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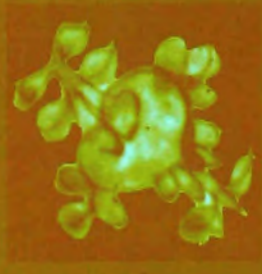

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FEATURES

DEPARTMENTS

COVER

DETAIL OF FLORAL DESIGN FROM MING DYNASTY CERAMC FUJIAN, CHINA

Eyewitness Accounts of the Early Mining and Smelting of Metals in Mainland Southeast Asia

BENNET BRONSON AND PISIT CHAROENWONGSA

In Southeast Asia, as in many other parts of the world, the student of premodern technology is not likely to find that much relevant data exists in indigenous historical documents. He must therefore adopt other approaches: studies of historical and archaeological objects in museums, excavations of early industrial sites, inferences from general theory, and comparisons with those traditional techniques that survived long enough to be recorded by outside observers.

The last of these approaches, the use of what might be called ethnohistorical analogy, is of particular importance in the study of ancient metal production, for here the conceptual gap between modern and early technologies is especially wide. A specialist familiar only with the metal making systems of the present day, carried out on a vast scale and using methods based on the developed theories of half a dozen sciences, is likely to have difficulty in comprehending the small-scale, rule-of-thumb methods of earlier times. He may have even more difficulty evaluating them. If he knows what to look for, laboratory analyses will help him to understand what could and could not be accomplished by preliterate technologists working with simple equipment. But no amount of excavation and laboratory work is likely to give him an idea of the social and economic parameters involved: the time and labor needed to perform a process, its efficiency when measured by the cost of labor and raw materials, the ways in which production might have been organized, and the effects that all this might have had on the larger societies within which all technological systems are necessarily embedded.

Archaeometallurgists—students of ancient metallurgy—therefore tend to be deeply interested in first-hand historical descriptions of traditional non-Western techniques for extracting and fabricating metals. They are particularly interested in descriptions by eyewitnesses who were knowledgeable about technical subjects. The ideal eyewitness would be a professional metal manufacturer, geologist or mining engineer with a command of the local language, a knowledge of the local culture, and the ability to write unambiguous descriptions of what he has seen. Such paragons did exist among Western and Western-trained travellers in various parts of the world during the 18th and 19th centuries. Unfortunately, they were very scarce in Southeast Asia.

Premodern metal production in East Asia, the Middle East and Europe has been extensively recorded, by outside and local observers and even by actual practitioners. In South Asia and Africa, most of the relevant data come from outsiders during the 19th and early 20th centuries. These data are abundant and (in the case of South Asia, at least) reliable. For both regions, the number of records of indigenous mining and smelting runs into the hundreds (see, e.g., the bibliographies in Cline 1937 and in LaTouche 1917–8). In Southeast Asia, by contrast, the total does not exceed two-score, and many of these tell us no more than that a particular metal was extracted at a given place during the time of the author's visit.

The reasons for this scarcity of published data cannot be gone into here. It is sufficient to say that local chroniclers and other writers were not interested in the subject, that most foreign travellers in Southeast Asia were neither interested nor technologically literate, and that indigenous metal-making there seems to have already been in decline by the time that the first interested outside observers came on the scene. One of the authors (Bronson n.d.) has argued elsewhere that Southeast Asian miners and smelters had long suffered from foreign competition, first from efficient Indian and Chinese producers and then from the explosively expanding technologies of the West. Tin was the only metal where Southeast Asia held its own, due to the impregnable advantage of possessing about two-thirds of the world's reserves of that metal. For local producers of iron, copper and the rest, however it had been centuries since commercial prospects were especially encouraging. In the face of severe and long-continued foreign competition, the mining and smelting of metals within Southeast Asia survived only where foreign

technology, first Chinese and then European, could be easily adapted or where producers were sheltered by geographical barriers.

The few known eyewitness accounts of traditional metal making in the region are therefore precious. Those relating to Indonesia and East Malaysia have been collected and summarized by Marschall (1968) and by Harrisson and O'Connor (1969); between them, these writers describe about ten cases for which useful details exist, all of them relating to iron smelting in Borneo, Sulawesi and the Minangkabau area of Sumatra. We know of only one case that those writers missed: Abendenon's (1917–8: 1713) description of iron making by a Bugis-ToBada group at Soroako in eastern Sulawesi. We also know of two cases from the Philippines: Santos (Jagor 1875: 179–85) and Hernandez (Eveland 1905: 16–18) on copper smelting by the Kankanay of Mancayan in northern Luzon, and McCasky (1903) on iron smelting and casting by Chinese workers at Bulacan in central Luzon. These three examples plus those cited by Marschall and by Harrisson and O'Connor may close the list as far as insular Southeast Asia is concerned. We would be surprised if more than a handful of other cases were to be found in the literature.

The purpose of this article is to present the results of a first attempt at collecting as many cases as possible from the Southeast Asian mainland. The eleven accounts summarized here do not represent closure. We believe that a number of other descriptions exist in the geological literature on Burma and Vietnam. Moreover, we have deliberately left out Yunnan in southwestern China, which is not only in many senses a part of Southeast Asia but also the home of a highly developed and well recorded tradition of metal production: indeed, there are more good accounts of mining and smelting operations for Yunnan than for all other parts of mainland Southeast Asia combined. The availability of comprehensive summaries of these accounts (e.g., Tegengren 1923–4: 347–64; Brown 1920) makes it unnecessary for us to consider Yunnan in any detail here, but the proximity of the vast and sophisticated Yunnanese metals industry must constantly be kept in mind when considering premodern metallurgy in the rest of the region.

We do not claim that the data presented here relate to economic activities that were important to the region at the time they were practiced. They are in a sense no more than relics, obscure and small-scale technological systems that managed to survive, often precariously, down to the time when some outsider happened to notice them. Their importance lies in what they tell us about much earlier periods, when Southeast Asia seems to have been the home of a prosperous and even advanced metals industry. The remains of that industry litter the landscape of those parts of the region that were rich in ores and fuels, forming the subject of an increasing number of archaeological investigations. It is these investigations that the present article is meant to assist. Although the data are sparse, they show that a surprising variety of metals was made and that the processes used were by no means unsophisticated. Many elements of these processes are likely to turn up in future excavations.

What follows is therefore intended in part as an ethnotechnological handbook for archaeologists. For the sake of convenience, it treats the evidence relating to different metals separately, arranging the cases by date within the sections that relate to the appropriate metal. Only cases that involve actual descriptions are included. These are of two kinds: accounts where the writer is himself an eyewitness and accounts where the writer managed to interview former participants, checking their memories as far as possible by whatever furnaces and other metal-producing apparatus still remained at the time of his visit.

A certain number of interesting details will be underlined in the "comments" paragraph that follows each description. However, we have not attempted a full technical analysis, nor to follow up every trail that opened along the way. The data are presented as straightforwardly as possible, leaving it to others to explore their implications.

IRON MINING AND SMELTING
1860s

Thanbo and other villages, Mount Popa or Puppadaung, ca. 20 kilometers east of Pagan, central Burma. Personal observation by W. Blanford (quoted by Percy 1864: 270–3) and reconstruction using interviews and on-site study by H. L. Chhibber (1926: 219–32).

The mines are open quarries on the mountainside, yielding iron concretions from a clay matrix. The mineral is hematite with some limonite. Two samples tested by Chhibber showed low iron contents of 26.3 and 22.8 percent.

Smelting is done at various villages in the immediate neighborhood. The one visited by Chhibber still had 12 furnaces that were visible; Blanford implies that he saw similar numbers at one locality. Chhibber reconstructs these furnaces as "circular or oval pits 3–4 feet in diameter, dug in compact earth," as in a river bank, and "connected with a circular hole, a little more than a foot in diameter," which served for feeding the furnace with charcoal. He goes on to say "it is remarkable that they had no opening to provide a blast." Blanford describes quite a different type of apparatus: shaft furnaces about 3 meters high, with a rectangular cross-section and (like Chhibber's furnaces) dug into a bank that surrounds the shaft on three sides; the fourth or front side is walled in by a thin clay screen. There is a large opening to provide a blast, for—like many reported furnaces in Africa but unlike any others in Asia except for a single case reported from Yunnan by Moore-Bennett (Tegengren 1923–4: 352)—air was supplied by natural draft, not bellows.

Both Blanford and Chhibber agree about the general course of smelting: the furnace is filled with charcoal and ore and then lit; charcoal but not more ore is added during the smelting run. A furnace run continues until "the molten metal flows out by tapping the lower part of the furnace" (Chhibber) or until a solid bloom has formed on the bottom of the furnace, which takes about 24 hours (Blanford). No flux is used (Chhibber and Blanford). The bloom weighs about 20 kilograms (Blanford).

Although the smelters are part-time farmers, in their role as ironworkers they are specialists in the production of raw metal that is fabricated elsewhere. Their iron was formerly famous, being shipped throughout the lowland area of central and upper Burma. Production ceased in the late 1860s, shortly after the British annexation of the area.

Comment:

Blanford's description, though often quoted in archaeometallurgical writings, was evidently not known to Chhibber. Both were geologists in the employ of the Geological Survey of India. Chhibber was an old Burma hand; Blanford was not, but had seen and written about a number of traditional smelting operations in India. That he knew more about practical non-Western metallurgy is shown by the fact that he does not bother to say that flux was not used (it is almost never used in simple bloomery furnaces) and does not suggest that the iron might have flowed out as a liquid (which is highly improbable in a furnace of the low-temperature type he describes). Because his visit took place during the wet season, Blanford did not see the furnaces in operation either, but his account is circumstantial enough to make it clear that he had good informants. Chhibber's curious statement that the furnaces "had no opening to

provide a blast" (a clear impossibility, as pointed out by Suchitta 1983) must represent a misunderstanding of what his elderly informants told him. They may have said that smelting was carried out, not without an air blast, but without bellows.

IRON MINING AND SMELTING
1860s

Near Loei, Northeast Thailand. Personal observation by H. Mouhot (1864: 133).

Mouhot does not describe mining directly but implies that the ore comes from "immense beds of magnetic ore of a remarkably good quality," found on a mountain in the Loei area.

The furnaces are holes "about a yard and a half square hollowed out close to the mountain." The mineral is piled up and smelted with charcoal. The "liquified iron" collects in a hollow in the furnace floor, whence it is withdrawn when the smelting session is completed. The iron, presumably in the form of a raw bloom, is then carried back to the village where it is worked up in a hearth described as a "cavity," supplied with air by a pair of upright piston bellows operated by a child.

The same people do the smelting and smithing. They are not full-time ironworkers, being "half-agriculturalists, half-artisans." Their spades and cutlasses are shipped to all the surrounding provinces, "even beyond Korat."

Comment:

An explorer rather than an academically trained scientist, Mouhot was not knowledgeable about mining or metallurgy. Moreover, the published account was compiled without his supervision from the rough notes that survived his death in Laos, a few weeks after his visit to Loei. This may be why the account is incomplete. It says nothing about any bellows used with the smelting furnace, or about yields, smelting time or many other details that would be of interest. It is not in fact absolutely clear that Mouhot actually saw a smelting furnace in operation. In spite of its deficiencies, however, the report is important. It is one of the very few published descriptions of smelting in an area which on archaeological and geological grounds appears to have been one of the key metal-producing zones of ancient Southeast Asia.

IRON MINING AND SMELTING
CA. 1880

Villages of the Kui, Cuoi, Khouy, etc. ethnic group, Phnom Deck range, Kompong Soai Province, Kampuchea. Personally observed by J. Moura (1883: 43–6) and by E. Fuchs and E. Saladin (summarized at length in Beck 1891: 1009–11).

Two kinds of ore are used, one called "heavy" and the other "light." The latter is preferred because of the hardness of the iron produced, which makes it suitable for weapons manufacture. Moura seems to say that the "light" ore is "very rich with a 65–66% metal content." Fuchs and Saladin cite a less impressive 35–40% metal content without mentioning that the Kui recognize two types of ore. The miners apparently do their own charcoal-making and smelting. The mines are in the Phnom Deck; smelting is done in the villages at the edge of the range.

Because of the expense, furnaces tend to be built by groups of villagers or even by several villages. Each is a long rectangle in plan, 9. meters wide, 2.5 m. long and about. 4 centimeters deep, made of clay mixed with white sand. The top of this shallow basin is open: its walls taper from 20 cm. in thickness at the base to about 5

cm. at the lip. The furnace proper rests on a solid stamped-clay pedestal that raises the bottom of the hearth 80 cm. above ground level. Both ends of the furnace basin are pierced with holes for tapping slag. Each of the sides has 26 holes with 26 tuyeres which project some distance into the furnace. All tuyeres on each side are connected by bamboo tubes to a common bellows. There are thus two bellows in all. Each has the form of a drum made of stamped clay about 50 centimeters in diameter, with a leather diaphragm attached at its center to a cord and a spring pole. The feet of three operators (to each bellows) press the diaphragm down, forcing air into the furnace; the spring pole pulls the diaphragm back upward when the operators step off, letting the bellows refill with air. Two high bamboo screens protect the operators from the heat of the open hearth.

About 250 kilograms of ore and 5–6 hectoliters of charcoal, arranged in layers, constitute the charge. Once lit, the fire is blown gently at a rate of 8 strokes per minute for the first eight hours, then blown at a more vigorous pumping rate for four or so hours more. One heat is finished per day, yielding 10–15 kilograms of iron.

The bloom then is worked up into half-kilogram bars with pointed ends (illustrated in Colquhoun 1885: fig 10). This is done in a separate hearth, blown with a pair of upright single-acting piston bellows (Moura) or a single horizontal double-acting windbox bellows (Fuchs and Saladin). The iron bars contain "mixed particles" of iron and steel but are otherwise to a high purity. They are highly prized by many peoples of the surrounding area. The bars are traded all over Cambodia, Annam and Siam. The Lao use them as money.

Comment:

This is the best description of traditional smelting we possess from Southeast Asia. Interestingly, the process is one of the most unusual. The furnace, clearly described by both sources, is unique among recorded bloomeries. The closest analogue is found in the *tatara* furnace of Japan, which is also long, narrow and furnished with rows of tuyeres along both sides, although it is much larger and produces a different kind of iron. The Kui bellows is unique in Southeast Asia (nothing like them is reported in Marschall's comprehensive 1968 survey) but is of a type common in Bihar and Orissa in eastern India, where clay drum bellows with spring poles and often with several operators per bellows were widely used by small-and medium-scale ironmakers of the preindustrial period.

The reason for the furnace design is not clear; one imagines that with a somewhat deeper basin and an excess of fuel, such a device might be able, like the *tatara* hearth, to produce a natural steel or even a mixture of steel and cast iron. The bellows is without question an import from India. The fact that the Kui were not in close contact with overseas areas at the time of Moura's, Fuchs' and Saladin's visit suggests that the importation may have occurred at a relatively early date.

IRON MINING AND SMELTING
1880s–1920s

Bo Luang (or Baw) Plateau, Chiang Mai Province, northern Thailand. Personal observation by A. R. Colquhoun (1885: 51); reconstruction using interviews and on-site study by E. W. Hutchinson (1934: 164–5) and by P. Suchitta (1983: 35–41).

The ore is mined at a deposit about 35 kilometers away. None of the sources describe the mines or mining procedures. The ore is "a red oxide" according to Colquhoun, but Suchitta was shown a sample that resembled magnetite. Women do much (or, according to Colquhoun, all) of the mining work. The mines are considered the exclusive property of Bo Luang

village. The ore is carried there for smelting on elephants (Colquhoun) or on the backs of women and men (Hutchinson and Suchitta).

The smelting furnaces are cubical clay structures measuring two and one-half feet on a side (Hutchinson) or about one meter high (Suchitta). They are supported with wooden boards (Hutchinson) or a clay-covered bamboo framework (Suchitta). There are two large openings in the furnace, a 10–20 centimeter hole in the top and a 10–15 cm. hole in one side that served for extracting the bloom and, perhaps, for tapping the slag. A third opening admits the tuyere, which is loosely connected to the bamboo tubes that leads to pair of upright single-acting piston bellows. Suchitta suggests that the loose fit between the tuyere and the tubes may have made it easier to draw air into the bellows.

The size of the charge and smelting time are not given. Hutchinson notes that the "iron droppings from the ore are collected four times and returned to the furnace." Suchitta had a piece of old slag analyzed and found that it had a very low percentage of iron oxides (about 8% FeO and Fe_2O_3) which may confirm some recycling of slag, although Colquhoun maintains that the smelting method used is so "rough" that it "yields only fifty percent of the metal." The lump of iron that is extracted at the end resembles a small orange (Colquhoun). One such bloom that had been preserved as a keepsake was weighed and analyzed by Suchitta: it weighed 0.94 kilograms and contained 93.49% iron, 0.28% carbon, 0.02% manganese, 0.052% phosphorus and 0.004% sulfur; the rest was presumably slag.

The bloom seems to have been reheated and forged in the same furnace as that used for smelting, and the same individuals did at least some of the work. Although women did much of the mining and smelting, and although men must have done a good deal of the smithing, none of the sources suggest a rigid sexually-based separation of different parts of the process. The knives, bells, tongs, etc. thus produced were traded to the Chiang Mai area. Colquhoun says that in his day the village paid iron articles as tribute to the "Zimme chief," the governor of Chiang Mai. The tribute articles were elephant chains, spear heads, cooking pots and other ironware.

The inhabitants of Bo Luang are Lawas, a tribal people speaking a Mon-Khmer language. Their customers were northern Thais. Suchitta and Hutchinson imply that they were not full-time ironmakers. Colquhoun, however, says flatly that they also were not "agriculturists." All sources agree that the Lawa were large-scale raisers of livestock: cattle and, according to Colquhoun, elephants. They were rich in the latter animal.

Comment:

Between them, the three sources give a clear but somewhat undetailed picture. One is left with a number of questions concerning mining methods, ores, inputs, yields and costs. It would also be interesting to know more about the furnace used: in spite of its boxlike description it may just be an ordinary short shaft furnace with thick walls. One of the first writers to connect the Lawa with smelting (of lead, not iron) was Crawfurd (1828: 419); their propensity for metallurgy was widely known in the late 19th and early 20th centuries (see, e.g., McCarthy 1902: 120). The pattern of tribal peoples making iron for sale to state-organized peoples also appears in Cambodia (see the description of the Kui in this paper), in Borneo and Sulawesi, and in the Khasi Hills of northeastern India.

IRON MINING AND SMELTING
1890

Loi Nam Lin (Doi Nam Lin?), Lai Hka Circle, N. Pang Long State,

eastern Burma. Personal observation by G. B. Stirling, quoted in full by Scott and Hardiman (1900: 299–301).

The ore was mined from three deep, narrow shafts and from a number of open workings on a hillside, apparently not far from Loi Nam Lin village. Formerly several villages worked at mining the ore, carrying it to be sold to the smelters at Loi Nam Lin. At the time of Stirling's visit in 1890, smelting was carried out only on a smaller scale. The smelters seem to have done their own mining by then.

The furnace is made of earth and has two large openings, a lower one for loading in charcoal at the start and an upper one for feeding in charcoal and ore, a handful at a time, while smelting is under way. The fact that (upright piston?) bellows of bamboo are used suggests that there is a third opening for the tuyeres. Nothing is said about tapping slag. Two men are needed to tend the furnace. Each smelting run, done only once each day starting at 2 am, lasts about four hours. A bloom made experimentally "in an improvised furnace" weighed about 5 kilograms.

Four blooms can be made in five days, the fifth being reserved for marketing. The iron is bought by smiths in neighboring villages in Pang Long but some goes to Mong Nai (Muang Nai) State. The products of the Pang Long smithies are well known. Some are shipped as far as Mae Hong Son and Chiang Mai in Thailand.

Comment:

No data are given about the nature of the ore, the size and form of the furnace, or many other details that are of interest. However, it is worth noting that ore and charcoal are fed in continuously. This implies that the furnace is of the shaft type; a yield of 5 kilograms in four hours suggests that is not very small: a height of 1.5–2 meters seems reasonable on analogy with Indian and African furnaces. The smelters appear to have been natives of the area; that Scott does not bother to identify them means that they are probably Shans. Scott and Stirling both regard the Loi Nam Lin system as a mere relic of the larger-scale system of production that existed before the British conquest and the introduction of cheap British iron and steel. Their opinion is in part confirmed by the evident capacity of the furnace. It they had done several runs per day, the two furnace workers would each have produced about 10 kilograms/day—a quite respectable level of labor productivity by preindustrial standards.

IRON MINING AND SMELTING
CA. 1910

Uang Sa Pong (Wang Sapung), 26 kilometers S.E. of Loei, N.E. Thailand. Personal observation by Hogboom (1913–4: 78).

The mines, about 5 kilometers northwest of the village, are just "shallow diggings to get the loose pieces." The excellent hematite ore was analyzed at 68.5% iron, 0.042% phosphorus and 0.006% sulfur.

This was smelted at the village in small furnaces approximately one-half meter high, about which no further details are given. Although smelting had almost died out at the time of Hogboom's visit, the village still housed an important smithing industry, using imported English iron bought from Chinese traders.

Comment:

This very brief description is significant mainly because it represents one of the few cases where iron smelting in Southeast Asia survived into the 20th century. It is interesting to note that the village visited by Mouhot in the

Loei area also did both smelting and smithing. Judging from Mouhot's description of his route, the two villages are not the same.

IRON-ARSENIC MINING AND SMELTING
CA. 1910

Ban Hoei Tat, 40 kilometers north of Loei, N.E. Thailand. Personal observation by B. Hogboom (1913–4: 79–81).

The mine is on top of a mountain to the northeast of the village. The two diggings visible there are several meters deep and may be following a weathered vein of minerals. The ore was analyzed at 34.5% iron oxide (Fe_2O_3), 47.5% arsenic oxide (As_2O_5) and 16.2% water, with a little pyrite and traces of nickel and cobalt.

Smelting is done, apparently right at the mine, in "small furnaces sunk in the ground." The local people are aware of the poisonous character of the furnace fumes. No other details of the smelting process are given, but it is clear that the metal produced has a lower melting point than ordinary iron. Hogboom had a piece of the alloy analyzed. He reports the result as "Cu —93%, As —7%." The "Cu" here is evidently a printer's error; the alloy must actually contain 93% of iron and 7% of arsenic.

The local people "did not themselves know of any other use for the metal than casting bullets," but formerly traders from the South had bought it. Hogboom speculates that this may have been for making Buddha images.

Comment:

An iron-arsenic alloy like the one described would be easy to cast because of its low melting point but would be too brittle for most uses. The idea that it was used for casting religious objects is plausible; antimony alloys are known to have been used by northern Thais for similar purposes (see, eg, Gardener 1967: 1–2). What equipment would be needed to smelt such an ore is not clear. Deposits of iron and arsenic oxides are not common, and very few cases of smelting them are reported in the literature.

LEAD, SILVER (AND ZINC?) MINING AND SMELTING
CA. 1400–1850 AD

Bawdwin or Bawdwin-gyi, Tawng Peng-Loi, N. Shan States, N.E. Burma. Reconstruction using historical data and study of the site, abandoned 40 years earlier, by T. D. LaTouche and J. C Brown (1908: 235–63).

The gigantic deposit consists of galena and anglesite (lead sulfate) in more or less intimate association with zinc blende, along with lesser amounts of pyrite, chalcopyrite and silver. The silver content is variable but high. A sample picked up in 1900, 400 years after the richest deposits began to be cleaned out, showed 88 ounces of silver per ton of ore; run-of-mine ore in the 1920s and 1930s still averaged 18 ounces/ton (Bender 1983: 178). Certain ores with a very high zinc content appear to have been avoided by the early miners. LaTouche and Brown suggest that it was not possible to smelt these by the methods then available.

The mines consist of large numbers of shafts, galleries and open cuts that honeycomb the sides of a valley for a distance of about five kilometers. At least one such gallery cuts through solid rock for several kilometers. A number are wide and high enough to admit pack animals (mules, according to Scott 1900: 303). Galleries and tunnels are skillfully cut although rarely supported with timbering. Many were still in good condition at the time of the authors' visit.

Smelting took place in large open hearth furnaces, thought to have been without bellows, composed of a deep fire chamber in front and a sloping, bowl-like reduction space in back which was

heated from beneath by flues. The liquid metal trickled out of the bowl and fell down through the fire chamber to be collected in a hollow at the bottom. LaTouche and Brown do not speculate on the reason for using such a furnace, although Brown comments that the process involved was clearly of the "roast and reaction" type—that is, a smelting procedure where lead sulfide is roasted to an oxide which in turn reacts with and decomposes more sulfide. Brown, an authority on Chinese metallurgy, notes that he has seen no furnaces like these in Yunnan.

Cupellation, separating the silver from the lead, is believed to have been accomplished in two stages, the first in round beehive-shaped furnaces and the second in square furnaces enclosed in stone buildings, presumably for security. The lead oxide or litharge left over after the extraction of the silver was probably resmelted to metal: none of the sources mention finding large quantities of litharge. The slag resulting from the initial smelting, however, had a very high lead content. Between 1909 and 1919 a British firm recovered more than 180,000 tons of old slag at Bawdwin; this had an average lead content of 60 percent (Bender 1983: 176) but a silver content of only 1.7–1.8 ounces/ton (Brown 1917).

Mining at Bawdwin is thought to have begun by AD 1412, the date of a Chinese inscription found there. All miners and smelters were Chinese, although some lead smelting by local Kachins, using the same lead slags as the later British company, took place there in the late 19th century. Crawfurd (LaTouche and Brown, p. 236) heard in 1827 that the mine produced 960,000 ticals weight of silver annually and that it employed 1,000 miners. Oldham (1855: 345) puts the number of miners at 10,000.

Comment:

No one who had worked at the mine, which closed in the 1860s for uncertain reasons, seems to have been still in the area at the time of LaTouche's and Brown's visit. Their reconstruction of processes is therefore based on educated guesswork, supplemented by the small amount of existing historical information. Both of the authors, on the other hand, were exceptionally knowledgeable about Asian ethnometallurgy. Their guesses are likely to be fairly close to the truth. As noted above, they do not speculate about the reasons why the unusual smelting hearths were used, but Brown's comment about a "roast and reaction" process may provide the clue. While such processes were notoriously inefficient in extracting lead, they were economical of fuel and were capable, if properly run, of extracting virtually all of the silver originally present in the ore. This would seem to have fitted the needs of the Chinese smelters perfectly. Fuel was scarce, and the distances involved would have made it very expensive to transport the lead to any market able to absorb such massive quantities of that metal.

Interestingly, although Scott (1900: 304) felt that the mines probably had been exhausted by 1860, they were reopened in 1914 and are still in operation. In the mid-1930s Bawdwin was producing 70–80,000 tons of lead annually, along with an equal quantity of zinc and perhaps 175,000 ounces of silver (Bender 1983: 178). As noted above, run-of-mine ore during this period still had an average silver content of 18 ounces per ton. This would have been a "payable" but not spectacular ore in the eyes of most preindustrial silver miners. On the other hand, if the ores exploited during the 15th–19th centuries resembled the 88 ounces/ton sample picked up in 1900, Bawdwin would have been one of the largest producers of precious metal in Asia.

LEAD AND SILVER SMELTING
1865

Kyaukthat, Yawng Hwe State, S. Shan States, E. Burma. Personal

observation by Fedden, quoted in full by Scott and Hardiman (1900: 403–2).

Nothing is known of mining operations, as mine locations were kept secret. At the time of Fedden's visit in 1865, the ore was brought to Kyaukthat where it was sold to smelters. The ore is a lead mineral, presumably galena, with an unspecified silver content.

After it is crushed, the ore is put into a small "cupola or blast furnace" made of clay two and one-half to three feet in height and 16 inches in diameter. The air blast is supplied by women standing on raised platforms, presumably using the usual upright paired piston bellows; each furnace has two such women.

The reduced lead is ladled out (of a receptacle at the bottom?) and transferred in ingot form to small "reverberatory" cupellation furnaces. These consist of a fire chamber separated by clay bars from the molten metal below. As the lead oxidizes, "it is removed by gently revolving over the surface an iron rod around which the lead in the form of litharge (ie, lead oxide) accumulates in a number of coatings or layers, one upon the other." The relatively pure silver that remains in taken out as a button or plate from the bottom of the furnace. The "rollers" of litharge are then resmelted and the lead metal sold.

Comment:

As in other cases where Scott does not specify an ethnic group, the smelters here are probably Shans. It will be noted that several features of this particular method of cupellation, including the clay bars and the litharge "rollers," should be identifiable archaeologically.

LEAD AND SILVER MINING AND SMELTING
1890s

Maw Son or Bawzaing, Myelat District, S. Shan States, Burma. Personal observation by J. G. Scott (Scott and Hardiman 1900: 301).

The mines are on a hillside one mile northeast of Maw Son village. They are shaft mines, most or all of which "descend to about 300 feet before the miners follow up any veins." The lead ore (galena?) is argentiferous but averages only five rupees weight of silver per 365-pound basket. Mining tools are "a small hand pick, a mallet and a cold steel chisel. Two men take it in turns picking at the rock, while others carry the ore to the surface." There it is sold to the smelters, who carry it back to their furnaces in Maw Son.

Each furnace has a daily capacity of about five baskets of ore (about 1825 pounds) but is not further described. Unlike their counterparts at Bawdwin, the smelters of Bawzaing were not interested only in the silver in the ore. Scott says "the main profits were derived from the sale of lead."

Comment:

If, as Scott seems to imply the miners involved are Shans, this makes Bawzaing the deepest mine known to have been dug by native Southeast Asians before modern times. The furnaces might be vertical shaft furnaces or might be one of several types of open hearth; that they are of medium size is shown by their daily capacity of nearly one ton of ore. The silver content of the Bawzaing ores is indeed not high as such ores go; Bender (1983:182) says that ores mined there in modern times average only 10 ounces to the ton of 50–55% concentrate. That such ores could be mined economically implies a good market for lead, a low-valued metal, and hence cheap transportation. Bawzaing is not far from Taunggyi and the main overland trade route to Chieng Mai.

LEAD-TIN ALLOY MINING AND SMELTING
1890s

Benang Sta (Setar), near Biserat, Pattani River, Pattani Province, S. Thailand. Personal observation by H. Louis (1894: 235–6).

The ore occurs in the neighborhood of ordinary tin and galena mines but is, Louis says, "quite unique, as far I know, in the world. It has been produced by the gradual degradation of cassiterite-bearing granite and of limestone containing pockets of galena"; the result is what the author describes as a natural "pewter mine" with ores composed of oxidized lead minerals (anglesite with cerussite, pyromorphite and mimetite) intimately mixed with tinstone. The deposit is mined by sluicing away the overburden, breaking out the ore with crowbars, crushing it with stone-headed tilt hammers worked by human foot power, and washing until a sufficient concentration is reached.

Smelting is done in small blast furnaces about seven feet high. The product, "besides a good deal of lead fume, is a natural alloy of lead and tin." A coin said to be made of this metal was analyzed. It showed 69.4% lead, 27.9% tin, 0.7% iron and 2.0% "impurities."

The miners and smelters are Chinese. They sell the alloy "to the rajahs of the surrounding states, who use it to make the small coins called *pitis*."

Comment:

Mixed lead-tin deposits are not ordinarily considered to be smeltable. In this case, however, the original lead sulfide (galena) had been altered by weathering to a mixture of lead sulfate and carbonate, which can be reduced to metal in the same way as a tin oxide (cassiterite) ore. There must be at least a few other deposits of this kind in the cassiterite-and galena-bearing areas of Southeast Asia. The blast furnace and tilt hammer represent imported Chinese technology, but there is no reason why such ores could not have been handled with less sophisticated equipment in earlier periods. In Kedah, pewter *pitis* coins go back to the early 17th century; they were widely used in Kelantan, Pattani, and Trengganu in the late 18th century and afterward (Show and Kassim Haji Ali 1971). Considering that those kingdoms had much tin and little lead, and thus no incentive to make artificial tin-lead alloys, it seems possible that even the earliest pewter used in *pitis* was a natural alloy made from an ore similar to that mined at Benang Setar.

As we said in the introduction, we do not intend to discuss all of the implications of these eyewitness accounts for archaeology and history, However, a few points are worth emphasizing.

WOMEN, MAGIC AND METAL MAKING

It is common in other parts of the world to find that mining and smelting operations are surrounded with elaborate taboos and ritual practices.

In Africa, taboos against women at mining, smelting and smithing places were (and still are) very widespread. The mere appearance of a woman at a smelting furnace often meant that work had to stop and that lengthy special ceremonies had to be performed before smelting could resume. In Europe and the Middle East, explicit taboos connecting women and metal working seem to have been rare, but the idea of a women acting as a smelter or smith was almost as inconceivable as in Africa.

Nothing like this is reported in Southeast Asia by any of our sources. Among the Lawa, women not only engaged in all phases of metal making but, according to Colquhoun, monopolized some of them. He says all smelting was done by women. A girl made iron blooms for her marriage dowry, and continued to be in charge of smelting the ore mined by herself and her husband throughout her married life.

The other sources do not say

specifically that discrimination by sex in metallurgy is either present or absent. However, the fact that none of them mention it can be taken to mean that it was weak or absent in the places they wrote about. Suchitta (1983) cites other Thai cases of women engaged in metal working. It seems valid to conclude that in the ancient Southeast Asian mainland women were not usually barred from smithies and smelting places. They must sometimes have run those places themselves.

None of the sources says much about metal working magic either, although that topic is very important in writings on traditional metallurgy in Africa, ancient Europe, Indonesia and even China. Smelters and smiths in the mainland portions of Southeast Asia undoubtedly performed magical ceremonies to ensure that their work would come out well. But the fact that the sources pay little attention to these ceremonies may imply that they were less conspicuous and perhaps less essential than in other regions.

ETHNICITY AND METAL PRODUCTION

Because the metal making operations that survived long enough to be seen by outside observers were usually in isolated areas, it is not surprising that the metal makers involved often belonged to minority ethnic groups. What is surprising, however, is to find these tribal metal makers selling their product to peoples with more developed economic and political systems.

That the Shans controlled some of the most important lead-silver deposits in Southeast Asia explains why they could produce and sell these metals to the Burmese and Thais. But what about the Lawa and Kui? Usable deposits of iron ore are present almost everywhere in Southeast Asia. So why should the northern Thais, Laos and Cambodians buy iron from backward tribal peoples instead of making their own?

We cannot offer a fully satisfactory explanation. As noted previously, a number of other tribal groups in Asia were formerly successful exporters of iron—the Khasi in northeastern India, the Ngaju Dayaks of Borneo, and the Toraja and ToBada of Sulawesi. All of these, like the Lawa and Kui, formerly smelted substantial amounts of iron for sale to consumers in economically developed areas.

Part of the explanation may lie in superior ores. The Kui, for instance, had access to exceptionally good iron deposits in the Phnom Deck mountains. Yet there is no suggestion in the sources that the majority of successful tribal smelters utilized unusual ores. Instead, the sources tend to imply that the tribal iron and iron implements were technically superior to those made by the majority ethnic groups. We must give serious consideration to the possibility that certain of the more "primitive" Southeast Asian peoples were in fact more technologically advanced than their civilized neighbors in terms of metal making and fabrication.

Perhaps the most interesting case is that of the Kui. They are thought to have inhabited their present homeland on the fringe of the Phnom Deck for many hundreds of years. The Phnom Deck is the largest (and highest-quality) deposit of iron ore in Cambodia. The smelting methods used by the Kui are complex and ususual, involving the use of one item of equipment—the spring pole-operated drum bellows—that was definitely borrowed from India, presumably at an early date.

What this adds up to is a fairly strong argument for the idea that in former times the Kui were important suppliers of iron to Angkor. We do not know whether there is epigraphic or other direct evidence for this. But we do think it quite possible that weapons supplied by the simple Kui were a

key factor in the military success of the greatest of ancient Southeast Asian empires.

COPPER

Copper, important as a metal in its own right and also as the chief ingredient of bronze and brass, is naturally of great interest to archaeologists. It is therefore unfortunate that no outsider ever seems to have seen and written about traditional copper mining or smelting in the non-Chinese parts of mainland Southeast Asia.

The well-recorded historical Yunnanese copper industry (many references are given in Brown 1923) is not precisely relevant to our understanding of early copper smelting in the area south of Yunnan, for during the 17th–19th centuries the copper mines and smelting plants of that province were among the largest in the world.

The previously mentioned records of tribal copper smelting at Mancayan in the northern Philippines therefore have special importance. They represent the only case of the mining and smelting of copper by a Southeast Asian people to have been observed and described in print. Interestingly, the Kankanay smelters at Mancayan employed a notably complex method for extracting metal from the local arsenical copper sulfide ores.

We might note that Jagor's and Eveland's descriptions of Kankanay smelting are good. They are worth studying by anyone interested in the Southeast Asian Bronze Age and in the more general problems of preindustrial technology. Rather similar ores are found in several parts of Thailand, Burma and Vietnam. Some archaeologists have assumed that such ores would have been avoided in antiquity because of the difficulty of smelting them. And yet the Kankanay, whose material culture is otherwise quite simple, appear to have handled those ores competently. It is entirely possible that methods as sophisticated as those of the Kankanay were known at an early date elsewhere in Southeast Asia.

OTHER TOPCS

A number of important subjects have not been touched upon in this concluding section: the capacity of furnaces; the productivity of labor; the geographical distribution of techniques; the locations of mines and smelters with reference to markets and sources of raw materials; the unusual number of natural alloys produced by traditional Southeast Asian smelters; the existence of specialization in producing raw metals as opposed to finished metal goods; and so forth. Most of those subjects would require many pages to discuss properly, and such a discussion might be premature in any case.

The reason why a discussion might be premature is that new information is now coming in from archaeologists at an increasing rate. A new generation of specialists, some with extensive training in the techniques of the metallurgical laboratory, have become interested in the study of early Southeast Asian metals. Excavations focussed on archaeometallurgical problems have begun to be carried out—for instance, Piggott's and Natapintu's as yet unpublished work at Phu Lon in northeastern Thailand. We therefore expect that within the next decade our views on early Southeast Asian metal production will have changed drastically. Much of what we now think we know will have changed drastically. Much of what we now think we know will prove to be incorrect. New interpretations, some of them still unimaginable, will replace those of the present day.

Tradeware Ceramics found in the Philippines

ALFREDO B. OROGO AND MARY JANE LOUISE A. BOLUNIA

The earliest expeditions carried out in the country goes back to the later part of the 19th century. But it was only in 1921 that systematic archaeological activities were started.

Archaeological activities have been conducted by foreigners and notable among these were the ones conducted by Alfred Marche in 1881. Marche was a French traveller and explorer who came to the country for the purpose of collecting antiquities particularly trade ceramics. He travelled and explored the islands of Catanduanes and Marinduque. Upon his return to France, he brought back with him thousands of artifacts for the Paris Natural History Museum and Musee du Trocadero.

By 1921, there were already many archaeological sites reported and excavated that contained trade ceramics. These sites date back between the 10th and 17th centuries AD representing late Tang, Five Dynasties, Sung, Yuan, Ming and Ching Dynasties though Thai, Annamese, Khmer and Burmese wares were also found in several sites are found scattered throughout the country from Batanese Islands in the northernmost part of the Philippines to as far as Mindanao in the south.

In 1927, Karl E. Guthe led an archaeological work. The Guthe expedition appeared more significant because it involved systematic exploration and excavation of sites. From 1922–1924, Guthe explored and conducted his archaeological work in Samar, Bohol, Tablas, Romblon and Cebu in Central Philippines and Zamboanga, Basilan and Sulu in the Southern Philippines.

Guthe reported that the results of his archaeological works conducted on 542 sites were remarkable. He was able to collect a tremendous amount of artifacts of which seventy-five (75%) percent constituted unbroken ceramics and ceramic shreds. The whole pieces which nearly numbered to a thousand were in the form of jars, plates or dishes, bowls, cups and vases. Majority of the collections were Asiatic ceramics mostly of Chinese origin.

Another notable work on ceramics was by Olov R. T. Janse from Harvard University. In the 1940s, Janse carried out excavations on burial sites in the town of Calatagan, Batangas, Philippines About 100 kilometers south of Manila. In this excavation, Janse encountered early Ming Dynasty and local ceramics. However, aside from classifying the high-fired ceramics as early Ming, he never attempted to trace the place of manufacture of these ceramics although he suspected that some of these ceramics were made from Sawankhalok kilns in Thailand.

During the American period in the Philippines and at the turn of the 20th century until the 1950s, Philippine archaeology has been dominated by Dr. H. Otley Beyer, an American national who came to the Philippines in the early 1920s.

In the 1940s, Beyer conducted an extensive archaeological work in Rizal, Bulacan and Batangas provinces which resulted in the collection of various classes of Philippine antiquities, particularly trade ceramics.

Based on his ceramic collections, Beyer proposed the period between the 9th and 16th centuries as the Philippine Porcelain Age to signify the prominent role that ceramics played in trade in the country.

Michael Sullivan, a visiting archaeologist, however observed that much of the tradeware ceramics found in the Philippines, particularly of the earlier period, appear to be the product of Kwantung and Fukien in China.

In the 1950s, major archaeological fieldworks were undertaken by the National Museum led by Chief Anthropologist Dr. Robert B. Fox, an American national, Alfredo E. Evangelista, and several others from the Anthropology Division (Ronquillo, 1981).

The most extensive archaeological work in the 1950s conducted by the National Museum of the Philippines was the excavation of burial sites in Calatagan, Batangas (Fox, 1959). Over 500 burials were excavated from two large burial sites resulting in the recovery of more than a thousand Asiatic ceramics. Eighty percent (80%) of which were Chinese-made ceramics.

In March 1964, Avelino Legaspi, then archaeologist of the National Museum of the Philippines conducted archaeological work in Barangay Balingasay, Bolinao, Pangasinan, in the northwestern Philippines. Fifty burials were encountered containing local potteries and the most numerous artifacts recovered were Chinese-made ceramics belonging to the late 12th to 13th centuries AD to 14th and 15th centuries AD. Several bone ornaments in the form of bracelets, glass beads of various colors and sizes and gold ornaments were also recovered, together with various metal artifacts in the form of bolos and daggers.

Another important archaeological work conducted by the National Museum of the Philippines in 1966 was the excavation of habitation and burial sites in Sta. Ana, Manila. The excavated burials were associated with Chinese tradewares dated from

the late 11th to 14th century AD. These recovered Chinese tradeware ceramics provided a detailed data on the patterns of living and movements of the early people that settled in Sta. Ana, Manila some three hundred to five hundred years ago.

One of the most significant events in Philippine archaeology was the discovery of the ancient Philippine boats at Balanghai, Butuan, Province of Agusan del Norte in the island of Mindanao, Philippines. The ancient boats were recovered from a midden which appear to be a former shoreline in the early period. Based on the result of the C-14 date on one of the organic materials retrieved from the midden, the boats were made in the 4th century AD (Peralta, 1980; Scott, 1981).

Equally significant with the discovery of the boats was the recovery of Sung-type ceramics known as Yueh and Guangong which date to the 12th century. These materials are considered significant for the study of Chinese ceramics because these types have not been found in any other Philippine archaeological site (Ronquillo, 1978).

At present, the Archaeology Division of the National Museum is conducting an archaeological excavation in the undisturbed sites in Calatagan, Batangas.

The latest addition to the study of trade ceramics in the Archaeology Division of the National Museum of the Philippines was the creation of the Underwater Archaeology Section. This section paved the way for the archaeological research of shipwreck sites in the country.

The first shipwreck site discovered was of the southwest coast of the island of Marinduque. The majority of the materials recovered were tradeware ceramics in the form of plates, bowls, jars and jarlets which were believed to be Swatow-type dated to the late Ming period, 16th century AD (Ronquillo, 1981).

The second shipwreck site discovered was off Puerto Galera coast in Mindoro Island. Hundreds of porcelain and stoneware materials dating to the Ming Dynasty were recovered. In both of the projects, the National Museum of the Philippines involved the services of experienced private divers to augment the much needed technical expertise and sophisticated equipment essential for this type of archaeological work (Conese, 1983.)

The most recent underwater archaeological project undertaken by the National Museum of the Philippines was the *San Diego* shipwreck site off Fortune Island in Nasugbu, Batangas, Philippines. The project was jointly undertaken by the National Museum of the Philippines and the World Wide First, a French outfit headed by Mr. Frank Goddio.

The *San Diego* which was refitted to become a Spanish warship sunk on December 14, 1600 off the coast of Fortune Island during a battle against the Dutch.

The archaeological materials recovered from the *San Diego* wreck site included more than five hundred blue and white Chinese-made ceramics ascribed as belonging to the late Ming Dynasty specifically to the Wanli Period (1573–1619 AD). Thai, Burmese, Spanish or Mexican jars and Philippine-made earthenware were also found.

To date, most of the *San Diego* specimens are on loan to Paris for exhibit and the others are now on display at the National Museum of the Philippines Museum Branch in Cebu City, Philippines.

The importance of the recovered materials is tremendous inasmuch as this is the first time that a single site yielded various types of vessels like the rare kendi with the star-shaped mouth which can only be found in the British Museum. Also, the source of the trade goods is varied. It is not only the rarity of the materials but the information it is giving with regards to the type of ceramics traded during those times.

With all these auspicious events in the field of archaeological research and developments, the National Museum of the Philippines is still committed to protecting and preserving the Filipino cultural heritage by pursuing its basic scientific research, field investigation, collections and studies of artifacts specifically the tradeware ceramics for the purpose of making them available not only to scholars and students but to the general public as well.

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ASEAN Dance Festival 1994

ASSOCIATE PROFESSOR DR. CHUA SOO PONG

ASEAN, Association of South East Asian Nations, formed in 1967, currently has six member countries: Brunei Darussalam, Indonesia, Malaysia, Philippines, Singapore and Thailand. Initially, it was formed mainly for political and economical reasons: to contain the spread of communism from North Viet Nam which was launching an anti-American war with considerable success. With the end of the Cold War, and the changing political landscape of the region, ASEAN is now more concerned with economic cooperations than with ideological or security issues. In the last decade, greater effort was made to promote cultural exchanges, with numerous projects devised and implemented by the Committee on Culture and Information (COCI), with resources coming from ASEAN Cultural Fund.

This committee, the COCI, launched an ASEAN Festival of Performing Arts in 1981 to promote cultural understanding in the region. Although the title sounds very broad, the festival has been focusing entirely on dance. As in all ASEAN event practises, the festival was rotated among all ASEAN countries. When the Festival finished its cycle in Brunei Darussalam in 1986, it was decided to split the festival into two: the ASEAN Theatre Festival and the ASEAN Dance Festival, alternating with each other. ASEAN Dance Festival was launched in 1990 in Indonesia to promote dance among the six Southeast Asian countries which are bounded by geography and history. The bi-annual event took place in Manila in 1994, at the Cultural Centre of the Philippines, from the 21st to the 26th of March. The theme for that year was "ASEAN Legends: Interpretations of Traditions."

Festival Director, Nestor O. Jardin, was enthusiastically applauded by the audience for his imaginative staging of the openning ceremony. All delegates, including the officers had to dance to the tune of ASEAN Harmony. In a big circle linked by bright colour banners, they symbolically showed the solidarity of the ASEAN community. The opening night also featured works of all ASEAN member countries (Brunei Darussalam, Indonesia, Malaysia, Philippines, Singapore and Thailand), and the guest performers, Bayanihan Dance Company, one of the most established folk dance companies in the Philippines.

Subsequently, each night was shared by presentations of two member countries. Brunei Darussalam performed a piece created by Awang Seruddin Bin Awang Damit, based on the story of a famous warrior and navigator, Sultan Bolkiah. He creatively integrated seven forms of traditional dance, thus giving the audience a chance to sample the dance steps and styles which originate from the country as well as those similar to the neighbouring countries. For example, the third dance of his presentation, the *Aduk-aduk*, is the ceremonial dance of the Kedayan, one of Brunei Darussalam's minority groups. On the other hand, *Alai Sekap*, resembles the bamboo dance of the Philippines, while the *Tarian Jong Sarat*, looks similar to the Malay dance performed in Singapore and Malaysia.

Indonesia featured the new work of one of the country's most promising choreographic talents: Sukarji Sriman. With original music composed by doyen in music and dance I Wayan Diya, and played by a team of top musicians, the hour-long programme, which is based on the legend of the *Lorajongrang*, charmed the audience with dramatic expressions and excellent dancing. It was episodic but not traditional narrative in its approach, showing the conflict between King Baka and Bandung Bondowoso, the suitor of Princess Larajongrang, as well as the emotional complications of the young couple, in dance terms with great skill. In the opening scene, village life at the Larajongrang temple was portrayed by a series of group dances which were harmonic in mood and smooth in the flow of movement patterns.

The second section, was the depiction of the legend itself. Unlike the narrative dance drama, the choreographer chose to highlight only the major moments of the epic and the relationships, competing for love and supremacy. The movements although not identical to the traditional Javanese dance, do resemble its emphasis of contrast in 'refined' and 'militant' style of dancing, and of highlighting significant expressions in frozen postures. At the dramatic moment of anxiety of Prince Bandung Bondowoso, who has to build one thousand temples in the short time demanded by the princess, the choreographer and composer borrowed Balinese *Wayang* vocal expressions and movement patterns effectively. The dance drama ended in the light-hearted section of how the temple is now flooded with tourists who are attracted by the exterior and not the spiritual aspect of the ancient edifice.

In an obvious attempt to encourage a selected young choreographer, Malaysia was represented by the work of Mahmud Hj. Ibrahim, danced by the government National

Culture Complex, the Komplex Budaya Negara. Based on the legend of *Putri Gunung Senyum* (Gunung Senyum Princess), the choreographer attempted to blend elements of drama and dance as well as rituals in the dance drama. He used both traditional music derived from *Makyong*, which uses *rebab, gendang* and *tawak* as main instruments, and synthesiser and electronic music. Vocal expression was used at times abruptly suggesting that the dancers might have been in trance. The audience remembered less the main characters of the legend and more the movements of the rituals, which might well have been the intention of the choreographer.

The Philippines was represented by a dance drama choreographed by the Artistic Director of Ballet Philippines, Agnes Locsin. Performed by the Dagyaw Theatre and Dance Company, composed of students from Illoilo National High School, *Hililawod*, the hour long programme won acclaim when it was premiered at the First National Theatre Festival in 1992. Based on the oldest and longest epic of Panay Island in the Philippines, the strength of the dance drama came from the choreographer's knowledge of how best to guide the students who are technically not perfect and show off what they have most; energy and creativity. Working with the original cast over a period of time, Locsin managed to inspire the young cast to master the intricate steps that are based on the folk dance of the region and dramatic intensity created by masterly control of tempo and emotional changes in the epic. The dance drama was enhanced by the chanting and ensemble played by the performers. The impressive presentation reminds the audience how and what art education can achieve if they are managed skillfully. Even if those kids who performed so expertly in the in this production decided not to persue a career onstage, one has no doubt that they would value the experience of collaboration.

THE *WATER SLEEVE* DANCE FROM SINGAPORE WAS TAUGHT BY A MEMBER OF THE FRONTIER DANCELAND LED BY ARTISITIC DIRECTOR MISS LOW MEI YOKE

For those who followed the ASEAN Dance Festival, Singapore's presentation of the Frontier Danceland was a refreshing change from the multiethnic dance programme. Frontier Danceland was chosen to present four pieces choreographed by its Artistic Director Low Mei Yoke: *Tales of Grandmother, Three-inch Lotus Feet, Reminiscence* and *Crossover*. What came out most effectively was the two items that are clearly critical of some aspects of the practises of China in the past: the bound feet as criteria of beauty and the keeping of large numbers of concubines in the imperial court, *Three-inch Lotus Feet* and *Reminiscence*. The former used Beijing opera music as background showing two groups of females: the bound-feet ladies with round, painted fans and silk hankerchiefs in their hands roaming around leisurely and the women in *samfu* (plain cotton blouse and pants), crawling, moving on their knees, carrying each other like heavy burdens, depressed and distressed, leaping in anxiety and anger but ending up in the same old situation. Life went on as usual. *Reminiscence* showed a court lady seeing her fate in the mirror. Low made use of two dancers to convey the grief of women trapped in the imperial court. The final item, *Crossover*, "a merging of

Indian, Malay and Chinese dance steps, to reflect the multiracial society of Singapore," saw the dancers simplifying the rich dance vocabularies of the ethnic dances of the island state.

For those expecting to see glittering costumes of classic mask dance drama, the *Khon*, Thailand's offer of *The Streams of Life* was a delightful surprise. The thirteen dancers and musicians, from various institutions and groups were gathered specially for the event, under the directorship of Dolchai Boonyaratavej. Using water as its theme, the music was arranged by Dr. Pratak Pratee-paseenm, linking popular folk songs such as *Loy Kratong* with old songs such as *Sieng Tienn*, and festive songs like Ton Worachat and sung by the Artistic Director Boonyaratavej and Marisa Sukosol Clapp with passion. Apart from traditional Thai instruments and the bamboo flute, a computerized sequence was also used to transform a gentle Thai melody into a violent and threatening piece of music.

The choreographer, Suteesak Pakdeeteva, creatively varied the mood of the dance, showing the people paying homage to the river goddess, carrying out their daily activities such as bathing, washing clothes, romancing with their loved ones, as well as their abuse of nature which angered the river goddess. The dance ended on a lighter note when the people were forgiven and once again danced happily near the river. The dance was helped by the costume designed by Anuwat Naksrisuk, who used traditional style of shoulder scarves for the dancers. The colours chosen for the dancers who represented the villagers, blue, brown and aquamarine, invoked memories of a Thai mural painting. While the dancers were doing the river scene, they changed into the ligh-weight fabric of dark and bright blue representing the streams, with the *tabengman*, (cross-shoulder scarves). Most effective was the large skirt used by the river goddess with cuts at the edges for the corp de ballet to emerge from, enhancing the image of the lotus.

CROSSOVER, "A MERGING OF INDIAN, MALAY AND CHINESE DANCE STEPS, TO REFLECT THEMULTICULTURAL SOCIETY OG SINGAPORE," CHOREOGRAPHED BY MISS LOW MEI YOKE

The stage imagery will be long remembered by the audience. The high technical level attained by the Thai dancers was also a delightful surprise for the audience who are used to seeing only classical Thai dancing on the tourism promotion material.

A well-established format of the ASEAN Dance Festival is the inclusion of the lecture and workshop sessions after the performances of each delegation. These series of talks and demonstrations, are designed to provide the audience with a glimpse of the dance culture of the ASEAN member countries.

Brunei Darussalam's lecturer was Haji Ahmad Bin Haji Arshad. He discussed how the choreographer Awang Seruddin used traditional dance to portray the great navigator of his country Sultan Bolkiah. The audience was shown the various ways of wrapping the expensive *sarong* (cloth used to wrap round the body), with golden threads.

Dr. Yulianti Parani gave the Indonesia lecture, helping Sriman explain his choreographic ideas. He also demonstrated both the female and male styles of classical Javanese dance. An excerpt of the dance: *The*

Legend of the Lorajongrang, was presented to help the audience to recall some of the patterns of movements seen in the lyrical piece.

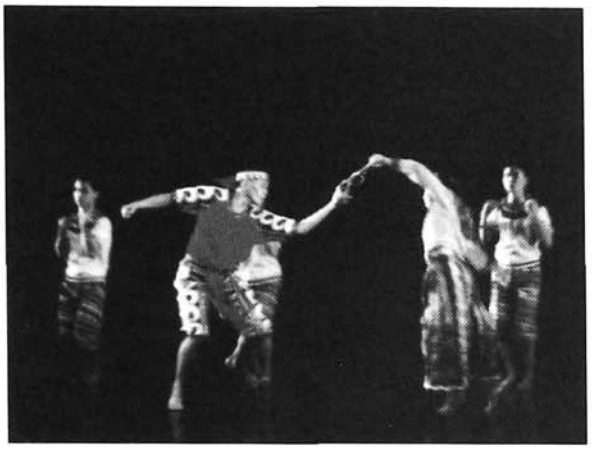
The Malaysian lecturer, Professor Dr. Mohamed Ghouse Bin Nasuruddin, played the *rabab* briefly to accompany the KBN dancers performance of a short solo ballet choreographed by himself. Locsin gave a well-rehearsed account of her choreographic process with the students from the Iloilo National High School demonstrating the highlight of the epic they performed. She stressed that the production would have been impossible without the vision of the principal, Riza Amaguin, and the commitment of the group's artistic director, Ewdin Duero, and the devotion of the students. The audience was deeply impressed by her creative ways of developing the capabilities of the basically non-trained dancers and inspiring them to be commited and confident about their creative involvement in the process.

Singapore lecturer was Tan Choon Poh, a former lead dancer of the now defunct National Dance Company. He narrated the development of Chinese dance in Singapore, showing how Chinese dance in Singapore is moving away from the dominent influence of China and developing its own character. The dancers from the Frontier Danceland then demonstrated some extracts of dances in the company's repertoire. Most intriging for the participants of the session was when they were invited to experiment with the long sleeves dance, the 'water sleeves', a two- meter long sleeve used in Chinese classical dance.

The last session conducted by Boonyaratavej began with well-selected slides showing the sources of his artistic concept in developing *Streams of Life*: Thai mural paintings and textiles. He then went on to describe how music, costume and choreography were integrated around the theme chosen by him. The choreographer, Pakdeeteva was invited to show how his movement patterns were inspired by the Thai classical dance and yet not a simplification or breakdown of the subtle traditional form. He indicated his approval of using the hand gestures of Thai dance and combines them with the leg movements of western ballet. He rather freed himself from the rigidity of both forms and invented movements that conveys the moods of his dance.

All these lecture and workshop sessions were free for the public but the crowd that attend these events were relatively small. Disseminating knowledge of dance is as important as staging the dance if one hopes to build up an audience that is ready to apprecite dance of Southeast Asia. What the festival organiser should seriously consider is how to ensure greater participation of lecture, performance and workshop. and secure greater support from the mass media by widely publicising the events before, during and after the festival. The organiser should also engage a professional video production company to document the performances of the festival and market them, with schools in the region as its prime target. After all, the presentations at the ASEAN events are fairly representative of the best artistes in Southeast Asia. The documentary will be excellent teaching material to be used in schools and colleges. By interesting the young viewers, the region will be more hopeful in nurturing and recruiting a new generation of audience. The good news is that ASEAN COCI is now in the process of publishing a series of monographs on the performing arts in the region. Once completed, it will certainly help the public to gain insight in their dance tradition and current creative energy in ASEAN dance.

Nevertheless, the festival ended in the traditional cordial atmosphere of ASEAN events with the audience applauding enthusiastically. What remain are the memories of an ineffable aural and visual beauty. The next festival, scheduled for 1996, will be held in Singapore.



THE DANCE DRAMA *HILILAWOD* CHOREOGRAPHED BY AGNES LOCSIN, PERFORMED BY THE DAGYAW THEATRE AND DANCE COMPANY, ILLOILO NATIONAL HIGH SCHOOL

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Malay dance in Asia
A Singaporean Perspective

NONGCHIK GHANI

A dance which can contribute to change, creativity and growth of Asian dances is a dance which is willing to undergo necessary changes to flourish.

Malay dance in Singapore, was slow to blossom compared with those of Chinese and Indian dances. It began in the early 50s when the Malay educational bodies organized fund-raising cultural shows. At that time, girls in the Malay community were not encouraged to perform. They were estranged to any cultural concern over dances.

From the 1950s to 1960s Malay dance activist made efforts to gain recognition from their communities. Only in early the 60s, after the Singapore government launched their campaign to prove that Singapore would not be a cultural desert by introducing *aneka ragam rakyat*, did the attitude of Malays in general change toward dance activities.

The growth of Malay dance in Singapore is quite different from that of dances in countries such as Indonesia, Malaysia and Brunei. In Singapore the Malay dance takes part in entertainment and not as part of ceremony. Dance was sustained by associations specially organized for the purpose. Malay dance is preserved by the performer's realization of their responsibility to community.

Even though the Malay dance did not traditionally grow from amongst the masses, the Malay community have provided able guidelines to enable it to develop with time. Malay intellectuals understood and realized that the Malay dance and culture are not static and should not only have personality but also able to flourish. They underscored this in a resolution adopted at the first Malay Cultural Congress which was held in Malacca. "The Malay culture can accept foreign elements as long as they are suitable and are not contrary to it." This guideline gave encouragement to Malay choreographers for experimentation.

The dances performed in Singapore during the 50s and 60s were similar to those in Indonesia, Malaysia and Brunei, as they came from the same roots. As a community of an independent country, the Malay choreographers felt that Singapore should have newly choreographed Malay cultural dances of their own. With this in mind, the local choreographers, with limited experience and knowledge, dared themselves to experiment.

Between the 60s and 70s, and especially for the Southeast Asian Cultural Festival in 1963, Sriwana was commissioned to produce Malay dances. Mr. K. C. Lee, then the chairman of the festival, gave his advice that dance must be staged by local choreographers. For that purpose Sriwana was able to choreograph its own dances, the *"Tari Payung"* (umbrella dance), *"Tari Petani"* (farmer dance) and *"Tari Nelayan"* (fisherman dance).

Later we choreographed a modernized Malay dance *"Lenggang Kang-kong"* using jazz rhythms and *"Tari Gembira"* using modern musical arrangements. Attempts were also made to include dance elements of other races into Malay dances such as *"Tari Selendang"* which incorporated Thai dance elements, *"Lenggang Remaja"* from Javanese dance elements and *"Tari Taman Gamely Sari"* from Indian dance elements.

Dances which adopted changes and incorporated other dance elements received good response when they were performed for Malay audiences. Such an attitude was regarded as the community's approval to the changes

'Even though the Malay dance did not traditionally grow from amongst the masses, the Malay community have provided able guidelines to enable it to develop with time.'

'This liberal attitude allowed Malay dance to keep up with the times and contribute in its own way to the growth of Asian dances.'

made and this is important because cultural dances have strong links with the original culture of the people.

Aside from incorporating non-Malay elements, the Malay choreographers also succeeded in their experiments in non-Malay dance styles with Malay flavor. This was evident in their successful innovation of *"Tari Petani"* created by Francis Yeo, a ballet dancer. *"Tari Petani"* which originally consisted of the ballet style and movements had been adapted in such a way that its movements could be accepted as Malay. They have also adapted the western dance style to create their contemporary dances. This liberal attitude allowed Malay dance to keep up with the times and contribute in its own way to the growth of Asian dances.

The ability of local arts lovers to ensure the growth of the Malay dance through associations, dance workshops and producing stage performances become a strong factor in enhancing their continued creativity. What is most important is that local dance activists carry out these activities out of their deep love for the Malay dance. This love has made Malay dance activists in Singapore willing to work without material returns. Although they are amateurs, their commitment and dedication are as deep as those of the professionals in the sense that they feel that they have a full responsibility for the creativity and continuity of the Malay dance.

The activities are very important for the growth and continued creativity of Malay dance. With numerous activities, the Malay dance activists have the opportunity to produce their creations year after year. This can be seen in their stage presentations organized by government ministries such as *"Tariana," "Rencah Budaya"* and *"Selangkah Seirama"* by Sriwana, *"Gema Seni"* by Perkumpulan Seni, *"Kilir Jati"* by Persatuan Kemuning

Singapura and *"Gamely Tari"* by the Singapore Dance Groups. These activities have also led to the emergence of choreographers such as Som M. Said, Khaziah Yem, Hamzah Rahim, Fauziah Hanum Yusuf, Rawi Hamim, Norlie Ismail, Sumiah Samsuddin and Halimah Kasbi of Sriwana, Salleh Buang and his wife, Noorazilah, of the Persatuan Kemuning Singapura, the two brothers Kamal and Kamil Ridzuan of Perkumpulan Seni, Safarina of the Rina Dance Group, Naim Pani of the Naim Pani Dance Group, Osman Hamid and Rahman Said of the People's Association, who often contributed their creations for local performances. There are also other choreographers who are active in community clubs who used to contribute in the Singapore Dance Festival organized by the People's Association and National Theater Trust.

What concerns the Malay Community at present is not the lack of creations and creativity in the Malay dance, but the nature of the creations. Generally, innovations in such a field are always influenced by global influences in the economy. But globalization in arts, especially in dance means national borders do not operate.

In cultural globalization, people tend to look to the west. This may be due to the fact that the west has sophisticated and influential information systems. Local cultural experts hope that innovations and integration do not cut off the Malay dance from its people. In fact, they hope that innovations will provide a channel to provincial dances.

To allow the continuity of creativity in Asian dance, activities should give opportunities to choreographers and dancers to expand their cultural elements. With such activities I believe the continuing creativity of Asian dance can be assured.

Amateur theatre in Toyama, Japan

HIROSHI KOIZUMI

In 1945, when World War II was brought to an end, Japan was utterly ruined, most of her cities were bombed and burned down and people were depressed, baffled in a whirlwind of confusion.

Though they were suffering from severe shortages of food and necessities, people who were at last emancipated from the shackles of despotic militarism, who at last regained freedom of expression, sought their ideal in culture and art, and they took up various kinds of artistic activities. Amatuer theatre was one of them.

But theatre, as a co-operative activity in which participants do their best to show human situations directly through their physical actions, was at that time in a peculiarly difficult position. They could not find facilities to give their performances in, yet across the whole country there were established many amateur theatrical groups—Citizens Theatre, Workers Theatre, Youth Theatre, Students Theatre and so on—their theatrical activities spread all through the country like wild fires in the field. But, in ten years or so, most of those groups collapsed and disappeared, some through the difference of ideologies among the members, some through financial problems, and some through their dramatic incompetence and lack of creative initiative.

The modern dramatic movement in Japan, it may be said, began in 1909 when European modern drama was adopted. The dramatic movement in Japan had in its not so long history many sad experiences; for instance, just before World War II, many capable, leading persons were persecuted and put in prison because of censorship; the control of thought and belief.

It was not so long ago that there were few professional actors who could earn their own living only by their stage performances. It is doubtful if there were any amateur theatrical persons who believed in the possibility that amateur theatre would take deep root in the everyday life of the citizens before the end of this century.

Lately, on account of economic prosperity, people could

afford to find increasingly more time to enjoy life itself, with the large 'transvaluation' of 'more mind, less matter.' Such a situation has brought a gradual change in the world of amatuer theatre in Japan.

Nippon Amatuer Theatre Association (NADA), whose presidnt is Mr. Chiyomi Hara, a noted Ibsenist in Japan, is the core of all Japan amatuer theatrical groups. NADA was established in 1961 with the advice and help of the Agency for Cultural Affairs and now comprises forty-six member groups, ninety-six individual members, fourteen special members; in total 156. The NADA office is now in Toyama (7–1 Funabashi-kitamachi, Toyama City, Toyama, Japan 930).

Most of the member groups have given performances of various kinds of plays—the works of Japanese professional playwrights, modern plays by European and American writers, such as absurd dramas and epic dramas, as well as those written by the leaders of the member groups. The artistic quality and value of their performances are, of course, not the same, but all these amateur groups have continued to keep up a steady effort of production, though sometimes unnoticed, and their steady effort may be compared to the flowers that wait under heavy snow for the comming of the spring. These activities seem to have taken root deep in their respective native tongues and are about to bear fruit.

Toyama Prefecture is situated in the central part of Japan and faces the Sea of Japan. Regarding the population of 1,120,000, Toyama stands the 38th among the forty-seven prefectures of Japan, yet regarding its level of living condition and the so-called 'amenities,' Toyama ranks first or at least second.

Toyama is reputed to have been very energetically devoted to international cultural exchange, especially in the field of international theatrical activities: a professional group, SCOT, lead by Mr. Tadashi Suzuki, in Toga and an amateur theatrical group, Bungeiza, represented by Mr. Hiroshi Koizumi, in Toyama City has a history of more than forty-five years.

In 1983, in commemoration of the one hundredth anniversary

of Toyama Prefecture, the Toyama International Amateur Theatre Festival (TIATF) was organized and succeeded in inviting fifteen groups from twelve countries of the world, whose success brought the commendation that Toyama "put away the barrier of Amateur Theatre isolationism in Japan." In 1985, as a special event for the Year of the Youth, the second TIATF was planned and carried out: fourteen high-school students groups from eleven countries (of the USA, Europe, Oceania and Asia), and amateur theatrical leaders representing eighteen countries, participated. The 3rd TIATF was held in 1989 and twenty-seven groups from twenty-four countries and theatrical leaders from thirty-one countries joined in this event. In 1992, Toyama International Amateur Theatre Festival (TIATF '92) was held as one of the first Japan Expo Toyama '92. Twenty-five groups from twenty-four countries and theatrical leaders from thirty-four countries participated in it. It may well be noted that these festivals have been organized and managed by a joint committee of the local administrative offices, mass media, cultural groups and citizens of Toyama Prefecture, where Bungeiza has taken the 'so called' subordinate works which are pillars and props and which are unseen but necessary to support the efficient management of the great event.

Much of the success of those festivals are to be attributed to the leadership of Mr. Yutaka Nakaoki, Honorary President of TIATF and the Governor of Toyama Prefecture. He is a brilliant intellectual and highly supportive of these TIATFs. I firmly believe that there is no other perfectural governor in Japan who has given and will give such generous support to international cultural exchange programmes.

Besides, Mr. Atsushi Hirata, Prof. Emeritus of Toyama University and the Vice-president of Toyama Prefectural Artistic and Cultural Association, has positively supported us from the very first until today. And it is inestimatable how helpful and contributive he has been to the success of international theatre festivals and many other international exchanging projects.

The Theatrical Group Bungeiza has activated its own dramatic activities to promote and stimulate the local artistic situation,

and also striven to hold the production of the high-school theatre and the theatre of the handicapped and to further their international exchange. Not only theatrical exchange, but also other fields of art—dance, music, arts, and floral art—have received the chance of participating in international activities through the mediation of Bungeiza. Thus Bungeiza has helped to bring fruitful results of international friendship and mutual understanding.

In the summer of 1991, the first Inami International Wooden Sculpture Camp was held in Inami Town of Toyama Prefecture, and wooden sculptors of five continents participated in it. More than half of the participating sculptors joined through the mediation of Bungeiza. This is one of the examples how the communication ties of international theatre exchange have been spread to the other fields also and have largely contributed to the success of other projects.

In 1985, the Asian Regional Centre of International Amateur Theatre Association (IATA) was established in Toyama, and in 1991, the office of both All Nippon Amateur Theatre Council and Nippon Amateur Dramatic Associatio has moved to Toyama from Tokyo. Since then, such international theatrical events as the 1993 International Amateur Theatre Summit in Japan, the 1994 Asian Amateur Theatre Summit in Japan and Asian Festival of Theatre Films, have been held in Toyama, to say nothing of international theatre festivals. International amateur theatre activities in Japan have been, therefore, developed actively, centering in Toyama.

From September 28 through October 7 1996, the International Theatre Festival and International Children's Theatre Festival will be held as part of the main events of the National Culture Festival, Toyama '96. It is also planned that the performances will be given not only on the stage of those theatres, but also on board a large ship on the pacific waves of Toyama Bay. Furthermore, it is decided that Toyama will host the 6th World Children's Theatre Festival in Toyama in the year of 2000. International Theatre exchange in Toyama are expected to become more and more active in the future.

SITUATION OF ART EDUCATION IN VIETNAM

NGUYEN PHAN THO

Theatre in Vietnam has a long tradition with different and various styles such as *tuong* (classical theatre), *cheo* (popular theatre), *ca'iluo'ng* (reform theatre), spoken theatre, folk song theatre, puppet theatre, and so on.

Each kind of theatre has its own character and its own history. Many kinds of traditional plays, for example *tuong* and *cheo,* have hundreds of years of history. Now there are 156 professional theatrical troupes in our country (consisting of either governmental or united joint venture, and private companies).

That is not to mention thousands of amateur art companies spread over all regions in the country.

Before, audiences used to go to the traditional theatre, but at present, especially among the young, they do not prefer theatre.

After the August Revolution in 1945, the government of Vietnam sought to develop art education; but due to the two wars, that aim could not be realized.

It was not until the North and the South of the country were united that art education could actually begin to be standardised.

Today, the Ministry of Culture and Information has the duty for promoting art education.

In large cities such as Hanoi, Ho Chi-Minh City, Hai Phong, Hue and Danang they have established several Institutes of Art. For example, Hanoi has:

one Institute of Theatre and Film
one Institute of Music
one Institute of Fine Arts
one Institute of Art and Handicraft

We can find the same in Ho Chi Minh City.

In the other provinces there are also different schools of art and culture. In these institutes students have to study for five or six years in each field of study of their choice, for example: acting and theatre direction.

We have two faculties specially for the traditional theatres, *tuong* and *cheo.*

After graduation from these institutes students are offered a career in art companies in the country. Each year, these institutes produce graduates of about two hundred to three hundred students.

Besides these institutes we also have in Hanoi and Ho Chi Minh City two institutes of culture which consists of the following sections: library, museum, bookshops and mass media. In this latter section (mass media) amateurs are requested to train for theatre direction, music, scenography, theatre organization at a lower level.

Regarding amateurs, after graduating, they will be sent to amateur companies, to factories, offices and

cooperatives all over the country.

Normally in the Institute of Culture there are over a thousand students per year.

High schools of pedagogy and training of music teachers and up to date art education are to be found mostly in Hanoi because we don't have enough teachers.

All of these institutes are funded by the government and the government itself gives salary and scholarship.

Vietnamese theatre has an abundant long-standing tradition and has been and will be a powerful budding influence as a mirror reflecting very strongly, an encouraging source of sentiment and national soul, and it will be worthy of the spirit of the Vietnamese. All this must be nurtured in the Vietnamese heart. They share to contribute to the collective Southeast Asian theatrical background.

Modern Construction the Documetary

RICHARD CLARK

There is little of studies about the research and writing of the documentary in Canada. Until recently, the thought of film makers concerning this subject was limited to the small circle of practitioners and investors.

I would like to talk about the subject of research and writing for the documentary and its relevance. I, for one think that research and writing about documentation is underdeveloped and ignores the importance of preproduction and preparation.

Myth of Improvisation

In the business of film making in general, it is important to look at the monetary value of the proposed production. In the case of the documentary, one must also consider it relevant. As film makers know very well the quality of a film is related to the preparation prior to the film making itself.

I think we must therefore dismiss the ongoing myth most of the time spread by the film makers themselves. The myth is one about improvisation and spontaneity as the golden rules for quality documentary film making. I think this kind of argument has often been the justification for laziness, all dressed in form of a thesis.

You must note that it is for lack of a better word that I use the term script for the purpose of documentary film. Research, reflection, synthesis and image writing is the basis of the script. This must take various forms according to the nature and the usage of film makers.

From the moment I intend to take a deep look into a certain aspect of the human condition, social or cultural, I am taking a position. If we are making a documentation based on a large pool of fact, we must make the tough choice of choosing information from a certain point of view. The script writing has to do with it. It is certainly a sensitive issue but critical for the film. It is a necessity, and my long experience tells me that it has to be done.

If there is a form of creation which can not pretend to be a totally free and automatic expression, it is cinema as art, in which the stages of construction (creative and technical) must carefully proceed. This is the reason why I don't believe in films made on the basis of intuition and improvisation.

Conditions of production

Whatever one might think about it, in the actual context of producing documentary film, in private industry as well as at the National Film Board of Canada, it has been virtually impossible to make a documentary film without a script.

The time has past where, at the NFB, anyone could make his own research with the camera in his hands, filming a lot of shots and being assured by intuition that something will come out of all this. Such a way has produced the best and the worst, depending on luck, but it is now over. No one would now have the privilege of filming on the basis of a single quickly written one-page screenplay, nor have the opportunity for a whole month of freedom and 30,000 meters of film to shoot anything that is not fully prepared. For the high costs of production have definitively set an end to this kind of documentary essentially created in the editing room. But many still think that making a documentary is like fishing.

The new demands of a precise schedule, of exact timing and of a certain length of film allowed have forced the film makers to seriously prepare for the shooting itself. The preparation itself does not guarantee success, it is a basic requirement for anybody who takes film making seriously.

Better preparation for better improvisation

I firmly believe that it is the deep knowledge of his subject that allows the film maker the freedom of

improvisation at the moment of filming. The script however must leave enough blank space for spontaneity and surprises that might arise in the life of the subject being documented.

Each his own method

There is not a single model for script writing. Every subject, each film, has its own and special way. Every film maker has his particular unique method.

In fact, documentation, characters, events, and so on, are closely related and in a continual dynamic that contributes to documentary.

The selection of subjects is often decided by the film maker's desire to discover new fields of knowledge or portraying realities in new perspective. Or due to his desire to use film as a tool of reflection on a certain subject.

I propose no chart of analysis here. Reality is too complex and society is too often marked by the sea of contradictions to be strictly fixed in any sort of chart. I am interested in an artist because he is a person involved in the world of creativity and not because he is famous.

Research

Research is an open-ended field. It covers both the theoretical (collecting and reading of newspapers, books, studies, meetings with specialists of the subject) and the practical (meeting with people on the street, spectators of a play, etc.).

One must be without any kind of prejudice in his research, any kind of preconceived idea about the subject itself. One must go to the field and talk to people from all walks of life. The purpose is to gain maximum amount of information in order to gain insight to the subject.

It is quite perilous to make a film on a matter one already knows too well. What is the point of making a film if one is not firstly urged by a certain curiosity?

Generally speaking, after some time of research, plans must be drawn. For example, if anyone wants to make a film about a youth group, one must study their living styles. Find out how the majority of them operate. Feel their happiness and frustrations. Many of them fail to envisage a bright future and are not as hopeful as the generation twenty years earlier. This evidence allows us to view things in historical perspective.

Characters

In any kind of film, it is the characters that make the film interesting. They inspire the audience and charge the film with emotion.

If the synthesis of research and creative thinking of the film is to be achieved the choice of the characters is critical to the success of the film. However, I must stress that in film it is important to limit the number of characters. If they are too numerous, the spectator will not be familiar with them, as he has no time to do so, and the film becomes simple report. One must choose the ones who are exceptional, because of their intelligence, their humor, their experience of life. It's no use to make a film about characters who are only average. They must add to the wealth of information regarding the subject matter.

The character chosen must meet the requirements as well as fit with all the visual needs of the film.

In short, one must find characters that are available at the time of filming and visually fitted to the film reality. These characters are the only messengers to be identified by the spectators.

Once the characters are chosen, the film maker must then make an effort to build a good working relationship with them, to warm them up with confidence and complicity that allows the spontaneity to come up at the moments of shooting.

But I must stress that this alone is not sufficient. Although we care about finding interesting characters, they must be placed into a characteristic situation. The quality of the synthesis affects the whole of the quality of the film. And this synthesis, strictly speaking, is up to the film maker himself. If it is not, he takes the risk to be taken over by the characters instead of directing them.

Documentaries that require the characters to speak must be placed in appropriate social context. Invasion of privacy might result in uncomfortable conflicts.

Spectators

At the beginning of research, film makers should know who are target spectators. For, without knowing the kind of spectators the film will aim at, he might be at a loss to find the right manner of communication with them. It is evident that the spectator is intelligent. Film makers provide information, without taking over his place.

Introducing a fictional character who gives the film maker's point of view may permit an easy solution. But I do not recommend this type of intervention, for I generally prefer to set up ideas built up by the editing, more than personal interventions that are often directive. To obtain this type of editing, the film maker must have full sight of the synthesis a long time before the shooting, so that he can reach the right material at the right moment.

I do use statistics or other factual information to justify my choices even if I know that it would be simplifying things. I prefer to present reality by well chosen images and characters and not figures or statistical charts.

We must let the spectator read between the lines and let him have the chance of active participation. The film done in this manner will have stronger impact.

For sure, this open approach drives the spectator to his own interpretations. With his own subjectivity and his own knowledge, he can interpret a film the way he wants. The same would happen for a humorous film. Those who have a certain sense of humor would not react in the same way as those who lack of it.

I prefer this active reception to the passive one of the telespectators facing the newsreel report. Documentary film is here to challenge.

Conclusion

Research, realization and production for me is an excellent opportunity for discovery and learning. It is an immersion into the reality of people from diverse classes. A way to gain new insight of every day lives of people. The motivation of wanting to learn more gives me the desire to create films.

Book Review

TARIAN MELAYU (MALAY DANCE)
BY MOHD. GHOUSE NASURUDDIN

Tarian Melayu is a welcome addition to the very limited selection of books on Malay dance. The 193-page book is one of the projects of the Government Language and Literature Bureau (Dewan Bahasa dan Pustaka) of the Ministry of Education, to promote indigenious research and writing. Being written in simple and concise Malay, it is not only informative but also enjoyable.

The first chapter on Malay dance in general leads the reader through the stages of development of Malay dance from the period of the Hindu Funan Empire (1–627 AD) until the present day. The distribution of the various types of Malay dance and the influence of major foreign presence such as the British are presented. The section on the structure and the aesthetics of Malay dance is particularly interesting as it explains clearly how the Malay people's love of harmony, civic mindedness and mutual respect as reflected in many Malay proverbs such as *"biar mati anak jangan mati adat"* (which literally means "rather let your offspring die than tradition") influenced Malay dance giving rise to the characteristic soft, unhurried and legato movements of a typical Malay dance.

This chapter also explains the presence of similar postures in Malay dance; *sembah* of paying respects for example, present with variations, is universal to all Malay dances as it is the dancers' way of greeting the viewer be it the sultan, commoner, or spirit. It also compares prominent groups of dances in terms of their stress and complexity.

rather let your offspring die than tradition

The following chapters on Dance Dramas (*Drama Tari*), Palace Dances (*Tarian Istana*), Trance Dances (*Tarin yang Mempunyai Unsur 'Lupa'*) and Religious Dances (*Rodat, Hadrah dan Tarian Inai*) all include detailed introductions on each of the dances featured in the chapter. This usually includes the origin, development, function, staging, costumes and, characteristics postures and movements peculiar to that dance. Where relevant, comparisions are made to other similar dances. In this book, an impressive 84 diagrams, not to mention 30 photographs are featured to aid the detailed description of the different poses, movement and formation patterns of the dances. Props, if any, are also included in the description. The author also then arranges these to describe the actual dance itself.

However, since dance is a three-dimensional fluid activity, diagrams and photographs understandably have their limitations. The author could have improved on this by presenting a series of figures to show how the movements actually flow rather than the individual static postures as presented in the book. For those not actually involved in Malay dance, the large portion of the book devoted to the detailed description of the dances can be rather tough to plough through but on the other hand, it is very good reference of someone who has some knowledge of Malay dance trying to put together the dance through reading the book.

In his conclusion, Mohd. Ghouse

Nasuruddin suggests to the reader the threatened survival of Malay dance in this fast-paced and technologically progressive era and how adaption and a helping hand, especially that of the Ministry of Culture, Arts and Tourism (Kementerian Kebudayaan, Kesenian dan Pelancongan) can help to preserve and revive this dance form. The author must be congratulated for achieving his set objective of providing students of higher learning instutions and secondary schools as well as the general public with a well-written source of reference on Malay dance.

Lim Mei Hong

Book Review

KABUKI: A POCKET GUIDE BOOK
BY RONALD CAVAGE

Kabuki, the colourful theatre form of Japan which has been wisely promoted by the government as one of the most treasured art forms, survives proudly in this era of mass media and pop culture. In the recent years the launching of grand *kabuki* and experimental *kabuki* which features Beijing Opera actors and leading artists have attracted great public attention. In the bookshops, there are beautiful pictorial books and publications that deal with this topic in Japanese, catering for the fans as well as the general readers. However, there are fewer printed in foreign languages. Therefore, Ronald Cavage's *Kabuki: A Pocket Guide* is a welcome addition. His aim is to "fill the gap between those that are too technical... and those that are glossy, often expensive books of photographs."

The hundred and eighty four page book is armed with 35 excellent colour and black and white photos of scenes from famous *kabuki* and celebrated actors, as well as illustrations of *noh* and modern *kabuki* stage. Divided into fourteen chapters and a glossary-index the writer describes history, the theatre, the plays, the roles of actors and various aspects of *kabuki* and ends with a chapter on the whereabouts of *kabuki* performances.

The chapter on plays is brief but well-balanced in dealing with the three main categories of *kabuki*: dances (*shosagoto*), history plays (*jidaimono*), and plays of the commoner (*sewamono*). He even has a few lines about the collection of 18 most famous classics, the *Junhachiban*. In the following chapter, he describes the female role, *Onnagata*, the male role, *Tachiyaku*, grand-scale acting role, *Aragoto*, young male role *Wagoto*, villain male role, *Katakiyaku*, clown, *Dokegata*, old man role, *Oyazi* and finally the child role, *Koyaku*. Cavage cites examples of famous actors in their specialized roles with humor and historical facts which makes interesting reading.

The writer is also quite successful in his efforts in explaining the stylization of speech and movements, the *serifu*, *mie* and *roppo*. The function of the wooden clappers, which are made of two rectangular blocks of oak, in signaling to the actors back stage and creating a tense atmosphere is elaborated with clarity.

What is not so clear is the subsequent chapter on music. The functions of the music of *kabuki*, vary from play to play. Sometimes it is used to highlight a dialogue or a situation, punctuate a monologue, while other times it serves as purely background music, *geza* to enhance the atmosphere required. It is necessary to discuss the four major genres of *shamisen* music in their

context. *Gidayu* which is derived from puppet theatre *tokiwazu* and *kiyomoto*, narrative vocal music created in the Edo period, *nagauta*, lyrical vocal music used to accompany dance or pantomine and *kagebayashi*, played by *nagauta* musicians. Distinction must also be clearly made between *debayashi* and *kagebayashi* music performed on stage and off stage.

Cavage's discussions on costumes, wigs, make-up and the special features of *kabuki* audience are better. First timers will be better prepared after his explanation of *kakegoe*, calling voice, from the audience. Like Chinese Opera in its traditional setting, audience are supposed to shout out their appreciations in the middle of a performance.

The most original chapters of this guidebook are those centred on the backstage and the rehearsal. It is surprising to learn that "apart from the fans, a continual stream of people come and go" at the backstage to greet the actors. However, it is understandable that the *gakuya*, the dressing rooms, are arranged hierarchically. The main role actors are housed in the ground floor, female-role players take the second floor, and those who play the supporting roles are on the third floor. Readers are also taken to the rehearsal, to see how they "wander around the theatre, sometimes watching from the seats, sometimes smoking, chatting, or practicing their golf strokes!" The appendix listing leading *kabuki* actors and short bibliography are useful.

However, if, in the future, Cavage can add the books in English on *kabuki* by Japanese scholars, then the list for further reading will be greatly improved. For example, Tiota Yasiji's *Kabuki, the Popular Theatre: Performing Arts of Japan* printed in 1970 and Kihsibe Shigeo's *The Traditional Music of Japan* published in 1984 are certainly basic reading to be included. Nevertheless, Ronald Cavage's attempt will serve his declared purpose: useful for the first-time visitor who may only want to dip into it!

apart from the fans, a continual stream of people come and go

Chua Soo Pong

Centre Director's Official Representations

The following are Centre Director Dr. Ruang Chareonchai's official representations:

April 3–4, National Symposium on "Thai-Lao Relations: the Cultural Dimensions" held in conjunction with the Opening of the Australian Thai-Lao Friendship Bridge in Udonthani, Thailand/Thai-Lao border; May 1–3 Opening Ceremonies of the SPAFA Training Course on the Systematic Presentation and Computerization of Archaeological Data in Bangi, Selangor, Malaysia; Closing Ceremonies of the SPAFA Workshop on Documentary Film/Video Making for the Performing Arts in Southeast Asia, Jakarta, Indonesia.

SPAFA Assistance to Host Country

SPAFA co-operated in the following activities with institutions of the Host Country:

March 22–25 Strategic Planning Workshop for sixty secondary school principals of the Ministry of Education of Petchaboon Province, Thailand; July 28–30 Workshop on Identification of Forces of Change and the Development of Scenarios as the Basis for Educational Planning a SPAFA/Ministry of Education Joint Activity for the Creation of a Long-Term Educational Development Plan (1995–2024), by virtue of the Centre Director's membership to the Advisory Committee.

SPAFA assistance to the Office of the National Culture Commission (ONCC) and CIOFF Thailand for the selection of Folklore Troupe representatives who are to participate in the following events: the 4th Asian Folklore Festival, Turkey in July 1994; Niigata International Festival, Japan in August; and Iwate International Art Festival, Japan in October.

Assistance was provided to the Japan Folklore Association for arrangements for the visit of the Vietnamese Water Puppet Show to Japan this year.

Training Course in the Systematic Presentation and Computerization of Archaeological Data

From May 2–31, 1994, SPAFA held a training course on the Systematic Presentation and Conmputerization of Archaeological Data at the Universiti Kebangsaan Malaysia. The course was held with the co-operation of the Canadian International Development Agency (CIDA), Department of Museums and Antiquity Malaysia, National Museum of the Philippines, Universiti Kebangsaan Malaysia, Western Heritage Services Inc., Canada.

Participants ranged from four researchers, two archaeologists, two museologists, one conservator, two administrators, two curators, and a lecturer.

Representing Brunei Darussalam was Mr. Mohammad Shahbrin bin Haji Ahmad; for Indonesia: Mr. Sonny Wibisono and Ms. Ratna Suranti; representing Lao PDR were Messrs. Panh Khemanith and Soutanh Phonsongkham; Malaysia had three representatives in the persons of Messrs. Mohd. Saparina bin Ab. Talib, Edmund B. Kurui, and Mohd. Sayuthi bin Ismail; from the Philippines came Messrs. Eduardo T. Conese and Joseph Garcia; Thailand had four delegates: Misses Jirassa Kachachiva, Sirikul Wiriyaromp, and Dendao Silpanon, with one delegate, Mr. Khachon Mukmikha; lastly, Viet Nam sent in two lady delegates: Dr. Lam Thi My Dung and Ms. Pham Thuy Hop.

The major resource persons for the

training were Dr. Eusebio Dizon of the National Museum of the Philippines and Mr. Adi Haji Taha of the Department of Museums and Antiquity Malaysia who lectured extensively on a refresher course in Statistics; a team of statisticians and computer experts from the Universiti Kebangsaan Malaysia provided the introductory lectures on Computer Softwares; while Dr. Terrance H. Gibson of the Western Heritage Services Inc. (Canadian Technical Assistant under the SEAMEO-Canada Programme of Cooperation in Human Resource Development) lectured on data manipulation using Macintosh systems for archaeological purposes. Dr. Kamarul Baharin bin Buyong, Director of the Museums Management of the Department of Museums and Antiquity Malaysia, lectured on an overview of the training course and Southeast Asian Archaeology.

All the participants found the topics interesting, especially with the usage of computer systems for archaeological purposes. All participants found the duration of the course as"too short" and gave suggestions that a longer duration course on the topic be made again. There was a clamor for a repeat participation on the subject.

Workshop on Documentary Film/ Video Making for Performing Arts in Southeast Asia

From June 30–July 9, 1994 SPAFA held a Workshop on Documentary Film/Video Making for the Performing Arts, with host the Jakarta Institute of Arts, Indonesia. The co-ordinating institutions included SPAFA, College Edouard-Montpetit, Directorate of Arts, Directorate General for Culture, Ministry of Education and Culture, Jakarta Institute of Arts.

Funding Agencies were the Canadian International Development Agency (CIDA), the Japan Foundation and Japan Airlines.

Eight SPAFA member-countries were represented in the ten-day event. Representing Brunei Darussalam was Mr. Drahman bin Haji Md. Yassin; Indonesia sent in three) participants to the workshop (Messrs. Risman Marah, Parsuki and Nanan Supriyatana); Lao PDR sent one representative in the person of Mr. Vithoune. The Malaysian representative was Mr. Abd. Manap Bin Ahmad while Mr. Vicente Maaslom, Jr. was fielded by the Philippines. The participant from Singapore was Mr. William Tan Too Hoe and the two delegates from Thailand were Ms. Areeporn Amnuaykitchareon and from the SPAFA Library and Documentation Section was sent Mr. Ruangchai Ruangpaisarn. Lastly, the delegate from Viet Nam was Mr. Nguyen Phuc Hong Duong.

The workshop was coordinated by SPAFA Senior Specialist for Performing Arts, Assoc. Prof. Dr. Chua Soo Pong. Resource persons included Mr. Richard Clark, film-maker from Montreal, Canada who was sponsored by the Canadian International Development Agency (CIDA), and arranged for by College Edouard-Monpetit; Mr. Mitsu Takahashi, a noted cultural documentalist in Tokyo, funded by the Japan Foundation; Mr. Sacha Jotisalikorn, SPAFA Publication Manager who studied film-making in the United States and was previously involved in television production before joining SPAFA. From the host country came Drs. Subiyanto, from the Ministry of Information, Indonesia; Mrs. Nan Triveni Achnas and Mr. Harimawan Tjahjadi, both from the Jakarta Institute of Arts; and lastly, Prof. Dr. Edi Sedyawati, Director General for Culture, gave the opening day's keynote speech.

The high quality of instruction and comprehensive guidance given by the devoted instructors from Japan and Canada during the practical sessions made the workshop very useful for the participants. Mr. Takahashi's commitment to the objective of the workshop was recognized in his efforts to bring with him all the essential instruction equipment (camera, lighting equipment, tripod. etc.) weighing over sixty kg. His and Mr. Clark's enthusiasm in coaching the participants during extended workshop hours were motivating for the participants. Mr. Jotisalikorn's discussion on the art direction of documentary film and video creation and the future use of CD ROMs in the field of documentation created a great deal of interest. The interactive nature of the programme helped ensure a strong institutional linkage in the future. The participants were shown top class

examples of documentary film/ video on performing arts by the instructors as well as award-winning films made by the students and graduates of the Jakarta Institute of Arts' Faculty of Film and Television. Mr. Harimawan Cahyadi, Head of the Film Department introduced the history of the Faculty of Film and Television to the participants.

The reports and video tapes on performing arts presented by the participants on the other hand provided an overview of the current situation of cultural documentation in Southeast Asia. The products of the three practical sessions: the filming of *Wayang Wong* (traditional Javanese theatre), the Balinese *Baris* Dance, the Sumatran Plate Dance and the East Javanese Dance, were all of excellent quality and are currently being edited and produced for educational purposes.

The organization was handled by the Directorate of Arts under the office of the Directorate General for Culture, Ministry of Education and Culture of the Republic of Indonesia.

Among the recommendations made by the particpants at the end of the workshop are that:

A longer, advanced-level workshop of a similar nature, to be organized for technically-competent delegates from the member-countries needs to follow-up this concluded activity.

A joint project between SPAFA and another noted institution be established to produce documentary films and video tapes for the performing arts.

Visit by International Development Project Officer of College Edouard Monpetit

In early August, Ms. Helene Villeneuve, International Development Project Officer of College Edouard Monpetit, paid a visit to SPAFA. Ms. Villeneuve succeeds Mr. Mario Poulin, the previous International Development Project Officer.

College Edouard Monpetit is the SPAFA institutional linkage partner under the Canadian International Development Program (CIDA). Under this program SPAFA and College Edouard Monpetit co-operate to exchange Candaian and Southeast Asian personnel in SPAFA activities trainings and researches.

The visit was Ms. Villeneuve's first to SPAFA, where she had introductory meetings with the SPAFA Director, Dr. Ruang Chareonchai, SPAFA Senior Specialists and personnel.

Her visit included a briefing and orientation of SPAFA facilities and programmes and the surrounding cultural attractions of Bangkok.

During her stay, Ms. Villeneuve discussed with SPAFA and SEAMES officials, new approaches for further enhancing SPAFA and College Edouard Monpetit co-operation under the CIDA exchange program.

SPAFA personnel were very happy to meet Ms. Villeneuve directly, most for the very first time.

SPAFA Members Train in Canada as part of SPAFA-CEM Insitutional Linkage Project

Besides the participation of Mr. Terrance Gibson and Mr. Richard Clark as resource persons for SPAFA programs in Southeast Asia, specialists and SPAFA members were invited to Canada for research and training.

This exchange of personnel is part of the SPAFA-College Edouard Monpetit Insitutional Linkage Project designed to strengthen the professional competence of SPAFA key staff members and member country specialists in the Southeast Asian region.

The following people visited Canada: Mr. Subiyanto on a study tour on Film/Video Making for the Performing Arts; Mr. Chong King Ching on a study tour on Labanotation; Dr. Honrado R. Fernandez on a study tour on Art Curatorship and Exhibition Design; and Mr. Sacha Jotisalikorn on a study tour of computer-based publishing and cultural resource information management.

Mr. Subiyanto's study tour to Canada was primarily for maximum exposure to the latest trends in Canadian documentary film and video making in the various known institutions which lead and excel in the activity. The study tour was made in cooperation with several

universities and the cooperative participation of many noted documentalists and film producers in the government and in the commercial industry.

A total of four universities were visited plus the noted institution of the National Film Board. About a dozen experts were introduced to the participant and more than sufficient time was provided for discussions and other experience exchanges. The trainee was also given the time to do research work on existing publications in Canada on the subject matter in four known libraries in preparation for his involvement as resource person for the SPAFA Workshop on Documentary Film/Video Making for the Performing Arts in Southeast Asia.

For his part, Mr. Subiyanto believes that the study tour was quite satisfactory in terms of a learning experience. He was able to meet so many experts, colleagues in his field of work, and was able to gain insights for application to his role as SPAFA resource person, as well as for his own country's use after his tour. He was able to also gather materials for his participation as lecturer in the SPAFA workshop through his several visits to the documentation centres.

For the trainee, there is no doubt that the study tour was indeed quite beneficial and personally gratifying. He stated that he would endorse the programme in his own country if there was another chance. On the other hand, the experts who had the chance to meet and discuss with him were likewise given the opportunity to learn from the exchange of experiences.

Mr. Chong King Ching's study tour was mainly designed for his survey of the dance education programmes being implemented in Canada at all levels of learning: elementary, high school, college, and even in graduate levels. In addition to this, the trainee had the opportunity to undergo a short study period under the guidance of Assoc. Prof. Rhonda Ryman-Kane of Canada on advanced-level labanotation techniques for dance and the application of Macintosh computer programmes for dance notation. An opportunity was also provided to Mr. Chong to examine and review available books and other publications on dance education and dance notation.

His actual involvement at SPAFA will be in the forthcoming SPAFA Workshop on Labanotation of Southeast Asian Dance which will be held in Singapore in the near future as soon as sufficient funds are made available.

By virtue of the concluded study tour, the trainee will now be able to finish the production of the Dance Score in Labanotation in Southeast Asia after receiving so much enriching information and advice from the labanotation experts themselves in Canada. His research activities now makes him better equipped for his valuable role in the forthcoming Labanotation workshop in Singapore. Through this study tour, firmer contacts for future collaborative activities have now been made with the Universities of York and Waterloo in Canada in the field of Labanotation.

The trainee stated in his report that the travel was indeed very much enriching and educational. He lauded the excellent preparations done for him by the SPAFA-CEM Project Officer and the very warm hospitality of the experts he was able to meet. There was much enthusiasm to teach and advise from the Canadian experts and there was also an openness to listen and learn from the trainee. The inter-cultural exchange of views has definitely strengthened the competence of Mr. Chong in the making of the future dance score for Southeast Asian performing arts and has given him ample ideas for his use when he becomes a resource person in the coming workshop. The personal contacts had made possible the opening of more future cooperative ventures between the experts and the trainee in the discipline of labanotation.

Dr. Honrado R. Fernandez's study tour was designed for his future involvement as a resource person in a forthcoming SPAFA Training Course in Art Curatorship and Exhibition Design this January, 1995. His visit was centred on the objective of gaining exposure and briefing on Canadian art museum and gallery systems for the practical purpose of obtaining a working basis of the current methodologies in curatorial and exhibition design systems. The knowledge obtained

will then be used as a basis of the development of an adapted set of principles and practices that will be tested in Southeast Asian setting in the very near future.

Of significant highlight was the opportunity given to the trainee to meet experts on museum management in Canada, particularly in the fields of curatorship, exhibition design, collection management, and educational programming. The exchange of ideas and the establishment of linkages and networks have had important consequences that is foreseen to go way beyond the forthcoming training course. The visits to the galleries, museums, the attached working areas, and the laboratories have heightened the trainee's exposure to the techniques already in use in Canada which have applicable possibilities in the Southeast Asian region.

The trainee has reported that the training has provided him new insights on the subject of art curatorship and exhibition design which will be put to good use in the SPAFA training, as well as for his planned in-country training for museum and gallery workers, the eventual effect it will have on his current involvement with the teaching of design courses in the College of Architecture in his home country, and considered highly important in his future work will be the expected impact the exposure will now have on the design of a museum being proposed by him in his institution of employment.

Mr. Jotisalikorn, SPAFA Publications Manager's tour was designed to survey, in Canada, the use of computers for publishing and management of cultural information through: inspecting computers and software used for publishing and cultural information management; consulting with Canadian counterparts and individuals and observing their activities, problems and development plans in designing, operating and managing these computers and software; visiting offices and institutions using these computer systems and observing their organization and services.

The most important aspect of the training has been the sharing of ideas and experiences with Canadian counterparts and colleagues working in different contexts. These meetings have been open and warm. This interchange has given Mr. Jotisalikorn a chance to further develop a well-informed perspective on the current environment and trends of computer-aided publishing and cultural information management in general, and in Canada specifically. Such knowledge will enable him to make better decisions affecting the initiation or development of new or existing computer-aided publishing and cultural information management projects by SPAFA and its members.

Since the commercial availablity of electronic and cultural information management software to the public is only a few years old, the study trip is timely as contacts made now are part of the process of openning lines of expedient worldwide communication and compatible information standards that are required or being developed by users of computers for publication and cultural information management.

From the study tour Mr. Jotisalikorn was able to establish new contacts with his counterparts in the electronic publishing and cultural information management fields. Such contacts will enable SPAFA and Canadian personnel engaged in computer-aided publications and cultural information management to easily and frequently service communications, access information and transfer technical information through their computers.

The technology seen in the study tour will enable SPAFA and its member countries to assess common technical platforms that are evolving in cultural institutions which will enable multiple-access and transfer of cultural information in text, graphics and sound formats between Canada and Southeast Asia, which are more efficient than present phone, fax or video tape media.

Mr. Jotisalikorn will be able to contribute to the Strategic Planning capacity of the Centre in certain key result areas such as:

a) Enhancing programme relevance by providing his rescources and assistance for developing courses or workshops related to computerized information technology and cultural information management.

b) Increase linkages with national, regional and international organizations through the contacts and meetings made during the study tour.

c) Improve financial results through consultation and servicing

external requests for computerized information technology and cultural information management.

d) Enhance quality of Centre management through implementation and dissemination of more efficient technical operations obtained from the study tour.

SPAFA Mission to Lao PDR to offer Technical Assistance in Cultural Resource Management

From June 21–23 SPAFA sent a mission to Lao PDR to make presentations, in behalf of SPAFA, to curent state officials of Lao PDR for the purpose of formally offering technical assistance in cultural resource management.

The assistance would be provided in the formulation of a master plan for the conservation and preservation of Luang Prabang for cultural tourism and in the development of the indigenous human resources for the cultural resource management of Lao PDR's heritage.

The SPAFA delegation consisted of Mr. Thongsa Sayavongkhamdy, SPAFA Governing Board Member for Lao PDR, Mr. Pisit Charoenwongsa, SPAFA Senior Specialist in Archaeology; and Mr. Joselito Aquino, SPAFA Programme Officer.

The SPAFA delegates met with the Ministry of Information and Culture Vice-Minister Bouaban Vorakhun; Ministry of Foreign Affairs Vice-Minister Soubanh Srithirath; Ministry of Information and Culture Permanent Secretary Boualiane Sikhanxay; Ministry of Information and Culture Department of Fine Arts Deputy Director Bouangeun Saphouvong; Ministry of Education External Relations Division Secretariat Khouanta Phalivong; Ministry of Information and Culture Head of Foreign Relations Somhak Inthirath; and with Luang Prabang Grand Palace Museum Director Kham Phouy Phommavong.

As a result of the mission, it was agreed upon that:

1) SPAFA shall take the initiative to oraganize and conduct training programmes on-site for the development of the cultural resource management skills of the staff of the ministry, as well as private individuals who deal with cultural toursim activities.

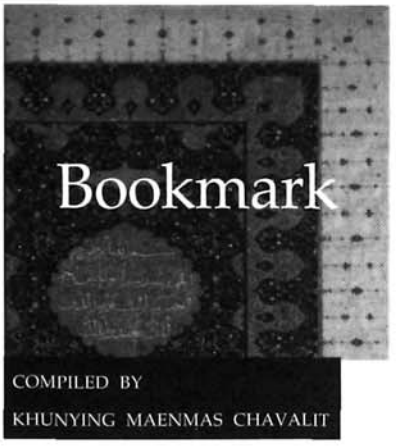
2) SPAFA shall source, develop and nurture all possible funding assistance for the sole and primary benefit of the people of Lao PDR.

3) SPAFA shall provide the technical expertise for the improvement of Luang Prabang's urban development plan.

4) SPAFA shall exert all known efforts to provide the most reliable undertakings in order to attain the aforementioned objectives.

5) The Ministry of Information and Culture and the Ministry of Foreign Affairs shall provide all known possible assistance to SPAFA in pursuit of these goals.

SPAFA is currently awaiting for a copy of the signed Memorandum of Understanding which resulted from the mission before any further activity is undertaken.



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