Malaysia, the Netherlands, People's Republic of China, the Philippines, Thailand and USA served as consultants/experts to various SPAFA activities.

This article aims to describe the development of a Regional Project in fulfilling the idea of regional cooperation for the improvement of the quality of life among the SEAMEO member countries. The SEAMEO Project in Archaeology and Fine Arts (SPAFA) was born after ten years of preparation, at the time its parent institution, the Southeast Asian Ministers of Education Organization (SEAMEO) faced various difficulties and obstacles. However, through the endeavours of all participating countries and institutions, the long-awaited Project came into existence.

BACKGROUND

The SEAMEO Project in Archaeology and Fine Arts (SPAFA) is the direct offshoot of the original cultural organization called **Applied Research Centre for Archaeology and Fine Arts** or **ARCAFA**. The formation of ARCAFA was initiated by the head delegate of the Khmer Republic at the Sixth SEAMEC conference in 1971 after which many years were spent on planning, task force surveys, review meetings as well as programme development activities. In 1975, the Council at the Tenth SEAMEC Conference, finally approved the ARCAFA Development Plan, thus began the two-year Interim Phase (1975-1977) of ARCAFA which was based in Phnom-Penh, the Khmer Republic.

During the initial stage of ARCAFA, its programmes and activities were concentrated on only one area, namely archaeology which was viewed as the important key to help unfold the glorious past of Southeast Asian culture. Priority was placed on the training of competent and professional staff of the SEAMEO member countries who will undertake archaeological research. Unfortunately, political developments in Indo-China including the Khmer Republic hindered the realization of all the plans for ARCAFA. In spite of the misfortune, the Council was firm to its conviction to establish a SEAMEO cultural organization. At the Eleventh SEAMEC Conference in 1976 it was decided that the SEAMEO's activities in archaeology and fine arts will be continued outside the framework of ARCAFA, and at the same time the Council also directed the Secretariat to initiate planning and development work for the establishment of the **SEAMEO Project in Archaeology and Fine Arts (SPAFA)**.

From 1976 to 1978, a series of planning and development activities were conducted jointly by the Secretariat and various groups of experts the remarkable endeavour that led to the Council's decision, at the Thirteenth SEAMEC Conference in Kuala Lumpur, to set up SPAFA on a trial basis for a period of 3 years beginning June 1978. In March 1978, the SPAFA Governing Board Meeting was convened for the first time in Bangkok, which officially launched the opera-

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tion of SPAFA as a SEAMEO Project.

When the trial period proved a satisfactory one, a great deal of thought and effort was put in to make SPAFA a permanent Project of SEAMEO. This was finally realized by the Council's approval, at its Sixteenth SEAMEC Conference in Singapore, of the First SPAFA Five-Year Plan to take effect from July 1, 1981 to June 30, 1986.

SPAFA OBJECTIVES

As the only SEAMEO Project in the area of culture, SPAFA embraces a wide range of objectives. They are as follows:

- To promote awareness and appreciation of the cultural heritage of the Southeast Asian countries through the preservation of archaeological and historical artifacts as well as the traditional arts;
- To help enrich cultural activities in the region;
- To strengthen professional competence in the field of archaeology and fine arts through sharing of resources and experience through regional activities; and
- To promote better understanding among the countries of Southeast Asia through joint programmes in archaeology and fine arts.

To fulfill these objectives, a variety of programmes and activities in archaeology, fine arts and related subjects were offered. Unlike other SEAMEO Centres/Projects, SPAFA programmes and activities were not limited only to training but also included seminars, workshops, joint programmes in research and development as well as personnel exchanges. These activities were intended to stimulate the meeting of minds, the sharing of experience and resources, increase the awareness and appreciation of the cultural heritage of Southeast Asia as well as contribute towards strengthening the sense of pride and dignity of the various peoples of the region.

In order to advance professional competence in the field of archaeology, SPAFA implemented the following Training Programmes:

1. Training Course in Prehistory Archaeology with emphasis on scientific excavation and retrieval methods;
2. Training Course in Ethno-Archaeology, how to analyze and interpret excavation results in the light of living communities;
3. Training Course in Scientific Illustration, how to conceptualize and represent archaeological findings systematically and objectively;
4. C-14 Dating Methods -scientific procedures in retrieving materials for C-14 dating, procedures of C-14 dating, proper use of C-14 results in the interpretation of archaeological findings;
5. Training Course in the Analysis and Interpretation of Ceramics/Pottery Finds, their classification and functions as archaeological evidence;
6. Training Course in Underwater Archaeology -excavation, retrieval, analysis, interpretation and restoration of finds from submerged sites.

In the field of historical archaeology, SPAFA sponsored

a series of Seminars/Workshops on Researches on Srivijaya which involved interdisciplinal and multi-disciplinal studies of the maritime kingdom of Srivijaya whose hegemony reached its zenith from the 8th-13th centuries A.D. SPAFA also conducted Personnel Exchange on the Studying Paintings and Petroglyphs in caves and rock shelters.

In the Performing Arts, SPAFA focused on Training Courses on Labanotation (a system of recording dance); on researches on Ethnic Music of Southeast Asia, and a Workshop of Choreographers and Dancers for the Younger Generation in order to promote Traditional Dance Forms.

SPAFA activities in the field of the Visual Arts focused on the Training of Teachers on the Arts in the Elementary and High Schools, and on development of Handicrafts.

And finally, in the area of Conservation and Restoration, SPAFA undertook Training Courses on the Conservation of Bronze Objects, of Organic Materials, of Ancient Monuments and of Underwater Archaeological Objects.

TRAINING COURSES ON PREHISTORIC ARCHAEOLOGY

Six training courses were concluded in the field of prehistoric archaeology with a total of 52 trainees from the SPAFA member countries. The first training courses were: **Technician Training Course in Prehistoric Research** from December 1978 to March 1979; from March to April 1984; and from March to May 1985. All the training programmes were conducted in the Philippines.

The first series of the training courses intended to equip research assistants and technicians with the proper skills in conducting field excavations covering such topics as: surveying, mapping, planning and carrying out excavation, drawing, photography, gathering and systematic compilation of data, report writing, and conservation of archaeological and related finds.

The second series of training courses covered similar topics but on more advanced levels, and also dealt with some comparative materials and relationship of sites within and outside the region of Southeast Asia. The trainees were also given the opportunity to formulate their own theoretical and methodological approaches based on their readings and lecture discussions on physical and cultural anthropology.

The third series of training courses focused on the **Analysis of Prehistoric Pottery** which was held from June to September 1982 at the National Museum of the Philippines. The first portion of the course dealt with pottery description, classification, identification and analysis both of the physical and chemical features of pottery; while the second portion covered categorization and formulation of "pottery traditions", their internal relationships within the site or series of sites, and their external relationships to a wider region. Trainees were also encouraged to view pottery as part of socio-economic processes and social development of a given area.

ETHNO-ARCHAEOLOGY, SCIENTIFIC ILLUSTRATION AND C-14 DATING METHOD

Two training courses on Ethno-Archaeology, one on Scientific Illustration and another on C-14 Dating methods were carried

out by SPAFA Co-ordinating Unit in collaboration with Philippine SPAFA Sub-Centre for Prehistory and SPAFA Thai Sub-Centre respectively. The first **Training Course in Ethno-Archaeology** was held in the National Museum, Philippines from January 15 to June 15, 1982. The training was held in line with the commitment to upgrade the quality of archaeological research in the region. The training was conducted for advance students which involved field research at Atulu, Iguig Cagayan Province, a pottery-making village. Studies were made on how to relate archaeological data to living peoples. A lecture series covered various aspects of anthropology, archaeology, ethno-archaeology, physical anthropology, ethnography, chemistry, conservation and photography. The training course was participated in by nine trainees.

The second course was an advance level training in the field of **Ethno-Archaeology** and was conducted by the SPAFA Sub-Centre for Prehistory based at the National Museum, Philippines. The course ran from July 22 to September 22, 1986 and was held in Manila for the theoretical part, and in the Visayan Province of Bohol, Central Philippines for the field work and excavation aspects. Training included lectures on theoretical aspects of anthropology particularly on the dynamics of cultural and social change, and how to make valid inferences about social organization, structure, and social dynamics based on artifacts and other fossilized remains in an archaeological site. Actual field work involving the excavation of a small site associated with a living community, or an extant group was undertaken in barrio Bagacay, Talibon municipality, in Bohol Province. Bohol Province was chosen for its location on the crossroads of cultural transmission and population movements to and from the different island groups. Laboratory analysis of archaeological materials, and the interpretation of archaeological data with reference to social processes of change, continuity, social formation, inter-relationships of society and environment etc. were also carried out.

Throughout the training period focus was directed on how ethnographic research may be utilized to interpret archaeological finds and on methods of sociological reconstruction of the excavated site, i.e. the formulation of the kind of community which might have existed earlier on the site. Besides writing their own field reports, participants were encouraged to design their own research project which they can carry out upon their return home. Ten trainees from the Philippines, Indonesia and Thailand attended the training course.

SPAFA Training Course in Scientific Illustration was administered by the National Museum of the Philippines from August 2 to September 30, 1984 where 7 trainees participated. Training involved developing drawing skills suitable for scientific illustration of archaeological data. Trainees learned cartography, anthropometry, scientific photography, and how to represent statistical data and other archaeological information visually through the use of a combination of graphs, charts, etc., isometric or axonometric representation of sites and small finds, and in general how to conceptualize



SPAFA Trainees in Scientific Illustration receive instruction from Mr. Peter Dorrell on Scientific Photography at the National Museum Field Station in Candijay, Bohol, Philippines.

the mass of archaeological information as vividly as possible to illustrate the text of archaeological reports.

SPAFA Training Course in C-14 Dating Techniques was held in Bangkok, Thailand from February 1 to April 29, 1983. The Training Course dealt with radiochemistry, nuclear radiation measurement (such as low level counting), proper use of nuclear instruments, radio carbon dating processes, and processing of C-14 dates as bases for dating archaeological sites and assemblages.

This is the first time that this course was taught in Southeast Asia. Whereas before, archaeologists in the region had to rely on laboratories and scientific institutions from outside the region, after this training course was offered, it was found out that the region has the capability to undertake and conduct training courses on C-14 dating method. The SPAFA Training Course in C-14 Dating was implemented through the cooperation of the Department of Nuclear Technology of Chulalongkorn University; the National Office of Atomic Energy for Peace; Faculty of Archaeology of Silpakorn University; the National Museum Division of Thailand; and the Radiocarbon Dating Research Institute of the Australian National University. Ten trainees from Indonesia, the Philippines and Thailand participated in the course.

UNDERWATER ARCHAEOLOGY

For centuries man has explored and exploited the seas. Any of his tools, materials, foodstuffs, and even his ships that happened to fall below the waves were lost for all time. Occasionally, fishermen and ship crews hauled up interesting objects from underwater without knowing why and how they got to places where they were found.

Underwater Archaeology has been a neglected field in Southeast Asia due to lack of trained personnel and equipment. In spite of the vast areas of seas which harbor thousands of potential underwater sites, archaeologists in the region had no way of studying them.

To fill this gap in archaeological research, SPAFA launched a series of Training Programmes in Underwater Archaeology



Mr. Jeremy Green, Australian Specialist on Underwater Archaeology Aboard Training Ship briefs SPAFA Participants on Underwater Excavation Procedures during the Advance Training Course on Underwater Archaeology, Sattahip, Thailand on January 6-April 4, 1986.

and as a corollary to the latter, researches in Maritime Shipping, Navigation, and Commerce were initiated in 1984. SPAFA was fortunate in having its Co-ordinating Unit based in Bangkok, for among the countries of Southeast Asia, Thailand was the first country to undertake Underwater Archaeology. First established as a "Joint Danish-Thai Project on Nautical Archaeology", in 1974 it developed into an ongoing project with the assistance of the Danish Government which extended its support up to 1976. When SPAFA was established in 1978, Thailand's Underwater Archaeology Project was administered by Thai archaeologists of the Fine Arts Department under Thailand's Ministry of Education. Thailand was therefore ready to serve as SPAFA's Sub-Centre for Underwater Archaeology.

Four Training Courses in Underwater Archaeology were conducted jointly by the SPAFA Co-ordinating Unit and the SPAFA Thai Sub-Centre for Underwater Archaeology from December 1978 to March 1979; from December 1979 to March 1980; from January to March 1984; and from January to April 1986. A total of 36 trainees from Indonesia, Malaysia, the Philippines and Thailand went through the course which covered: techniques of underwater archaeological survey, excavation and salvaging ships and other remains, recording, photographing, basic and preliminary conservation of objects retrieved from the sea. Introductory lectures on the history of seafaring, ancient ship construction and other forms of water transport were also given. Most of all, the course focused on survival techniques, safety precautions, and team work while working underwater. Australian and French experts assisted SPAFA in these training courses.

PERSONNEL EXCHANGE ON THE STUDY OF PAINTING AND PETROGLYPHS FOUND IN CAVES AND ROCK SHELTERS

Personnel Exchange Programme on the arts found in prehistoric caves and rock shelters was also conducted by SPAFA in Indonesia and Thailand. The specific objectives

of the programme were:

1. To enable experts and scholars in prehistory to investigate and study together the patterns of paintings, petroglyphs and other artistic remains found in cave sites and rock shelters in Indonesia and Thailand as evidence of pre-historic communities; and
2. To enable the implementing agencies and administrators of the SPAFA Sub-Centres to make advance preparations for SPAFA training programmes and seminars/workshops on archaeology.

Researches on rock arts in Indonesia started in the first decade of this century and was stepped up during the 1970's. The artistic remains which form the subject of archaeological investigations include paintings, carvings and other human remains on caves, on cliffs and rock shelters. Subjects depicted are mainly stencils of human hands, sometimes of the feet, silhouettes, and human figures shown hunting, fighting or travelling on boats; and there are also various animals some of which are already extinct; weapons, geometric shapes and other still unidentified symbols.

In Thailand, researches on the same subject were first carried out in the second decade of the century by Lajonquiere and Kerr. More recent investigations are being carried out by the Universities and the Fine Arts Department's Archaeology Division. The latter produced an inventory of rock arts in Northeastern Thailand.

The SPAFA Personnel Exchange Programme on rock arts was undertaken from June 23 to July 8, 1985 with five representatives from the SPAFA member countries.

CONSERVATION

The problem of continuing deterioration of cultural objects necessitates constant conservation. Even under the most favourable conditions, conservation is never a simple one. SPAFA carried out ten activities in the area of conservation consisting of one seminar, and eight training courses.

A SPAFA Seminar on Researches on Conservation of Organic Materials was held from March 9 to 14, 1982 in the Philippines. The main objective of the Seminar was to make comparative studies of methods of conservation of cultural objects made of perishable materials found in the different Southeast Asian countries.

The Seminar proposed the following recommendations:

1. Conservators should educate curators, museum attendants and other museum staff on preventive measures which can be applied to conserve museum collections;
2. Request permission from their respective government to allow conservators to use effective chemicals like DDT and other chemicals whose use has since been prohibited due to health hazards;
3. Request SPAFA to bring about closer coordination of the conservation activities of the member countries by disseminating information through publications;
4. That another seminar/workshop on conservation of organic materials be conducted to evaluate the application of the guidelines suggested during the seminar



SPAFA Training Course on Conservation & Restoration of Ancient Monuments in Jogjakarta, Indonesia. Two Architects-Mr. Vira Rojpojchanarat from Thailand, and Mr. Irineo Ramiro from the Philippines measure stone masonry on the Borobudur before restoration work can proceed, December 1978-August 1979.

based on actual conservation work; and

5. Organize a study tour among the member countries for the purpose of further evaluating and discussing common problems on conservation of organic materials.

The first training course in the field of conservation was entitled **SPAFA Training Course in Conservation of Monuments** conducted at Borobudur in Magelang Indonesia from December 4, 1978 to April 4, 1979 and from July 14, 1980 to January 14, 1981 where ten trainees participated. The training offered courses in the chemistry of conservation (sample analysis, experimentation, pathology and research for remedies); techniques of copying and restitution, apparatus mending and consolidation.

The second training course was **SPAFA Training Course in Conservation of Underwater Archaeological Objects** which were implemented three times, from December 1978 to March 1979, from December 1979 to February 1980 and from March to May 1984, all in Thailand. The training programme covered conservation of materials retrieved from the sea: wood, metal, stone and organic materials; scientific examination: chemical, physical and biological effects of immersion in the sea; conservation procedure: photography and X-rays, cleaning by mechanical, chemical, electrochemical and electrolytic methods; preservation: fumigation, drying, impregnation, coating; restoration; storage and display techniques. 25 trainees from Indonesia, the Philippines and Thailand underwent this programme.

The third training programme in the field of conservation was three **SPAFA Training Courses in Conservation of Bronze Objects** which were conducted from April to July 1979; from July to September 1980 and from September to November 1983 respectively in Bangkok, Thailand. 32 trainees from SPAFA member countries participated in the programme. The training courses dealt with general introduction to metallurgy, composition of bronzes, corrosion of bronze and treatment of bronze diseases, historical background of Bronze culture in Southeast Asia and introduction to bronze collections



SPAFA Training Course on Conservation of Archaeological Objects Recovered Underwater, Bangkok, Thailand, August 31-September 12, 1982.

and their condition, scientific examination of bronzes, conservation of bronze in the field, photography and application of X-radiography for conservation.

The fourth training course was two **SPAFA Training Courses on Research Methods for Conservation of Organic Materials** which were held from October to December 1982 and from February to May 1985 in Thailand. The two training courses were participated in by 20 trainees from Indonesia, the Philippines and Thailand to study methods of conservation of wood, bones and ivory, conservation of textiles, leather and paper.

RESTORATION

SPAFA undertook eight activities in the field of restoration consisting of two workshops and six training courses. The first workshop was the **SPAFA Workshop on Techniques of Restoration of Monuments** with the view to formulating guidelines for restoration of archaeological monuments and similar structures in SEAMEO member countries. The workshop adopted recommendations on matters related to legislation, administration, documentation, conservation and restoration of monuments and sites, as well as finance and training of personnel.

Concerning legislation, it was recommended that the existing legislation of SEAMEO member countries be revised and updated. On administration, it was recommended that member countries of SEAMEO encourage the recruitment and staffing of the relevant institutions and departments with qualified personnel in documentation, excavation, architectural conservation and restoration, chemical conservation, museology, aerial survey, scientific dating techniques, research and publication. It was also recommended that the member countries of SEAMEO be encouraged to standardize the documentation of monuments which cover both movable and immovable properties.

Moreover on conservation and restoration of monuments and sites, the following recommendations were adopted:

- a. In the preservation and conservation of ancient monuments, priority of preservation should be extended

to monuments that have perishable materials such as timber, bricks, etc.

- b. No monument or site must be excavated or exposed without adequate funding and other provisions for its conservation and preservation.
- c. In the excavation and exposure of monuments and sites for conservation or restoration, proper documentation (notes, photographs, drawings, reports, etc.) should be a prerequisite and prepared in several copies and retained in institutions.
- d. Reports on all activities connected with excavations, restoration and conservation of monuments should be adequately summarized in at least one of the international languages.
- e. Where special sculptures or cultural objects are found on monuments or sites that are likely to be subject to chemical or other dangers, such objects may be removed to site monuments and suitable replicas placed on the monument or site, provided that the replicas are labelled accordingly.
- f. All decorative materials replaced due to structural or other reasons should be registered and housed in a site museum. The replacement should as far as practicable, be of the same quality and design as the original and the replacement labelled accordingly.
- g. No ancient materials from one monument should be moved and used in another monument.
- h. Bricks or stones made to original sizes should be date-stamped or marked respectively and manufactured to specific standards. As far as practicable any new structures, fixtures, or materials used should follow or be similar to the original construction.
- i. Every effort should be made to understand, appreciate and reflect the original "personality" of the monument restored.

Finance

Recognizing the need for adequate financial resources for the preservation and restoration of ancient monuments, the member countries of SEAMEO are urged to explore the economic viability of cultural tourism as an economic venture. SPAFA is requested to initiate the collection of suitable statistics and other necessary information to provide feasibility studies intended towards establishing the economic viability of cultural tourism. It is further resolved that member countries of SEAMEO evolve suitable machinery to tap revenue derived from tourism to finance restoration projects.

Training

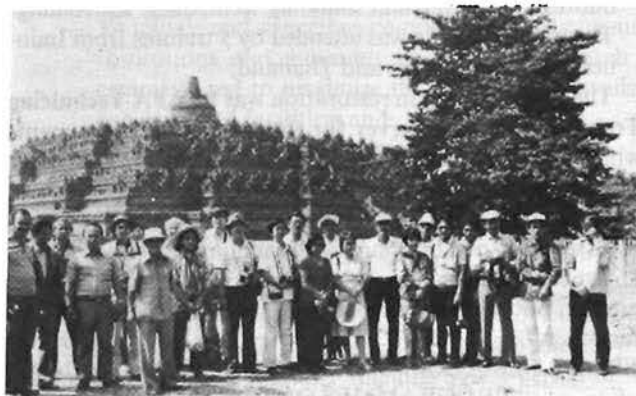
Bearing in mind the need for highly skilled staff at every level and the fact that no risks should be taken in the conservation and preservation of monuments, it is recommended that the best training programmes and facilities be provided to the labour, middle-grade technicians, graduate, post-graduate staff and that in-service training, review seminar levels and technical exchanges should also be undertaken. Such training efforts not only be encouraged but systematically promoted by member countries of SEAMEO covering the various dis-

ciplines required by restoration programmes of ancient monuments.

The second workshop in the field of Restoration was the **SPAFA Consultative Workshop on Restoration of Ancient Monuments** held in August 1983 in Indonesia. The objectives of the workshop were to exchange technical information on different tests and experiments being tried out in connection with restoration and conservation of ancient monuments in the member countries; to discuss problems on recruitment of staff in relevant institutions and departments who could be responsible for carrying out restoration work and concomitant responsibilities such as documentation; and to promote the function of monuments as the country's cultural heritage on the one hand, and as a focus of cultural tourism for boosting the country's economy on the other.

The workshop was attended by nine participants from Indonesia, the Philippines and Thailand. Apart from adopting similar recommendations as those of the first workshop, the following recommendations were also adopted:

1. A workshop should be held to discuss and formulate:
 - a. Standards or guidelines for registration and documentation of historical and archaeological monuments, both movable and immovable, including the technical methods and terms.
 - b. Principles and standards for conservation of cultural properties that should be followed by conservators and acceptable to archaeologists.
 - c. Making up a glossary of local terms for architectural and archaeological terms.
2. The items recommended in the Workshop on Techniques on Restoration of Monuments in October 1980, should be fully implemented.
3. a. Borobudur facilities should continue to serve the SEAMEO region for training on stone conservation and restoration.
 - b. The centre for training on restoration and conservation of bricks should be established in one of the SPAFA member countries.
4. a. The site of historical monuments should be protected



Participants of the SPAFA Consultative Workshop on Restoration of Ancient Monuments pose in front of the Borobudur, the main focus of Conservation and Restoration work in Indonesia which received world-wide support

and controlled by the Government.

- b. To assure conservation of historical monuments, the sites where they are located should fall under government zoning plans and their use should be regulated.
5. Graduate students majoring in archaeology should be given an opportunity to be trained in the technical restoration and conservation at national, regional and international levels.
6. Conservators should be given more access to important publications on archaeology and restoration; and translations of the most significant and useful publications be made into a language understood by the people of the SEAMEO member countries.

The first training in restoration was **SPAFA Technician Training Course in Restoration of Monuments** focused on excavation: site clearance and excavations; training in buttressing, boring and sounding, removal techniques, earthworks, foundation, protection against water, drainage, reconstruction, consolidation repair, restoration, protection techniques: protection against fire, protection during transportation; technology; apparatus mending and consolidation. The training courses were held in Indonesia from December 1978 to June 1979 and from November to April 1980 for the duration of six months each, and were participated by 10 trainees.

The second training in restoration was **SPAFA Training Course in Restoration of Monuments** held in Indonesia from December 4, 1978 to August 1979 for the period of nine months. The training was devoted to the following activities:

Study of Structures: material; implementation; structure: vaulting, buttressing, foundation; individual constructions: elements and compositions; building complexes: elements and composition.

Study of Problems and Remedies: mechanical troubles; remedies: restoration of ancient building components, consolidation and reinforcement, replacement, problems related to foundations and drainage.

Architectural Techniques: foundation process; removal techniques; stone work; ways of reinforcement; site clearance; buttressing; boring and sounding techniques; scaffolding. The training course was attended by 5 trainees from Indonesia, the Philippines and Thailand.

The third training in restoration was **SPAFA Technician Training Course in Survey for Restoration of Monuments** which was conducted twice in Indonesia, from December 1979 to May 1980 and from November to April 1981 respectively. The training course was attended by 15 trainees. The course focussed on excavation, survey of monuments; conservation; analytical documentation, analysis survey, drawing, photography, photogrammetry, techniques of copying and restitution.

SPAFA SEMINARS/WORKSHOPS AND TRAINING PROGRAMMES ON CERAMICS

The widespread occurrence of ceramics in almost all archaeological sites, their durability and characteristic features make them useful evidence about the nature of past societies and

their interrelationships. For these reasons, SPAFA organized three Seminars/Workshops and one Training Course on Ceramics. The first was the **SPAFA Workshop on Ceramics of East and Southeast Asia** held in May 18-28, 1981 in Sarawak, Malaysia. The Workshop was a milestone in archaeological research in Southeast Asia for it was the first time that scholars and experts on Chinese ceramics from the People's Republic of China were involved in an international scientific meeting. The Workshop had important implications on related researches being carried out under SPAFA auspices, namely Researches on the History, Archaeology and Environmental Studies on Srivijaya, and on Maritime History, Navigation, and Trade. The Chinese experts-Prof. Feng Xian-Ming, Mr. Li Hui-Ping and Mr. Cheng Ruo-Yo, helped SPAFA participants clarify problems of identification and classification of Chinese ceramics found in the different archaeological sites in the region. The Chinese experts shared their knowledge of excavated and kiln sites in China in order to identify and establish the relative chronologies of wares and their assemblages in Southeast Asia.

The second workshop was **SPAFA Workshop to Standardize Studies on Ceramics of East and Southeast Asia** held in Cebu City, Philippines from February 15 to 20, 1983. The objectives of the workshop were: to meet the urgent need for trained personnel in Ceramic research; to standardize terminology and typology procedures; to create a system of formulating reference collection of sherds, photographs of sherds and ceramic assemblages; to provide data for information and documentation on sources of ceramic materials; to introduce and/or create a curriculum on ceramic studies at educational institutions; to initiate and strengthen the cooperative undertaking between teaching institutions, laboratories, and museums with the aim of maximizing the utilization of available expertise and facilities in the region; and to ensure continuity in ceramic research in the region of Southeast Asia.

The third workshop was **SPAFA Technical Workshop on Ceramics** held in Bangkok and Chiang Mai, Thailand from December 1 to 12, 1985. The objectives of the workshop were: to get experienced scholars together to study the technologies involved in the production of early Thai export ceramics, and to examine the finds excavated from kiln sites in San Kamphaeng and its vicinity in order to find out the types of ceramics produced in the district, and to compare them with ceramic finds in other Southeast Asian countries.

The following were the recommendations of delegates, observers and experts which were adopted at the two workshops:

Recommendations on substantive issues:

1. Equal, if not more attention should be given to the study, research of local pottery or earthenware as that given to imported ceramics and other glazed wares. The development of earthenware production is a complementary study to imported ceramics which will provide deeper understanding of the relationships between ceramic-importing countries like the Philippines and Indonesia. Earthenware or pottery should be



SPAFA Workshop to Standardize Studies of Ceramics of East and Southeast Asia, held at the University of San Carlos, Cebu City on February 15-20, 1983.

studied in its various aspects in order to relate it to the non-material aspects of culture.

2. There is need to adapt more uniform, scientific analysis of pottery and ceramics not only their physical and chemical features but also methods of description, categorization, and identification. A glossary of terms should be adopted to avoid confusion and clarify vague and controversial areas.
3. Produce, publish and distribute to scholars an inventory of archaeological sites where pottery and ceramics were found, preferably those which were scientifically excavated. Sites should be arranged by types such as: land sites (burials, habitation, kiln sites, etc.), shipwrecks, and other underwater sites. Information on their associated finds should also be included.
4. Collect data and information on pottery and ceramic manufacture both from excavated sites and from ethnographic present. Distribution, uses and functions of pottery and ceramics, their social and ritual uses, as well as symbolic and artistic significance should also be included.
5. Systematic collection of the development of pottery and ceramic technology should be undertaken, the implications on other related crafts and industries should also be investigated such as: metallurgy, glass making, mining etc.

Recommendations on research strategies and institutional arrangements:

1. Organize a Ceramics and Pottery Studies Project under SPAFA to be based in Bangkok, Thailand. This project should undertake documentation and collect information on the various aspects of ceramic research; publish regular newsletter or bulletin on recent findings on ceramic and pottery researches in the region, and set up a collection of representative samples of sherds collected from kiln sites, and from excavated sites in Southeast Asia, as well as other Asian countries particularly from China.
2. Establish closer cooperation among scholars, experts

and institutions interested in pottery and ceramic research such as laboratories, universities, research centres, museums, in various Asian countries as well as countries outside the region such as Japan, Australia, etc.

3. SPAFA should establish linkages with research institutions and funding agencies to help support researches and excavations. Funding institutions such as Asian Cultural Centre of UNESCO in Tokyo, the Toyota Foundation, etc. should be contacted for possible funding assistance.
4. SPAFA should organize Seminars/Workshops and Training Courses regularly so that scholars and other researchers can keep up with the latest developments in this field of research.
5. The teaching of pottery and ceramics should form part of the curriculum for College and University students majoring in Anthropology and History.
6. SPAFA should seek linkages with the scholars and experts on ceramics from the People's Republic of China in order to arrange for personnel exchanges, visits of scholars to excavation and kiln sites, exchange information and publications, and of excavated finds.
7. Survey, register and request the Thai Government to conserve kiln sites in Thailand to serve as focus of research.

Since the SPAFA Technical Workshop on Ceramics coincided with the last weeks of the SPAFA Training Programme on Ceramics of East and Southeast Asia, the trainees had the opportunity to participate in the workshop.

The SPAFA Training Programme on Ceramics of East and Southeast Asia was carried out in Bangkok and Chiang Mai, Thailand, from October 15 to December 15, 1985. The objectives of the training programme were:

- To meet the urgent need for trained personnel in ceramic research;
- To obtain a more information for precise identification, analysis and dating of Asian ceramics considering the enormous amount of materials appearing in archaeological sites throughout Southeast Asia;
- To provide data for information and documentation on the sources of these ceramic materials;
- To initiate and strengthen co-operative research among institutions and museums undertaking research on ceramics, and to maximize the utilization of available expertise and facilities; and
- To ensure continuity in ceramic research.

Participants in the training programme were 12 trainees from Indonesia, the Philippines and Thailand. The training programme constituted the last SPAFA activity in the field of ceramics.

RESEARCH PROGRAMME ON SRIVIJAYA

Srivijaya is generally accepted as the first Southeast Asian Maritime Empire. Its history spanned over a period of half a century, and yet controversies still persist regarding the exact location of its capital, and the nature and extent of its hegemony over the other areas of Southeast Asia. Srivijaya's existence is attested by a number of inscriptions in

Sumatra, as well as in Chaiya, Southern Thailand. Moreover, the widespread dispersal of artifacts believed to be related to the trade activities of Srivijaya have been found in many areas particularly around the Straits of Malacca.

An overall Research Programme on Srivijaya was carried out by scholars of the region. This research programme provided a unique opportunity for scholars of Southeast Asia to pool together their expertise, resources and experience to work on a common problem.

The first SPAFA Workshop on Srivijaya was held in Jakarta on March 12-17, 1979 which launched the series of researches related to the Srivijayan empire. The Workshop formulated an inter-disciplinary research programme involving the different scholars and research institutions of the SPAFA member countries which covered the following topics:

1. Compilation of an annotated bibliography on Srivijaya;
2. Archaeological research on sites attributed to Srivijaya focused on Sumatra particularly: Palembang (Bukit Seguntang, Talang Kikim, Sungsang and Upang), Barus and Jambi, and Southern Thailand and Malaysian peninsula:
 - a. Undertake excavations and restorations of temples, monuments, and other structures related to Srivijaya;
 - b. Analysis of archaeological finds, their styles and style sequences in order to show relationships and their development;
 - c. Iconography of statues and other artistic remains to draw information on religious beliefs and practices as well as artistic expression.
3. Study of ancient texts from foreign sources which refer to Srivijaya such as Indian, Chinese, Arabic, texts including historical accounts of European writers;
4. Study of inscriptions and analysis of epigraphy as historical and linguistic evidence;
5. Study of the evidence of trade and commerce based on historical as well as archaeological evidence;
6. Study of the history and technology of boat and ship building; navigation and maritime activities of Southeast Asian peoples;
7. Study of the ethnography of Southeast Asian peoples, including ethno-linguistic studies.

Each member country agreed to undertake research on some or all of the topics listed above, and to encourage continuous consultations and cooperation among individual scholars and institutions among the SPAFA member countries as well as with experts from countries outside the region. It was also suggested that SPAFA sponsor Personnel Exchange Programmes and other related activities to advance Srivijaya Studies.

Three other Consultative Workshops on Archaeological and Environmental Studies on Srivijaya were implemented by SPAFA with the cooperation of the SPAFA Sub-Centres in the hosting countries. All three Workshops combined presentation and discussions of research papers with field trips to ancient sites believed to have been associated with Srivijaya.

The first of the three Workshops was held on August 31 to September 12, 1982 in Jakarta and then field research was conducted in Palembang and Jambi in Sumatra from September 2 to 11, 1982. The second Workshop was held in Thailand with field trips to Surat Thani, Nakhon Si Thammarat, and Songkhla provinces in the South from March 29 to April 11, 1983. The concluding Workshop was held in Indonesia with field trips to Padang, Bukit Tinggi, Prapat and Medan, Sumatra from September 17 to 29, 1985.

Formerly, only a handful of specialists in history and art history were involved in researches on Srivijaya. Their researches focused primarily on a few statues, and written texts, comprising mostly inscriptions found in Sumatra, Bangka, and the Thai-Malay peninsula as well as references in Chinese and Arabic texts. Since the first SPAFA Consultative Workshop was convened in March 1979, the ranks of scholars working on Srivijaya expanded to include those from other related disciplines. Archaeologists, geologists, and specialists in shipping, navigation have contributed increasing numbers of evidence of the existence and trading activities of Srivijaya and other Southeast Asian kingdoms. The research topic has also broadened in scope to cover various aspects of socio-cultural developments in Southeast Asia from the beginning of the Christian era to the advent of European colonial expansion. Among the topics which have been brought within the scope of Srivijayan Studies are: settlement patterns and population movements, trade and commercial activities, mercantile and craft organizations, mechanisms of trade; the impact of international trade on local socio-political structures; intra-state relations; evaluation of archaeological evidence from monuments to small finds, ecological changes in the region, music and musical instruments, and the role of the seas in the cultural history of the region.

Other significant achievements of the series of Workshops on Srivijaya are: the development of inter- and multi-disciplinary researches on Southeast Asia, and the undertaking of more comparative studies of the various prehistoric and historic sites in the region, as well as their possible relations to archaeological sites outside Southeast Asia.

A direct outgrowth of the researches on Srivijaya is the **SPAFA Consultative Workshop on Research on Maritime Shipping and Trade Networks in Southeast Asia**. The Workshop was convened in Indonesia from November 20 to 27, 1984. Scholars from Indonesia, the Philippines, Thailand, Australia, France and Britain, presented their research findings and later undertook field trips to Serang, Karangantu, and Banten to study the 17th century entrepot famous as the centre of pepper trade in the region, as well as the springboard for Muslim expansion. The papers presented showed a wider perspective and analysis in depth of research topics raised throughout the series of Srivijaya Workshops, such as: settlement patterns and urbanization, inland shipping and trade based on evidence from historical texts and ancient maps; trade routes and trade networks and the goods exchanged; ancient ports, harbours and ship building techniques; evidence from shipwrecks and their implications on the

history of trade and economic production, etc. As a result of the series of Workshops, it was decided that SPAFA Training Projects in Underwater Archaeology, and Prehistoric and Historical Archaeology should be strengthened further.

SPAFA ACTIVITIES ON FINE ARTS OF SOUTHEAST ASIA.

SPAFA's activities in the fine arts encompass the visual arts: architecture, sculpture, painting, graphics, and handicrafts; and the performing arts: music, dance and theatre. The focus of these activities are mainly on traditional arts of the region since they are the most visible manifestations of the region's cultural heritage. Moreover, since most other sectors of society specially the mass media are actively engaged in modern and contemporary arts, SPAFA has taken it upon itself to concentrate its meagre resources on traditional artistic expressions which provide the bases for cultural continuity and identity.

In most of the deliberations in SPAFA Seminars/Workshops, in the course of Training Programmes, as well as in Research Projects on the arts, all those involved although concerned with the preservation of traditional arts were aware of the inevitability of change, and the necessity, even the practicality of adapting artistic traditions to the needs of contemporary life. As Dr. I Made Bandem of Indonesia stated, traditional arts can serve as "the instrument of social change and progress", that they be developed to "reach a wider audience in the rural and urban areas, and use them as a means of expressing the needs and aspirations of the people".

Soon after the establishment of SPAFA, the first **Workshop on the Preservation of Traditional Handicrafts** was organized with the cooperation of UNESCO in December 1978. This was followed by two Workshops on the **Traditional Performing Arts in the Modern Environment**, the first one was held in Bali in October 1979 and the second in Jakarta in 1981. As a result of these two Workshops, SPAFA programme of activities in the Arts were drawn up comprising three types of activities: Training Programmes, Seminars/Workshops, Research and Development and Exchanges of Personnel.

The country reports presented before these two Workshops discussed the diversity and wide range of traditional and of performing arts in the region. They agreed that this diversity is an asset to the countries of the region for they reflect the richness and complexity of national cultures. Two broad categories of arts were brought up: (1) the arts of the courts which were consciously nurtured by the royalty which are characterized as highly-refined and stylized, generally of very high quality but limited to a small circle of the nobility and their retinues; (2) Folk art or popular arts-arts which evolved spontaneously from the people to serve communal ritual needs and the basic human need for entertainment and play. Folk and popular arts have their own artistic standards often inseparable from the socio-religious context.

As far as public acceptance and public support for traditional arts are concerned, the discussants agreed that in com-

munities where traditions are strong such as in Indonesia and Thailand, the arts receive full support of the people. Since the arts are part of the daily life of the community, dance troupes, sculptors, architects, etc. are supported by the people. In addition, artists perform their services as part of their social and religious obligations. What also makes traditional arts flourish in these two countries is that once royal patronage diminished, the national government took over this role. Hence traditional arts from the national, to the provincial and local levels receive government support and subsidies. Tourism, a modern phenomenon among affluent and advanced societies have also provided a boost to traditional arts since tourists go to distant places to experience different kinds of cultural milieus. However, tourism have negative effects on traditional arts. It often leads to distortion of the arts since artists has to cater to the tastes and standards of the foreigners. The tendency is to highlight the more "exotic", and "sensational" aspects of traditional arts.

The recommendations which evolved from the Seminars/Workshops provided the framework for the subsequent SPAFA activities in its efforts to promote traditional arts and enrich cultural activities of the region.

1. Education and Training of the Arts is the best assurances for traditional arts to flourish and to develop. Educational programmes should take two inter-related approaches: (a) Formal-make the teaching and learning of traditional arts part of the school curriculum from the elementary through to college; (b) Informal-increase cultural activities in schools and the community, by organizing artistic productions, competitions, festivals, etc. However, to make the teaching and learning of the arts effective, teachers must be well trained and motivated. There should be effective syllabi of the arts, and art teachers must be carefully chosen. Art subjects should not be assigned just to anyone who cannot teach any other subject.

In other words, there is need to professionalize the teaching and practice of the arts. As for pupils who may not be per-



Balinese School Children, dancing for the Delegates to the SPAFA Seminar on the Preservation of Traditional Performing Arts in the Modern Environment, held in Denpasar, Bali, October 16-20, 1979.

sonally-inclined to practice art, they should nevertheless be instructed in the appreciation and understanding of the arts since they comprise the majority of the audience and consumers of art. It was deplored that most policy-makers in the government do not realize the importance of art and of artistic expression for the mental health of the community.

2. Organize Festivals of Traditional Arts at various administrative levels focusing on the arts characteristic of the locality. Competitions in the various categories of visual and performing arts will generate wide public interest and support as a community activity.

3. Awards and Recognition to Outstanding Artists, Performers, and the writing of biographies of outstanding artists, and production of children's books informing them about the arts.

4. Research and Documentation of the Traditional Arts, and exchange of publications. SPAFA Co-ordinating Unit should undertake systematic compilation of information about traditional arts of Southeast Asia and disseminate these to the member countries. Information can be in the form of print media, photographs, slides, films, cassette tapes, video tapes, etc.

5. SPAFA should sponsor regular Seminars/Workshops and Personnel Exchanges among SPAFA member countries in the field of traditional arts to enable artists and art specialists to exchange views and experience.

6. Artists, art specialists, teachers of the arts, should make a concerted effort to influence policy makers, public opinion makers, and other institutions and agencies of the value and importance of keeping traditional arts alive, and to interest the youth to continue and develop their cultural heritage.

7. Tourism industry should be directed towards providing foreign visitors more opportunities to learn and experience the traditional cultures of the countries they visit, and to enhance mutual appreciation and understanding between the tourists and the local population. Professional artists, art specialists, etc. should be more involved in the tourism industry to provide correct information and minimize the distortion of traditional culture which tend to be reduced into superficialities. It was recommended that specialists in the arts work closely with their respective Ministries of Tourism.

In the light of these recommendations, SPAFA undertook the following activities:

1. Training of Teachers of the Visual Arts from the Elementary and High Schools. These were one-month courses for public school teachers to enable them to acquire proper attitudes and skills in teaching the arts effectively to their pupils, and to undertake creative activities. The training courses also involved the preparation of art education syllabi suitable to the local conditions and resources. The training courses were attended by 17 trainees which was held in Manila, Philippines in 1982 and 1983.

2. Training Course for Teachers of Music in the Elementary

and High Schools.

This is the music counterpart of the training course in the visual arts, held in Manila, Philippines in 1983. The course involved not only effective teaching methods but preparation of syllabi for teachers of music. Eleven trainees from Indonesia, the Philippines and Thailand participated in the Training Course.

3. Training Courses on the Extension Education for Art Teachers. These were two one-month courses participated in by 34 trainees from Indonesia, the Philippines and Thailand. The Training Courses were held in the Philippines in 1984 and 1985.

4. Technical Workshop to Work Out a System of Documentation for the Traditional Dance and Dance Drama was held in Indonesia in 1983. This workshop discussed the best methods of documenting traditional dances and dance drama in Southeast Asia, and gave opportunity to dance specialists to learn each others methods of teaching, documenting, and choreographing dance. The workshop recommended the adoption of Labanotation as the most effective system of documenting and teaching dance. The workshop recommended further that SPAFA sponsor Training Courses on Labanotation to the younger generation of dancers, dance teachers and choreographers.

5. Training Course on Labanotation was implemented on August 21-26, 1986 in Indonesia.

Nine personnels consisting of dancers and dance teachers from Indonesia, the Philippines and Thailand participated in this training course to enable them to acquire skills in documenting dance and dance drama using Labanotation, a universally-accepted system of documenting dance.

6. Workshop for Choreographers and Dancers for the Younger Generation was held in Indonesia from October 20-26, 1986. The workshop gathered together outstanding dancers, choreographers and teachers of dance from the three SPAFA member countries to exchange views and experience in teaching and choreographing dance.

7. Personnel Exchange Programme of Traditional Performing Arts in Thailand and Indonesia was implemented in 1984. Specialists in traditional performing arts from Indonesia and their counterparts from Thailand visited art institutions and schools in Thailand to acquaint themselves about the status of the traditional performing arts in these countries and to exchange views and experience on teaching and promotion of the arts.

8. Research Programme in Ethnic Music of Southeast Asia

This is an integrated research project on the Ethnic Music of Southeast Asia focused primarily on the music of tribal and rural communities believed to exemplify the oldest or the indigenous music of Southeast Asia. The project had three components: (a) Training in Ethno-Musicology Research Theory and Methodology.



Dance Ritual of Sadange villagers, Mt. Province, Northern Luzon, Philippines, photographed by SPAFA Trainees on Field Research Methods on Ethnic Music, May 1983.

The training period was held in Manila, in 1983; (b) Application of Research Theory and Methodology by undertaking field research in Sadanga Village, Mt. Province, Northern Luzon, Philippines; (c) Field Research in one's own country-the Filipinos, worked in the same sample village at Sadanga, Mt. Province; the Thais worked in Northeastern provinces; while the Indonesians chose Southern Sulawesi. The three groups of researchers worked from 1984 to 1986; (d) As a winding-up activity, a **Consultative Workshop on Researches and Documentation of Ethnic Music** was convened on June 22-28, 1986 in the Philippines where the three groups of researchers presented their findings before other specialists on music, ethnomusicology and musicians.

The outcome of the research project on ethnic music consists of:

1. Collection of music from the three areas of research in the form of cassette tapes, photographs and samples of musical instruments;
2. Recorded music were transcribed and translated from the original languages into English;



Thai researchers present their findings on the Music of Northeastern Thailand at the SPAFA Workshop on Researches and Documentation of Ethnic Music, held at National Arts Center, Mt. Makiling, Los Banos, Philippines, June 22-29, 1986.

3. Analysis of musical forms, styles, and categories;
4. Ethnographic information on functions and significance of music, occasions for musical performances, dispersal of musical forms, styles, etc.
5. Status of music in the areas studied, the general conclusion appears to be that there is a tendency for diminution of traditional music and that lesser numbers of the younger generation can perform them.

In summary, since SPAFA's founding in 1978, it has implemented 38 Training Programmes, 20 Seminars/Workshops, 19 Personnel Exchange Programmes, and 2 Research and Development Projects bringing to a total of 79 Programmes and Activities implemented through the 8-year period of its existence.

SPAFA LIBRARY AND DOCUMENTATION CENTRE

Since the establishment of the Applied Research Centre for Archaeology and Fine Arts (ARCAFA), the predecessor institution of SPAFA, scholars from both within and outside the region of Southeast Asia have been undertaking various researches, seminars/workshops, scientific meetings and other activities in the field of archaeology, performing arts and visual arts, and other cultural activities. Those activities generated a great deal of information. SPAFA disseminated this information through publications in the form of books, pamphlets, reports of scientific meetings, excavations, slides, photographs and recordings (in case of performing arts).

When SPAFA came into being in 1978, one of its activities was the setting up of a documentation centre. The documentation centre aimed at promoting awareness of the cultural heritage of Southeast Asian countries. With the cooperation of various libraries and institutions the centre was able to provide information on various aspects of archaeology, performing arts and visual arts by acquiring information materials, and disseminating them to scholars and researchers engaged in the same fields of SPAFA's concerns. To a certain extent the contribution of the documentation section have been acknowledged by many scholars and researchers from within and outside the region.

The services of the SPAFA Library and Documentation Centre are:

1. To compile a comprehensive bibliography on Southeast Asian prehistory and archaeology, fine arts and the performing arts for the purpose of facilitating comparative research on any aspect of prehistory, archaeology, and in the creative and performing arts;
2. To disseminate information throughout the region on archaeology, fine arts, museology and related disciplines through publications, and exchanges of materials.
3. To compile and update card-catalogue of holdings of libraries, museums, universities and other cultural institutions in the member countries;
4. Audio-visual documentation of SPAFA programmes and projects;



The SPAFA Library and Documentation Centre.

5. To compile technical documents on topics of SPAFA's concerns such as field reports, abstracts of dissertations, project proposals, project reports and other specialized documents and publications.

SPAFA SPECIAL BIBLIOGRAPHICAL SERIES

Within the first three years of operations, the SPAFA Library and Documentation Centre succeeded in collecting as many as 23,943 catalogue cards of bibliographical data consisting of books and articles on various disciplines of concern to SPAFA. The SPAFA Library and Documentation Centre published bibliographical series starting with Prehistory in August 1981, followed by a supplement which came out in June 1982. Bibliographical Series on Archaeology, Visual Arts and Performing Arts were published in September 1984, February 1985 and July 1985 respectively. Other topics of the bibliographic series that await publication are: history, ethnography, ceramics and an annotated bibliography on Srivijaya.

REFERENCES AND LIBRARY MATERIALS COLLECTION

Before SPAFA was in full operation, the SEAMEO Secretariat had been receiving books and other publications from the Netherlands Government through its Literature Aid Programme. Upon the establishment of the SPAFA Co-ordinating Unit, the donations from the Netherlands were handed over to the SPAFA Co-ordinating Unit. These publications formed the first collection of the SPAFA Library and Documentation Centre.

Books are purchased through a small annual budget, and donations from the Netherlands through SEAMES, from the French Government, the EFEO, SEAMEO member countries, and other international agencies such as ICCROM, UNESCO, ACCU, and through exchange of publications.

The SPAFA Library and Documentation Centre has a good collection totalling to 2,383 volumes of basic reference works in Archaeology and Fine Arts and related fields.

A total of 50 titles of selected journals, bulletins and periodicals on areas of prehistory/archaeology, visual and performing arts have been acquired.

COLLECTION OF CULTURAL MATERIALS, ART OBJECTS, AND OTHER AUDIO-VISUAL MATERIALS

Apart from printed materials the SPAFA Library and Documentation Centre has been collecting documentary materials on the traditional and performing arts which are threatened by extinction through intensified technological advancement.

SPAFA does not have a budget for acquiring cultural and other art objects. Whatever samples of art objects SPAFA possesses such as musical instruments and other handicrafts have been acquired through donations. The collection hardly constitutes a representative sample of musical instruments or handicrafts in Southeast Asia. Collecting the items themselves would require a great deal of funds and energy. Hence the alternative is to collect documentaries on vanishing forms of visual and performing arts.

The Library was able to collect audio-visual materials in the form of films, slides, records, cassette tapes, video tapes, or photographs of the following:

- Visual Arts:
 - Architecture
 - Painting
 - Sculpture
 - Engraving, prints, etc.
 - Pottery, ceramics
 - Textiles, batik, tapestry, etc.
- Performing Arts:
 - Sample of Costumes of: dances,

- drama, ballet, musical drama, puppet show, folk performance, etc.
- Sample of musical instruments (traditional, modern, etc.)
- Cassette tapes of music and songs.

LIBRARY SERVICES

The SPAFA Library and Documentation Centre provides the following services to users:

1. Clearing House Service

The SPAFA Library and Documentation Centre collects, processes, stores, retrieves and disseminates information on archaeology, prehistory, fine arts, performing arts and related disciplines to educational, research institutes, museums, and other agencies both inside and outside the region. It also facilitates two-way flow of information between SPAFA and individual researcher, scholars, professionals, artists, technicians, as well as entities, institutions and agencies, who share SPAFA's concerns.

2. Union Catalogue Service

The SPAFA Library and Documentation Centre, assists information seekers in tracing special reference materials which are available in other institutions and libraries of SEAMEO member countries. It has a list of publications and cards on the subjects of archaeology, prehistory, visual arts, performing arts and other related subjects by country, and identifies the library or institution where the material is located. This listing however, is only partial and needs to be updated.

3. Publication Exchange Programme

The exchange of publications is one of the efficient means by which the SPAFA Library and Documentation Centre is able to obtain certain categories of publications which cannot be purchased in the open market. The SPAFA Library offers its own publications or other duplicate publications to effect exchanges. Through these exchanges, reference materials are acquired without burdening SPAFA's annual budget. Since its operation, 58 libraries, institutions, agencies and universities all over the world exchange publications with SPAFA.

SPAFA PUBLICATIONS

The SPAFA Publication covers the followings:

- a. The **SPAFA Digest**, a bi-annual publication which provides information on programmes implemented by the SPAFA Sub-Centres in the member countries, articles on accomplished and on-going programmes of researches in the region, and reports on seminars/workshops and other SPAFA affairs. It also serves as a medium for the expression of opinions, reports of research findings and evaluation of scholars, researchers and creative thinkers on Southeast Asian Archaeology, Fine Arts, Visual Arts and Cultural related activities.
- b. **SPAFA Brochure**.

- c. **SPAFA Special Bibliographical Series**.
- d. **Final Report of the SPAFA Seminars/Workshops, SPAFA Governing Board Meetings and other special meetings**.
- e. **Progress Reports to SEAMEC Conferences**.
- f. **SPAFA Development Plans**.
- g. **Compilation of Historical and Archaeological Sites and Monuments of Southeast Asia**.

Since its establishment, the SPAFA Co-ordinating Unit has put out the following publications:

- | | |
|-------------------------------------------------------------------------------|----------|
| 1. SPAFA Digest | 13 vols. |
| 2. SPAFA Brochure | 2 vols. |
| 3. SPAFA Bibliographical Series | 5 vols. |
| 4. Final Reports of SPAFA Seminars/Workshops | 18 vols. |
| 5. Translation of Archipel 18; Trade and Shipping in the Southern Seas | 1 vol. |
| 6. Final Reports of SPAFA Governing Board Meetings | 11 vols. |
| 7. SPAFA Progress Reports to SEAMEC | 8 vols. |
| 8. Compilation of Sites and Monuments of Southeast Asia | 1 vol. |

THE FORMATION OF A REGIONAL CENTRE

After eight years of existence, SPAFA has acquired enough experience to take a bigger role in regional cultural activities. During the Twentieth SEAMEC Conference held in Manila in 1985, the plan to reconstitute SPAFA from a SEAMEO Project to a Regional Centre was approved. The new Regional Centre was to be hosted by the Royal Thai Government once it was in full operation on July 1, 1987. Subsequently, the Proposed Five-Year Development Plan; the budgets and other documents for its operations were approved by the First SPAFA Regional Centre Governing Board Meeting which was held on August 5-7, 1986.

The objectives of the Regional Centre are:

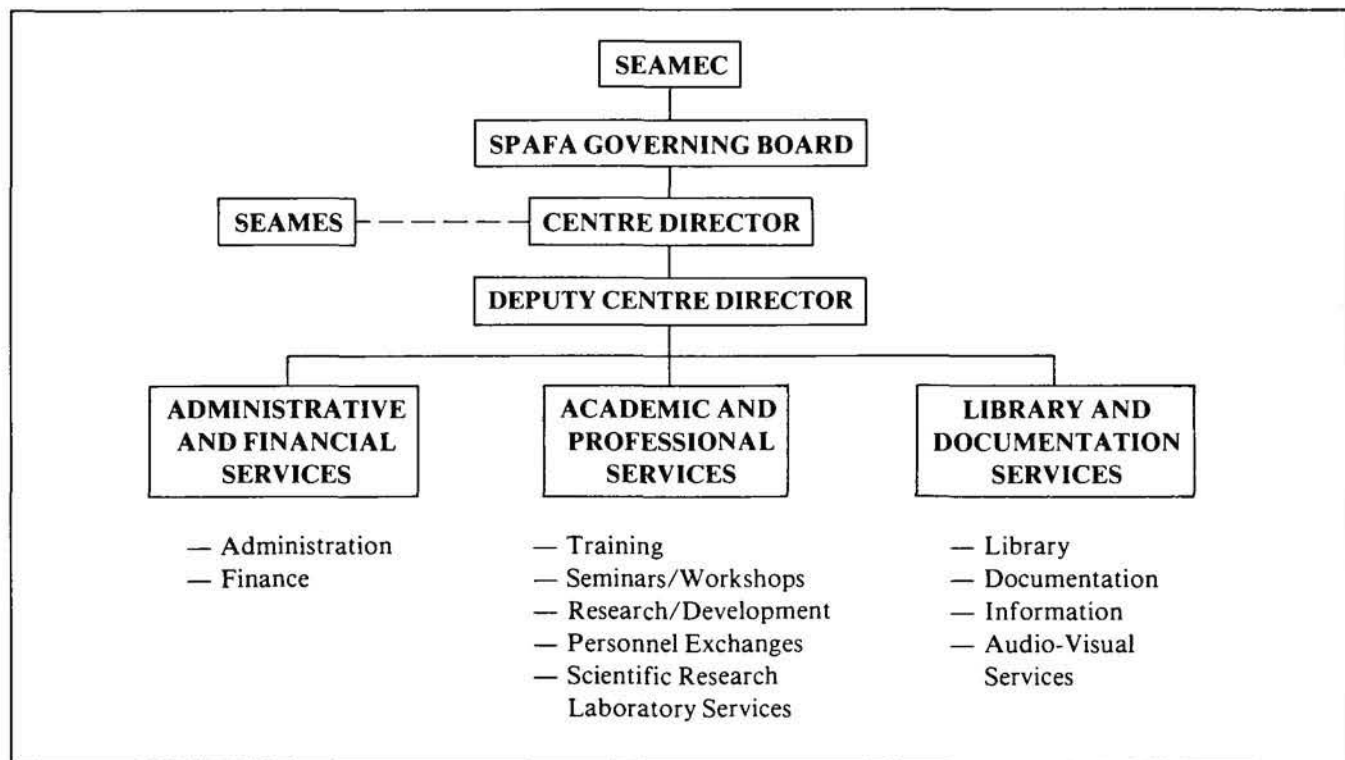
1. To help cultivate awareness and appreciation of the cultural heritage of Southeast Asia through regional cooperation in cultural activities;
2. To help promote and enrich cultural activities in the region through information dissemination; training and exchange programmes, and the sponsorship of other regional cultural activities;
3. To help strengthen professional competence in the fields of archaeology and fine arts; and
4. To provide regional mechanisms for sharing resources, expertise and other facilities in the field of culture.

ORGANIZATIONAL STRUCTURE

Like other SEAMEO Centres, the SPAFA Regional Centre operates as an autonomous, international institution, drawing its juridical personality from the SEAMEO. The organizational structure of the SPAFA Regional Centre consists of the policy-making body called the Governing Board whose executive power is vested in the Centre Director with the help of a number of Professional and other support staff.

Since the SPAFA Regional Centre will be located in Bangkok,

THE SPAFA REGIONAL CENTRE'S ORGANIZATIONAL CHART



Thailand, most of the activities and programmes will be conducted in this country. However, considering the diverse needs and resources of the member countries, it is considered desirable to have some projects implemented in the other SEAMEO member countries where more suitable or appropriate expertise and facilities may be available. Alternating or changing the venue of SPAFA activities has the added advantage of enriching and widening the experiences of the SPAFA participants.

FACILITIES AND RESOURCES

During the initial years of operation, the SPAFA Regional Centre will be based at the Department of Fine Arts, Ministry of Education in Bangkok. The implementation of SPAFA programmes and activities related to archaeology, conservation, visual and performing arts and related subjects will be jointly conducted by the SPAFA Regional Centre and the corresponding agencies of the Department of Fine Arts. However, certain programmes and activities of the SPAFA Regional Centre will be conducted in other Member States with the cooperation of the Government concerned in order to share expertise, facilities and resources.

In the initial years of operations the SPAFA Regional Centre will be housed at the premises currently occupied by the SPAFA Co-ordinating Unit at Darakarn Building, 920 Sukhumvit Road, Bangkok. One of the buildings within the compound of the Archaeology Division, Fine Arts Department, 81/1 Sri-Ayutthaya Road, Sam-sen, Theves, Bangkok will house its Library and will also serve as its Labora-

tory.

PROGRAMMES AND ACTIVITIES OF THE CENTRE

The projects are divided into three broad areas of concern: 1) general cultural projects of interdisciplinary and multi-disciplinary nature; 2) archaeology; and 3) fine arts.

The strategies for their implementation are organized into 4 types of projects: 1) training; 2) seminars and workshops; 3) research and development; and 4) personnel exchanges.

The objectives of each type of SPAFA activity are as follows:

Training

- To provide the most relevant and urgent skills supportive of the cultural programmes of the member countries which otherwise are not available in any of the SEAMEO Member Countries;
- To help broaden and intensify the scope of knowledge and skills of the personnel engaged in cultural development.

Seminars/Workshops

- To bring together the different experts and specialists in the fields of archaeology, fine arts and culture in order to exchange and share experience, skills and knowledge;
- To expand the field of knowledge and explore new theories and methodologies in the study and development of culture.

Research/Development

- To undertake research in order to generate new data;

- To seek solutions to problems and questions in the field of culture;
- To test, probe and develop theories, methodologies suitable for the understanding of culture, cultural development and processes of the region.

Personnel Exchanges

- To share human resources such as experts, specialists, artists and technicians among SEAMEO Member Countries.

In view of the existing limitations of resources and facilities, SPAFA has to be selective of the types of activities to be implemented during the first phase of its operation as a Regional Centre. Priorities therefore have to be identified. The types of activities which are to be given high priorities are as follows:

1. Activities which will benefit as many SEAMEO Member Countries as possible, in other words activities which are region-wide in scope.
2. Activities which will have long-term impact for improving the skills, capabilities and will provide self-sustaining, and self-reliant capacities whether for individuals or institutions.
3. Activities which will have wide-range of practical application and which can interface with other development efforts in the field of culture and other aspects of society.
4. Activities which will utilize the human and material resources of the region, or adapt intrusive extra-regional resources to make them more suitable to the needs and aspirations of the peoples of the region.
5. Activities which will not duplicate what other agencies, institutions, organizations, etc., can undertake more ably; in other words, those activities which SPAFA alone can undertake or needs SPAFA to serve as a pioneer.

LIBRARY AND DOCUMENTATION SERVICES

As an International Documentation and Information Centre for Archaeology, Performing Arts, Visual Arts and other related cultural activities, the existing SPAFA Library and Documentation Centre is renamed the **SPAFA Library and Documentation Services** by setting up the following units:

- A. Library Unit
 - B. Clearing House
 - C. Documentation Centre/Scientific Information and Documentation Centre:
 - ARDOC (Archaeology Documentation)
 - FADOC (Fine Arts Documentation)
 - D. Computerized-Bibliography and Information Centre
 - E. Audio-Visual Unit
- A. Library Unit:
1. Acquisition of:
 - Books on Subjects Relevant to SPAFA Concerns
 - Periodicals on SPAFA Subject Areas
 - Reports of Scientific Meetings
 2. Cataloguing and Classification for Reader Services:
 - Reading Room Services

- Loan/Inter-Library Loan
- General Reference Services
- Display of New Library Materials

3. Literature Exchange Services.

B. Clearing House:

1. Management of Editing and Publication of:

- Final Reports of Governing Board Meetings and SPAFA Seminars/Workshops
- SPAFA Digest, SPAFA Newsletter, SPAFA Brochure, SPAFA Information on Training Courses and SPAFA Seminars/Workshops.

2. Storing and Stock Checking of the SPAFA Publications.

3. Distributing of SPAFA Publications:

- Packing and Mailing SPAFA Publications
- Handling Correspondence Relating to the Despatch of Publications
- Maintenance and Updating of Mailing List.

C. Documentation Centre/Scientific Information and Documentation Centre:

This section may be sub-divided into:

- Archaeology Documentation (ARDOC)
- Fine Arts Documentation (FADOC)

The Units will undertake the following activities:

1. Collecting, processing, abstracting and listing books, publications, scientific reports, etc. on SPAFA subject areas.
2. Maintaining the records of completed and on-going research works.
3. Compilation of special bibliographies for research projects.
4. Compilation of checklist of readings for SPAFA training courses and seminars/workshops.
5. Training of SPAFA participants in the use of the computer and audio-visual equipment.
6. Provision of internal and external current awareness services by means of indexing and abstracting of publications on SPAFA subject areas.
7. Maintaining a file of events of national, regional and international importance on SPAFA subject areas.
8. Establishing co-operation with libraries and institutions for more efficient dissemination and exchanges of information.

D. Computerized Bibliographic and Information Centre: The existing Union Catalogue will be converted into a computerized quick reference information centre on the topics of SPAFA's major concerns.

E. Audio-Visual Unit

1. Producing films, slides, photographs, video-cassette tapes of activities in areas of concern to SPAFA.
2. Maintenance and proper upkeep of all audio-visual equipment.
3. Documentation and maintenance of artifacts, art objects and other cultural materials, and other audio-visual materials in the SPAFA collection which can be used as tools for conveying information that are not available in the form of verbal and written information.

The Status of Traditional Thai Dance, Preservation and Innovation

by SURAPONE Virulrak

Dance is one of the major forms of Thai cultural expression. Situated in the middle of Southeast Asia, Thailand has been deeply influenced by different cultures which resulted in a variety of dance forms. Generally speaking, there are four main forms of dance each of which prevails in each region of the country namely central, northern, northeastern, and southern. Among these dance forms, those of the central region was developed by the royal court to the highest standards of refinement and sophistication. Dance and dance music of each region developed within its socio-cultural context for centuries with very few interchanges among them. Thus regional styles differ from each other and reflect very strong regional identity. However, dance of the central region, where the seat of social and political power is located, tends to influence other dance forms.

Many dance scholars believed that Thai dance was strongly influenced by the Indian dance particularly the dance of the *Natayashastra* deriving from the *Veda*. This hypothesis may be true in the case of the southern dances where *mudra* or hand gesture, *karna* or posture, and *angahara* or sequence of postures are obviously seen. About fifteen postures can be identified with the dance postures described in the *Natayashastra*. However the style of movement and the interpretation are certainly different from Indian dances.

Central court dance which developed after the Southern dance form today, deviated further away from Indian dance. While the Indian hand gestures are highly symbolic, the hand gestures of Thai court dance are mimetic, a refinement of the naturally non-verbal communication of the hands. It is important to note here that the court dance has its long history of development. But what is performed today is

the revival of dances developed during the reign of King Rama II in the early 1800's.

Northern dance today is the legacy of the northern court during the reign of King Rama V in the late 1900's, although some folk dances may be dated back many years earlier. While northern dance is recognized as dance derived from the court, northeastern dance is purely folk developed by the villagers themselves.

Thai dances today regardless of form have many functions. Dance as an offering to Hindu gods, animistic gods, or Buddha images, and to powerful spirits believed to occupy certain places. Dance performances are held in many shrines and temples in the big cities. Dance as a means to draw supernatural powers, to cast away illness, etc. is still performed in remote areas. Dance is an important part in Thai sports. Boxers and sword fighters must dance before fighting to pay homage to their gurus and to daunt their opponents. Dance is an integral part of most of traditional drama which is performed daily or nightly wherever there is a feast or a fair. Dance is an important means for national cultural identity and can serve international political ends. Dance has even become more significant since it is an indispensable part of tourism promotion.

The extensive uses of dance in Thailand leads to their preservation, promotion and propagation. The importance of dance is further enhanced by way of dance education in schools and colleges. Dance is taught from elementary to high schools as an elective subject. Dance colleges in Bangkok under the administration of the Department of Fine Arts has expanded to six provinces producing many Bachelor Degree holders in dance a year. There are at least thirty-six teachers' colleges all over the country offering Diploma and Bachelor Degree in dance and drama. Moreover, many universities now offer courses on Thai dance as an academic discipline apart from actual performance as an art.

Thai Dance has developed many technical terms among them are: *ram*, *ten*, *fon*, *soeng*, *sat*, and *rabam*. *Ram* is the generic term for all kind of dances, but its specific meaning refers to the use of hands and arms. *Ten* refers to the

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All the photographs used in this article are taken by Prof. Dr.Surapone Virulrak, the author.

movement of legs and feet. When **ten** and **ram** are combined into **tenram**, then, it means ballroom dances. **Fon** is somewhat similar to **ram** but less vibrant. Northern and some northeastern dances are called **fon**. **Soeng** is a specific term for northeastern dance form. **Sat**, refers to certain kinds or styles of southern dance. And **rabam** simply means group dance.

Each dance form may be differentiated from each other by the way two major parts of the body are moved: **wong** and **liam**. **Wong** literally means circle, but it refers to the positions and movements of arms and hands, and range of opening. **Liam** literally means angular, it is a term used to refer to the positions and movements of legs and feet. Central Thai Dance may well be characterized by what may be termed as eight-shape **wong** made up of hand movements following the horizontal line such as: medium opening of **wong** and **liam**, and medium thrust forward of chest and backward of the bottom part of the body. Southern dance style is similar to that of the central style but hands and feet have wider openings and more thrust forward and backward. While northern dance concentrates mostly on the wide opening **wong** (arms and hands) and less on the **liam** (feet). Chest and the bottom part of the body is kept inward close to the body axis. Northeastern dance is similar to that of the north except that the **wong** i.e. the arm movements lean more on the verticals.

Although these 3 regional dance types are different in their treatment of **wong** and **liam**, they share one common characteristic, that is that the dancer keeps a statuesque like posture while flexing his or her knees on the regular beat.

To be more specific, let us focus on the central Thai court dance. This dance form can be divided into **ram lakon** or dance for a play and **ten khon** or dance for a mask play. **Ram lakon** has more three dimensional movements and postures whereas **ten khon** has more two dimensional movements since it was derived from the dance for shadow play where flat puppet figures are made to dance along the screen.

Dance form can also be categorized in four groups



Dance to supplicate the Hindu gods. An example of Central Thai dance performed before a Hindu shrine.

according to the four types of characters in the play namely demon, male, female, and monkey. The differences of these character types lie in the width, height and range of wong and liam and the degree of finesse of movements.

As mentioned earlier that central court dance makes full use of hand gestures to illustrate the chanting of texts and song lyrics. These hand gestures may be divided into four major categories of emotions expressed. First is to express emotions such as love or sorrow. Second is to portray nature such as sunshine or rainfall. Third is to convey action such as to go or to see. And fourth is to express more abstract ideas such as grandeur, beauty, or tranquility.

Probably because court dance is meant to elucidate the dance text, or lyrical music, court dance relies heavily on the extensive use of hand gestures. It is notable that in court dance, the choreography for solo dance is greatly developed. Some solo dances of this kind take up to twenty-five minutes long such as various **chui chai** dances. Court dance pieces accompanied by instrumental music are few and not so interesting. Pertaining to group dances, all dancers always perform the same gestures and postures. The concentration on hand gestures and the slowness of movements inhibits designing attractive and diverse floor plans. Group composition at the end of each movement is rare. Moreover, the design is very symmetrical which probably reflects the value that the court places on dignity. By and large the



Dance from the Northern Thailand.

choreography of solo court dances is applied to group dances, increasing the number of dancers is meant to create the effect of grandeur.

Southern dances are similar to the central court dances and follow most of the same practices. But north and northeastern dances are different. Since these dances are always performed as part of a pageant proceeding along a path or street rather than on stage as is common for the central and the southern dances, the dance seem highly repetitive with very few changes of gestures in comparison to the other two dance forms.

Three decades ago, each of these regional dance forms were performed almost exclusively within the region. Court dance which was taught and performed only at court and noble houses during the monarchy are now patronized by the government and performed outside the court setting. In addition other dance forms besides court dances are incorporated into the overall school curriculum. Regional dance colleges are allowed to focus their training on their own regional forms whereas the Bangkok dance colleges are more concerned with court dance. These dance colleges tend to produce dance teachers rather than dance designers or choreographers as seen from their curriculum and practicum.

Because of the refinement and sophistication of court dance, it takes approximately twelve years to train dancers. Each and all of the elements of the dance are strictly observed to the minutest detail. This conservative aspect of court dance does not allow much room for dance innovations. However, new dance pieces have been created during these past three decades by some senior gurus or under their supervision. The system which allows only the most senior gurus to have the right to choreograph within the court tradition makes the court dance style grow very slowly.

Recently, due to tourism promotion, younger gurus are encouraged to invent new dance pieces. Adaptations of old dance pieces or invention of dances are also being carried out under the auspices of the ASEAN Committee of Culture

and Information (COCI). National, regional or provincial tourism promotion, and international cultural exchange programmes are strong inducements in changing traditional or inventing new dances.

There are advantages to these new developments. The beneficial part is that dance today figures more actively in society. But the negative part, according to some scholars and conservatives, is that traditions are being corrupted because the new dances are improperly created. The choreographers lack thorough understanding of the aesthetics of traditional dances. Consequently, the new dances do not portray the true sense or the real meaning of the dances and of the culture which nurtured them for many generations.

Besides the deterioration of dance traditions caused by faulty and hurried inventions for tourism and cultural exchanges, the approach and teaching methods cause their decline, this is particularly true of the north and the northeastern dances. This happens because dance teachers who have strong background in court dance are the ones teaching in this region. As a result, northern and northeastern dances are gradually influenced by the court elements which would eventually lead to their disappearance. It is very hard today to witness dances in the north and the northeast which do not show central Thai court influences. Television also plays an important role in bringing central dance style to the regional dancers who probably absorb some of the refinements characteristic of central court dance.

There are also some court dance teachers who, during the past three decades, observed other dance forms in order to preserve them. However, according to this group of court dance teachers, the regional and non-court dances are not standardized, not refined, and are not tied together well enough to be performed on stage. Thus, they have to be modified and adapted for the stage. They are proud of their efforts to preserve and promote other types of dance forms which otherwise would probably die away. The non-court dances should be called the National Theatre version of Thai regional dances since they are mostly adaptations made by



Dance from the Southern Thailand.



Dance from the Northeast Thailand.

Archaeology in Peninsular Malaysia Past, Present and Future

by ADI Haji Taha

INTRODUCTION

The Federation of Malaysia was formed in 1963 comprising the Malay Peninsula and the states of Sabah and Sarawak. In Peninsular Malaysia¹, archaeological activities including the protection of archaeological sites is under the jurisdiction of the Museums Department while the East Malaysian states have their own enactments and programmes covering this aspect of research². For this reason I will restrict this paper only to the archaeology of

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Peninsular Malaysia.

Peninsular Malaysia which lies between 1 degree to 7 degree north of the equator covers an area of 131,794 square kilometres. Its landform is characterized by the coastal plains and a rugged mountains interior. The backbone of the country is the Main Range running roughly in the north-south trend with elevation varying from 1,000 metres to 2,000 metres. The peninsula is drained by a network of rivers sharing a common watershed in the Main Range. The climate of the peninsula is equatorial, and vegetated with thick equatorial rain forest with plentiful fruit and food resource. Despite the rugged mountainous terrain in the central part of the peninsula, archaeological sites are not only confined to coastal areas

Continued from page 19

the dance gurus of the National Theatre.

The last part of this paper will be devoted to the discussion of how an ordinary Thai dance teacher creates a new dance. Certainly, a new dance is expected in some festivals. Generally, the teacher will prefer to create something based on northeastern dances since this type of dance is less subject to restrictions. For novelty, the teacher often borrows the elements from the daily activities of northeastern Thais such as weaving, fishing, frog hunting, rice pounding etc. But the problem lies in the choice of music. Today Thai Dance music are very few, hence there are very limited opportunities for a dance teacher to obtain a musical piece specifically composed for a new dance. The teacher normally uses existing musical pieces as the bases for the new dance. Consequently, the new dance is restricted by the available music. The teacher then transmits his or her ideas to the students little by little, first without music, and later with music. The teacher trains his dance students relying mainly on counting rather than on melodic line. This approach of dance training has a certain deficiency. The students always lack emotional involvement while dancing because they put their concentration on counting. Thus, their dances become lifeless. Although there are some aesthetic deficiencies in recent dance creations, many new

and interesting dances were invented; and some of them are well received.

In summary, dance in Thailand, has a very long tradition. It was influenced by many sources yet developed a special style of its own. Thai dance has many distinctive regional styles and requires many years of training. Dance has many functions in Thai society today ranging from entertaining and communicating with gods, to attracting tourists. Dance is part of the national culture and is being taught in schools for appreciation, and as part of preserving Thai cultural identity. The Government supports dance education in schools and colleges which produce many young and active dancers. Tourism subsidises dance indirectly since dances and other cultural performances are part of tourism promotion. There is need for new dances but there is a dearth of proper musical materials and designs which can truly reflect Thai cultural identity. Many new choreographers emerged yet they require advance training in choreography, a kind of training which is not yet available in the existing system of dance education in Thailand where conservative values prevail. It is the hope that the Workshop for Choreographers and Dancers for the Younger Generation will have a very fruitful result for the future dance in Thailand.

but occur in the interior region of the country such as Gua Cha (Sieveking 1954), Gua Kecil (Dunn 1964) and others. The upper reaches of the Tembeling, Kelantan and Perak rivers has been actively occupied by the prehistoric people and it seems these rivers form the main inland routes used by the early population of Peninsular Malaysia.

Being situated at the southern tip of the Asian mainland, Peninsular Malaysia has undeniably played a considerable role in the shaping of human history in this region. This is much so with the rise of sea levels at the close of the Pleistocene where lower parts of the Sundaland was submerged which resulted in the restriction of movements of man and animals from mainland Asia to Insular Southeast Asia and vice versa³ - a situation which has made Peninsular Malaysia a significant potential landbridge for any southward migrations (Tweedie 1953:5). In fact, Heine-Geldern (1945:140) has placed the Malay Peninsula as the last common home of the Austronesian speakers before their dispersal.

In the later history of Southeast Asia, the geographical position of Peninsular Malaysia, being situated half-way between the major trade centres of China in the east and India and the Arab world in the west, also seems to point out the significant role it might have contributed in the early maritime trade. At the time when long distant navigation depends to a great extent on monsoon winds, the Malay Peninsula serves as an ideal port to break the journey whilst waiting for the appropriate monsoon, and this claim could be proved archaeologically.

In view of this strategic position, data on archaeology and prehistory of Peninsular Malaysia is indispensable towards resolving the culture history of Southeast Asian on the whole and for any understanding of the cultural flows and movements into, within and from this part of the world.

BRIEF HISTORY ON ARCHAEOLOGICAL RESEARCH IN WEST MALAYSIA

The history of archaeological research in Peninsular Malaysia may be summarized into four periods. The first period marks the work by antiquarians mostly colonial administrators. G.W. Earl (1863) was the first to report on the antiquity of the Malay Peninsula when he explored a shell midden site in 1860, and at about the same time Colonel James Low unveiled the antiquity of the Bujang Valley in South Kedah. Cave exploration was initiated by Leonard Wray (1895, 1905), the first Curator of Museum in Malaya. Further reports were published on finds found by accident by A. Hale (1888) and R.M.W. Swan (1904).

The second period began with the appointment of I.H.N. Evans⁴ as ethnographer of the Federated Malay States Museums in the first decade of this century and ended with independence in 1957. This period was marked by an enormous increase in archaeological researches and the introduction of systematic techniques in excavation. From early 1930s, the staff of the Raffles Museum in Singapore were also involved in the archaeological excavations in Peninsular Malaysia with H.D. Collings concentrating on

the west coast, while M.W.F. Tweedie on the east⁵.

Research within this period was geared towards searching evidence of human migrations through the peninsula as suggested by Heine-Geldern (1932), and in the local arena strongly supported by Callenfels (1938) whose paper on the "Melanesoid" civilization and report on the Gua Baik excavation in which he participated followed this framework (Callenfels and Noone 1940). This view, unfortunately, has had an impact on the later researches especially those by Sieveking and Tweedie. Within this period extensive work on the classical sites in Bujang Valley was carried out by Dr. and Mrs. Quaritch-Wales (1940).

It is apparent that the interpretation of data within this period was much influenced by the traditional theory that Southeast Asia was a cultural back-water, and that early sophisticated stone tools, pottery and metallurgy which were found in this region were derived from elsewhere, especially from China and India. On the whole, this period revealed quite a number of important sites such as Kota Tampan, Bukit Chuping, Gua Cha and many more, and has laid a strong foundation for later researches.

The third period of archaeological research took a different turn upon Malaysia's independence. Researches were more concerned with analysis of excavation results rather than the quantity of sites that could be dug within a given period. The standard of recording and report writing improved considerably, including detailed information of the cultural developments of a site. The nature of research is exemplified by F.L. Dunn's excavation at Gua Kechil in Pahang (Dunn 1964). The focus of archaeological research was on seeking evidence of early practise of agriculture and domestication of animals in Southeast Asia as hypothesized by Sauer (1952), Linton (1955), Chang (1962) and Solheim (1969, 1970). Both Dunn (1964) and Peacock (1971) claimed that there is evidence to support the view of early agricultural development from Gua Kechil and Kota Tongkat respectively.



The Reconstructed Tripod Pottery from Kodiang, Kedah.

The University of Malaya through the Department of History in Kuala Lumpur played an active role in monitoring and motivating archaeological research immediately after independence. In 1964 the University of Malaya Archaeological society was organized. For the first time ethno-archaeological research focused on the utilization and trade of forest products in prehistoric times was undertaken (Dunn 1975).

There was also increasing interest on the archaeology of the Malays and Orang Asli particularly on their origins and cultural history, an aspect of great importance for the newly independent country. The excavations and subsequent restoration of a Hindu-Buddhist site in Bujang Valley by Lamb (1960) and other excavations in the area (Sullivan 1958) revealed new finds which require new interpretations (Lamb 1961, Braddell 1958). New evidence revealed some data which contradicted the earlier findings of Quaritch-Wales (1940) as to the origin, datings and relationships between the Bujang Valley inhabitants and Srivijaya, India, China and possibly Sri Lanka.

Through the first three periods, archaeological researches were in the hands of foreign archaeologists. At the turn of the last decade, which marks the fourth period, Malaysians took over archaeological research in the country. This is possible due to government recognition of the importance of archaeology in the nation's search for its cultural roots and as a means of promoting understanding among the multi-racial Malaysian population. In the early 1970s, archaeological researches were placed under the direct supervision of the Museums Department. Immediately after, Al-Rashid, Oswald Theseira and the author undertook archaeological research. The launching of the National Archaeological Survey and Research Unit (NASRU) in 1969 has increased the number of expeditions and surveys in the peninsula especially in the Bujang Valley area where more than fifty sites were discovered. The main task of the National Archaeological Survey and Research Unit was to survey and evaluate the potentials of sites which had earlier been identified and excavated, and on the bases of these data, a long term archaeological programme was drawn up. With archaeology introduced as part of the curricula of universities, it is expected that a firm and solid archaeological research programme will be carried out in the near future. This programme is important for the prehistory of Southeast Asia, since there are still very few scientifically excavated sites in Peninsular Malaysia. Assistance from archaeologists and experts in related fields is being sought by the Museums Department, through the National Advisory Board on Archaeology and the Association of Malaysian Archaeologists which were formed recently.

In the past, archaeology in Malaysia was a part of historical study rather than an anthropological one, hence it focused on the origins and relationships of cultures. In the fourth period, research was geared towards the understanding of cultural processes and change that had occurred at a site, and the search for the evidence of early human remains on the peninsula.

We have seen that archaeology in Malaysia began over a century ago yet cultural interpretation remains hazy and incomplete. In his synthesis on the Malayan Stone Age, Tweedie (1953) remarks that "the prehistory of Peninsular Malaysia had not advanced appreciably beyond demonstration of a long succession of cultures, each represented by rich and varied remains". These remarks still hold true until recently. The nature of cultural evolution on the Malay Peninsular is still unclear. For example, the chronology of the only Palaeolithic site at Kota Tampan, and the question of industrial sequence of the Hoabinhian and the Neolithic, are debatable. Based on available literature and evidence, three possible Hoabinhian/Neolithic relationships can be proposed. First, there was a long time lapse between the Hoabinhian and the Neolithic which was suggested by Sieveking (1954) from the Gua Cha site. Second, the two assemblages form part of a continuous developmental sequence as observed by Dunn (1964) at Gua Kechil. Third, the two assemblages were partly contemporaneous (Collings 1937). The focal interest of archaeological research in Peninsular Malaysia today are how to plot local and regional sequences, the exact nature of their relationships, and the nature and extent of external influences on local cultures.

EXCAVATION AND PRESERVATION OF SITES

The Museums Department which is under the portfolio of the Ministry of Culture, Youth and Sports is the sole custodian and guardian of the country's movable and immovable cultural properties. The department also controls and regulates all archaeological excavations and



A Goblet Shape Neolithic Pottery from Bukit Tengku Lembu, Perlis.



Neolithic Pottery and Stone Implements, the Bottom Right is the 'Tembeling' Knife.

preservation of sites in Peninsular Malaysia, by virtue of the Antiquities Act 1976-a revised version of the Antiquities and Treasure Trove Ordinance of 1957. One of the provisions of this act requires any person who wishes to undertake research in archaeology in the country to apply for a permit to the Director-General of Museums. In addition a research permit issued by the Socio-Economic Research Unit of the Prime Minister's Department is also required. Under this act illegal digging is liable to fine, and imprisonment, or to both.

Under the museums' organizational structure, archaeology is part of the Division of Antiquity which also includes the Monument Section and Conservation laboratory. The Archaeology section is further divided into three sub-sections namely: Prehistoric Archaeology, Bujang Valley Archaeological Project, and Underwater Archaeology, each headed by a curator. However, due to lack of staff at present, the Prehistoric section also undertakes research and excavations of historical sites. The curator of Bujang Valley concentrates his activity on the Hindu/Buddhist sites which are found scattered in the valley covering an area of more than 400 square kilometres. The establishment of Underwater Archaeology was approved in 1982, but due to the economic recession the section has not been able to function as yet.

At present, all archaeological activities - survey, excavation, registration and preservation of artifacts and restoration of sites fall under the responsibility of the Museums Department. Programmes for archaeological activities in Peninsular Malaysia are drawn on a five-year basis in line with the

government's five-year development programme. In general, two types of archaeological activities are involved. First, rescue or salvage excavation designed to save as much as possible archaeological data at sites which are threatened to destruction as a consequence of development programmes. At the rate developmental projects are implemented in the country, a considerable number of archaeological sites are found, which take up much of the time and energy of the archaeology section just to conserve the sites.

Secondly, full-scale or total excavation, which requires proper planning and involve experts from related fields. This type of archaeological research has been done at temples and settlement sites in the Bujang Valley. In addition, the department also undertakes archaeological explorations (Adi 1983). Of importance in the history of archaeological research is the excavation of a megalithic complex in Kampong Ipoh, Tampin, Negeri Sembilan which was regarded sacred by the local people (Adi and Jalil, 1982).

Peninsular Malaysia possesses few excellent sites that could be preserved. Unfortunately most of these sites were either totally destroyed or situated too far inland where direct control is impossible. At present, the department concentrates on the preservation and restoration of the Hindu/Buddhist sites comprising mainly building foundations in the Bujang Valley. At least fifty structural remains were traced, and to date ten had been excavated and reconstructed, either on its original site, or moved and reconstructed in the museum's compound at Bukit Batu Pahat. A site museum was built in the area to house and exhibit the excavated artifacts so as to provide a better understanding of the

cultural remains in relation to its environment. The department is also responsible for the preservation of the only prehistoric rock paintings in Perak.

TRAINING OF RESEARCHERS

In Peninsular Malaysia, archaeology has not yet been accorded academic and professional status as a distinct discipline. Archaeology is being taught at three local universities but is offered as part of history or social science courses. It is also unfortunate that Malaysian young people seem to be primarily motivated in the pursuit of high-paying jobs or to obtain powerful government positions. Moreover, even if more Malaysian youths pursue archaeology as a profession, about the only place of employment is the Museums Department which cannot absorb a large staff. It requires a deep personal commitment for a person to keep working in the field of archaeology. During the last decade, the Museums Department has been hampered from carrying out a long-term programme of archaeological research for lack of adequate number of trained personnel. The Museums Department is also beset by the resignation of trained staff members due to insufficient economic incentives. Moreover, due to fast developments in the discipline, the Museum staff need further training if they are to keep themselves up-to-date. Fortunately the government is more generous in giving scholarships and funds for periodic, short-term training. Through the Training Programmes of SPAFA, many museum technicians had the opportunity to go for training at various Sub-Centres in Southeast Asia. Malaysia's participation in SPAFA programmes was suspended between 1968 and 1986 when she was not a contributing member thereby shutting up one form of access of the Museum staff for training in archaeological research.

Malaysia prefers to send her Museum and other personnel to other Southeast Asian countries for training since countries of the region share many similar cultural, environmental, and historical background. Besides, participation in regional archaeological programmes will serve to standardize research methodology and approaches within the region. I am happy to record here the kind cooperation extended to Malaysia by various institutions concerned with archaeological research in Southeast Asia, and the decision of the Malaysian government to return as a contributing member country of SPAFA.

In 1979-80, Professor W.G. Solheim was brought to the University of Malaya to help develop archaeological curricula and to start a programme of graduate training and research in prehistoric archaeology. However, the proposed project did not materialize.

COOPERATION WITH OTHER SCIENCES

Archaeology in Peninsular Malaysia has been until recently a historical rather than an anthropological study, partly because being a British colony at one time this discipline was much influenced by the traditional British school of archaeology. The main focus then was on establishing the

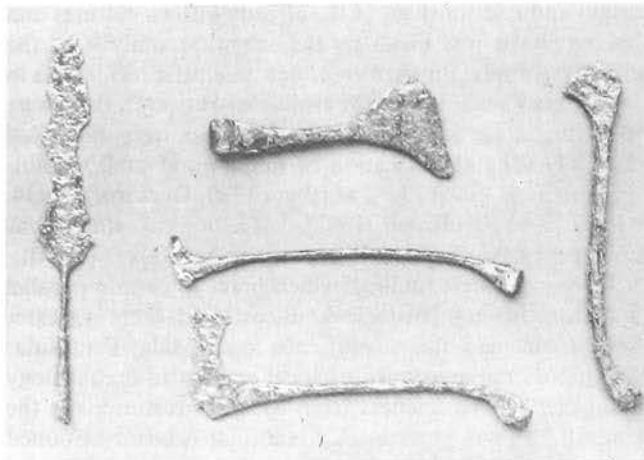
origin and relationships of the already known cultures and less emphasis was given on the scientific analysis of the excavated finds. Furthermore, new scientific techniques in archaeology were not readily available. However, there were instances in the past when other sciences were employed such as in the identification of human and shell remains (Huxley 1863, Snell 1949, Mijsberg 1940, Duckworth 1934, Trevor and Brothwell 1962). Geological study was undertaken for the Kota Tampan site by Walker (1954).

In view of new findings which point to certain parallel developments in prehistoric Southeast Asia, there is greater need to excavate sites scientifically in the Malay Peninsula. This needs the assistance of local experts in archaeology and other related sciences from various institutions in the country. For this purpose, a National Advisory Council was established comprising experts in various fields who will guide and assist archaeological excavations. The response from universities and government institutions has been very encouraging and many have shown keen interest to participate in archaeological projects in the country. However, their contribution is at present rather limited since many are not yet aware of the work involved in archaeology. Most disciplines in Malaysia tend to be self-contained units without venturing beyond their scope of study. Nevertheless, given time we hope that this limitation can be overcome.

The Tun Dr. Ismail Atomic Research Centre in Bangi, Selangor has a low level (activity) laboratory which in the near future will have facilities for radiocarbon or at least thermoluminescence analysis. At present the centre is capable of undertaking neutron activation analysis for archaeological artifacts and also neutron radiographic analysis. Fission track dating would be another aspect the centre is looking into in future. For the time being the department has to rely on external laboratory facilities for carbon-14 and other dating methods.

INTERNATIONAL COOPERATION FOR THE PROMOTION OF ARCHAEOLOGICAL STUDIES IN ASIA

Archaeology in Peninsular Malaysia is still at its infancy. It is only very recently that Malaysian archaeologists entered the field. Lately, archaeology has aroused a great deal of public interest as people seek and try to interpret their roots. As a consequence more people appreciate the importance of excavations. Since the last decade, archaeological research in Peninsular Malaysia can only be undertaken by Malaysian archaeologists to the exclusion of foreigners. However, projects organized at intergovernmental level, depending on the nature of cooperation, are welcomed. In fact, the department is most interested in participating in projects at regional level especially ASEAN, like the Intra-ASEAN Archaeological Excavation and Conservation which was held in Bujang Valley in late 1985. This kind of cooperation is very important for us to fully understand the processes of cultural development that had taken place in Peninsular Malaysia.



Iron Age Implements Known as 'Tulang Mawas' to the Local People Meaning 'Bones of Orang-Utan'. Shapes of these Iron Tools Reflect More Ceremonial Function.

CONCLUSION

So far, available archaeological evidence demonstrate a long succession of prehistoric cultural development in Peninsular Malaysia. Although data are still inadequate, we can formulate a tentative sequence of cultural development with much overlapping rather than following neat, and distinct stages : Paleolithic (Kota Tampan); Hoabinhian (Gua Cha, Gua Chawan, Gua Tappaq in the Nenggiri River system of Kelantan); Neolithic (Gua Kechil, Pahang); later Prehistory with evidence of metals bronze and iron tools (Kampung Sungei Lang, Selangor). With new and more scientific approaches in archaeological research, and with more trained archaeologists, this tentative formulation will undoubtedly be refined and the gaps in the sequence filled in. As far as organizing archaeological researches is concerned, the Museums Department takes it as its policy that this is the primary duty of Malaysian nationals for which reason it seeks to upgrade the competence of its staff. Nevertheless, the Museums Department recognizes that there is much to be gained in cooperating with other countries specially with Southeast Asian nations.

FOOTNOTES

1. The term Peninsular Malaysia refers to the present political unit of West Malaysia, formerly known as the Federation of Malaya. This term is used here interchangeably with Malaya, West Malaysia and the Malay Peninsula.
2. During the formation of the Federation of Malaysia, the East Malaysia states retained the right and autonomy to manage the cultural affairs of the people including the administration and programmes on museology and archaeology.
3. The fossil records and traces of human activity on the mainland as well as in Insular Southeast Asia support such a claim. (See Hooijer 1975 : 37, Movius 1944)
4. Most of Evan's work appears in *Journal of the Federated Malay States Museums* between 1918 to 1931, and he partially summarized his work in his "Papers on the Ethnology and Archaeology of the Malay Peninsula" 1927.
5. By 1930s, archaeological researches in the Malay Peninsula was undertaken by the Raffles Museum, partially financed by the Carnegie Corporation of New York, and results of excavations were published

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Parallelisms of Theatre and the Visual Arts in Thailand and Cambodia

by Jukka MIETTINEN

EDITOR'S NOTE

This is the third article by the author dealing with the parallelisms between theatre and visual arts. The first article appeared in the SPAFA Digest Vol. 6, No. 1, 1985 where the author gave a general introduction on the parallelisms between theatre and visual arts. Among the parallelisms is that both share the same notion of space of which it could be seen in baroque-stage in Europe, where the same perspectives, aberrations and illusory effects which characterize European baroque painting were also used on the baroque stage. This phenomena also applies to Kabuki-stage which is a broad and low like Japanese horizontal scroll painting. Shadow puppet theatre which is performed in various forms in Southeast Asia has the elements from both visual arts and theatre. Shadow play approximates the arts of painting in two dimensions and scenic picture.

The second article was published in the SPAFA Digest Vol. 6, No. 2, 1985 where the author focused on India. The parallel between the theatre and the visual arts in India is extremely clear. Traditional art serves religion and all forms of arts are basically sacral art. Thus all forms of arts illustrate a common set of themes and the different forms of art from a uniform tradition. The *Natyasastra* (a manual on the arts of dance and theatre) defines the fundamentals of Indian aesthetic philosophy. It presents the most central aesthetic principles of Indian classical dance, basic poses and symbolic hand gestures which are also utilized in the visual arts.

Continued from page 25

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- Abbreviation : JMBRAS = Journal of the Malaysian Branch, Royal Asiatic Society

This article deals with parallelisms in the theatre and the visual arts in Thailand. An outline of the Khmer culture is also necessary, since the histories of Thailand and Cambodia are closely intertwined.

CAMBODIA

Very little is known of the theatre of the golden age of the Khmer culture. The founder of the empire, Jayawaram II, arrived from Java in the beginning of the 9th century A.D. He was the founder of the Khmer empire, which was one of the most magnificent Hindu civilizations transplanted to Indo-China¹. He brought with him from Java artists, and possibly also dancers. The early reliefs portraying dance scenes at the temples of Borobudur and Prambanan in Java show that 9th century Javanese dance had strong Indian influences². Thus it is most probable that early Khmer dances also contained Indian influences. If we could suddenly see early Khmer dance, we might join George Coedès in stating, as he writes about Khmer architecture: "But as soon as one looks behind the external forms for the motivating inspiration, one finds an Indian idea"³.

Cambodia was the first place in mainland Southeast Asia where Ramayana was known. It was known in Sanskrit⁴. Many extant reliefs depict scenes from the epic. Dance probably held a central position in Khmer court and temple ceremonies. An indication of this is the fact that the royal palace at Angkor contained a large dance hall and that the temple at Ta Prohm housed a troupe of no fewer than 615 dance girls⁵.



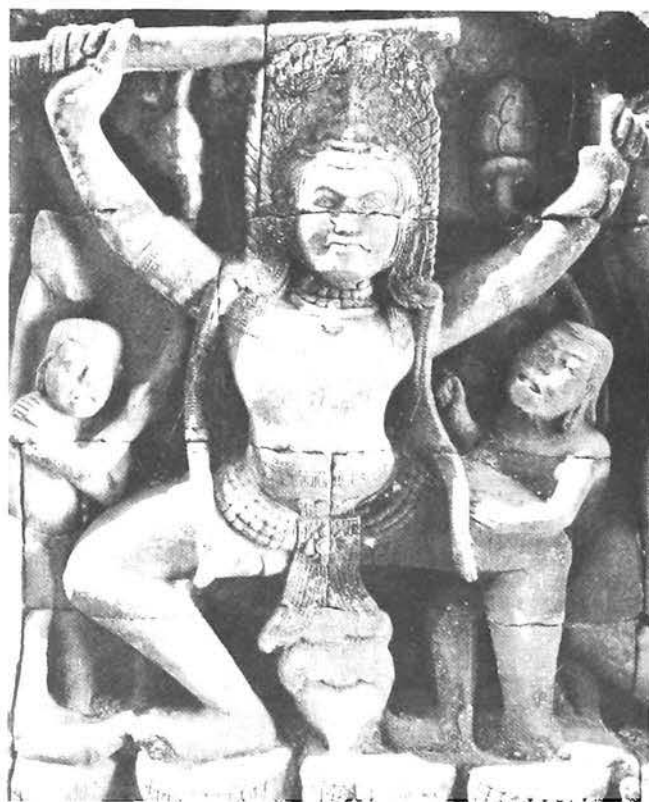
Bas relief at Banteay Kdei, two apsaras dancing on lotus flowers. Late 12th century.

Mr. Jukka Miettinen is a former Associate Expert of the Office of the Regional Adviser for Culture in Asia and the Pacific, UNESCO.

Let us now take a look at what the extant reliefs tell about Khmer dance and theatre. Unfortunately I have not been able to visit Cambodia, so my observations are based on available photographic materials, and my visits to Thailand and the Guimet Museum in Paris. An absolute prerequisite for a more thorough study would be an expedition to Cambodia, but unfortunately this is not possible at the moment.

Khmer art often depicts dance motifs. The most renowned are the apsaras, the dancing heavenly maidens, who are depicted bare-breasted in apparently lively dances. Their legs are markedly bent with one foot up high over the head. The hands are raised and the fingers bent elastically in different gestures. Another female type depicts the ethereally beautiful devas, whose appearance and positions are almost diametrically contradictory to the earthly nature of the apsaras. The devas wear enormous headgear. Their postures are restrained. The feminine ideal of the devas is aristocratic and noble.

It is difficult to find "noble" masculine heroes comparable to the devas. One could, however, characterize as noble the figure of Rama in the relief "Rama and the Golden Goat" at Angkor Wat, although his dance posture does not significantly differ from the energetic postures of the other masculine figures. Typical features among the masculine dancers are open feet (pile), and markedly bent knees. The



Angkor Thom Temple 12-13th C. A.D. Detail of a relief in the Royal Terrace located at the North end showing a warrior protecting two small figures at either side. His stance shows strong, male movements in Khmer dance.

reliefs create the impression that the dancers are shifting their weight from one foot to the other. The giants and demons engaged in battle often have a staff in their hands. The dance posture and staff immediately remind one of the demoniac roles in Thai Khon.

It is generally presumed that the Khmer did not perform large-scale dance drama⁶, but the large amount of dance scenes in the reliefs would indicate that dance drama may have existed—something in the line of Thai Khon. Some indication of this might be that:

1. The reliefs depict sizable scenes out of the Ramayana.
2. The reliefs contain specific basic figures, each with their own distinct dance styles (as in the Khon). These types are:
 - a. The Apsaras, spirited female dancers.
 - b. The Devas, noble female dancers.
 - c. Heroes and divinities.
 - d. Demons, warriors, strong masculine figures.
 - e. Monkeys and other animals (which are sometimes portrayed by human beings wearing animal masks as in the Thai Khon).
3. Tantric sculpture contains a multiheaded mask type which might be a preliminary form of the mask of the figure Totsakan (Ravana).

In the 15th century, the Thais conquered part of the western territories of the weakened Khmer empire. As a result, Angkor was abandoned as a capital. The Thais had transported a part of the Khmer court and dancers to Ayutthaya and adopted Khmer dance tradition, although they developed it in their own manner during the succeeding centuries. The result is present day Thai dance, based on adaptations from Cambodia during the 18th and 19th centuries⁷.

EARLY PHASE - DANCING SCULPTURES

Before the founding of the first Thai Kingdom, the earlier art styles of the region were those found in the Indianized Kingdoms of Mon called Dvaravati and Khmer. The South on the Malay-Thai Peninsula was in contact with the Srivijaya



Dancing Khmer apsara at Phimai Museum.

Kingdom. Very little is known of early theatre, but probably dance and theatre were strongly influenced by India. This is indicated by extant visual arts, which show evidences of Indian influence. The Dvaravati school reflects the influence of the Indian Gupta and Pala art, while Srivijaya art have close parallels with the Indianized art of Java and the schools of Southern India.

Dances are depicted in early Thai sculpture (there are no extant paintings from the early eras). The most important groups of sculptures which contain dance scenes are the reliefs at the Khmer temples of Phimai, the bronze sculptures of the Lop Buri school and tantric sculptures. The Khmer influenced works provide analogous information about dance as do the above mentioned Cambodian reliefs. A reoccurring theme is that of bare-breasted spiritedly dancing maidens: the apsaras. Thus it seems possible that the Khmer dances were known in Thailand already at an early stage⁸.

Extant tantric sculptures that portray dance often depict a dancing yogi, whose dance is similar to that of the Khmer



A dancing tantric god. Bangkok National Museum.



A Nora dancer in a typical open plié pose.

apsaras, and Hevajra. The latter has multiple hands, which create an illusion of violent movement. The dances depicted by the tantric sculptures are not necessarily representative of any local Thai dance style. The way these sculptures depict movement was adopted from Cambodia, India or the Himalayas, along with the tantric iconography. The dynamic form of the tantric sculptures is well up to the standards of even the most unbridled portrayals of movement in early 20th century European Futurism.

The most archaic extant form of dance theatre in Thailand is the Lakon Jatri. This genre has gone through many changes, but the Manora (Nora) tradition of Southern Thailand may provide some kind of a picture of the form of early dance. The spirited, angular movements and classical tradition of Central Thailand⁹.

A very interesting fact is that the Manora dance has preserved ancient Indian acrobatic dance poses, which are mentioned in the *Natyasastra*¹⁰. These are also depicted in Indian temple sculptures, but they have disappeared from classical Indian dance. It is possible, that the Manora tradition reflects the ideals of the Srivijaya period, as the Srivijaya Kingdom was in contact with Southern India, which is the nuclear area of Indian dance.

The crown used by the Manora dancers closely resembles the crowns of the bodhisattvas of the Srivijaya period. One can also note that the basic position typical to the Manora dance, with the dancer's feet wide open and the knees bent at a right angle, is depicted in a small bronze sculpture of a bodhisattva, which is on display at the National Museum in Songkhla. An exact analytical study of the Manora dance might provide new information to fuel the study of Southern Thailand and the Srivijaya culture and shed new light on the



A bronze sculpture with Srivijaya influence. The bodhisattava is depicted in an untypical plié pose. The National Museum, Songkhla.

interaction of Southeast Asian and Indian theatre.

THE SUKHOThai PERIOD - THE BUDDHA IMAGE

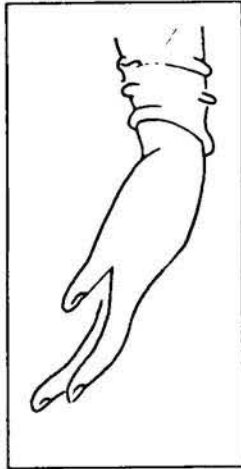
After the Thais founded the Sukhothai Kingdom in the 13th century Thai culture started to develop its own direction. The Thais embraced Theravada Buddhism as their religion and the Buddha sculpture became the central figure in Thai art. It was already during the Sukhothai period that the Buddha sculpture was vested with the flowing and refined features typical to Thai art.

Buddhism came to Thailand from India and Ceylon. Alongside the teaching came the iconography of the Buddha sculpture. In addition to this dance Thai style was influenced by previous schools of art in the region. Bronze Buddha sculptures are among the masterpieces of Sukhothai art. Despite local stylistic features the position and the symbolic gestures of the Buddha sculptures generally follow Indian models.

Seemingly the static and introverted Buddha figure would have no connection with dance and theatre, but as I pointed out in my previous article, the pacific and calm expression of the Buddha sculpture can be derived from the ninth basic emotion of the Indian *bhava-rasa* theory, which brings forth in the audience the *rasa* of tranquility. Furthermore, also

the Buddha sculptures, symbolic hand gestures originate from the gestures (mudra) of Indian theatre and dance.

An iconographic speciality of the Buddha sculpture typical to Thailand is the "walking Buddha". The "walking Buddhas" of the Sukhothai period are among the most interesting examples of Thai art. The Lord Buddha is depicted walking and leaning slightly backwards. The left hand is depicted in the symbolic gesture (vitarka mudra) typical of Buddha sculptures, and the right hand hangs freely. It is



Symbolic hand gesture from Indian dance: "move about freely". (Illustration: Päivi Lempinen).

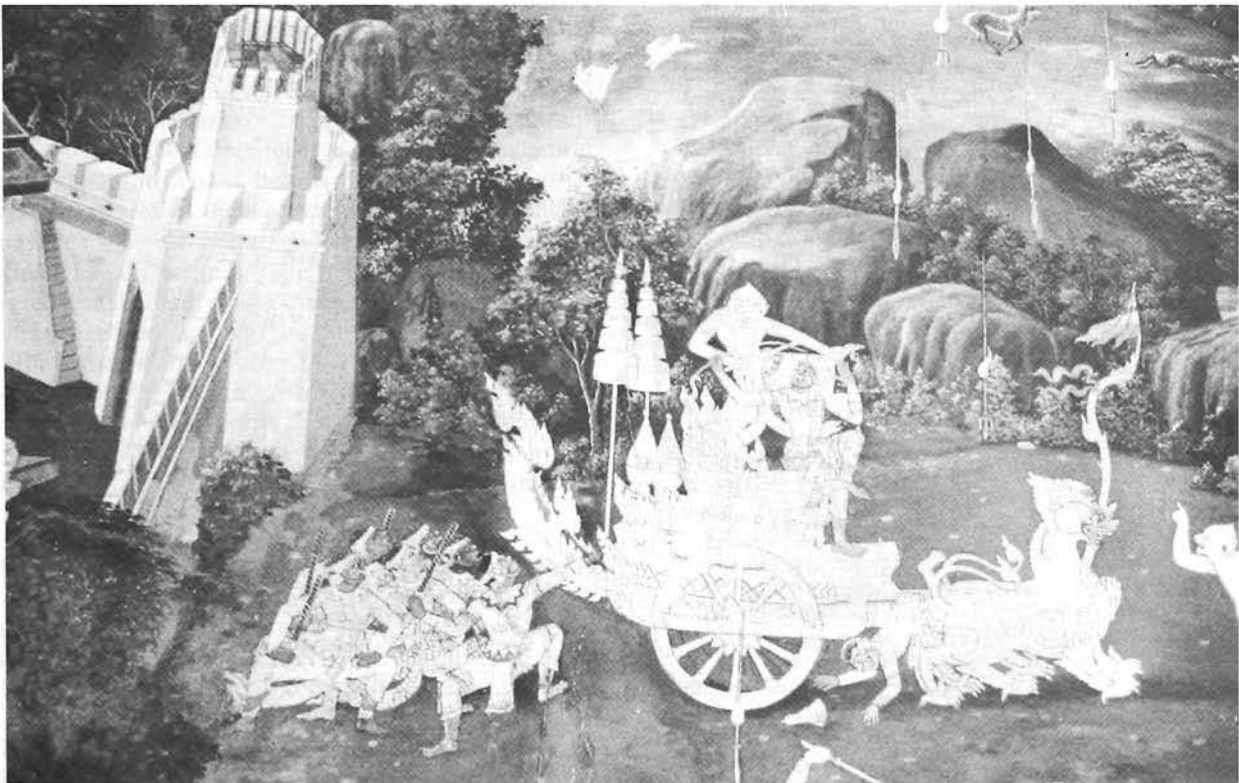
interesting to note that the way the left hand is depicted resembles the Indian dance hand gesture which signifies: "move about freely".

The Buddha figure is a good example of how Indian aesthetic theory, which has to a great extent been influenced by the dramaturgical handbook *Natyasastra*, was conveyed elsewhere in Asia through the visual arts and iconographic codes.

THE BANGKOK PERIOD - THE RAMAKIEN

The Sukhothai tradition was further developed during the period when the capital was at Ayutthaya, and the Bangkok period adopted its aesthetic ideals to a great extent from the later part of the Ayutthaya period. During the Bangkok period the theatre and the visual arts have become inseparably entwined. The close union of dance, the *khon* mask theatre and shadow puppet theatre is a multifaceted typical example of how close the relationship between theatre and the visual arts can be in Asia.

The Indian *Ramayana* epic, translated into the Thai language as *Ramakien*, became the central theme of all the arts. The great significance of this myth to the Thai people is illustrated by the fact that the official name of the kings of the ruling Chakri dynasty is Rama. The *Ramakien* has also been illustrated in countless sculptures and paintings. The most famous painting depicting the *Ramakien* is the giant fresco at Wat Phra Keo, dating from the 19th century (although it has been repainted several times). The largest



The great Ramakien mural at Wat Phra Keo combines a background with western influences and traditional Ramakien figures. A similar contradiction styles occurs when a Khon play is performed in illusionistic stage decorations.

Ramakien inspired sculptures, the famous yakshas i.e. enormous door guardians in the form of Totsakans giant army, are also situated at Wat Phra Keo.

Even with only a superficial knowledge of Thai culture it becomes obvious how consistently both the theatre and the visual arts portray the immortal figures from the Ramakien: Rama (Phra Ram), Sita (Nang Sida), Lakshmana (Phra Lak), Hanuman with his army of monkeys, and their opponent Ravana (Totsakan) with his court and troops. All art forms have an identical way of portraying the noble nature of the heroes, the touching animal character of the monkeys and haughtiness of the giants.

The Khon actors wear colourful masks and glimmering dresses—they are like figures from the Ramakien murals that have been brought alive. Also the movements and gestures exactly match those of the figures in the murals. One could easily believe that the paintings and sculptures in fact do represent Khon actors, in other words that the theatre would have had a direct influence on the vocabulary and iconography of the visual arts. Jean Boisselier, the noted expert on Thai art, cautions against oversimplification: “The problems that concern painting in Thailand are basically the same as those that relate to the theatre. Their inspiration derives from the same sources, they are simply two ways of expressing the same reality, and painting has not been influenced by the theatre, as has so often been suggested.”¹⁰

What are these “same sources”, which Boisselier refers to in above passage? They are albums of iconographical models and manuals of design. The first one of them was

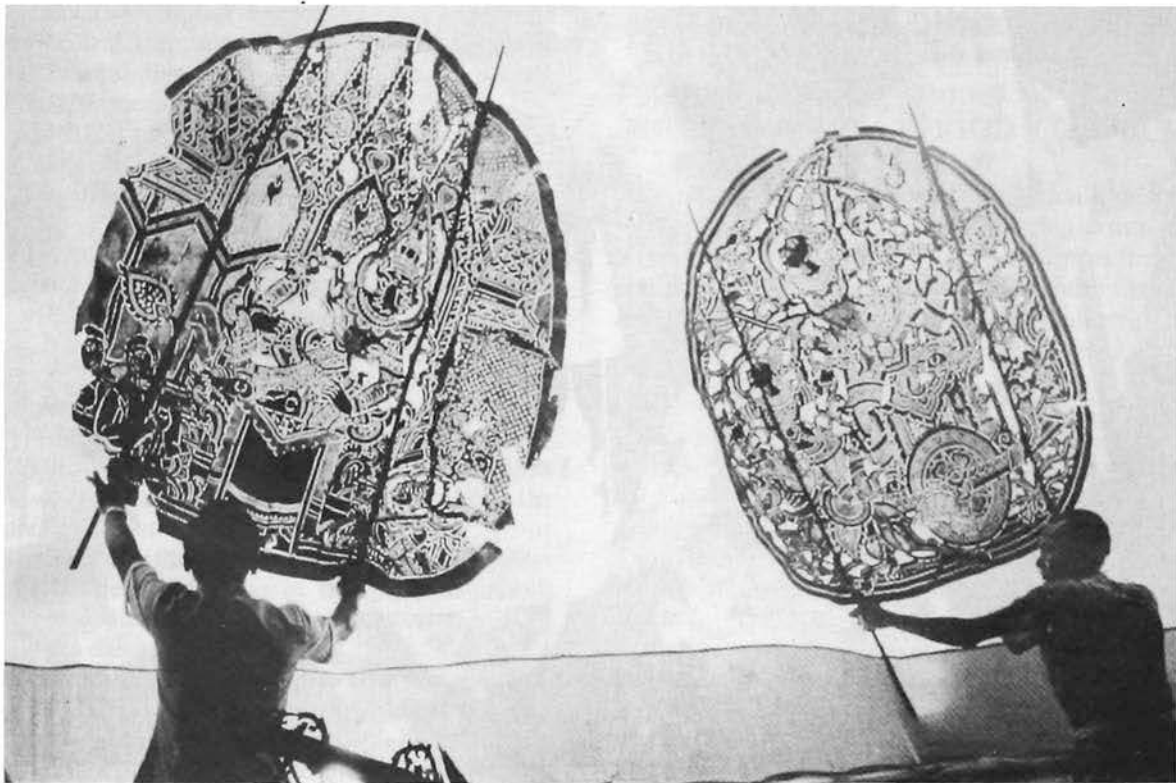
published during the reign of Rama III (1824-1851). Another was published during the reign of Rama V (1868-1910) and the contemporary manuals are based on it. Particularly the most recent of the manuals contain instructions that concern the theatre. Boisselier writes: “... the manuals draw directly, and for the first time, on the theatre—both the dance theatre (Lakon Jatri) and the masked theatre (Khon). Needing to identify the various characters and to describe their behaviour, the new iconography adopts the theatre’s extremely elaborate vocabulary of gestures, as well as its collection of masks.”¹¹

The uniform idiom of the khon-mask theatre, the shadow theatre, and the visual arts of the Bangkok period thus finds an explanation in the albums of iconographical models and manuals of design. They describe the outward appearance, gestures and costumes of the mythical figures. The manuals are the best documents of the basis of the aesthetical ideals of the early Bangkok period.

In India the situation was similar. There the *Natyasastra* layed the ground to all forms of art. The difference is that in India the *Natyasastra* was originally a manual for the theatre. In Thailand the idiom of the theatre is governed by manuals which were primarily intended for the visual arts.

SOME PROBLEMS

Although the existence of these manuals does explain many of the uniform features in the art of the Bangkok period, several problems concerning details in the interrelation of the arts are yet to be solved.



The Nang Yai shadow puppets brought the iconography of the visual arts to the theatre.

One of the most central questions is the inception of the Khon. What was its relation to the shadow theatre, and what was the shadow theatre's relation to the visual arts? This problem has been given much thought-the Khon happens to be a flourishing form of classical theatre in Thailand. Prince Dhaninivat has presented a theory that the Khon developed from the Nang Yai shadow theatre. In the Nang Yai dancing manipulators move large leather puppets in front of a screen. According to this theory an early form of the Khon: "Khon before the screen", where the Khon dancers perform as silhouette figures in front of a screen, would be the missing link between the shadow puppet theatre and the Khon-mask theatre. Boisselier is even inclined to believe that the Khon masks "imitate the iconographical features established by the nang"¹².

At this stage it is, however, necessary to refer to some of the points made earlier on in this article, in the hope they may shed more light on the study of this history of Khon:

1. The Khmer reliefs depict sizable scenes from the Ramayana, and they contain several gestures and positions which resemble those of the Thai Khon-mask theatre.
2. Sometimes the relief depict masked figures, whose masks resemble Khon masks.
3. The faces resembling the ten-headed mask of Totsakan have a connection with the early tantric sculptures of Thailand and Cambodia.

These facts raise questions: What relation does Khon have to the Cambodian tradition? Could it be possible that Khon would, after all, have earlier original forms, which have remained unknown, because no written proof is extant?

And what about masks? It can hardly be a coincidence that the masks in the Khmer relief and the tantric sculptures resemble the Khon masks. It is also interesting to note that in the nuclear area of the tantric culture, in the Himalaya region, the masks are manufactured according to the same principles as in Thailand. The material is papier-mache with gold lacquer decorations. Moreover the masks are also stylistically related.

With regard to the history of the development of the Khon it would be of utmost importance to analyze the Khmer reliefs and the tantric sculptures of the area from the point of view of theatre history. Such a study would naturally call for close co-operation with Thai scholars.

CONCLUSION

The Khmer reliefs contain several scenes that portray dance. Some of the reliefs depict movements and positions that resemble the Khon theatre of Thailand. Also faces or masked faces in the reliefs and on tantric sculptures resemble the Khon masks. A study of Khmer art could shed light on the study of the history of the Khon.

The Manora dance of Southern Thailand has preserved ancient Indian dance poses, which would indicate that the tradition might have connections with the Indian-influenced Srivijaya Kingdom. The bodhisattva sculpture at the

museum in Songkhla is portrayed in an exceptional pose which resembles a dance pose typical to the Manora dance.

The most central form of sculpture in Buddhist Thailand is the Buddha sculpture. Its iconography was adopted to a great extent from India and Ceylon. Although the Buddha figure seemingly has no connection with the theatre, its position and expression was derived from the Indian theory of bhava and rasa, which originated from the theatre. In the "walking Buddha" sculpture which is typical to Thailand the position of the free hand resembles the hand gestures of Indian dance theatre.

During the Bangkok period the visual arts, theatre and dance became intertwined in many ways, and the different forms of art portray the figures from the Ramakien in a similar manner. This may tempt one to draw oversimplified conclusions of the interaction of the arts. Jean Boisselier warns against drawing false conclusions and stresses the point that theatre and the visual arts derive their inspiration from the same sources, from the manuals of design and the albums of iconographical models. Although the existence of these manuals does account for a great deal of the similarities of expression in the different arts, my opinion is that comparative study of the theatre and the visual arts should not be neglected; because, as I have been trying to prove in this article, the visual arts of the past may contain important information from the point of view of the history of the theatre.

FOOTNOTES

1. Hall, pp. 112-113.
2. Holt, p. 120.
3. Coedes, p. 7.
4. Brandon, pp. 89-90.
5. Groslier, pp. 162-165.
6. Brandon, p. 59.
7. Brandon, pp. 26-27.
8. Brandon, p. 63.
9. Lakon Jatri and Central Thailand style have influenced one another. See Brandon, pp. 61-62; Sjan, pp. 41-61 and pp. 64-73 for further information on the Lakon Jatri.
10. Boisselier, p. 216.
11. Boisselier, p. 236.
12. Prince Dhaninivat, pp. 15-16.

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SPAFA AFFAIRS

WORKSHOP ON ETHNIC MUSIC RESEARCH

A Consultative Workshop on Researches and Documentation of Ethnic Music was held at the National Arts Center, Mt. Makiling, Laguna, Philippines, on June 22-26, and was continued at the Cultural Center of the Philippines on June 27-28, 1986.

Participants of the Workshop were Dr. I Made Bandem, Mr. Rustopo and Mr. Kristianto Christinus of Indonesia; Dr. Felicidad Prudente, Ms. Doris V. Salcedo and Ms. Helen Tejero, Philippines; and Mr. Jaroenchai Chonpairot, Mrs. Weerachart Premananda, Mrs. Lucia M. Thangsuphanich and Mrs. Orawan Banchongsilpa, Thailand. Consultants, experts and observers from various institutions in the Philippines were also present: Prof. Dr. Lucrecia R. Kasilag, Prof. Andrea O. Veneracion, Dr. Francisco F. Feliciano, Dr. Alicia P. Magos and Mr. Ricardo Angeles, Director of the SPAFA Sub-Centre for Fine Arts; Prof. Virginia F. Agbayani, and SPAFA Co-ordinator Miss Suchitra Vuthisathira.

At the opening ceremony, Professor Virginia F. Agbayani, Officer-in-Charge of the National Arts Center and Director of the SPAFA Sub-Centre for Fine Arts, welcomed the participants, while Prof. Dr. Lucrecia Kasilag, President of the Cultural Center of the Philippines opened the Workshop.

Miss Suchitra Vuthisathira, the SPAFA Co-ordinator, also welcomed the Workshop participants and emphasized that the Workshop will be the last in the series of SPAFA Programme on Researches and Documentation of Ethnic Music which began in 1983. Being the concluding part of the aforementioned SPAFA Programme, she mentioned the following objectives:

- To analyze, and evaluate data and music materials collected during field research on ethnic music in Indonesia, the Philippines and Thailand.
- To study the problems encountered by the research teams during field work and in the course of undertaking research, in order to come up with practical solutions,
- To facilitate publication of a consolidated report arising from the discussions and reactions of the participants during the meeting; and
- To evaluate the effectiveness of the training programme and its applicability in field research, and to suggest how they may be improved.

In her opening address Prof. Dr. Kasilag, said that the role of research and documentation on the country's indigenous arts was important to help trace the cultural roots of a people. Thus, the research and documentation of the arts are also important in order to preserve a country's cultural heritage for enjoyment and satisfaction as well as for inspiring more creative work. Thus it is essential that scholars, artists and educators should share their findings with the younger generation to keep these traditions alive and vital.

The Head of the Philippine Delegation, Dr. Felicidad Prudente was elected Chairman of the Workshop, Mr. Jaroenchai Chonpairot as Vice-Chairman while the Chief Delegate of Indonesia, Dr. I Made Bandem was elected as Rapporteur.

Three Country Reports were presented and discussed. The Philippines' Country Report entitled "A Survey of the Music of the Bontoc of Sadanga, Mountain Province", by Ms. Helen Tejero and Ms. Doris Salcedo covered the various

Continued from page 32

DHANINIVAT, Prince.
B.E.2516 *Shadow Play*. The Fine Arts Department, Bangkok.
GROSSLIER, Bernard
1966 *Angkor, Art and Civilization*, Singapore.
HALL, D.G.E.

1981 *A History of Southeast Asia*. 4th Edition. London, Basingstoke:
The Macmillan Press Ltd.
HOLT, Claire.
1976 *Art in Indonesia, Continuities and Change*. Ithaca, London:
Cornell University Press.

functions of music among the Bontocs, such as Peace-Pact Making (**Pedin**), Head Hunting (**Kayaw**) and Thanksgiving (**Fegras**). Musical examples recorded in the field were also played. While pictures of the musical instruments taken in the field were passed around. Epic singing and rituals during marriage, death and curing ceremonies and agricultural activities were also reported.

The Indonesian Country Report entitled "Music in South Sulawesi" was presented by Dr. I Made Bandem and demonstrated by Mr. Rustopo and Mr. Christinus. Dr. Bandem described the different musical instruments and types of music collected from South Sulawesi while Mr. Rustopo and Mr. Christinus demonstrated how to play the musical instruments and also played some tape recordings. The participants tried out the different musical instruments and discussed the similarities and differences of the various instruments of the Southeast Asian countries.

Thai Country Report on "Cultural and Musical Background of Northeastern Thailand" was presented jointly by Thai delegations. The Report covered general cultural background of Northeastern Thailand, by Mrs. Lucia Thangsuphanich, description of the musical instruments by Mr. Jaroenchai Chonpairot and Mrs. Orawan Banchongsilpa talked about ceremonies honouring the spirit of rice and other rituals to cure the sick. Many photographs of the rituals, people and customs were shown and taped recordings were also played. Mr. Weerachart Premananda discussed problems of musical transcriptions. The body took up this problem and it was agreed that a consistent method of transcription should be followed in writing reports.

The different musical instruments collected from the field and in the course of their researches were put up on display during the Workshop.

THE FIRST SPAFA REGIONAL CENTRE GOVERNING BOARD MEETING

The First SPAFA Regional Centre Governing Board Meeting was convened by Prof. Dr. Adul Wichiencharoen, the SEAMES Director, at the Conference Room of the Southeast Asian Ministers of Education Secretariat (SEAMES) at the Darakarn Building, Sukhumvit Road, Bangkok, Thailand.

The Meeting was attended by the members of the SPAFA Regional Centre Governing Board: Prof. Dr. R. P. Soejono of Indonesia; Mr. Adi Haji Taha of Malaysia; Mrs. Esperanza B. Gatbonton of the Philippines; Mr. Lee Wai Kok of Singapore; and Mr. Taveesak Senanarong of the Royal Government of Thailand. Mrs. Savitri Suwansathit, Director of the External Relations Division of the Ministry of Education of Thailand also attended the Meeting as Advisor to the Governing Board Member of Thailand. Representing the SPAFA Co-ordinating Unit were Miss Suchitra Vuthisathira, Co-ordinator, and Dr. Aurora Roxas-Lim, Assistant Co-ordinator who acted as the Secretariat of the Meeting. Observers were: Mr. Christian Pellaumail,

the French Permanent Representative to SEAMEO, and Miss Fabienne Mansencal, the French Consultant to SEAMES, and as representatives of SEAMEO Associate Member Country. Observers from Thailand were: Mrs. Pornnipha Limpaphayom, Chief of the International Organizations Section, and Miss Churairat Sangboonnum, External Relations Official both of the External Relations Division, Ministry of Education of Thailand.

Prof. Dr. Adul acted as Pro-Temp Chairman. He welcomed the new members of the SPAFA Governing Board to what he called was a historic meeting since it was the first meeting of the newly-reconstituted SPAFA Regional Centre. The Meeting, he said, was all the more significant because of the entry of two new members, namely Malaysia and Singapore.

Prof. Dr. Adul informed the body that its main task was to consider the Proposed Five-Year Development Plan, the Funding requirements within the five-year period, the three-year budgets including also the staffing plan, the staff

recruitment and the rules and regulations that will govern the operations of the SPAFA as a Regional Centre.

Prof. Dr. Adul expressed his deep gratitude to the Royal Thai Government for accepting the responsibility of hosting the SPAFA Regional Centre specially at a time when there was widespread economic recession, making the responsibility of the Thai Government that much greater.

Prof. Dr. Adul brought to the attention of the Board two basic documents which should guide the deliberations of the Board, the Enabling Instruments which established the projects and centres of SEAMEO, and the SEAMES Staff Regulations and Staff Rules. He also informed the Board of the SEAMEO customary practice of electing as Chairman the representative of the host country.

After some discussion, the Board decided to adopt the SEAMEO practice of electing the Chairman from the host country. They also decided to elect the Chairman and the Vice-Chairman for a period of 3 years which is co-terminous with the period of their appointment to the Governing Board by their respective governments, and allow the Vice-Chairman to assume the Chairmanship in case of the absence of the Chairman, and that the Chairmanship of the Board should rotate among the member countries regardless of the venue of the Meeting.

The body elected as Chairman, Mr. Taveesak Senanarong, Governing Board Member of Thailand, and as Vice-Chairman, Mrs. Esperanza B. Gathbonton, Governing Board Member of the Philippines.

In assuming the task of the Chairmanship, Mr. Taveesak thanked the members of the Board for the confidence given to him. He also informed the Board of the interest of the Royal Thai Government in regional cooperation through international organizations such as SEAMEO and SPAFA. He hoped that he will receive the cooperation and support from every member of the Board.

Mr. Taveesak, the Chairman requested Mrs. Savitri Suwansathit, Advisor to the Governing Board Member of Thailand to present the Proposed SPAFA First Five-Year Development Plan. Mrs. Savitri said that the Proposed Plan was based on the already approved Second Development Plan of the SPAFA Regional Project and that some of the projects are being implemented for F.Y. 1986/1987. She also explained that the new SPAFA Regional Centre will have similar structure as other SEAMEO Centres and that the implementation of SPAFA activities in the other SEAMEO countries will be continued since linkages have already been established, and would also enable SPAFA to avail of the expertise and resources within the region.

Prof. Dr. Adul explained to the Board SPAFA's Funding Scheme and Proposed Budgets and said that there are two



First SPAFA Regional Centre Governing Board Meeting. Seated are members of the SPAFA Regional Centre Governing Board (from left to right): Mrs. Esperanza B. Gathbonton of the Philippines (Vice Chairman), Mr. Lee Wai Kok of Singapore, Mr. Taveesak Senanarong of Thailand (Chairman), Prof. Dr. R. P. Soejono of Indonesia and Mr. Adi Haji Tahu of Malaysia.

major components to SPAFA funds: (1) Capital and Operating Funds which will be contributed by the host government once SPAFA becomes a Regional Centre on July 1, 1987; and (2) Special Funds Requirements which are drawn from the SEAMEO Educational Development Funds (SEDF) deriving from gifts to the Organization and/or SEAMES. He also brought up the case of Brunei. Although Brunei is not yet ready to send a representative to the Governing Board, she may want to participate in SPAFA activities. For this reason, budgetary allowances must be made or sought to meet this contingency.

He also explained the procedures in transferring funds, equipment, property, etc., of the SPAFA Regional Project to the Regional Centre and informed the Board that the procedures are spelled out in the Enabling Instruments of the SPAFA Regional Centre Article XIV (2).

The Board discussions regarding the Proposed Five-Year Plan and Budgets centred on the limitations of funds, the necessity to prioritize projects which can be adequately funded, and to focus on projects where SPAFA's unique contributions can be most effective. The Board also asked that the project S-R251 be changed to a research on substantive aspects of the Prehistory of Southeast Asia rather than on the writing of textbooks alone. The project is to be re-named-- "Research on the Documentation of the Prehistory of Southeast Asia". The Board also showed concern over the continuity of projects previously approved such as those on historical archaeology which evolved out of the Srivijaya Studies, and the likelihood that some Training Courses on Conservation may be duplicating what other international organizations may be undertaking such as ASEAN, ICCROM and the International Association of

Archivists.

The Board decided that SPAFA proposed activities be made more diversified and more balanced by taking into consideration the needs of other cultural institutions and agencies, while it should continue to support projects where it has already made considerable contributions, and where

no other international organization is currently engaged in, such as in Prehistory and Archaeology of Southeast Asia.

The Board agreed to adopt the Proposed First Five-Year Development Plan of the SPAFA Regional Centre 1987-1992 with some amendments and changes to the title and wording of the two activities, namely Research and Workshop.

TENTH GOVERNING BOARD MEETING OF SPAFA

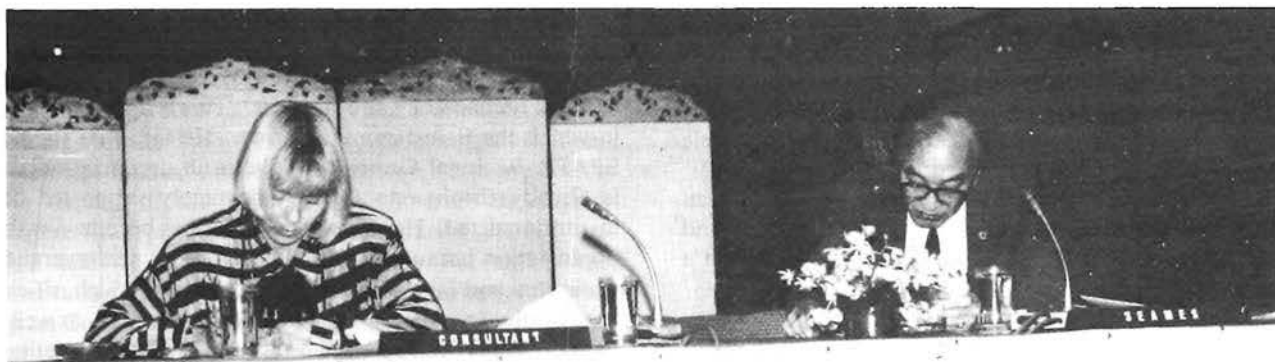
The SPAFA Tenth Governing Board Meeting was held at the Kirana Ball Room of Hotel Kartika Chandra in Jakarta, Indonesia.

The last meeting of the Governing Board of SPAFA Project was attended by the SPAFA Governing Board Member for Indonesia, Mr. Bastomi Ervan; the SPAFA Governing Board Member for the Philippines, Dr. Alfredo E. Evangelista; and the SPAFA Governing Board Member for Thailand, Mr. Taveesak Senanarong. Also present were the Ex-Officio Members: Prof. Dr. Adul Wichiencharoen, the SEAMES Director, and Miss Suchitra Vuthisathira, Co-ordinator of the SPAFA Co-ordinating Unit. Representing the SPAFA Co-ordinating Unit in addition to Miss Suchitra Vuthisathira was the Assistant Co-ordinator, Dr. Aurora Roxas-Lim. Miss Fabienne Mansencal, the French Consultant

to SEAMES was an Observer.

In his welcome, Mr. Bastomi Ervan, the incumbent Chairman of the SPAFA Governing Board, extended his greetings to all guests to the tenth and last meeting of the SPAFA Governing Board. He said that SPAFA activities have been very fruitful and that the new structure and mechanisms which will define future collaborative efforts in archaeology and fine arts will enhance further cultural friendship and mutual understanding among the Member Countries. He expressed his wish for the continued success of SPAFA.

Prof. Dr. Haryati Soebadio, Director-General of Culture of Indonesia welcomed all the guests. She said that since 1971, when the idea of an inter-governmental cultural programme was conceived, then organized as ARCAFA, the archaeologists



Miss Fabienne Mansencal, the French Consultant to SEAMES and Prof. Dr. Adul Wichiencharoen, the SEAMES Director and Ex-Officio Member of SPAFA Governing Board.



Mr. Bastomi Ervan, SPAFA Governing Board Member for Indonesia.

from the Directorate General of Culture of Indonesia, among them people like Mrs. Satyawati Suleiman, gave impetus to the Project. From the time of ARCAFA until it evolved into SPAFA in 1978 up to today, three countries were active in SPAFA.

She noted that although SPAFA's concerns were to cover the fine arts, its main activities however focused only on archaeological projects until 1981, when the Indonesian government nurtured the Sub-Centres for Archaeological Research and the Performing Arts. She noted the sense of regret among SPAFA supporting countries of the non-participation of other SEAMEO Member Countries specially that of Malaysia. She explained that the limited participation of SEAMEO Member Countries reflect the low priority most governments give to cultural projects. She observed that in SEAMEO conferences and meetings, SPAFA's budget "was always the subject of much discussion and disputation". She hastened to qualify this statement by saying that Government of Indonesia has been supporting SPAFA through the Archaeological Research Centre and the Directorate of the Arts whose budgets include counterpart funds for SPAFA activities as part of the national development programme. However, she said that the level of support in the future may not be sustained due to the dim economic situation.

She said that she is happy that the Royal Thai Government has agreed to take responsibility for the administration and operation of the SPAFA Regional Centre which gives it a more assured future.

She said that the last Governing Board Meeting may want to discuss future programmes by assessing what have been so far accomplished. In her view, throughout the years of SPAFA's existence, it has "gained the appreciation" of those who received knowledge and experience through its



Dr. Alfredo E. Evangelista, Philippine Representative to the SPAFA Governing Board and Chairman of the Tenth Governing Board Meeting reads his address on the accomplishments of SPAFA since its founding in 1978.

programmes. She thanked the Royal Thai Government for her willingness to take responsibility for the Regional Centre and gave firm assurance of the continued goodwill and support of the former Sub-Centres in Indonesia.

Dr. Alfredo E. Evangelista assumed the Chairmanship of the Meeting and also of the Governing Board of the SPAFA Project until June 30, 1987. In his opening remarks, Dr. Evangelista recalled that the idea of forming an inter-governmental organization to meet the needs of the various countries in the areas of conservation, archaeological research, etc., began nearly 15 years ago when the decision to establish ARCAFA or the Applied Research Centre for Archaeology and Fine Arts was discussed and agreed upon. Eventually, ARCAFA evolved into SPAFA in 1978. He said that despite the limited number of active Member Countries in SPAFA, the organization discharged its responsibilities faithfully and contributed to the advancement and development of manpower skills and facilities in the areas of archaeology and fine arts. This is an achievement in which the Board can take pride. He said that the new SPAFA Regional Centre will inherit an organization that is already firmly established, adequately supported and institutionalized. He said that SPAFA has become a viable organization because of the determination, perseverance, dedication and faith of all concerned, from the high officials to the various personnel of cooperation institutions, as well as donors. Finally he expressed deep appreciation and gratitude to all those who have contributed to SPAFA's success.

The SPAFA Co-ordinator, Miss Suchitra Vuthisathira, prefaced her report by saying that her report did not cover



Mr. Taveesak Senanarong, SPAFA Governing Board Member for Thailand, Dr. Aurora Roxas-Lim, SPAFA Assistant Co-ordinator and Miss Suchitra Vuthisathira, SPAFA Co-ordinator and Ex-Officio Member of the Board.

only the previous year, 1985/1986, but went as far back as 1978 since the establishment of SPAFA. However, she first gave an overview of the year under review that it marks the concluding phase of the First Five-Year Development Plan of SPAFA as a SEAMEO Regional Project. The year was characterized by many projects either already implemented or in the process of implementation. On assessment, despite financial difficulties and shortage of manpower, SPAFA can take pride in its many accomplishments.

She then reported on the progress in the reconstitution of SPAFA into a Regional Centre with highlights of the history of the Organization from the founding of ARCAFA to the establishment of SPAFA as a Regional Project and its transition into a Regional Centre.

The topics on SEAMEO Centre Staff Development Programme from 1978 to 1986, SPAFA regular programmes and activities already concluded and on-going since 1978 were given together with the summary of all the programmes and activities, Tables of Participation by Member Countries and Lists of Participants.

Miss Suchitra also called the Board's attention to the remaining activities that were in the process of implementation, the status of funding of those activities were also presented. Upon request of the SPAFA Co-ordinator, the Board considered the proposed amendment of the title of the I-W12 activity from the **Consultative Workshop on Conservation of Ancient Cities** to the **Consultative Workshop on Conservation of Ancient Cities and/or Settlements**. After some discussion, the Board agreed to have the title of the I-W12 activity changed as proposed.

The last part of her report was dedicated to topics on fund-raising for F.Y. 1985/1986 which was also presented

together with the support profile summarizing assistance of many forms given to SPAFA by interested donors from F.Y. 1978/1979 to the present; on organizational and institutional support by stressing the roles of the Council, SEAMES and the entire network of SPAFA; on summary of the status of funding for SPAFA from F.Y. 1978/1979 to F.Y. 1986/1987; and lastly on the summing up of SPAFA experience as the SEAMEO Regional Project.

After some clarifications and discussions, the Board took note of the Co-ordinator's Report and expressed appreciation and gratitude to donors who have given support in many forms to SPAFA since 1978.

The SPAFA Assistant Co-ordinator, Dr. Aurora Roxas-Lim presented the report of the SPAFA Library and Documentation Centre. She informed the Board that since 1978, one of its first activities was the establishment of a library and documentation centre. Its functions were enunciated at the First Governing Board Meeting on March 20-22, 1978:

- To collect publications, reference, technical and other specialized materials on archaeology, prehistory, the visual arts, fine arts, the performing arts, and related disciplines in Southeast Asia;
- To compile comprehensive bibliographies on these subject areas;
- To disseminate information and knowledge on these topics to all interested institutions, agencies and individuals; and
- To document SPAFA programmes, activities, projects including its cooperating agencies and institutions.

SPAFA Library holdings comprise a total number of 1,969 volumes or publications; 47 journal titles acquired

since 1978 to 1985.

The compilation of bibliographies on the topics of SPAFA's concern started in 1979 with the holdings of selected libraries in Thailand and in 1979-1980 in Indonesia and the Philippines. The SPAFA Library received financial support in the preparation of these bibliographies from the Bangkok Bank and the French Government for compilation work in Thai Libraries and Collections; while the Ford Foundation supported the projects in the Philippines and Indonesia. So far, bibliographic data from the Philippines were collected from 4 major University libraries and from the National Museum collections. Those in Indonesia were gathered from the University of Indonesia in Jakarta, and the National Research Centre of Archaeology. The Dewey Decimal System was the method classification utilized and publication in languages other than English were translated into English.

Beginning October 1981, the SPAFA Library and Documentation Centre broadened its objectives. The compilation of bibliographies on subject areas of SPAFA's

concerns were to be geared to facilitate comparative research on these fields and disseminate information and knowledge through publication. The Compilation of Historical and Archaeological Sites and Monuments of Southeast Asia was started in 1983. The first volume covers the historical and archaeological sites in Malaysia, the Philippines and Singapore was published in June 1986, while the next volume on Thailand and Indonesia will come out in due course.

After the review of the accomplishments of the SPAFA Library and Documentation Centre, the Board was informed of the future plans and problems facing the SPAFA Library and Documentation Centre. The major problems are limited funds and inadequate personnel. If SPAFA is to serve the larger public and intensify its research-supporting functions it needs more funding support, and more and better trained staff.

The meeting also discussed the Staff Matters, SPAFA Statements of Account for F.Y. 1985/1986 and the SPAFA Budget for F.Y. 1986/1987.

SPAFA TRAINING COURSE IN ETHNO - ARCHAEOLOGY

This Course is an advance level training in the field of ethno-archaeology and was conducted by the SPAFA Sub-Centre for Prehistory based at the National Museum, Philippines. The course ran from July 22 to September 22, 1986 and was held in Manila for the theoretical part, and in the Visayan Province of Bohol, Central Philippines for field work and excavation. Training included lectures on the general overview of Southeast Asian Prehistory, on Philippine Prehistory, Archaeological Research Design, Methods of Interpretation in Archaeology, Physical and Chemical Analysis of Archaeological materials, dynamics of social and cultural change and how these may be reflected in archaeological context. Field work involved observation and interviews in a small community, Barrio Bagacay, Municipality of Talibon, Northeastern Bohol, a pottery-making village. Test pits were excavated in a site believed to have been a pottery workshop in the past, in order to understand the changes of the material culture of the barrio and to seek relationships between archaeological finds

and present ethnographic data. Sociological reconstruction of the kind of community which might have existed earlier in the site was one of the exercises attempted by the trainees. Part of the training was writing field reports, analysis of archaeological finds, and research design.

Bohol Province was chosen as the venue of the course since it is located at the crossroads of cultural transmission and population movements among the island groups of Central Philippines and would have implications on cultural developments and adaptations in an island environment.

The trainees also had the opportunity to visit Museums and archaeological and historical sites in the Metro Manila area, as well as in the Province of Bohol. They had many occasions to meet and interact with Filipino anthropologists and archaeologists, and were well-received by the people of Bohol from the barrio folks to the provincial officials. After the Training Course, the participants went on a sight-seeing tour of Northern Luzon up to the mountain resort city of Baguio in Mountain Province. The participants

were: Miss Aliza Diniasti Saleh, Mr. Bagyo Prasetyo of the National Research Centre for Archaeology, Jakarta, Indonesia; Miss Ayu Kusumawati, Balai Arkeologi, Denpasar Bali. From Thailand, the participants were: Mrs. Sariya Dradarananda, National Museum, Bangkok; Miss Jirassa Kachachiva, of Silpakorn University; and Mr. Vichai

Tunkittikorn of the Department of Fine Arts Regional Office in Chiang Mai. The Philippine participants were: Miss Flordeliza Fabricante, Mr. Cristino Franco, and Mr. Afghani V. Alonto of the National Museum, and Miss Mary Jane Calderon of the University of San Carlos, Cebu City.

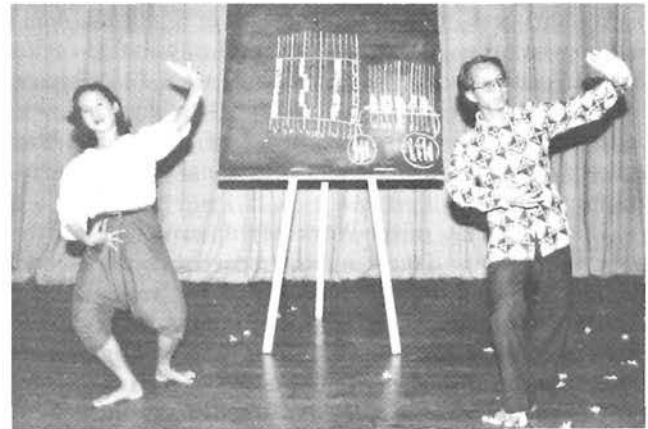
LABANOTATION, AN AID IN DOCUMENTING AND TEACHING DANCE

Documenting dance and other expressive movements pose many difficulties not only to those who want to describe dance, but to the dancers themselves. As an act, dance is expressed in movements involving music in time and space. Unlike painting, sculpture, and the crafts which are more or less permanently expressed in space, the dance image disappears upon the conclusion of the performance. Like music, dance is also an art of sound and time. But dance also differs from music. In dance, sound and time are expressed visually by the human body in a continuum. Consequently, without a proper system of documentation and notation, the preservation and the study of dance of the past, and of the lesser known dance forms of Asia cannot be carried out properly.

Although there are many ways of recording dance movements, Labanotation is chosen as the method to be applied for recording dance since it is universally accepted as the most effective system of dance notation. The method is simple, systematic, and comprehensive enough to encompass many complex and intricate movements. It can easily be learned with the least linguistic difficulties and by people who come from entirely different dance traditions. Training dancers and dance teachers in Labanotation helps in the systematic teaching of dance and other movements, it facilitates accurate documentation of movements which is useful not only for instruction analysis, and documenting purposes but in choreographing dances and other performances. For these reasons, SPAFA organized a Training Course in Labanotation, together with the Indonesian

SPAFA Sub-Centre for the Performing Arts.

The Course in Labanotation was attended by experienced teachers from the SPAFA participating member countries, Ms. Noemi M. Bellosillo and Ms. Erlinda S. Angeles from the Philippines; Mrs. Phayong Thonglim, Mrs. Kannica Wongsawad, Mrs. Dussadee Machimapiro and Mrs. Gunya Srisamart from Thailand; Miss Heni Nuraeni Iskandar, Mr. Wahyu Santoso Prabowo and Mr. I Gusti Bagus Adi Perbawa from Indonesia. The participants were trained in the techniques of Labanotation with the aim of imparting skills in the systematic documentation of dance and other



Mr. Ben Suharto, Lecturer of ASTI Jogjakarta demonstrating how to translate Labanotation into Dance Movement in Bangkok, Thailand. SPAFA organized a training course in Labanotation on August 21-30, 1986.

movements in the performing arts. The course also aimed to promote a standardized method of dance notation which can easily be understood and learned so that the different countries of the region can learn each others dances, and hopefully contribute to strengthening cultural appreciation among countries of Southeast Asia. The instructors were Mr. Ben Suharto, Dr. I Made Bandem, Mr. I Wayan Dibya, M.A. and Prof. Dr. Sudarsono, all from Indonesia.

The Training Course on Labanotation was conducted at the Directorate of Arts Development, Directorate General of Culture, Indonesia on August 21-30, 1986. Apart from training the participants in Labanotation, they were given the opportunity to observe the teaching of dance in other institutions in Jakarta where Labanotation is used for instruction.

TRADITIONAL PERFORMING ARTS IN THE MODERN ENVIRONMENT

Traditional arts and dance expressions reflect in the most palpable and vivid way a country's history and culture. In the past, they served as vehicles for community gatherings and solidarity. However, due to the rapid and easy dissemination of mass media, culture, traditional arts and dance expressions are declining due mainly to the feeling that they have become anachronistic, and could no longer serve as the vehicles of expression of contemporary life. To understand the role of traditional arts today, and to find out how traditional art forms can be kept alive, the SPAFA organized a Workshop for Choreographers and Dancers on October 20-26, 1986 in Puncak, West Java, Indonesia. The specific objectives of the Workshop was to discuss the state of traditional dances in Southeast Asia, and how best they can be preserved and transmitted to the younger generation. The participants were 12 delegates from the 3 SPAFA member countries, 3 Indonesia senior dance experts-choreographers, and 4 of Indonesia's best dancers and most talented and promising/young choreographers.

The participants of the Workshop discussed the current state of traditional dances in their respective countries, and the ways they are promoted and taught to the young. Of the three countries represented, the Indonesian and Thai governments are the ones who give generous support to traditional dances and provide the means for their continuing professionalization. Apart from discussions, there were demonstrations of typical dances, the most characteristic dance gestures and movements, basic dance principles and the significance of dances. There were performances of

choreographed dances which incorporated in various degrees of traditional forms and techniques. Two Balinese choreographers, Mr. I Wayan Diya and Mr. I Wayan Dibya each created dances based almost entirely on traditional Balinese forms. I Wayan Diya portrayed contrasting psychology of male and female by the use of two masks and an umbrella in a humorous, playful manner. I Wayan Dibya showed a video tape of his modernized and streamlined Barong Dance minus the elaborate and heavy barong prop which usually weighs over 100 kilos. Mr. Sentot Sudhiharto



Assoc. Prof. Dr. Surapone Virulrak, Dean of the Faculty of Communication Arts, Chulalongkorn University, demonstrating Thai Dance poses, arm and hand movements.



Miss Photchaman Samakhabut, a Dance Teacher from the Department of Drama Udon Thani Teachers' College demonstrates Northeastern Thai Folkdance.

and his group of young dancers combined modern dance techniques with Javanese warrior dance. From Thailand, Miss Photchaman Samakhabut re-worked the cotton-picking folk dance of the Northeast into a stylized, more polished dance. The Filipino participants whose backgrounds derive from Western classical ballet presented Prof. Asgerico Cruz' romantic ballet "Hating Gabi" (Midnight) danced by Miss Eva Estrella Damian with the support of Indonesian ballet dancer Mr. Iko Sidharta. To the Filipino team, western ballet techniques can also provide an effective means for artistic expression among Southeast Asians. More than the sources of dance forms, what is important to the Filipino dancers is the way one uses these forms. Dr. Wisnuwardhana of Jogjakarta was not so much concerned with the issue of



Mrs. Sathaporn Sonthong, Artistic Director of the Performing Arts Division, National Theatre, Bangkok, and Mrs. Phayong Thonglim, Dance Teacher at the Dramatic Arts College, demonstrate movement of the body and legs.

the origins of dance forms and techniques. His main concern was to seek out the most universal human gestures and movements. Hence, he chose gestures derived from sports and demonstrated his choreography of a discuss-thrower. Dr. Wisnuwardhana also showed that his training in Javanese classical dance should not pose a hindrance to his capacity to respond to other types of music. He choreographed a dance based on a Filipino musical composition, "kyrie," which was a portion of a Filipino Christian mass.

The subsequent discussions focused on the ways traditional dance forms and techniques were to be utilized by choreographers. Opinions ranged from those who believed that they should be preserved intact in order to maintain their true essence, to those who thought that the traditional dances should be altered and changed altogether to suit modern conditions. The group experimented with choreographing dances to find out how dancers from different backgrounds work together, and whether they can compose a dance. As a result of the experiments, the participants agreed that choreographers, however innovative they might be, must still work with traditional forms since they must ultimately rely on the mastered skills of their dancers. Furthermore, composed or invented dances were as much subject to artistic standards of order, unity, coherence, etc., as those of traditional dances. Finally, choreographers should consider the values and tastes of their audience if they want to have their works accepted by the public.

Mr. F.X. Sutopo, Director of the Directorate of Arts of Indonesia and of the SPAFA Sub-Centre for the Performing Arts headed the Organizing Committee of the Workshop.



Dr. Wisnuwardhana of Jogjakarta performing his Choreography "The Discuss-Thrower", using what he calls Universal Human Movements and Gestures.

Participants to the Workshop were: Dr. Surapone Virulrak, Dean of the Faculty of Communication Arts of Chulalongkorn University who was Chairman of the Workshop; Madame Sathaporn Sonthong, Dance Mistress of the National Theatre, Miss Photchaman Samakhabut, and Mrs. Phayong Thonglim both dance teachers. The Philippines was represented by Prof. Agerico

V. Cruz, Prof. Basilio Esteban Villaruz of the Department of Dance, College of Music, University of the Philippines, and Miss Eva Estrella Damian, Ballet Mistress. Indonesian participants were: Mr. I Wayan Diya of Bali, Mr. Sentot Sugiharto, Mr. Suwarsidi Trisapto, and Mr. Munardi from Directorate General of Culture.

US\$167,690 JAPANESE CONTRIBUTION TO SEAMEO



His Excellency Mr. Kiuchi (left) presenting the cheque to Professor Dr. Adul.

The Japanese cooperation with Southeast Asian countries which is geared toward the development of the region through education, science and culture via the Southeast Asian Ministers of Education Organization was given another thrust forward by the Government of Japan with its recent turnover to SEAMEO of its contribution for F.Y. 1986/1987 in the amount of US\$167,690.

In a simple ceremony held in the afternoon of August 28, 1986 at the Japanese Embassy in Bangkok his Excellency Mr.

Akitane Kiuchi, Japan's Ambassador to Thailand, presented to Professor Dr. Adul Wichiencharoen, Director, SEAMEO Secretariat, the cheque for US\$167,690, out of which the amount of US\$120,000 is the Government of Japan's untied contribution to the SEAMEO Educational Development Fund (SEDF) to fund scholarships for Southeast Asian government personnel to take up advanced studies and researches in various fields which are tenable at the Organization's Regional Centres and Projects.

The balance of US\$47,690 is earmarked for the SEAMEO Regional Centre for Archaeology and Fine Arts (SPAFA), located in Bangkok, for the purchase of marine archaeology equipment and a computer system for use of the Centre in educational training and research in archaeology and fine arts.

SEAMEO's Regional Centres and Project are as follows: Regional Centre for Tropical Biology (BIOTROP), in Bogor, Indonesia; Regional Centre for Educational Innovation and Technology (INNOTECH), in Quezon City, Philippines; Regional Centre for Education in Science and Mathematics (RECSAM), in Penang, Malaysia; Regional Language Centre (RELC), in Singapore;

Regional Centre for Graduate Study and Research in Agriculture (SEARCA), in Los Banos, Laguna, Philippines; and Regional Tropical Medicine and Public Health Project (TROPMED), with National Centres in Indonesia, Malaysia, Philippines and Thailand, and Co-ordinating Unit based in Bangkok.

Over the years, Japan has significantly contributed to the growth and viability of SEAMEO for the development of the region. Japanese cooperation with the Organization dates back to 1968 when she hosted an important medical meeting of TROPMED in Tokyo. The Organization was then only three years old.

FORMER SPAFA TRAINEE LOST AT SEA



Mr. Santoso Pribadi prepares his Diving Equipment during the SPAFA Training Course in Underwater Archaeology, Thai Underwater Archaeology Project, Sattahip, Chon Buri, Thailand, January 9-March 28, 1984.

Mr. Santoso Pribadi, an Indonesian underwater archaeologist disappeared on Monday, August 25, 1986 while diving to trace the **DE GELDERMALSEN**, a VOC ship which sunk about 2.5 miles from Kayu Ara island, Riau archipelago, on January 3, 1752. Since August 25 up to the time of writing, and despite continued search no trace of Mr. Pribadi has been found.

The **DE GELDERMALSEN** wreck attracted great interest from the public because of the reported worth of its cargo believed to have consisted of 160,000 pieces of Chinese blue and white wares, 125 pieces of gold bullions of 300 grams of 20-22 carats each, bronze cannon, anchor, ship bell, and many other items. The total value of the treasure was estimated to be around Rupiah 16,500,000,000 or the equivalent of US\$16 million. Large portions of the treasures were already taken out by an Englishman named Michael Hatcher and auctioned through Christie's of Amsterdam sometime in April 1986. The Indonesian government was informed by the Netherlands government that the auction was to take place.

Repeated reports of clandestine diving and looting of underwater treasures in the Riau-Lingga archipelago, prompted the Indonesian government to organize an

investigating team headed by Prof. Dr. Baharuddin Lopa, S.H. and of 40 members drawn from 7 government agencies: Ministry of Justice, Ministry of Home Affairs, Ministry of Foreign Affairs, Ministry of Communications, Ministry of Education and Culture, the Navy, and the Office of the Attorney General. Mr. Santoso Pribadi came as a representative of the Directorate for the Protection and Development of Historical and Archaeological Heritage which is a branch of the Directorate General of Culture, Ministry of Education and Culture. Among the four-member diving team, Mr. Santoso Prabadi was the only trained archaeologist (University of Indonesia, class 1983) and underwent special training in Underwater Archaeology under the SEAMEO/SPAFA Programmes in 1984 and 1986 in Thailand.

Mr. Santoso Pribadi was born on September 4, 1953 and took up studies in Archaeology at the University of Indonesia where he graduated in 1983. He was married to Dra. Nina Setiani who is also an archaeologist and employed

at the National Research Centre of Archaeology of Indonesia. He had a one year old son and is survived by his parents, and a brother. His parents said that since he was young, Mr. Santoso loved swimming. He received specialized training in Underwater Archaeology under the SEAMEO/SPAFA Programme in 1984 and 1986. According to Mr. Vidya Intakosai, an expert diver and who administers the SPAFA Training Programme in Underwater Archaeology in Thailand, Mr. Santoso was one of his very best students. He was not only blessed with a strong physique, but was a natural for swimming and diving. He added that Mr. Santoso was a very careful diver and would not take unnecessary risks. "Mr. Santoso had all the potentials to become an excellent underwater archaeologist", said Mr. Vidya Intakosai. The SPAFA Staff in Bangkok headed by Miss Suchitra Vuthisathira, Co-ordinator were shocked by the incident and expressed deep sympathy to the family of Mr. Santoso.

A TRIBUTE TO PROF. CHIN YOU-DI, FATHER OF THAI ARCHAEOLOGY

(born, February 24, 1912-died, July 17, 1986)

by Yupha Klangsuwan

Prof. Chin You-di was born on February 24, 1912 at Sawankhalok, Sukhothai Province. He went to the elementary school in his home province and later went to Suan Kulab Boys' High School, a famous school in Bangkok where some of the most prominent Thai leaders like Prime Minister Prem Tinsulananda studied. After his graduation from Suan Kulab Boys' School, he was immediately hired as a teacher. Later he took up a teaching post at Ayutthaya and then at Rayong.

While working as a teacher in Ayutthaya, he used to spend his free time exploring the ruins in the ancient city. It was at that time that he met Acharn Mani Vallibhotama who was Head of the Survey Section of the Division of Archaeology of the Department of Fine Arts. At that time he already

showed interest in archaeology, an interest aroused by his readings of Thai chronicles and folk literature such as **Khun Chang Khun Phaen** which depicted every day life during the Ayutthaya period. When he was transferred to Rayong, he maintained his friendship with Acharn Mani and joined him in his survey trips around the province. Besides his meeting with Acharn Mani, he also met and received encouragement from Archon Phraya Anuman Rajadon who was then Director-General of the Fine Arts Department. The influence of these two men were decisive in his choice of career.

Prof. Chin You-di's parents dreamed that their son should become a judge. So he was sent to Thammasat University (after his teaching duties at Ayutthaya and Rayong) to take



At Ban-Koh Noi Railway Station, on the way to Ban Kao Site, Kanchanaburi.

up a Bachelor's Degree in Law. Although he was not so keen on the subject, he followed his parents' wishes in the true Thai tradition of an obedient son. He finished his Bachelor of Laws Degree and was on his first year in the Graduate School of Law when he decided to shift his profession. With the encouragement of Acharn Phraya Anuman Rajadhon he decided to drop Law for Archaeology. His parents although disappointed did not pose any objections and allowed him to pursue whatever career he chose. In 1947, he transferred from the Department of General Education to the Department of Fine Arts.

By a stroke of good fortune, the Thai Government was searching for a promising Thai scholar who could be sent to India for training in Prehistoric Archaeology under a UN scholarship grant. Prof. Chin You-di was chosen as the Thai Government scholar to India where he studied from 1953-54. Upon his return to Thailand he helped Prof. M.C. Subhadradis Diskul plan the syllabus for the Department of Archaeology of Silpakorn University where he also taught Prehistoric Archaeology and field methods for 15 years while he was also employed at the Department of Fine Arts. Prof. Chin

also taught at Thammasat University from 1968-1970, and at the Faculty of Political Science at Chulalongkorn University from 1968-1971. In the mean-time Prof. Chin rose from Researcher to Head of the Museum Section, and Head of the Division of Archaeology. At the time of his retirement he was Special Grade Curator of the Department of Fine Arts.

In 1975 he was awarded an Honorary Degree in Archaeology by Silpakorn University. In 1984 he was also awarded an Honorary Degree by the Department of Sociology and Anthropology of Thammasat University. Both awards were granted in recognition for his valuable contributions to the advancement of Thai scholarship and his contributions to the field of Thai Archaeology.

His fifteen years of teaching at Silpakorn University, and 3-4 years at Thammasat and Chulalongkorn Universities exposed hundreds of students to his courses in Prehistoric Archaeology and Field Methods. All those who had the opportunity to meet and deal with him, found him a kind-hearted and patient teacher. He was always willing to share his knowledge drawn from his own explorations and excavations. He also was one to give constant encouragement to his students. He was worried that there were not enough jobs for graduates of Fine Arts unless they took up advanced degrees. Hence, he advised his students, to take up graduate degrees in order to qualify them for teaching positions in Colleges and Universities. Some of those whom he taught and guided are now some of the most successful professionals in the field like Acharn Pisit Charoenwongsa, Head of the Research Section in the Division of Archaeology of the Department of Fine Arts, and Dr. Phasook Indrawooth who is now Professor of Historic Archaeology at Silpakorn University.

Prof. Chin You-di's contributions to Thai Archaeology lies in his ability to provide the broad chronological framework for Thailand's Prehistory which he wrote up and became the textbook on the subject. Whereas before, Thai history was always thought to have begun with the coming of Indian influence, Prof. Chin's career was dedicated to search for the evidence of the earliest evidence of man in Thailand. One of his major works is the large-scale excavations undertaken at Ban Kao, near Kwae river, in Kanchanaburi Province which was a joint Thai-Danish Excavation Project. His name is often quoted in all writings in Thai Prehistory and his ideas are influential in creating interest in prehistoric research. In spite of his fame as an archaeologist and the immense information he mastered, he was a very humble person, and always listened to the views of his colleagues and students. He gave encouraging support to anyone who

wanted to pursue a new or bold approach to archaeological research. He believed that no one should be stopped from forming new theories and interpretations for this was the best way to advance knowledge. In his own writings, he tried to make comparisons with findings from other countries in order to show certain parallels and possible relationships. He also utilized anthropological approach to prehistoric archaeology in order to come up with some theories of re-

constructing ancient social processes.

Prof. Chin You-di was a dedicated scholar, he persevered in his career at the time when the Thai Government gave little support to the Department of Fine Arts and when there was still minimal public interest in Thai Prehistory. Because of his devotion, and his original findings, he cleared the road for the future generation of Thai archaeologists.

ICOM Committee for Conservation 8th Triennial Meeting, 1987

The International Council of Museums Committee for Conservation announces the 8th Triennial Meeting of the ICOM International Committee for Conservation will take place at the Hilton International Sydney Hotel in Sydney, Australia, from 6-11 September, 1987.

The Committee for Conservation, in fulfilling its interdisciplinary and world-wide role, brings together conservators curators and conservation scientists from many countries. The Meeting aims to promote conservation research and application in developing countries which have conservation needs and where the conservation profession is relatively young.

In addition to the meetings of Working Groups, there will be poster sessions, visits to conservation laboratories, Aboriginal Rock Art sites and tours of historic buildings, plus a number of cultural and social events.

For further information, please contact: DULCIE STRETTON ASSOCIATES, 70 GLENMORE ROAD PADDINGTON NSW 2021 AUSTRALIA.

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