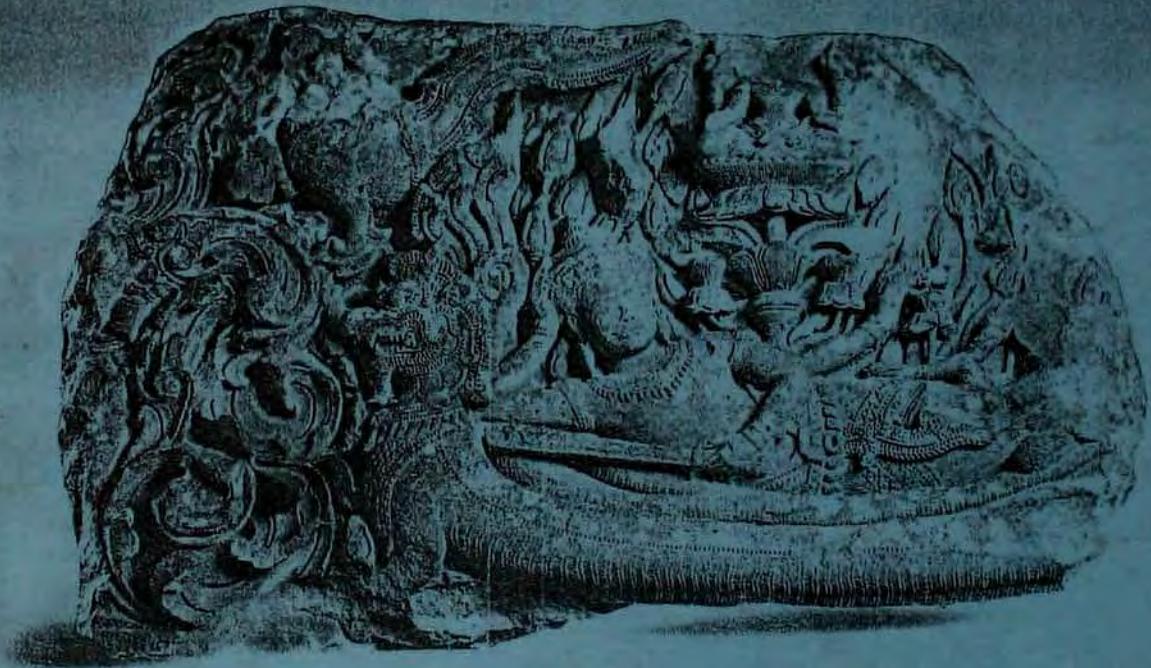




SPAFA DIGEST

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SPAFA OBJECTIVES

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

SPAFA DIGEST

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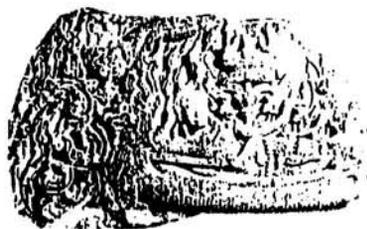
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COVER

Stone lintel representing the Reclining Vishnu
(first half of the 12th century A.D.),
found at Prasat Phanom Rung, Buriram,
Northeastern Thailand.

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Observations on Cultural Site Protection in the U.S.A.

by Pisit Charoenwongsa

Damage to and depreciation of cultural resources due to mismanagement result in the continuing loss of each nation's heritage the world over. The U.S. is no exception despite its many practical laws, executive orders, and regulations as well as its numerous concerned personnel ranging from federal, state and local officials to academic professionals and informed members of the general public.

AUTHORITY

There is no central authority for archaeological resource management in the U.S. Sites on private lands are entirely uncontrolled. Sites on public lands are the responsibility of numerous federal, state, and local agencies.

At the national level, the most important agency is the Department of the Interior. It has a number of branches responsible for archaeological resource management, namely: the National Park Service and the U.S. Fish and Wildlife Service (under the direction of the Assistant Secretary for Fish and Wildlife and Parks), the Bureau of Indian Affairs (under the Assistant Secretary for Indian Affairs), and the Bureau of Land Management (under the Assistant Secretary for Land and Minerals Management).

Among these, the National Park Service appears to be the most concerned. Its organization is broken

down into a number of divisions that are either specifically charged with archaeological activities, as in the case of the Archaeology Technical Assistance Division, or closely involved with archaeology, like the Divisions of Anthropology, History, Preservation Assistance, and Park Historic Architecture.

In the Department of the Interior, the U.S. Fish and Wildlife Service places archaeology within its Division of Refugees. In the Bureau of the Land Management, archaeology is overseen by the Division of Recreation, Cultural and Wilderness Resources, as well as by its state-level offices which again are further divided into lower levels -- to district offices and resource areas.

The Bureau of Indian Affairs similarly directs its archaeological management through its area offices and their agencies and sub-agencies. Other agencies having archaeological concerns within the department include the Bureau of Land Reclamation, the Minerals Management Service and the Office of Surface Mining, Reclamation and Enforcement.

Outside the Department of the Interior there are also federal agencies responsible for archaeological site preservation. These include the Forest Service and Soil Conservation Service of the Department of Agriculture, the Western Area Power Administration

of the Department of Energy, the Air Force, the Army Corp of Engineers and the Navy/Marine Corps. It is interesting to note that the American military forces are charged with protecting not only the nation but also the nation's heritage.

Many states, counties and cities have agencies that replicate the functions of those on the federal level. Like their federal counterparts, these agencies deal with policy and management mainly for the preservation of important archaeological properties. Other aspects of archaeology, namely problem oriented researches and rescue archaeological projects, are carried out by academic and contract archaeology organizations within universities by private contract archaeology firms, and/or by tribal archaeology offices.

It may be noted that organizations like the latter are not well understood in Thailand where there is essentially a single central authority for archaeology. But some aspects of the American system could be adapted in Southeast Asia, particularly in Thailand. For instance, in view of the ever increasing rate of destruction to Thai sites, the establishment of contract archaeology might be encouraged.

On the other hand, certain aspects of the American system are not worth introducing in a country as small and with such uniform laws as

Thailand. Indeed, the diversity of agencies with archaeological responsibilities in the U.S. seems somewhat excessive.

In view of the United States' size and in spite of its attachment to a management system based on the "check and balance" concept, there seems to be a real need for more centralization and coordination. The U.S. would benefit greatly from the establishment of an agency charged with management of all federally controlled cultural resources.

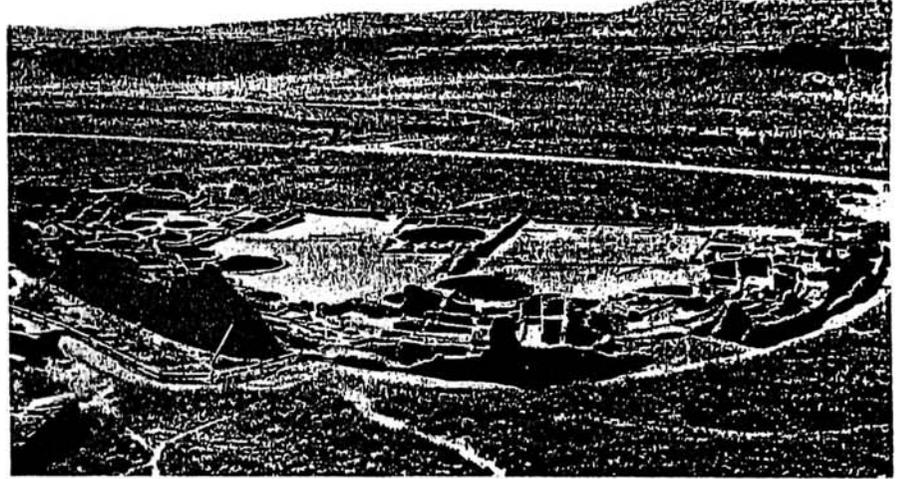
LEGISLATION

The United States' concern for preservation of archaeological and historical properties is unquestionably serious. No other country has as many laws and orders governing cultural resources as does the U.S.

That nation's concern is further demonstrated by the fact that, with the exception of Canada, it is still the only country, where importing of antiquities assumes major proportions, which has ratified the 1970 UNESCO Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property.

This admirable decision was taken by the U.S. Senate in 1983, following intense lobbying by American archaeologists and other concerned citizens. The fact that ratifying the UNESCO convention was not regarded as a mere exercise in international public relations is demonstrated by many recent actions and statements by various federal agencies.

For example, a publication of the Department of State comments: "...The legislation is important to our foreign relations, including our international cultural relations. The



Pueblo Bonito at Chaco Canyon.

expanding worldwide trade in objects of archaeological and ethnological interest has led to wholesale depredations in some countries, resulting in the mutilation of ceremonial centers and archaeological complexes of ancient civilizations and the removal of stone sculptures and reliefs. In addition, art objects have been stolen in increasing quantities from museums, churches, and collections. The governments, which have been victimized, have been disturbed at the outflow of these objects to foreign lands, and the appearance in the United States of objects has often given rise to outcries and urgent requests for return by other countries. The United States considers that on grounds of principle, good relations, and concern for the preservation of the cultural heritage of mankind, it should render assistance in these situations" (*USIA 1989 : 2*).

Ironically, one wonders why the U.S. does not impose export controls on its own cultural property. Because of increasing demand for antiquities

(a good Mimbres pot from New Mexico, for instance, is said to bring 20,000 dollars), a great number of sites in the U.S. have been looted for salable items, thousands and thousands of which are leaving the country to fill museums in Germany and Japan. As one saddened observer puts it, "They (the looters and dealers) gain fast bucks, we lose entire civilizations".

The federal government's long-standing good intentions in developing policy to protect and manage cultural resources for the benefit of both the present and the future are clearly shown by the history of congressional legislation to these ends, which contains the following milestones:

1. The Organic Administration Act of 1897, authorizing the Secretary of Agriculture to protect cultural resources from theft and destruction.

2. The Antiquities Act of 1906, providing for the protection of historic and archaeological resources on federal lands, and prohibiting excavation of such antiquities without permission. The act authorizes the Presi-

dent to declare areas of public lands as national monuments.

3. The National Park Service Organic Act of 1916, authorizing parks to "...conserve the scenery and the national and historic objects and the wildlife and to provide for the enjoyment of the same in such a manner and by such means as will leave them unimpaired for the enjoyment of future generations."

4. The Historic Sites Act of 1935, declaring the public use of historic sites and building as a national policy, and providing the criteria for designating national historic landmarks. Criminal sanctions for violation of regulations pursuant to the act have also been established.

5. The Federal-Aid Highway Act of 1956. This was the first statute enacted to protect archaeological resources from the impact of federal or federally financed construction projects.

6. The Reservoir Salvage Act of 1960, the first act to authorize federal agencies involved in reservoir construction to spend up to 1% of their construction budget on research and the protection of historic/archaeological resources in the affected area.

7. The National Historic Preservation Act of 1966, as amended in 1976 and 1980. The Act was established as a national policy on historic preservation which is defined as follows: "...the protection, rehabilitation, restoration, and reconstruction of districts, sites, buildings, structures, and objects significant in American history, architecture, archaeology, or culture, including the encouragement of preservation on state and private levels."

The Act also created a Presi-

dent's Advisory Council on Historic Preservation and authorized the establishment of a National Register of Historic Places. It designated the State Historic Preservation Officer as the individual responsible for administering programmes in each state.

8. The Department of Transportation Act of 1966 authorizing the Secretary of Transportation to dismiss or discourage any programme or project that requires the use of land from a historic site of national, state or local significance. The act applies to the Federal Highway Administration, Federal Aviation Administration, the Urban Mass Transportation Administration, and the U.S. Coast Guard.

9. The National Environment Policy Act of 1969 requiring federal agencies to prepare an Environmental Impact Statement (EIS) for programmes or projects that affect the quality of the human environment, including both national and cultural resources.

10. The Historical and Archaeological Data Preservation Act of 1974, amending the Reservoir Salvage Act of 1960.

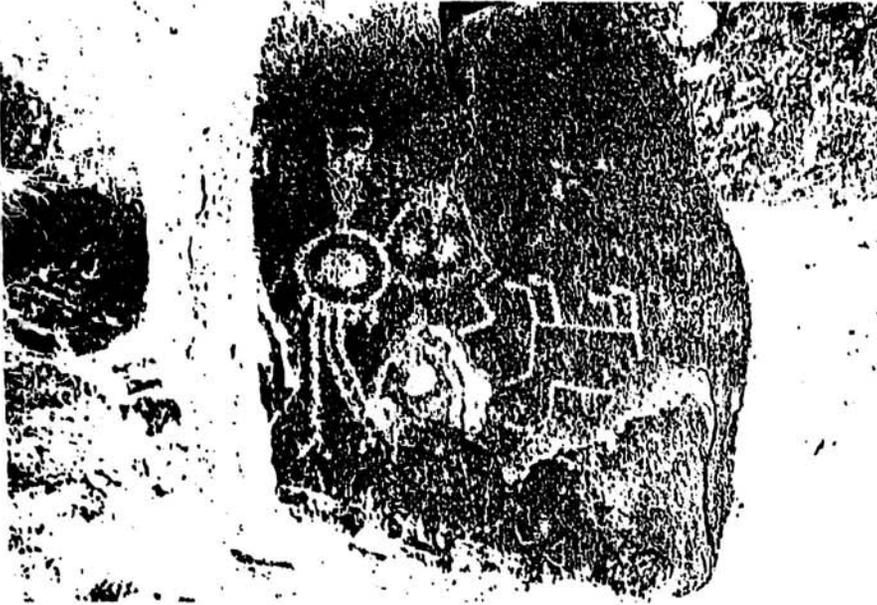
11. The Archaeological Resources Protection Act of 1979 prohibiting the removal, sale, receipt, and interstate transport of archaeological resources obtained illegally from public or Indian lands. Permits may be issued to qualified institutions for excavations. Penalties for violation include fines and imprisonment.

12. The findings and policy of the National Historic Preservation Act of 1980, amending the Historic Preservation Act of 1966.

This list is far from complete even in terms of federal laws. There are also many executive orders, departmental regulations as well as state and local laws aimed at curbing the destruction of archaeological and historical resources. Even to one ignorant of the subject, the very number of these laws might suggest



A sign post at the entrance to Chaco Canyon, a US monument included in the World Heritage List.



A proposed Petroglyph Park in Albuquerque, New Mexico, is in danger as the city grows west. "Friends of the Albuquerque Petroglyphs (FOTAP)" has been formed to campaign against a development plan into the area.

that they have not been completely effective, and this indeed turns out to be the case.

The destruction of American archaeological sites is rampant and the illegal trade in American antiquities is thriving. They proceed at an ever increasing rate.

PROBLEMS

The U.S., although still known as a major antiquities-importing country, is now also undergoing a devastating loss of its own relics of the past. It seems there is almost no way to stop illicit excavations despite continuing attempts to make "looting" and unscientific or illegal "collecting" dirty words and in spite of numerous public outreach programmes.

While archaeologists blame themselves for not doing enough to protect these non-renewable/irreplaceable resources of the nation, the dealers and looters worry they may

not be able to continue filling the increasing number of orders from art museums and private collections or foundations in Europe and Japan.

Judges and law enforcement personnel are similar all over the world in that they think lightly of the public loss in abstract treasures. One must sympathize with the problems of a justice system, such as that of the U.S., so overloaded with crimes of violence. Unfortunately, however, the looting of sites of national significance, which results in the destruction of local or even world history for the sake of the economic benefit of a few, tends to be considered non-serious just because it is non-violent.

What use are any of these protective laws when the justice system sympathizes more with the criminal's right than with the nation's loss? There are many factors involved in the looting and "nation-selling" business other than the legal aspect. However,

the author finds the legal aspect especially interesting in the U.S. Not only has it more individual protective laws than other countries, but also officials make serious attempts to make the laws work for the benefit of the national, not for private individuals.

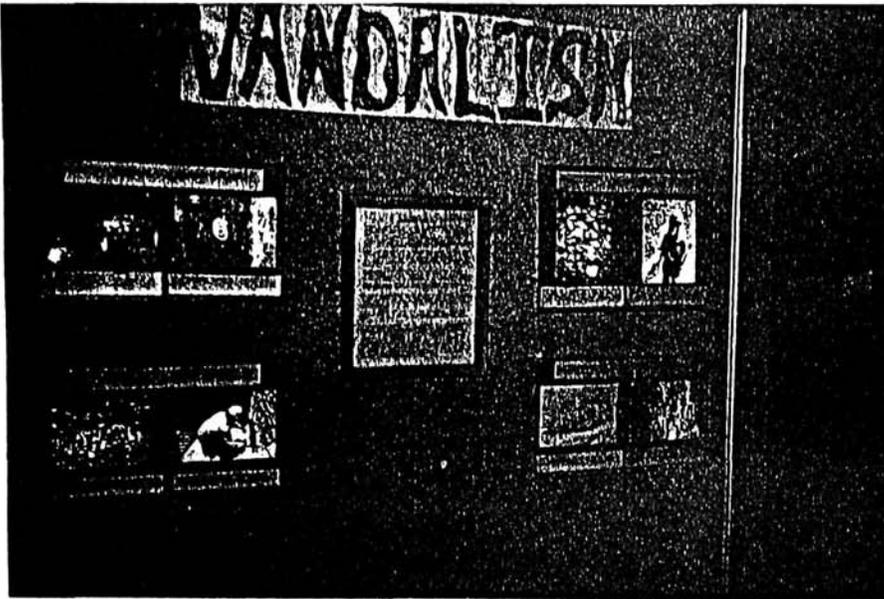
U.S. laws clearly separate federal or public lands from those under private ownership. Anyone can dig up any antiquity, regardless of its type or age, on their own land. They can do anything with it as they please: they can sell it, destroy it, or convert it into decorative lamps and paperweights.

This "right," it seems, is too deeply embedded in American (though not British) Common Law to be altered in any way. Consequently it is difficult for authorities to keep track of "discoveries" and their fate unless a registration system is established with the cooperation of private citizens whose properties contain antiquities.

The legal status of antiquities in Thailand is quite different. The relevant laws, chiefly the Act on Ancient Sites, Antiquities, Art Objects and National Museums of 1961, are comprehensive and uniform throughout the country. Ancient objects and sites on private land belong to the country, just like objects found in national parks and military bases.

Individual Thais may own archaeological objects, but the government may require that such objects be officially registered. A licensed antique shop is required to provide records of the sources of its merchandise, and an export permit must be obtained from a government agency. Relatively severe penalties are prescribed for violations of the law.

In practice, however, economic

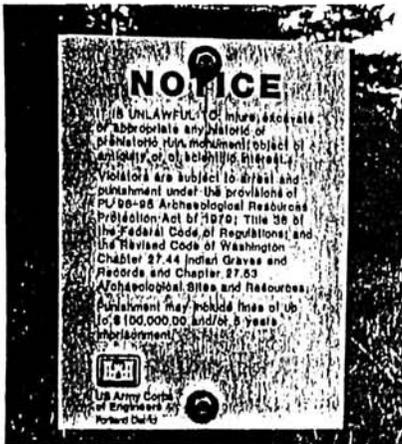


both Thailand and America, the looting and selling of ancient objects often seem to be unofficially condoned by the police, the courts, and high officials. High-ranking individuals in both countries are often collectors. And the poor of both countries often regard an archaeological site as a justifiable exploitable resource.

Tightened law enforcement will certainly help, and so will more comprehensive laws and the public exposure of those who break the law, together with those who encourage them. But the key, as both Thai and American archaeologists recognize, is public attitude. And it is unclear how this can be changed.

What kind of message can be sent out to the public to make treasure-hunting seem less romantic, or make antique-collecting less prestigious, or make site destruction appear to be more shameful? How can this be done before the world loses the remains of its entire history? Whose responsibility is it to change public attitudes, making ordinary people more aware of the immensity of the loss they are experiencing as more and more sites disappear and more and more ancient art objects are wrenched out of context in order to decorate offices and living rooms?

The handful of American archaeologists seriously attempting to fight against looting in order to preserve the world's heritage and history are admirable. A great number of posters, brochures, pamphlets and bookmarks, persuading the public to "Take Pride in America", "Tour the Past", and "Please Help Project America's Past", etc., have been distributed very widely as part of the campaign against looting.

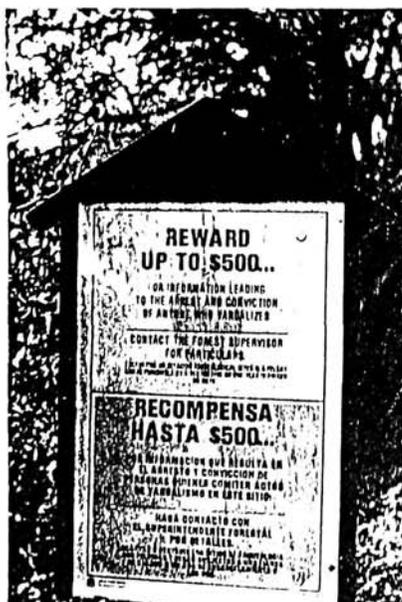


The rapidly expanding campaign against looting of archaeological sites has generated a variety of public notices.

pressures and traditional civil rights considerations make these laws difficult to enforce. The result is that looting and illegal buying and selling of antiquities is rampant in Thailand.

Although there are recent indications of an increased willingness on the part of the police and the cultural authorities, to cooperate in enforcing antiquity laws, it is still not possible to say that the situation is coming under control.

This is not to pretend to have come up with a simple explanation as to why the problem of the loss of cultural heritage occurs or why, in



But perhaps more comprehensive messages are needed, because we should not only preserve the past just for the future, but also for the enjoyment of present day society. The public must be convinced of the values of the call for the preservation of archaeological resources. This call for preservation is not for the pleasure of a few archaeologists, and is certainly not for the delectation of the wealthy and the cultured elites. Instead, it benefits everyone, both educationally and economically.

We have to be able to demonstrate to the public that if sites are properly excavated, and materials analyzed, interpreted, curated and maintained, they can bring more money to local communities--that a few looters, for the sake of short-term private profit, can deprive their neighbors of an important long-term source of economic strength.

The splendidly maintained sites on federal, state, and tribal lands in the United States provide excellent examples of how this can work. Many of these have proven to be worth millions of tourist dollars per year as well as becoming the foci of pride to local inhabitants, creating a feeling of identity.

Such projects use up money and time, yet their economic life is long. And they benefit all, not just a few privileged individuals.

ACKNOWLEDGEMENTS

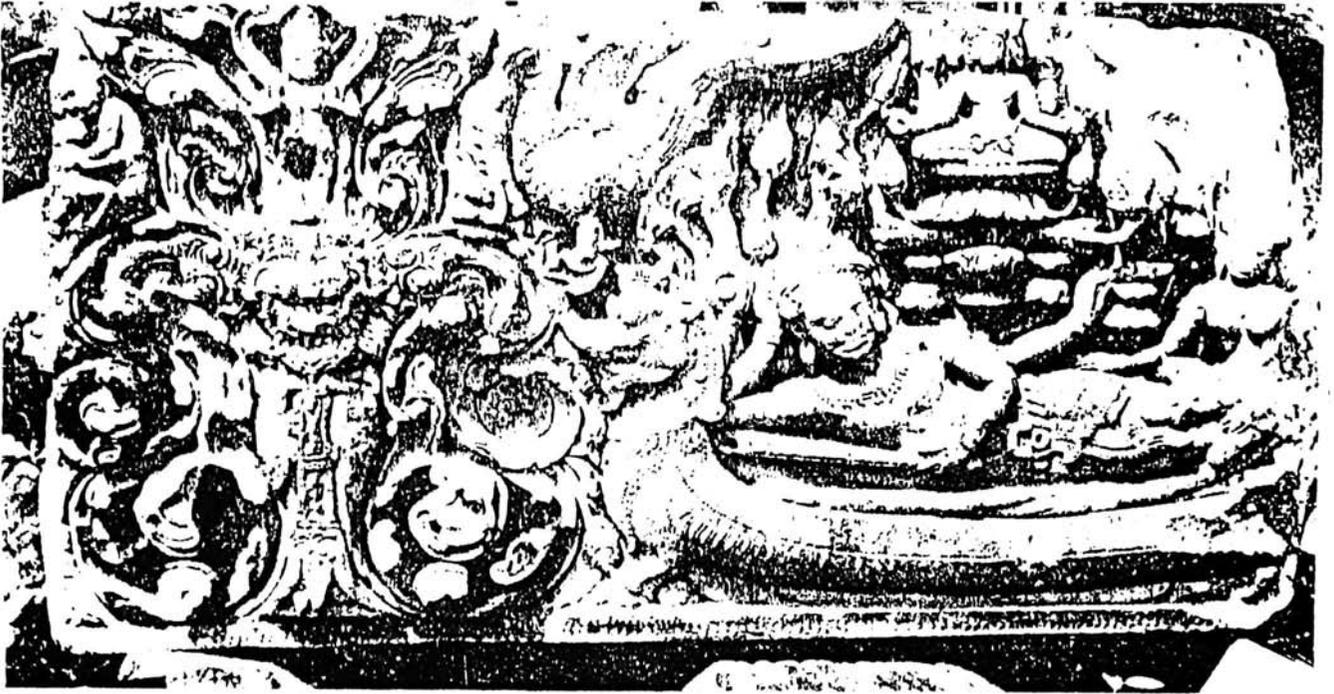
The author would like to express his thanks to the Eisenhower Exchange Fellowships and its people for their carefully arranged programmes and itinerary, during his visit to the United States from March 12 to June 2, 1989; to the Union Oil of California (UNO-

CAL) for its very generous sponsorship; and to the various local Councils for International Visitors which extended their assistance and hospitality. His grateful thanks also go to officers of the National Park Service, the Bureau of Land Management, the Bureau of Indian Affairs, the U.S. Fish and Wildlife Service, the Forest Service of the Department of Agriculture, the United States Information Agency and the U.S. House of Representatives; also to a number of state

historical preservation officers and university professors, to the Society for American Archaeology, Crow Canyon Center for Southwestern Archaeology, the Pueblo of Zuni Archaeology Program, the Navajo National Archaeology Department, and the Archaeology Conservancy. All of them offered hospitality, provided valuable information and also provided the opportunities for discussions which were essential to the success of his visit in the U.S.A. [■]



“Take only pictures. Leave only footprints” is among the many effective messages imparted to visitors of cultural sites in the U.S.A.



STOLEN ART OBJECTS RETURNED TO THAILAND

by M.C. Subhadradis Diskul

Three of the many art objects stolen from Thailand were retrieved. The following relates how the Thai people and their Government worked for the return of these invaluable cultural heritage.

LOPBURI PERIOD STONE LINTEL

The first stolen art object returned to the Government of Thailand is a stone lintel from the Lopburi Period. The lintel, influenced by the

Khmer style from Cambodia, depicts the reclining Vishnu, one of the greatest Hindu gods. The god is shown lying on a naga (*snake*), which has only one head, upon a dragon (an aquatic animal showing Chinese origin).

He has four arms: the upper right supporting his head; the upper left holding the stem of a lotus; and the lower left holding a conch (?). His two consorts are seated behind his legs. On top of Vishnu is a bloom-

ing lotus bearing Brahma, the creator of the world in Hinduism. He is flanked by two flying angels in the attitude of adoration.

On both sides of Vishnu are scroll and leaf motifs. Comparing to Khmer art in Cambodia, this lintel should date back to about the middle or late 12th century A.D. It was originally at the sanctuary called Prang Ku Suan Taeng, in Putthaisong District, Buriram Province, North-eastern Thailand.

The lintel was stolen from the sanctuary on 15 April 1964. Later, it appeared in the collection of Mr. Avery Brundage, an American millionaire. The writer saw the picture of the stolen lintel in a catalogue. The catalogue, sponsored by the Asia Foundation, was published to illustrate the eastern art collection of Mr. Avery Brundage, donated to the De Young Museum in San Francisco.

Left : The Reclining Vishnu Lintel, taken *in situ*, before it disappeared from prasat Phanom Rung.

After quite a long negotiation, this lintel was kindly returned to the Fine Arts Department of Thailand on 24 July 1970. This was the day when Mr. Avery Brundage presided over the First Asean Games held in Bangkok. The Lopburi Period stone lintel is now being displayed in the Bangkok National Museum.

**THE RECLINING
VISHNU LINTEL**

The case of the second art object is much more complicated. It took more time to retrieve than the first one. The art object is a stone lintel from Prasat Phanom Rung in Nang Rong District, Buriram Province, Northeastern Thailand.

The Prasat Phanom Rung Sanctuary was registered as one of the national monuments of Thailand on 8 March 1935. The stolen lintel from this sanctuary represents the reclining Vishnu, on the five-headed *naga* upon a dragon. The lintel had fallen from above the doorway on the eastern side of the sanctuary and broken into two pieces.

A large part, on the right side of the lintel, not only represents the reclining Vishnu upon the *naga* and dragon but also a blooming lotus in the middle, supporting Brahma. One consort is shown tending the legs of Vishnu.

Vishnu has four arms. The two on the right are holding a discus and supporting his head, while the two on the left are holding a club and probably holding a conch above a lotus. On the right side of the lintel are

scroll designs and the figure of a large bird holding an elephant in its beak.

The broken piece on the left side of the lintel represents the same motifs as on the right. In addition however a standing *garuda* (*king of birds*) is represented as holding two *nagas* (*king of snakes*) above a *kala*'s (*monster*) face. Two parrots, one on each side of an extending floral pendant underneath, and a mother monkey nurturing her child are also shown.



Stone lintel representing reclining Vishnu at Prang Ku Suan Taeng, Buriram Province, Northeastern Thailand. Middle or late 12th century A.D. Returned by Mr. Avery Brundage on 24 July 1970.

These two fragments of the same lintel were photographed twice *in situ* in 1932 and 1960 and published in a book form in 1967. The date of the lintel should be about the first half of the 12th century A.D.

In about the year 1960 or 1961 these two fragments disappeared from the sanctuary. On 13 August 1965, the Fine Arts Department of Thailand was able to retrieve the left fragment of the lintel from an antique shop in Bangkok. But the whereabouts of the right fragment remained unknown.

In 1972, a touring exhibition of Thai art was held, for the second time, in the United States of America. The writer was invited to give lectures

to various institutions in that country.

After the lecture at the Art Institute of Chicago, the writer was taken around the Institute to look at their oriental collection. While browsing, he immediately recognized the right fragment of the stolen Vishnu Lintel. So, after the lintel disappeared from the Phanom Rung Sanctuary it was displayed at the Art Institute.

The writer learned from one of the officials of the Institute that the

Vishnu Lintel was loaned from Mr. James W. Alsdorf. He was, during that period, the Chairman of the Institute's Board of Trustees.

When the writer returned to Thailand, he wrote a letter to the Director-General of the Thai Fine Arts Department. That was in February 1973. In his letter he wrote about his discovery and suggested that Thailand ask for the return of the lintel since there were strong evidences pointing to the theft of the lintel and that it was smuggled out of Thailand.

Acting upon his suggestion, the Thai Fine Arts Department wrote to the Art Institute of Chicago asking for the return of the lintel. The Art Institute, however, replied that the

lintel belonged to Mr. Alsdorf. The lintel, according to them, was only loaned by the Institute from him. Again, the Thai Fine Arts Department wrote a letter, this time, to Mr. Alsdorf. But no reply.

There is a mystery here. Mr. Alsdorf, further to the letters of the Thai Fine Arts Department, created the Alsdorf Foundation. Then he donated all his collection to the Foundation.

On the other hand, the Foundation, after the request for the lintel in 1988, claimed that they have previously sent two letters to the Thai Government, asking for evidences on the theft of the lintel. Moreover, they claimed the Government of Thailand never responded to their letters.

Needless to say, thorough searches were thereafter carried out, by the Government of Thailand, for the Alsdorf Foundation letters. But none were found at the Thai Embassy in Washington D.C., the Ministry of

Foreign Affairs, Ministry of Education and the Department of Fine Arts in Thailand.

Meanwhile the restoration of the Phanom Rung Temple began, further to the Anastylosis Method. In 1987, 15 years after the first discovery of the Phanom Rung lintel at the Art Institute of Chicago, the writer went to New Delhi, India. There he gave a lecture on an ancient town at Sitep in Petchabun Province, Northern-Central Thailand.

In that lecture he showed many slides on antiquities found at Sitep which had been smuggled out of Thailand. The smuggled antiquities were, at the same time, exhibited in one museum in the United States.

After the lecture the curator of the National Museum in New Delhi asked the writer whether or not he knew of the bronze statue of the dancing Siva retrieved by India from a museum in the United States. The statue had been stolen from a temple

in southern India and later on appeared in a museum in the United States.

Clearly interested, the writer asked the curator how the statue was successfully returned to India. "American public pressure, that is very important", came the reply.

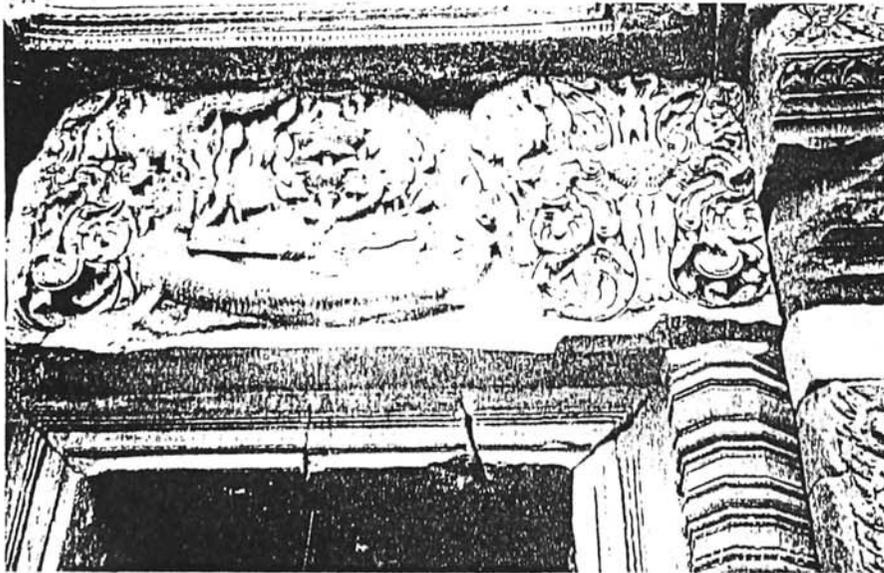
When the writer reached Thailand from India, on 29 October 1987, he wrote a letter to the Director-General of the Thai Fine Arts Department. In his letter he suggested that since the restoration of Prasat Phanom Rung was nearly completed, another attempt should be made for the return of the lintel.

At the same time, the Director-General should make himself available for interviews, not only with the Thai press but also with the foreign mass media, especially those in the United States. These mass media should include such well-known papers as the Times Weekly, Newsweek and the New York Times in order to be able to utilize American public pressure.

The implementation of the writer's suggestion aroused a lot of public awareness, especially among the Thai people in Thailand and also in Chicago. At the same time the Thai Government, through the Ministry of Education, tried contacting the Art Institute of Chicago again.

The Art Institute, agreed to return the lintel, provided that an art object of equal value is given as an exchange. They used the 1970 Unesco Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property as an obstacle to the return of the lintel without any compensation.

Meanwhile, protests held by Thais living in Chicago progressed in front of the Art Institute. A lot



Stone lintel representing the Reclining Vishnu at Prasat Phanom Rung, Buriram, Northeastern Thailand (first half of the 12th century A.D.). Returned from the Art Institute of Chicago on 10th November 1988.

of Americans joined the Thais in their cause. In fact, an American senator from Illinois even wrote a letter, requesting the President of the Board of the Art Institute of Chicago to voluntarily "give up this priceless Thai treasure to the Thai people to whom it belongs".

In July 1988, Mr. Pisit Charoenwongsa and the writer met with the officials of the Art Institute of Chicago, in Chicago. We proposed a revolving loan of three mutually-acceptable lintels to be shown serially at the Insitute over a period of ten years. Surprisingly, the Art Institute of Chicago declared their wish to have this revolving loan continued forever. Because no nation or museum could ever accept such a term, the negotiation naturally broke down.

Then the Elizabeth F. Cheney Foundation of Chicago intervened. To make a long story short, the Foundation agreed with the Art Institute of Chicago to buy an ancient object, of equal value, in exchange for Thailand's lintel.

On 10 November 1988, the Reclining Vishnu Lintel was returned by the Art Institute of Chicago to the Thai people. The renowned lintel is now installed at its original place, above the eastern door-way of the Phanom Rung Temple in northeastern Thailand.

A warning to art collectors: The writer has seen three replicas of the Reclining Vishnu Lintel in three museums. These museums are located in Switzerland, Germany and the United States of America. Two of them claim they have in their keeping the original version of the Reclining Vishnu Lintel.



Gold votive plaque representing Maitreya(?) from Petchabun Province, Northern Central Thailand. Height 7 cm. Dvaravati style, 8th–10th century A.D. Returned to the James H.W. Thompson Foundation on 8 February 1989.

THE GOLD VOTIVE PLAQUE OF JAMES H. W. THOMPSON FOUNDATION

The third stolen cultural treasure of Thailand was returned in a much more amicable way. This is a gold votive plaque, probably representing Maitreya, the future Buddha, with a *stupa* (?), a solid monument enshrining the relics of the Buddha, on his chignon. It was stolen with other pieces from the James H.W. Thompson House in Bangkok in 1980.

The plaque shows Maitreya seated in a cross-legged fashion. His right hand is holding a lotus bud while his head is surrounded with an aureole. On the right side of the plaque figures a stylized form of a *stupa*; on the left is of a Wheel of the Law on a base.

The seven centimetre high plaque belongs to the Dvaravati Period, the first historical period of Thailand. It probably dates back between the 8th-10th centuries A.D. and was presumably discovered in Petchabun Province, Northern-Central Thailand. The picture of the plaque has been printed in the Catalogue of the House: *The House on the Klong*, as no. 28 and also in the 1972 Asia Society Exhibition, *The Sculpture of Thailand*, cat.7-a.

Mr. Martin Lerner, the Curator of the Indian and Southeast Asian Art Section of the Metropolitan Museum of Art in New York, recognized this plaque in an antique shop in Europe. After convincing the owner of the shop to return the invaluable piece to the James H.W. Thompson Collection, Mr. Lerner wrote a letter to the writer on June 6, 1988. The writer is the incumbent President of the James H.W. Thompson Foundation.

Thereafter, Mr. Martin Lerner

and his wife were invited to Thailand by the James H.W. Thompson Foundation. A ceremony was held for the return of the gold votive plaque to the House on 8 February 1989. Today, the plaque is proudly displayed in the House, which is open to the public.

The case of the gold votive tablet and the good deed done by the Indian and Southeast Asian Art Section of the Metropolitan Museum of Art in New York, through Mr. Martin Lerner, its curator, should be regarded as an illustrious example of what cooperation between two museums can do. It should be highlighted and strongly recommended by Unesco as a possible means for the retrieval of stolen cultural objects.

PROPOSALS

1. Although the writer agrees with every recommendation in the Report by the Intergovernmental Committee for Promoting the Return of Cultural Property to its Countries of Origin or Its Restitution in Case of Illicit Appropriation, Sixth Session, at Unesco Headquarters, Paris, 24-27 April 1989, the writer still share the opinion of one of the member who said that purchasers cannot be regarded as innocent, under the terms of Article 7 (b) of the 1970 Convention, if they had not attempted to obtain information on the art objects they purchased from the State of origin.

2. As already explained, the 1970 Convention of Unesco has, time and again, been used as an obstacle in the return of stolen objects to the state of origin, without any compensation. Therefore, the part of Article 7 (ii), stating: "an innocent purchaser or a person who has valid title to that property", should be clearly

defined and understood from every legal point of view.

3. In Thailand, clandestine excavations are going on as well as thefts of antique and art objects, although a law forbidding such acts has been created since the 1930's. The Thai Fine Arts Department, empowered to preserve the national cultural heritage, is working hard to carry out its duties.

Thai law allows the Fine Arts Department to register ancient monuments, antique and art objects. Uninhabited ancient monuments fall directly under the care of the Fine Arts Department. On the other hand, any change of ownership of inhabited ancient monuments must be reported to the Fine Arts Department. Permission from the Fine Arts Department must also be obtained for any restoration of inhabited ancient monuments.

As for registered antique and art objects, changes in ownership is permissible. However, the Fine Arts Department should be notified each time there is a change. These objects are absolutely prohibited from leaving the country. Ancient objects considered less important can leave the country, only with the permission of the Fine Arts Department.

The writer must confess that however hard the authorities tried, prevention of theft and illicit export is still one of the most formidable challenges met by the Government of Thailand.

4. Museums should be highly recommended not to buy or accept objects that do not have a clear origin. Though this action cannot fully prevent illicit export because of the presence of private collectors, it will, at least, cut out half or more of the unlawful actions. [■]

BOROBUDUR

An Old Culture in the New World

by Samidi

Conservation and restoration of monuments have been practised in Indonesia since the beginning of the 20th century. Presently, more than about 1,600 monuments have been conserved; 240 have been restored. Among these monuments, Borobudur stands out as the first monument to be restored with modern technology.

The monument was successfully restored with the support of national and international experts, thanks to UNESCO aid. Conducted from 1975 to 1982, the restoration project also included the creation of an archaeological park, a pilot project which is now nearly completed. The park caters to tourists and the development of the region as a whole.

Borobudur was constructed around 780 A.D. by the Shailendra Dynasty. An 842 A.D. inscription mentions the financial means for the upkeep of a sanctuary, called Bhumi-sambhara, which could possibly be connected with Borobudur.

The monument, in the olden times, stood on sacred grounds. As one approaches the monument, one

sees Mendut and Pawon temples, which form part of the Borobudur monument compound. Between Mendut Temple and Borobudur, are Progo and Elo. These are two interesting main rivers at Kedu plain. The area around the confluence of the two rivers was, in ancient times, a holy place of particular significance.

Used as a place for meditation as well as for religious processions in ancient times, Borobudur is, in reality, a stupa. The architectural design was modified into stepped pyramids for ancestor worship. It now consists of nine superimposed terraces crowned by a huge bell-shaped stupa. The structural design is complicated.

The pyramid, a symbol of the ancestors' abode, and the stupa, a symbol of Buddhism, were merged into the single entity called Borobudur. This monument, which is now one of the greatest monuments of mankind, is located in the "garden of Central Java", Indonesia. It is situated on the plain of Kedu, surrounded by volcanoes and mountains.

Symbolizing the Cosmic Mountain, its three main vertical divisions comprise the base, body and the top. The overall dimension of the base, with its protuberances, is 123 m. × 23 m. The body is composed of five quadrangular terraces with balustrades at the outer sides, converting the galleries into corridors.

The superstructure consists of three circular platforms, each of which supports a row of perforated stupas. Surmounting all these is the main stupa. At the top of the whole monument this stupa soars into the sky at a height of nearly 35 meters from ground level.

To drain rain water, sprouts were provided by the builders at the corners of each platform. Access to the upperpart is provided by stairways in the middle of each side. The eastern gate serves as the main entrance.

Borobudur is striking not only because of its exceptional architecture but also its striking abundance of elaborately carved bas-reliefs covering the walls, the Buddha figures and balustrades.

RESTORATION

It is not known how long Borobudur was in active use. But it could generally be assumed that it was used, at least, until the 10th century or even the 15th century. When the Indonesians were converted to the Muslim religion, Borobudur fell into oblivion.

Not utilized for a long period of time, the monument deteriorated. It was covered with earth for centuries until it was discovered in the 18th century. It was totally cleaned in 1814, when the British occupied Java.

Since then Borobudur attracted foreign experts. Dutch archaeologists and engineers studied its archaeological and technical aspects, including the deterioration that has taken place in the monument. A safeguarding commission was set up in 1900 for



Above : One of the galleries surrounding Borobudur. Note bas-relief decorations in Mahayana Buddhism.

Right : Visitors going up to Borobudur.

detailed technical studies on its restoration. The commission's recommendation to restore the monument was finalized in 1905.

The first restoration period of the monument was carried out by Van Erp from 1907-1911. Only a holding operation, improved rain water drainage, urgent repairs and partial restoration were done. The sagging, leaning, and subsided parts of the monument were not restored, but left in place. A complete photographic documentation was, however, provided.

The photographs were of greatest value when a check up of the monument was made in 1926. Regular measurements did not show changes in wall deviation. But a closer observation of the bas-reliefs revealed new cracks and deterioration.

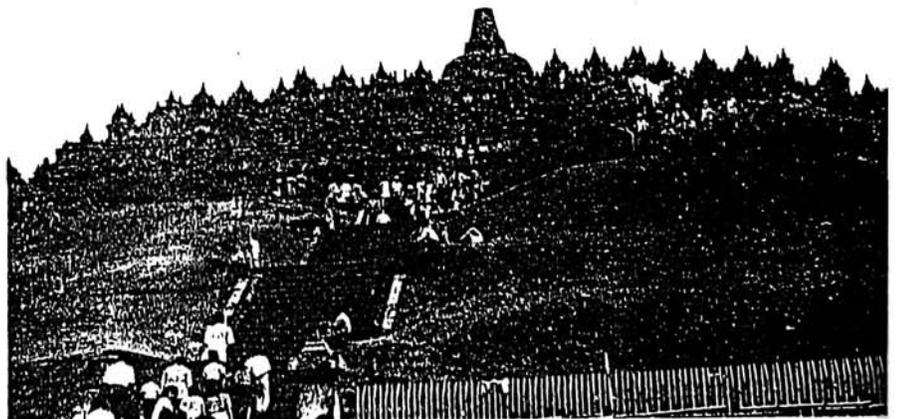
In 1929, a commission was set up to identify the causes of damage. Suggestions were given to arrest further decay. But due to world-wide economic depression, the restoration could not be undertaken until the Indonesian national independence in 1945.

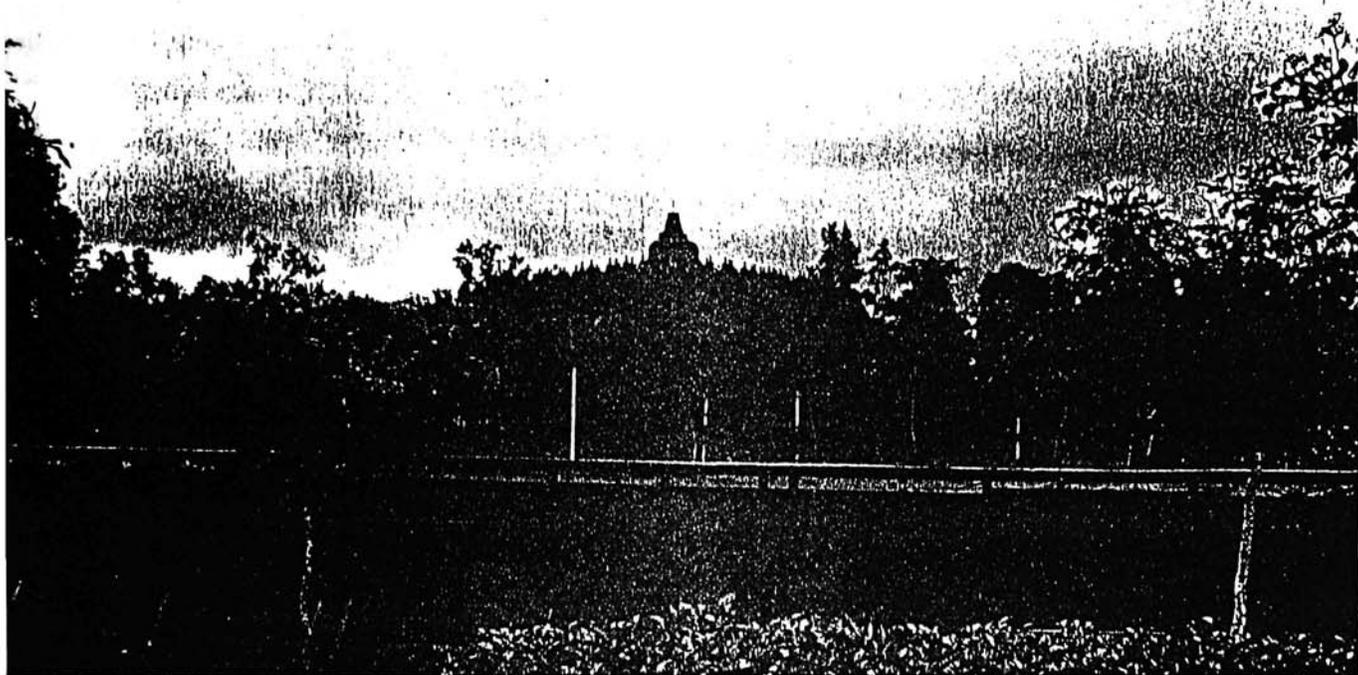
The government of Indonesia again focused its attention on Borobudur in the 1950's. The government carried out relevant investigations and requested for UNESCO's assistance. As a result, since 1968, various national and international scholars studied Borobudur's problem intensively.

To counter the monument's deterioration, a bold plan of anastylis was developed. The square terraces were dismantled and rebuilt. Simultaneously, concrete foundations and appropriate drainage systems behind the walls and under the floor were constructed.

As a consequence, detailed intersectoral technical studies had to be made. These studies also involved other fields of studies such as geology, soil mechanics, petrography, microbiology, climatology, and other related sciences.

Actual restoration work started in 1975 and completed in 1982. Dismantling, rebuilding, and conservation of the stones were carried out by the Archaeological Office, while the





The ancient monument of Borobudur as viewed from the entrance.

construction of site facilities, concrete foundations and drainage systems were contracted. The whole project employed more than 800 technicians and labourers.

Interestingly, the conservation and restoration of the monument also involved the use of computers for the projects's control system, the stone registration system, and stone matching.

CREATION OF THE ARCHAEOLOGICAL PARK

The site of a monument has a direct impact on the damage or deterioration of the monument and just like the monument, it could degrade physically and culturally.

Preservation of the site, in a broad sense, means a permanent and synchronic effort in the preservation, maintenance, and protection of the site. There are two approaches in the preservation of a site: the software and the hardware.

The software approach involves government policies and law enforcements on the regulation, control and guidelines for the use of the monument and site as well as for the surrounding areas owned by the community people.

The creation of an archaeological park at the site could be regarded as a hardware approach. A brainchild of the consultative committee for the Safeguarding of Borobudur, the mas-

terplan study of the park had been carried out by a joint project of the Gadjah Mada University of Indonesia and the Japan International Co-operation Agency.

Although the creation of an archaeological park for the Borobudur site is experimental, it is a national project. Constructions for the park are still progressing; the work started since 1983.

The park is being created as a national task for the proper protection of Borobudur and its site. By creating the archaeological park, Borobudur is given its proper place in the national consciousness.

The main goals of the archaeological park project are:

- To improve its environment and scenery and to provide maintenance on a continuing basis, the monument and site will be permanently preserved and protected as a nationally owned sanctuary,

- To preserve the historical climate of the site,

- To provide a centre for archaeological studies, and

- To promote national tourism by providing relevant tourist facilities at the park.

Since the goals of preservation and the development of the site usually have contrasting interests, systematic land control and the integrated block zoning system were introduced.

The zoning system created compose the following:

Zone I

(Sanctuary Zone) : for archaeological environment preservation of the monument and appreciation of the solemn atmosphere of the monument.

Zone II

(Archaeological Park Zone) : for controlling the development of areas surrounding the park.

Zone III

(Land Use Regulation Zone) : for controlling the development of areas surrounding the park.

Zone IV

(Historical Scenery Preservation Zone) : for the maintenance of the historical scenery.

Zone V

(National Archaeological Park Zone) : for archaeological surveys in the area.

Land for Zone I and II are government owned. In the sanctuary zone, no new building is allowed. This is to enable full appreciation of the ancient monument. The archaeological park zone, on the other hand, will be beautified with decorative plants and trees.

Simple shelters and tourist faci-

lities will be so developed to facilitate the control of traffic and to provide a pleasant atmosphere for visitors. Zones III - IV are surrounding areas owned by the community people. But the government controls the use of these areas.

Landscaping and gardening are important in the creation of the archaeological park. While grass and shrubs are the only plants allowed in Zone I, grass, shrubs, herbs and trees are allowed in Zone II. These, aside from enhancing the scenery, function as climatic ameliorator (temperature modification and wind control) and physical demarcations. The plants are also used for engineering purposes as in erosion control.

BOROBUDUR TODAY

For Indonesians, Borobudur is the tangible evidence of their glorious past. It serves as a spiritual beacon fostering self-confidence in the

At the top of Borobudur.



achievement of Indonesia's national aspirations.

After its restoration, Borobudur has finally regained its splendour and grandeur. But will it be able to stand another 1,000 years? Only regular conservation and preservation efforts can assure the monument's longevity.

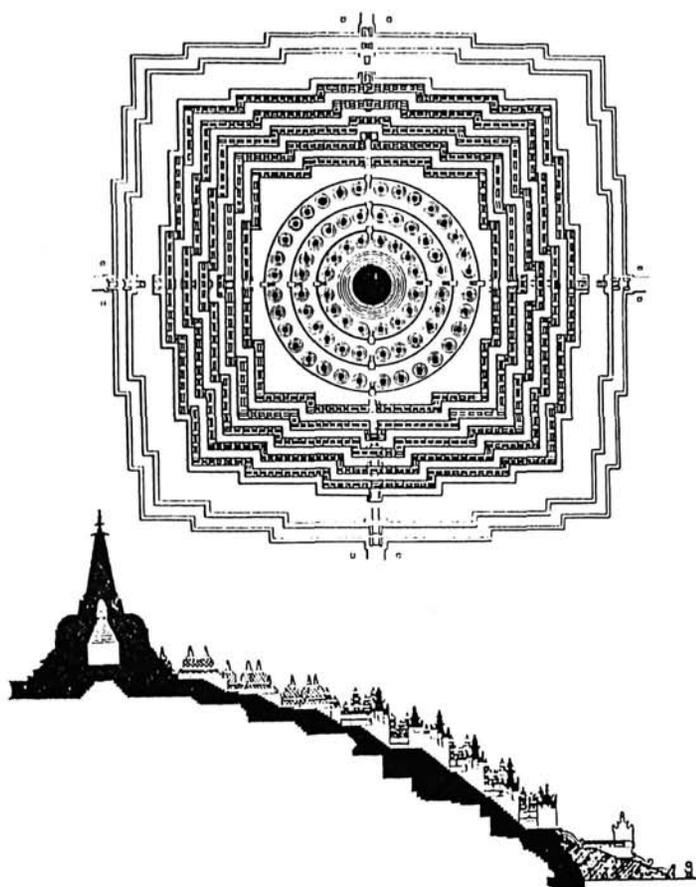
The maintenance and conservation of the monument is now regularly carried out by the Indonesian government. The construction and management of the yet unfinished archaeological park, on the other hand, is taken care of by the Borobudur Archaeological Park Limited.

Millions of tourists have annually been visiting Borobudur since it was inaugurated by the President of Indonesia on 23 February 1983. About 30-40,000 people crowd the monument daily especially during religious festivals. And needless to say, every distinguished guest of the Indonesian government visits the sacred monument.

Borobudur has become an important part of Indonesia again. And this is true not only from the religious and touristic points of view but also from the scientific point of view.

After Borobudur's restoration UNESCO donated a complete set of laboratory equipment. A number of books and technical reports on archaeology as well as conservation and restoration are kept at Borobudur. These are now used to study further conservation measures for Borobudur as well as other significant Indonesian monuments.

Moreover, Borobudur is now utilized for national and regional training courses on the restoration and conservation of monuments. 1977-1986 saw not less than 11 na-



Ground plan and vertical section of Borobudur (Source: Benjamin Rowland's book titled *The Art and Architecture of India*).

tional courses implemented in the ancient monument. Each course was attended by 25 participants from various provinces.

In addition to the number of experienced technicians produced by the restoration of Borobudur, more and more personnel are being trained at Borobudur to help safeguard all the other nationally meaningful monuments scattered all over Indonesia.

More importantly, from 1978 to 1981 the eight regional training courses held at Borobudur were attended by more than 40 technicians from Thailand, the Philippines, Malaysia, and Indonesia. UNESCO participants from Burma, Vietnam and Bangla-

desh were also given a chance to study the sacred and ancient monument in 1978 and 1988.

People around Borobudur find the site improving their lives. With the number of tourists and other visitors appreciating the monument, surrounding community people are able to sell souvenirs and other tourist services.

Borobudur, the greatest Buddhist monument of the past, has successfully regained life. It is now proving its powerful influence as an important conservation study centre and as a tourist destination. Borobudur, the old culture, has invaded the new world. ■

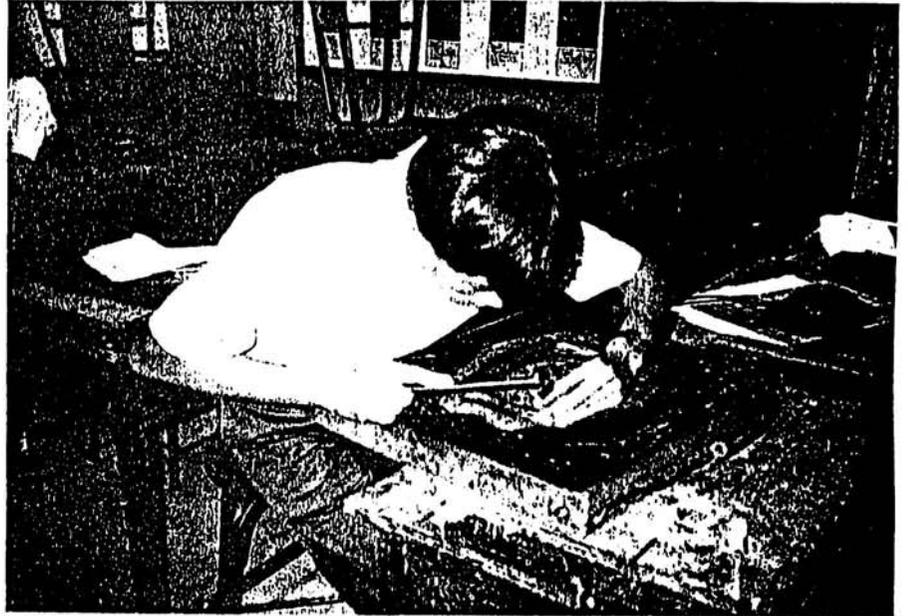
The planning of a curriculum and its programme depends heavily on research and evaluation. The context in which the curriculum is to function must be assessed. The needs of the society and the students have to be studied in depth in order to have the programme respond to these. Trends in the disciplines have to be seriously considered to make a programme relevant.

Continuous monitoring, evaluation and feedback are necessary as the curriculum is tried out and implemented. The information gathered from these activities provides the basis on which a curriculum is kept responsive to the needs of the clientele that it serves.

The Art Education curricular programme in Southeast Asian schools has broadened, recently in formal education. It now includes matters of social concern such as community-identity-environmental awareness as well as art appreciation. The use of teaching-learning materials in arts, particularly books, has been widely used. But it is alarming to note that these materials have been influenced by some elements.

The artistic insight of every Asian student has been greatly influenced by the elements of western thoughts on art appreciation, skills and values. Asian students were more exposed to these concepts and forms of arts, rather than to the rich cultural arts and heritage of their Southeast Asian country.

In most countries of Southeast Asia, the artistic and rich cultural heritage has long been before identified as the main stream of life of the common people. Culture has grown out of and is still a part of the occupation, philosophy and life of the



SPAFA Proposal :

Research on Textbooks Development for Art Education in Southeast Asia

by Bertoldo J. Manta

majority of the people of the region. This culture or life expression is dynamic and changing all the time as a result of interaction with nature, with other cultures as well as social and economic development.

Books on aesthetic play a vital role in the building up of the personal growth of every Asian student. This concerns the proper direction of the socio-cultural value development of every school in the region.

It is on this premise that the urgent need to survey and investigate the present role of textbook development for art education in Southeast Asian is direly needed.

PROBLEMS THE PROJECT WOULD SOLVE

The growing awareness of the problem on how appreciation, preservation and enhancement of artistic and cultural heritage could be directed to a meaningful art education activity. The following questions are stated:

* What textbooks and teaching materials on arts should be developed to enhance the cultural heritage of the region?

* What textbooks modules on aesthetic should be adopted to suit the needs of teaching arts in various

Left: Secondary students are encouraged to know and develop their skill on traditional craftsmanship. SPAFA's Research Project on Art Education Textbook Development provides an understanding of the cultural arts heritage as an art activity in schools.

levels?

* What appropriate methodology of teaching should be developed on the promotion of arts and culture in each region?

RATIONALE

Although common in Southeast Asia, educational institutions at all levels can be seen in various models of arts curricula. Art education can nevertheless be said to have had its development only recently in the formal education of modern Southeast Asians. As such, teaching-learning materials on arts, including textbooks, have been influenced by the west.

Students of Southeast Asia thus tend to be more exposed to western concepts and forms of art rather than to those of traditional Southeast Asians. As in many other fields of study, art education in Southeast Asia needs its own direction and special emphasis relevant to the actual ex-

Right: The socio-cultural development of a community is always interrelated to a curriculum of learning institution. Art education stresses an important role in the development of moral values and creative thinking of every Asian student. This leads to the enrichment of his social perspective in life.

perience and needs of Southeast Asian students.

OBJECTIVES

* To survey and analyze the existing textbooks and teaching materials for the arts of member countries.

* To develop for the region textbook modules suitable for the teaching of arts at different levels, and

* To promote and develop appropriate methods for arts teaching in Southeast Asia.

QUANTITATIVE DESCRIPTION OF THE OBJECTIVES

The effectiveness of every art programme is being evaluated in the extent of its scope and its main objective. The research includes a wider area of study in the Southeast Asian region. This evaluative study intends to give new ideas to curriculum planners, educational administrators, teachers and the community, to discover new options that will enable its art programme to move forward in the improvement of each art textbook and curricula.

Object I

The main framework of the research is to survey the present textbooks and teaching materials on the arts of SEAMEO Member Countries and to analyze the information gained as a tool for the art curriculum development of each country.

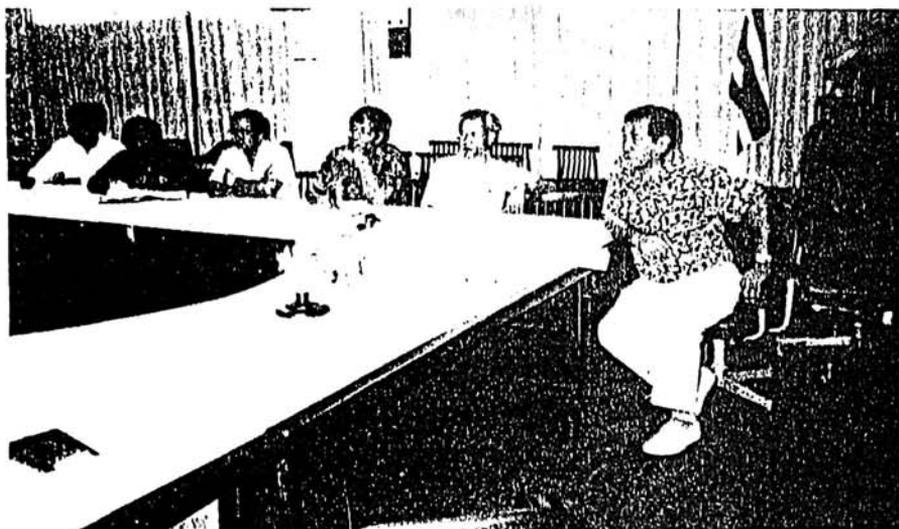
Object II

The development of the regional textbooks for each country is to be necessarily undertaken by its curriculum planners, who, in various school levels, will be represented. This would require more time and efforts. An extensive evaluation, a series of symposia, curriculum meetings and evaluative testings will be most needed to arrive at a main goal.

Object III

The promotion and the development of an appropriate method of teaching arts of each region would be seriously considered. Teachers, educational administrators, students and the community would be a part of this study to ensure that each sector is represented in the deliberation.





Left: Preliminary meeting on the Survey of Textbook Development in Art Education at the Southern United Teachers College of Thailand. The survey was conducted by SPFA Senior Specialist in Visual Arts, Prof Bertoldo J. Manta and Dr Suchart Sutthi, Project Leader of the Fine & Applied Arts Development Project, Teacher Education Department, Ministry of Education, Thailand.

Questionnaires, interviews, and meetings would be appropriate vehicles of evaluation and of the achievement of its objectives.

OBJECTIVE'S EXPECTED IMPACT

Every area of the school curriculum offers an opportunity to apply what is gained from art. Visual materials, handled with interest, invite the students to look and learn. Aesthetic values can always be enhanced and does not conflict with the goals of other curricular areas.

IMPACT TO THE EDUCATIONAL SECTOR

The purpose of this research is to provide educational administrators, students, teachers and the general public with information showing what the country is undertaking in the development of its art programme and its present status.

* The study provides an innovative appraisal on the comparative analysis of each country's programme on art education, more specifically on the usage of textbook.

* The study is expected to reveal

more valuable information on the large range of differences on the textbook development of each country and the place of art education within each educational process as regarded by educational innovators in arts, teachers and the community in each country.

INNOVATIVE AND MULTIPLIER EFFECTS

Innovative Outcome

This proposed research on textbook development for art education within the region is a new option in discovering new trends, obstacles and directions of art curriculum:

* This will enable art educators, curriculum planners, school administrators, and the community in planning their national art education programme effectively;

* There is an urgent need to know WHAT THE SCHOOL ARTS PROGRAMME WILL BE, in view of the growing diversity of the population in every region;

* This will challenge contemporary thinking regarding art curriculum for today's Asian students and the future generations;

* This is intended to provide provocative insights into the methods of teaching and adapting of appropriate textbooks and teaching materials for the art programme;

* This will indicate directions from which sequential and comprehensive art curricula could be established in various levels of school art programmes;

* Possibilities for developing an inventively structured and a comprehensive textbook programme for each level in the art education.

Three points of particular significance in this study on culture and for appreciative understanding are:

Cultural Impact

* This study provides a scholarly springboard from which the art programme of the past can be illuminated in light of what is known about art today.

* Understanding of the cultural arts and heritage as an art activity in the textbook. This enriches the aesthetic vision of the Asian students.

* Knowing the subject of art provides one with a basis for making evaluative judgements and comparison of his own works, the community's and his country's.

Proposed Developmental Guidelines for the Research Survey

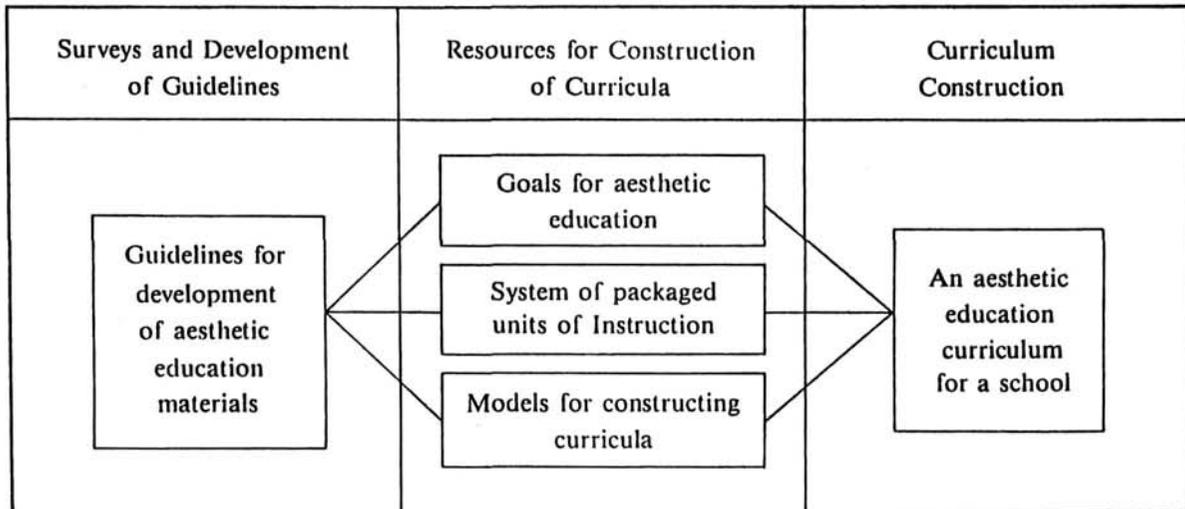


Fig.1 Suggested model to be used on the system of networks for each activity: namely Surveys and Development of Guidelines, Resources for Curriculum Construction, and Curriculum Construction. All these activities are being geared on the textbooks development of art.

Socio-Economic Impact

A well set-up textbook on art ultimately answers problems on: increasing one's awareness, the capability of engaging in aesthetic decisions immediate to life, including consumer products, judgements, and community decisions, especially on family rearing and its role in the community.

THE DESCRIPTION OF THE COORDINATED MECHANISM IN THIS PARTICULAR STUDY

System of Network

The research intends to adapt a developmental model based on a laboratory's various curriculum development programmes. In a sense, it is the umbrella that organizes the developmental endeavors, whether they be in the field of mathematics or art education. This model is an attempt to synthesize the general model, to incorporate the special responsibilities charged to the programme, and to accommodate the

problems associated with content for art education, specifically on textbooks development. This model begins with surveys which culminate in guidelines for the development of textbooks for art education prepared for each country's curriculum. This ends with the units of instructions arranged into art education textbooks for various school levels.

Proposed Developmental Guidelines for the Research Survey

Shown on Fig. 1, are guidelines to develop textbooks for art education based on the need for selected ends and means, which (1) are to address a genuine social need, (2) reflect historical and contemporary thought in the various disciplines relevant to the aesthetical education, culture and heritage of the region, (3) consider the existing body of research knowledge in the behavioral sciences, and (4) respect the pedagogical and other requirements of the educational sys-

tem. From surveys and guidelines designed to collect such information and from discourses of scholars and art educators came the goals for the programme as well as the means for selecting and analyzing the contents of art education.

Suggested Resources for Construction of Curricula as Indicators for the Textbooks Development

The resources needed for the development of a curriculum on art textbooks consist of three elements:

- * Art education goals which guide the school or community in the construction of its curriculum programme.

- * A system of instructional packages which have a greater flexibility of arrangement.

- * Models which provide the community with alternatives for arranging packages into courses of study. ■



← Magdadaing,
1976 Oil,
Jose Blanco

woodcarving, pottery, and brasswork, much of it still done with the Malay forge and the *cire perdu* method of casting. Along with these are the folk arts of paper mache animals, paper cut-outs for festival sweets, and brightly-colored delicacies of glutinous rice. All these continue to be produced in rural communities for their needs and for demands from urban centers.

Then there is the level of contemporary art, as painting, sculpture, and the graphic arts, or as two- and three-dimensional expressions. For a long time, there was a distinct separation between the popular traditional arts and the contemporary arts. This was largely because of the western academic prejudice against arts linked to practical function. This is the elitist distinction between the so-called fine arts produced by artists in the context of the academy and the applied arts produced by the peasant folks in the context of everyday needs.

In recent times, however, there has been an increasing interaction between the traditional and the contemporary in Philippine art. Rather than maintaining them as separate categories, there have been efforts to bring the traditional arts into the forefront of Philippine art consciousness.

Research into the traditional arts have been encouraged as shown by the increasing number of master's degree theses on the subject. The main problem in these studies has been to define the elements and characteristics of indigenous art-

A Reassessment

of Philippine Art

by Alice G. Guillermo

Strongly western-influenced as the Philippines may be, it is nevertheless a fact that Philippine culture was born in the Southeast Asian matrix. Indigenous arts, living traditions in folk expressions all over the Philippines, have much in common with other countries of the region, as products of the same tropical environment with its distinct flora and fauna, the same archipelagic setting of land and water, the same basic occupations of rice planting and fishing.

In fact, Philippine art being produced today exists on two levels. And when we speak of Philippine art, we do not exclusively refer to painting and sculpture, but include the popular

forms as well.

There is, first of all, the first and deepest level of traditional art expression that constitute the national-popular culture. These are the living traditions that trace their roots to precolonial times and that drew their life from the Southeast Asian cultural matrix while developing their local adaptations and modifications. Among these are the arts of the rural folks, the weaving traditions, such as the ikat tie-dye cloth found in different parts of the Philippines. Also included is basketry which fuses design and practical function, in a multitude of forms made of bamboo, rattan, and reed grasses.

There is likewise indigenous

making, so as to be able to bring these into the practice of contemporary art. These traditional indigenous arts have been recognized as forming an important part of the Philippine national identity, as Filipinos, and their regional identity as Asians, particularly Southeast Asians.

The visual arts, painting, sculpture, and the graphic arts, as well as music and literature, have been, since the late '60s, concerned with the issue of national identity. This has appeared hand-in-hand with the perception of the true interests of the people and the importance of

advancing these in all fields, including art.

This concern has expressed itself in different ways. On the whole, there has been a discernible effort to move away from western academic aesthetics towards the exploration of Filipino/Asian ways of art-making and conceptualizing art.

Once move in this direction is the significant trend towards the use of indigenous and non-academic materials, handmade paper became widely favoured among printmakers and painters. Soon collages were made, not only with handmade paper but with organic materials, such as

twigs, leaves, and three-dimensional sculptural forms also made use of roots, vines, branches, especially for mobiles.

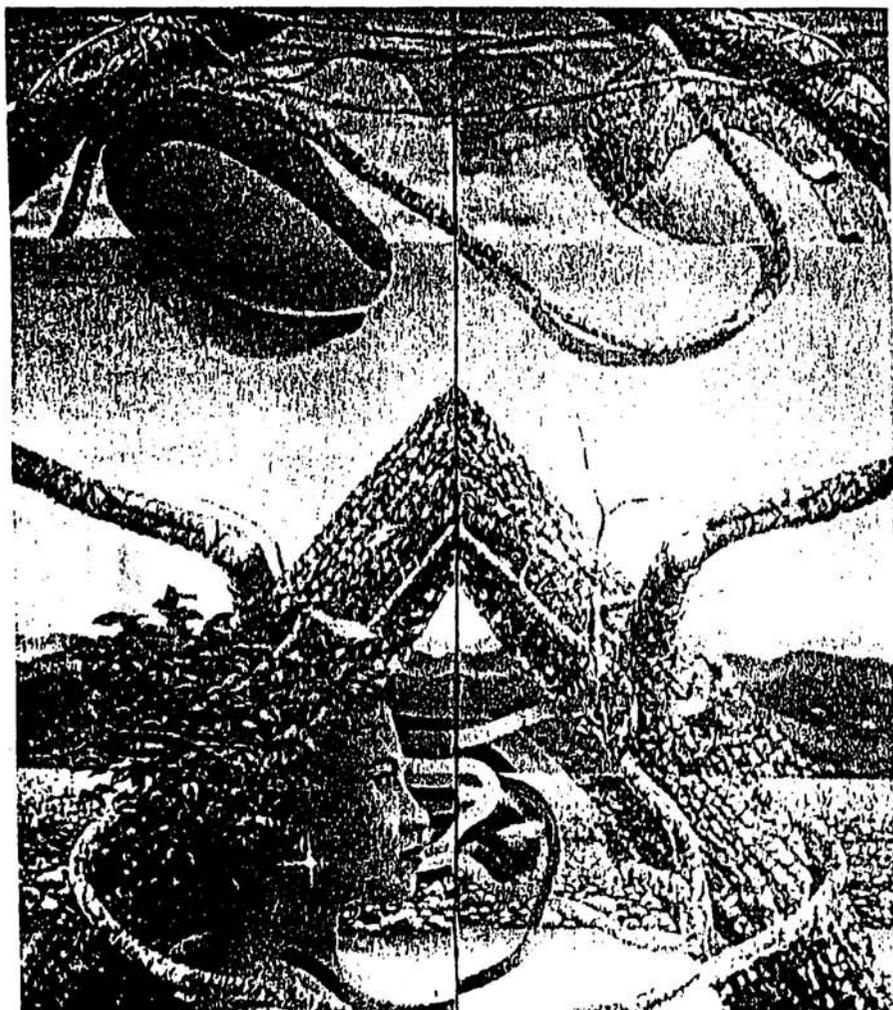
One woman artist, **Imelda Cajipe-Endaya** does large paintings, collaged with sawali panels from interwoven dried leaves, together with fabric, denim pants, crocheted curtains, and blankets to make a statement on the times. Another woman artist, **Paz Abad Santos**, extensively makes use of coconut shells, dyed rope and abaca fiber interwoven and embossed on a burlap surface.

Other materials used are tree bark, shells, and driftwood. Some artists have likewise gone into experimentation in dyes and pigments with local plants and mineral substances although these small efforts can do little against the commercial dominance of imported art materials.

This same trend is seen in sculpture, as well as in new productions of sculpture/furniture in a fusion of design and function. The use of non-academic materials also springs from necessity. Due to the scarcity of whole pieces of wood for sculpture, artists, such as **Jerry Araos** and **Rey Contreras**, have made virtue out of necessity.

They have turned to old wood from demolished houses, even to discarded turn-of-the-century wooden frames from railroad tracks, to create sculpture. This kind of material lends the dimension of time and memory to their work.

This exploration in new materials outside the hierarchising traditions of medium in academic art has been



← Pavane Luzviminda,
1979 Acrylic,
J.P. Bailleux.

going on for some time now. Sculptor **Eduardo Castrillo** uses broad metal sheets welded together; other sculptors, such as **Solomon Saprid** and **Edgar Doctor**, have done important works in junk metal from discarded machines. **Ramon Orlina** does sculpture in glass, sometimes structurally combined with metal.

Needless to say, this is a salutary trend since it opens up an entire range of hitherto overlooked materials, which are, furthermore, readily accessible, in a time of scarcity. This has also served to challenge the ingenuity of third world artists to create art from the materials on hand, thus reducing dependency on expensive and imported materials.

For the ordinary art viewer, the use of familiar and accessible materials has aided in breaking down the alienation between the viewer and the work of art, at the same time inviting him to exercise his own latent creativity, resulting in a greater and more democratic participation in art-making. It is also in this way that art can be revitalized as a vehicle for the people's sentiments.

With this trend in indigenous materials, more artists now try their hand in popular forms which can reach a larger audience. Going beyond oil and canvas paintings, more artists work in prints, posters, murals, illustrations, comics, and editorial cartoons. These forms have their own standards of excellence, and what gives them significance is the kind of content and meaning that they convey.

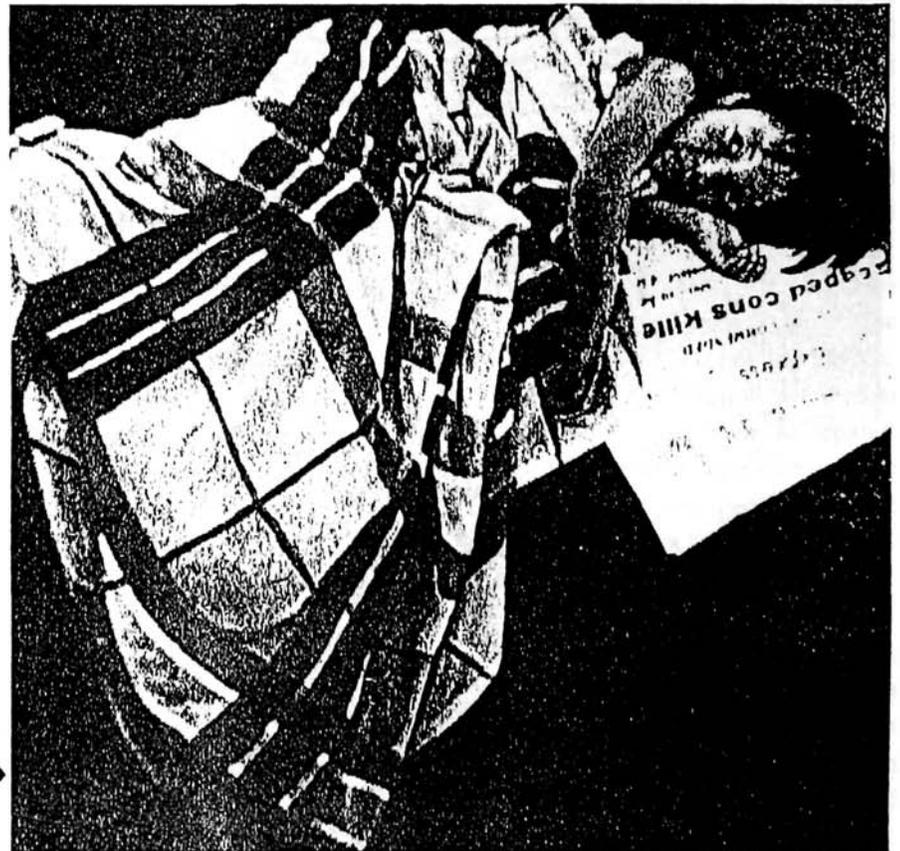
Thus, artists working in these popular forms strive to wean them away from their usual escapist content to relevant subject matter drawn from reality. These forms have also acquired a new flexibility. For instance, artists have developed portable murals which are not fixed on walls, but which are painted on large canvas cloth which can be rolled after their display in a public occasion.

Many artists have also been concerned with bringing their work, previously limited to the possession of wealthy art collectors, to a larger public. They have done this to an extent through quality color reproductions, through travelling exhibits, through art lectures accompanied with slides, and, of course, through the use of popular forms which can be easily disseminated.

An artist has reproduced his pen-and-ink drawings through photocopying. These artists who strive to reach a wider audience have a strong social consciousness as seen in their works through which they express unity with the people's aspirations.

The subjects and themes of recent paintings also reflect the concern to create a truly national art which would further the sense of Filipino/Asian identity. In oil paintings, many artists continue the long tradition of genre scenes, most of these on the life of the peasants and fishermen of the countryside, and a number of the city's poor and how they eke out a precarious existence.

Outside Manila, a flourishing center of folk genre is **Jose Blanco** with his family of painters. Also of Angono are **Nemi Miranda**, **Salvador**



Ang Walang Malay, →
1976 Oil,
Eric Torres.



← Sarimanok,
1975 Acrylic,
Abdulmari Imao.

Another theme taken up by a number of artists, especially women artists, is feminism and the continuing campaign to win equal social, political, and economic rights for women. These artists strive towards a meaningful art as it is drawn from the experiences of everyday and as it poses questions about the present conditions.

With the striving for national identity in art goes the affirmation of Philippine art vis-a-vis the continual massive influx of western cultural importations. The task of decolonization involves not only the economic and political realms but the cultural and artistic as well.

Artists of the Philippines are faced with the challenge to awaken creativity among the large number of the population and to show the way to make art, which draws inspiration from the people's experiences, a potent vehicle for contemporary expression. ■

Juban, and many others. In the Visayas, another large group of artists are based in Cebu province. Mostly influenced by impressionism, they are best known for landscapes, genre scenes, and portraits. A number of them, like Galicano and Subang, have come to Manila to join a wider field.

Aside from folk genre with its traditional subjects of planting, fishing, and doing rural chores; other artists have explored other areas of the folk. Aro Soriano, for instance, has done highly successful series of

paintings on folk songs, legends, and riddles. He has given a fresh and lively interpretation to these and has even brought some into the contemporary context in a witty and humorous vein.

Alongside these, artists of social consciousness have turned to the issues of the day for their subjects: ecology, feminism, and other issues. Many recent nature paintings make a plea for the preservation of the environment and ecological balance.



↑ Market Scene,
1980 Oil,
Tam Austria.

Music and Dance

as a Living Tradition in Indonesia

by Enoch Atmadibrata



Consisting of three thousand islands, Indonesia is inhabited by hundreds of ethnic groups living in their own environments, beliefs and customs. Indonesia, as a result, inherited a variety of music and dance forms and other performing arts as well.

The successive waves of foreign influence have all left their imprint on Indonesian culture to some extent. But the indigenous cultural tradition maintains its link with the contemporary culture. In most rural villages, especially in the mountainous areas, art forms closely related to animistic religious beliefs are still practiced.

Apart from these forms of arts, in the coastal areas, we can find dance, music, and theatre forms with Islamic religious connotations. Since the early development of art, art forms have been centered in the aristocratic royal court of Java and have been largely influenced by the Hindu religion, except for those in Bali, which are based on the Hindu-Bali beliefs.

Modern art forms, coming from the West, started in the big cities. Then they penetrated into the surrounding areas. But a two-way interchange of influence, between the modern and traditional forms, is in process today. As a matter of fact, modern-day Indonesian artists are now looking at their roots and want to express and revive their traditional art forms.

Traditional Indonesian dance and music, as they exist today, can be classified, in terms of function : ritual and ceremonial, social, and performing dance and music. In addition, self-defence dance could be considered a special type of dance.



Folk dance performed on stage stressing unison in movement.

Opposite page : Western modern dance influence is clearly indicated in this piece choreographed by Tom Ibnur.

Ritual and Ceremonial Dance and Music

The first type to be discussed and which are probably one of the oldest surviving music are : the Saver and Tutunggulan. They still have ritual meanings in rural villages.

The Saver and Tutunggulan are chantings in old local language. They are still sung by women, of the Sundanese peoples in West Java, while pounding rice for praising and welcoming the rice goddess.

The dance type performed with these chantings are also connected with the rice culture in Ngalage. During the rice planting rite, while playing the Angklung (bamboo shaken instruments), a male dances around a Pupuhunan (a life-tree). A Dukun chants while touching the rice grain to be planted. After the dance, the planting of rice in the Ladang (dry rice field) starts.

The Bedaya dance of the Royal Courts in Central Java, the Pendet dance of Bali, which is familiar to visitors, and the Sang Hiyang Hiyang dance, performed by young girls, still have ceremonial meanings.

Social Dance and Music

While ritual dances are addressed to the spirits, asking for blessings from the holy or preventing evil, social dances and music are addressed to the participants themselves. Samples of social music are : the Tembang, Macapat and Mamaea. They are party songs, among friends and relatives. Social dancing include Tayub and Ketuktilu in Java, Joget in Sumatra, and Lenso in the eastern part of Indonesia.

Performing Dance and Music

Social dance and music does not separate the audience from the

performers. But in professional dance and music, or other theatrical performances, the activity is raised to a level to please the audience.

There are numerous examples of professional dance and music. Among others, the Wayang dances in Java, Kebayar dances and Baris dances Bali and, the Topeng (mask dances) in Java and Bali are also well known. The Mainang dan Serampang 12 in Sumatra, Pakarena in Sulawesi are also some of the more popular ones.

Theatrical performances, interweaving dance, music and play into one work of art, are also played to entertain the spectators. Some of

the many examples worth mentioning here are : Randay and Makyong in Sumatra; Mundu in Kalimantan Wayang; Ketoprak, Banjet and Ludruk in Java; and Gambuh in Bali.

Sendratari is an innovative idea. In this theatrical performance, the dialogues are dropped. Instead, new movements are choreographed to replace the dialogues. Corollary to this, it is interesting to mention that modern dramas in Indonesia are starting to include dance and music.

While some are working for innovations in the performing arts, others are concentrating their attention to the traditional forms of these arts. These forms must be

preserved as they are the roots of living Indonesian art tradition. Maintaining the traditional culture then becomes an important task of the contemporary artist.

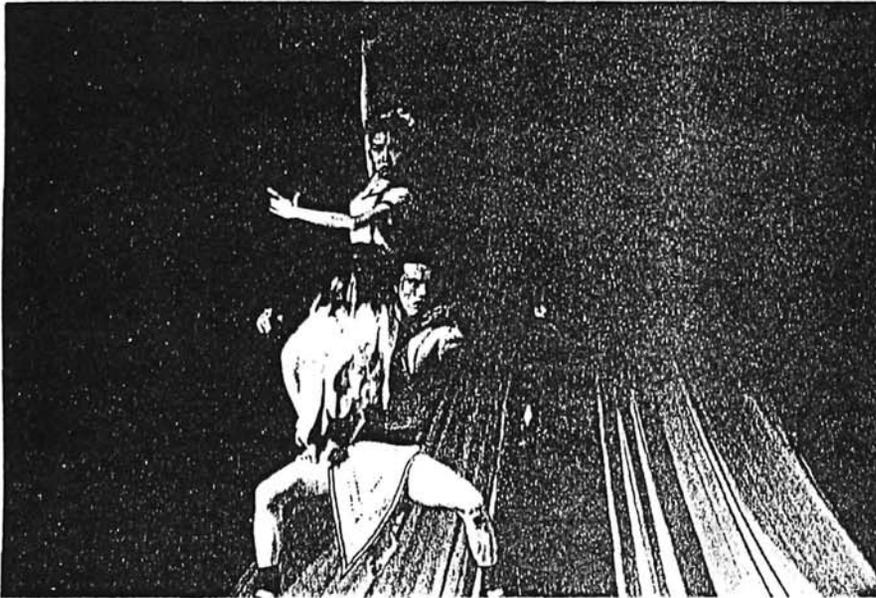
In the following paragraphs, **Pesta Desa Di Sunda**, a village festival in Suna, West Java, is selected as a case study to illustrate the range of dances that are popular in contemporary Indonesia. This festival comprise the **Gondang** dance and music, **Calung** ensemble, **Jaipongan** dance, **Penca**, **Kendang Rampak**, the music of **Kecapi-Suling** and **Tembang/Kawih** and the dance of **Gotong Singa**.

Gondang Dance and Music

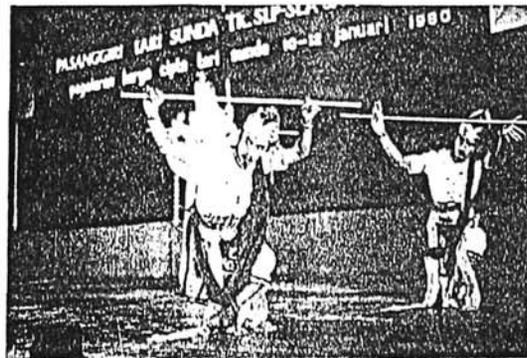
Gondang is the name of a performing piece which was brought about by the rice-pounding ritual of the villagers. This ritual is held during the harvest festival, when the first harvested rice bundles are pounded. It follows other rituals related to the praise-offering of peasants to the rice goddess, *Dewi Sri* or *Sanghyang Pohaci*.

During this ritual, a group of women bring the first harvested rice bundles to the house of the village head, who keeps the village rice-shed and the rice-block (*lesung*) especially used in the ritual.

When the rice bundles are all placed in the rice-block, one of the elderly women sings or chants in praise of Dewi Sri or Sanghyang Pohaci. She asks for her kindness and to give them much harvest. After the singing and chanting, all the old women of the village take turns, group by group, in pounding the rice until it is ready to be put in the rice-shed.



The modern ballet above was performed at the Sekolah Tinggi Seni Indonesia while the Sundanese dance item on the right was performed at the 1980 Dance Festival in Bandung.





Javanese classical dance retains strong appeal to contemporary audience.

Gondang dance and music have been created according to this ritual. The pounding sound by the poles hitting the rice-block, was however added, to make the performance more pleasant with rhythmical beats. The movements of the performers and the songs have also been modified for theatrical presentation.

But one thing has to be noted : beating the rice-block is actually not always connected with the rice-pounding. Village people beat the rice-block or *lesung*, only when there is an eclipse. An eclipse, they believe, could cast evil to the people, causing epidemics and other frightening dangers. It can also give signals, warning people of floods, fires, etc.

Calung Ensemble

The *Calung Jingjing*, or simply the *Calung* Ensemble borrowed its name from the bamboo xylophone. This xylophone used to be played by

peasants while watching his rice field to ward off birds. It was also played when harvest is done and the first bundles of the harvested rice are carried to the rice-shed.

The idea of the *calung jingjing*, developed in the 1950's, is a synthesis of two activities. Carrying their bamboo drums (*kohkol*), the night-watchers of the village beat drums to prevent them from sleeping. While beating the *kohkol*, they also sing.

Jaipongan Dance.

The name *Jaipongan* was borrowed from three nonsensical syllables, *ja-li-pong*. The syllables imitate the sound of a drum, used as an accompaniment for one of the oldest folkdance styles, called *Ketuktilu*. *Jaipongan* uses a drum beat with a lively pattern and which has been forgotten for a long period of time. The *Jaipongan* dance is often performed by skillful dancers as well

as enjoyed by the masses as a social dance.

Penca Dance

Penca Silat is an art of self-defence. It is a part of a larger tradition found throughout Asia. In Indonesia, it has developed into a unique dance called *Penca*.

Penca utilizes the movements of self-defence, which have been set into a distinctive type of music, called *Kendang Penca*. *Kendang* is the name of a drum. The instruments used for this dance are two different drums, a reed instrument, and a small gong called *Kempul*.

Penca dances are divided into four main types, according to the drum beat patterns and the tempo. They are : the *Pandungdung*, the *Tepak-Dua*, the *Tepak-Tilu*, and the *Peleredan*.

The *Padungdung* has the fastest tempo. It also functions as the opening piece. The *Tepak-Dua*, on the contrary, is the slowest. And the *Tepak-Tilu* and *peleredan* have medium tempos. The latter has, notably, a steady drum pattern.

Penca dances are usually performed on festive events, such as circumcisions and weddings. On the occasion of the *Penca* Festival, the best *penca* dance is selected.

The Music of *Kecapi-Suling* and *Tembang/Kawih*

The oldest style of singing accompanied by a *kecapi*, or a zither, is the *pantun* story-telling. The performance is held during the entire night. *Pantun* story-telling has a close connection with the rice rituals as well as initiation rites.

In the late 19th century, fixed classical songs were developed out of



Social dance encourages improvisation. Picture shows joyous men flirting with girl.

the pantun chant. Later on, a flute was added and this was followed by the insertion of the *rincik*, a small kecap, to the ensemble. In the process of development, fixed rhythmic songs came into being.

At present, singing parties are usually held in family circles, wherein friends and relatives sing informally. The parties sometimes last until early morning, the next day.

The lyrics of the songs may be nostalgic or romantic. It could also be about one's admiration of the beauty of his homeland.

Gotong Singa Dance

In persuading their son to submit himself for circumcision, parents usually provide entertainment.

The entertainment could be any kind and may be a *penca* performance, a small carnival for children, folkdance and music, a buffoonery play, a *wayang golek* or a wooden puppet play, or a West Javanese folk theatre called *longger*.

Among these entertainments, the *Gotong Singa* is becoming increasingly in demand today. *Gotong* means to carry and *singa* means a lion. This entertainment features an artificial lion. The lion is carried on poles by four strong men.

The lion is carried with a boy seated on it. Sometimes the lion is carried, with the boy, until one full day. Excited because he is riding on a lion instead of a horse, the boy is also entertained by the dancing

carriers and by others who join the funny dances.

The dancing procession crosses the village like a carnival. The occasion also becomes a small festival for the villagers, especially the children.

From the foregoing explanations of the different types of traditional Indonesian dance and music, it is obvious that Indonesia has similarities with other Southeast Asian countries. Their traditional arts exist as products of the same agricultural background and similar cultural heritages. With this idea in mind, a closer mutual understanding among the peoples of the region may be better promoted.

■

Reaching out for cultural roots:

A Singapore example in reviving traditional theatre

By Dr. Chua Soo Pong



In the last decade, cultural policy makers in Singapore began to worry that the increasing material affluence will lead to decreasing interest in the arts and declining tastes in entertainment. With higher disposable income and greater leisure time, many more Singaporeans seem to spend their money and energy on consuming the vacuous videos, wondering around the sprawling shopping complexes or holidaying in fabulous foreign lands. Their alienation with cultural traditions and practices are, to a large extent, due to the rapid transformation of social and political structures, their education in English language and exposure in modern media. Westernization process has accelerated the emergence of new social norms and structures, many of which tend to undermine traditional values and lifestyle, thereby provoking cultural conflicts. The government of Singapore is not unaware of the implications of these cultural conflicts and had in fact since the late 70s, taken up a more active role in promoting the arts and expressive culture.

Headed by Ong Teng Cheong, Minister for Culture then, the govern-

Left: Lou Mee Wah (right) with Joanna Wong, prima donna of the Chinese Theatre Circle, the best Cantonese opera group in Singapore.

ment began to introduce several assistance schemes to performing arts groups and organized various festivals: Singapore Festival of Arts in 1977, Drama Festival and Chinese Operas at the Hong Lim Park in 1978, and Singapore Festival of Dance in 1982. There are also the Young People's Theatre Festival, Chinese Instrumental Music Festival, Jazz Festival and Choir Festival, all launched in the 1980s. Ong Teng Cheong, since 1985, promoted as Second Deputy Prime Minister, was assigned to supervise the grand plan to fulfill a national commitment in 1999 to make Singapore a society with vibrant cultures.

Of all these cultural programmes organized by the government, the Chinese Operas at the Hong Lim Park, began in 1978 but renamed and restructured as Traditional Theatre Festival in 1986, is probably the one that attracted most of the attention from anthropologists, ethnologists, cultural specialists, arts administrators and practitioners of traditional arts. To understand fully the reasons of success in reviving traditional theatre in modernized cosmopolitan such as Singapore, one really has to examine closely the social functions, the structure of the performing groups and the nature of creative process of Chinese opera.

Chinese Opera: A Cultural Link to the Past

Chinese opera is one of the most influential and popular art forms in Singapore extends a cultural link with the past. The significance of Chinese opera is that it serves not only as an aesthetic form that entertains the people but also serves as a means of mass education of ethics, ideology, literature and moral. Since

the early years of the last century Chinese opera has been imported to Singapore. When the Chinese immigrants settled down in Singapore, itinerant Chinese opera troupes also travelled to Singapore to perform for auspicious religious events or private functions of wealthy families. It was clear that Chinese opera was immensely popular in those days as a theatre Li Chung Yuan was built then specifically for the performance of Chinese opera. Over the decades, Chinese opera remaining a popular art form greatly appreciated by the masses as well as the literati.

The intellectuals, businessmen, and other art lovers formed amateur musical and dramatic associations. These amateur theatre groups, with very humble beginnings became the major force in the revival of traditional theatre recently. They have contributed significantly in attaining higher standard of performances and greater appreciation of Chinese opera.

Ping Sheh (Peking opera group, formed in 1940), Er Woo Amateur Musical & Dramatic Association (Teochew opera group, formed in 1921), Lak Aik Amateur Musical & Dramatic Association (Teochew opera group, formed in 1929), Thau Yong Amateur Musical Association (Teochew opera group, formed in 1932) and Siong Leng Musical Association (Hokkien opera group, formed in 1941), all have an impressive record of stretching their permit for artistic excellence for well over half a century.

Golden Years of Chinese Opera

In the golden years (1930s-1959s) of Chinese opera, there were many different professional groups specializing in different dialects, catering for their predominantly

dialect-based audience. Teochew, Hokkien, Cantonese, Hainanese, Peking operas though share certain repertoire, each has its distinctive musical style. During this long period, with the exception of the years occupied by the Japanese (1941-1945), numerous professional Chinese opera troupes were formed by Chinese artistes who settled down in Singapore. With the wealthy businessmen as patrons, these artistes became the star performers and teachers of Chinese opera in the newly formed troupes. Although mostly illiterate, they began to train children who were "adopted" by the troupes. At that time, some poor families arriving in Singapore from Southern China Villages, reluctantly offered their children for "adoption", in exchange for a loan. Most parents were unable to repay the loan, and these children remained in these poorly paid theatre troupes. The pioneers orally taught the entire repertoire they learnt from their masters in China to the youngsters!

The enormous popularity of the Chinese opera was vividly illustrated by the fact that in the 1950s, there were more than twenty professional troupes that performed in different dialects. The better one launched regular seasons at the well-equipped theatres in the amusement parks, often with high prices for tickets. Whenever troupes performed at temple fairs or other festive occasions, they attracted a huge crowd as they were free of charge for the spectators. These performances were usually patronized by the guilds of various trades, businessmen and wealthy art lovers. There were two shows everyday. The matinee began at 2:00 p.m. and finished at 5:00 p.m. The evening

shows started at 7:30 p.m. and ended at mid-night.

In those days without television, not only old people were engrossed in Chinese opera, youngsters and children too, crowded the streets or temples to see free entertainment. They probably did not fully understand the complicated plots of the power struggle in ancient China, or the implications of the spicy ghost stories or dramatic legends or colourful romances of the faithful lovers. But they must have enjoyed the bright scenery and elaborate costumes, most certainly the acrobatic fighting scenes. Many respectable contemporary performing artistes conceded that it was the magic of these street opera performances that touched them deeply at first sight and helped them develop great passion for the stage. Only years later, could they gradually appreciate the enthralling melodies, the poetic lyrics, the wits and skills of the actors and musicians, and more important,

the philosophical and cultural values of the traditional theatre.

Low Tide in the Sea of Rapid Change

Rapid political and economic changes in Singapore in the early 1960s had a profound effect in all the fields of culture. In 1959, the People's Action Party, led by Lee Kuan Yew, won the elections and continuous political leadership ever since has been provided by the same team. However, in those early years of nation building, Singapore faced some major political upheavals between 1961 and 1963. The country also faced serious challenges such as the policy of confrontation by Indonesia from 1963 to 1966, the separation from the Federation of Malay and the independence of the country in 1965.

Many students and young workers were involved in the political turmoil of that time. In 1961, Chinese

school students staged demonstrations and boycotted the newly changed "O" Level examination system. The students of the Chinese Language University, Nanyang University, protested against the Government's proposed changes of the structures of their university. The pro-communist Socialist Party and the leftist Worker Unions organized large-scale drama, dance and music activities as means of recruiting students and indoctrinating them with political ideology. Their movements in those years were highly successful. A large number of students from the Chinese schools were involved in politicized performing arts activities, staging Chinese folk dance, folk songs and newly composed songs and choreographed dance dramas depicting contemporary stories. These youngsters unwittingly became alienated from the Chinese opera, till then a common form of entertainmet.

Those who did not participate in the mentioned activities were occupied with the newest craze in town: watching television. Every evening, children and adults glued themselves in front of the television set, the whole evening enjoying themselves watching the soap operas from Hong Kong, Malaysia, Taiwan, as well as old Hollywood films. So Chinese opera lost their audiences to all these new competing forms of leisure activities.

One other indirect factor that contributed to the decline of Chinese opera had often been overlooked. That is, the transformation of landscape in the speedy urbanized and industrialized city state. The Economic Development Board, was set up in 1961, and its main objectives were to establish new industries, accelerate the growth of existing ones, and



A female impersonator, of the Er Wao Amateur Musical & Dramatic Association, acting in the famous opera "Reasoning with the Emperor".



“The Patriotic Scholar” was a memorable Teochew opera presented by The Thau Young Amateur Musical Association

develop industrial estates.

Set up in 1960, The Housing and Development Board (HDB), together with private property developers, started extensive construction projects, building housing estates, shops, factories, as well as infrastructural facilities such as industrial estates, roads, utilities, and drainage and sewerage works. By 1965, the HDB had built 54,430 housing unit. With the expansion of housing estates and stricter rules for granting permission for staging Chinese opera at open spaces by the Public Entertainment Section of the Ministry of Culture, available sites for performance thus decreased dramatically.

While urbanization and industrialization enveloped the island rapidly, lifestyles of the people inevitably changed. Chinese opera fans are now enjoying the old Chinese opera films on television as well as the new ones released in the cinemas. In the 60s, numerous new and refined opera

films from China and Hong Kong not only captured the audience but the professional theatre troupes' artistes as well. The audience thus became more sophisticated in their tastes and the performers. Influenced by the high quality performances on the films, local opera artistes upgraded their standard too. However the comfort of the air-conditioned cinema and demand for better presentations had kept the audience away from the old theatres in the amusement parks or the noisy temple grounds. With lesser ability to attract, some professional theatrical troupes were forced to dissolve. Most opera artistes changed profession while a small number moved to join the few existing troupes.

To make the situation worse, the guilds of traders and temples which previously engaged Chinese opera for their functions or the fairs during the month of the Hungry Ghosts, are now inclined to invite the new brand of entertainment group “Ge Tai”

(the singing stage)! The Ge Tai groups are not permanent professional groups like the Chinese opera.

It is fortunate that while the professional groups were fading away from the scene, the many amateur groups sprung up and filled the vacuum. These amateur groups, many of them formed decades ago by the dedicated opera lovers, have been staging free annual shows for their members and the public. Over the years, they have accumulated enormous experiences and material resources necessary for the elaborate presentation of Chinese opera. They were benefited by the visiting professional groups that came from Hong Kong and Taiwan in the 70s.

The discipline and moral instilled by the majority of the amateur groups has continuously helped to improve the standard of their performances. These have, in turn, attracted young, educated enthusiasts to join their activities. Although, the scale of popularity of the early 70s could in no way match that of the golden days, this bridge built by the amateur groups for the new generation of Singaporeans to reach the land of cultural heritage is critical to ensure the continuity of Chinese opera.

Then came 1978, The Ministry of Culture, with a sponsorship from the Singapore Tourist Promotion Board, launched a series of Chinese operas at the Hong Lim Park, a popular venue for the old folks located in the city centre. The stated objectives were to preserve traditional theatre at grassroot level and to attract tourists. These performances were free for the public, and each participating group received a small production grant from the Ministry. It was a tremendous success. For the

succeeding years, the participating groups and audience enjoyed enormously the series of colourful events showcasing the young talents nurtured.

However, the cost-effective-minded Ministry officials soon decided that spending 50% of the expenditure on installation of special lighting and sound equipment at the park, erection of tent, provision of chairs, watchmen, cleaner, and re-turfing did not make much economic sense. Besides, the Parks and Recreation Department was also displeased that each performance invariably damaged the turf of the Hong Lim Park. After lengthy discussions with the amateur Chinese opera groups, the Ministry of Community Development, which replaced the then dissolved Ministry of Culture, decided to reformat the series as the Traditional Theatre Festival.

Multi-Cultural Traditional Theatre Festival

Racial harmony is the foundation of the political stability of Singapore. In all the cultural programmes implemented, the government made every effort to ensure balance and fairness. The consistency of including presentations of all ethnic groups can be seen in the Drama Festival and Dance Festival organized by the Ministry of Community Development. Therefore the new format to feature Western opera, Bangsawan, and Indian period play together with Chinese opera, in a bigger scale like the Festival of Traditional Theatre is understandable.

The other important change was to move performances from the Hong Lim Park to the Victoria Theatre. The rationale was to elevate the status

of the presentations, provision of better lighting and sound facilities in an air-conditioned theatre. More importantly, the Ministry was able to reduce the cost of the Festival with greater efficiency. Money was no longer wasted on the erection of tents, renting of chairs, sound system and other expenditures such as hiring watchmen and work for re-turfing the park. Besides, revenue generated from the gate tickets, could be used for sponsoring productions in the



Opera performed by the Siong Leng Musical Association, the leading group staging Hollien opera.

future.

Since the launching of the First Traditional Theatre Festival in 1986, Chinese opera groups, Malay cultural groups that staged Bangsawan, valued greatly this prestigious annual event organized by the Ministry of Community Development. As the performances are grouped under the umbrella of the same Festival, it is natural for the audience to compare the performances of the different participating groups. To some extent, the Festival intensified the rivalry already existing among the groups. But healthy competition could further stimulate the raising of standards. In the last five years, many of the amateur Chinese opera groups were permitted to invite established directors, actors or Chinese opera teachers from China to conduct training courses or to direct chosen productions. Their systematic training has helped the devoted amateur actors perfecting their stage craft. These productions, directed by artistes from China, are staged with innovative streak and technical so-



The Indian epic "Mahabharata" was staged by the dynamic bilingual drama group, Arts & Acts, with Phau Cheng How playing the lead role.

phistication. They in turn, help to bring in new and young audience. Said Miss Tong Meng Seay, leading actress of the Keng Chew Junior Association, "Last year, we were fortunate to have Mr. Huang Liang Dong, assistant director of the Hainanese Youth Opera Troupe to conduct a six-month training course for us. His tremendous experience and knowledge helped us not just acquire the skills of executing stylized movements and refined poses but also appreciate fuller the ultimate aestheticism perceived by the traditional Chinese opera masters."

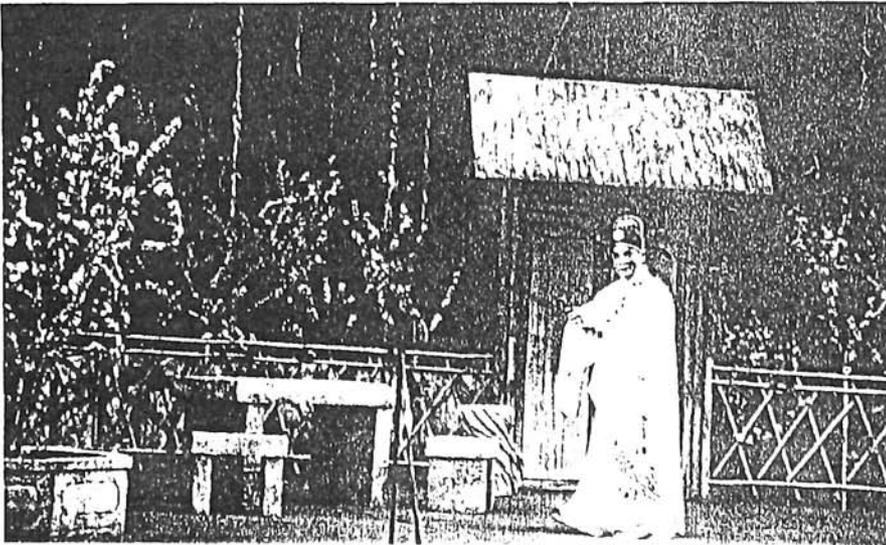
master classes and workshops, whenever they could manage the time between rehearsals. The impact of the many memorable performers is indeed difficult to quantify. Many local amateur performers, set and lighting designers and musicians were greatly inspired. Some of them became close friends of the Chinese artistes and had been visiting China to buy costumes, accessories and painted stage scenery. A few even slipped into the Academies or training schools of China and sampled a few lessons."

Loo Teck Ming, 36, active

demonstration at the Drama Centre for the public. The response was overwhelming and we hope to do this kind of 'promotion' more frequently in the future." Yow Wai Meng of Chinese Theatre Circle who studied Comparative Theatre at the Waseda University in Japan agreed. "In Tokyo, the government built a National Theatre in the 60s specifically to promote Kabuki Theatre. They staged specially designed lecture-cum-performance for the school children regularly. The effort proved worthwhile. It cultivated a new generation of Kabuki audience!"

"Reaching out to the masses is of utmost importance at the moment" conceded Liew Chin Choy, Deputy Director of Cultural Affairs Division of the Ministry of Community Development. "This year, Tung On Wui Kun brought nine Cantonese opera excerpts to four community centres. In the past, other groups such as the Chinese Theatre Circle, the Shin Sheng Choir group as well as The Teochew Opera Association had also successfully brought their productions to the people. This kind of free shows provide opportunities for the large number of dwellers of the Housing Board's Flats, who do not frequent the theatre in downtown area, to enjoy the sights and sounds of traditional theatre. We hope that the Malay cultural groups too, could feature Bangsawan at the community centres in the future."

The efficiency of the organizing committee of the Traditional Theatre Festival, the publicity generated in the mass media and the higher standard of performance had enhanced the audience pulling power of the Chinese opera and Bangsawan. Most encouraging is that it seems that greater



Excerpt of "The Cherry's Dream" performed by the SAGE's Beijing opera troupe

Mr. Lim Chin Teck, Er Wo Amateur Musical and Dramatic Association's 78-year-old vice-president, echoed "During the last decade, averagely two visiting Chinese groups from different parts of China came to Singapore. They presented spectacular productions of traditional repertoires as well as recently written scripts staged in experimental new style. Most of them brought eight to ten operas here. These visiting artistes also conducted

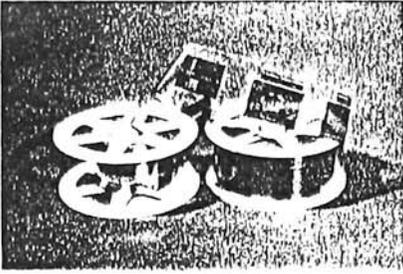
member of the oldest Beijing opera group, Ping Sheh, feels that staging a wonderful production is not enough. "Recruiting audience is as important as training actors, designers and musicians. We are glad that the Ministry is receptive to ideas and agreed to include public talks in the Traditional Theatre Festival. This year we had Madam Qin Xue Ling, from the Academy of Beijing opera, with us and she held a talk-cum-

interest for Chinese opera had been generated. It helped to inject new blood for the many amateur Chinese opera groups, hitherto managed by aging veterans. Many key personnel of the amateur groups are bright graduates with great organizational skills. This structural change within the Chinese opera group will certainly help the groups formulate better training and promotional programmes and strategy to further enlarge the network of traditional theatre lovers.

But there is one obstacle needed to be removed. That is a lack of cross ethnic communication at both levels, the audience and the performers. Unlike the free flow of food, cultures among different ethnic groups, high arts and folk arts of various communities are still communally based. Bangsawan and Chinese operas are colourful. Their elaborate gestures, movements, costume and patriotism, spectrum of motifs: chastity, filial piety romance would transcend the barrier of language. The similarities of Bangsawan and Chinese operas would undoubtedly enchant Chinese and Malay audiences. The Ministry of Community Development could perhaps explore the possibility of cooperating with the Ministry of Education in bringing a large number of school children to see specially devised lecture-cum-performance regularly in the hope that a new generation of art lovers will emerge. The amateur groups too, could take the initiatives to contact their counterparts in different ethnic groups. If they could seriously learn to appreciate the beauty and magic of the arts of their counterparts, then they would certainly be more aware of the rich cultural heritages of their land and obtain new sources of inspiration and creativity.

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How do you galvanize a department, company or country, so that from top to bottom it is geared for success? How, in a word, do you lead? Questions like these are often answered with the pat solutions and manipulative techniques of so many management books.

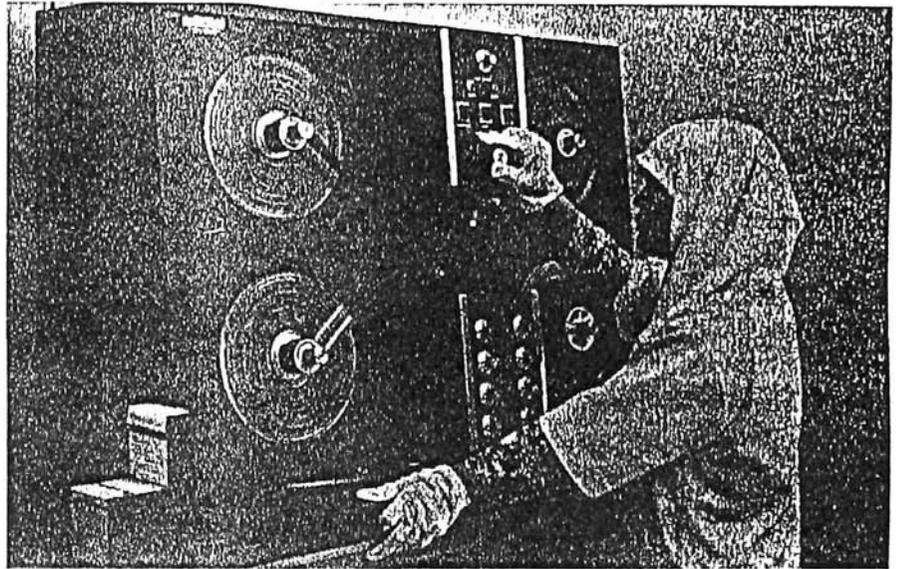
They form the principles. These principles, in fact, lay down the "parameters" for operation or action. From then, innumerable other parameters can be laid down. These and others form record of action or otherwise in the department, company or country. With the passing of time, we might even regard the actions taken in such events as "history" – rating them as history with a good "lead", a mediocre, a bad and others.

History almost always repeats itself. It is therefore well worth preserving the past, to help understand the present and gauge the future. Preservation calls for a conscious effort on the part of all, especially the people saddled with the responsibility.

Systematic preservation of a nation's heritage necessarily calls for the setting up of an organized administration unit. It is this realization of the importance of recording happenings, ideas, actions, the late and recent past; coupled with the need to preserve them centrally, with a view to using them presently, that most archives are conceived and set up.

Past and Present Preservation The National Archives of Malaysia Experience

by Norizah bt Hj. Abdul Talib



THE ARCHIVES FUNCTIONS – STATEMENT OF PRIORITIES AND IMPORTANCE

Each member country of SPAFA has her own national archives. The rich cultural background of each country, the respective national languages upheld, and the particular names by which the national archives of each member country is known, may be widely different in sound. However, they are bound by the main objectives, the basic functions for which they are established in the first place.

Time and again they set out and settle with the following three main functions:

1. Acquisition, be it records or

archives and encompassing all processing functions;

2. Conservation, the life-giving and life-saving function; and

3. Research and reference, the window to the archives.

There will essentially be nothing to preserve and restore, if the acquisition function had not been started and mastered. The word "mastered" emphasizes that elements of planned acquisition and established methods of processing, including criteria for selection and appraisal. Research and reference too will not be possible if the materials acquired are badly damaged. Hand in hand, the three main functions move to assist in meeting the main objectives of the archives.

SCOPE FOR CONSERVATION

The scope for conservation is invariably and necessarily dependent on the types of materials, especially the base and support materials of the holdings held; the volume; the level of technical knowledge of the staff; staff strength; budget; planning and vision. The bulk of the holdings of the National Archives of Malaysia is paper-based, whether public or private.

There is a modest, but growing collection of films, photographs and sound recording. These are held not only at the headquarters of the National Archives, but also at its seven branch offices – five in Peninsular Malaysia and two in Sabah and Sarawak.

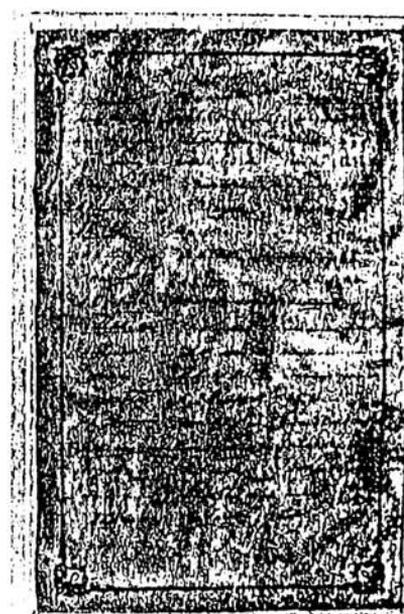
The point of entry for public records, in the form of administrative files into the National Archives of Malaysia, is through the Record Service Centre. It is situated in Petaling Jaya, a satellite town some 15 km from the headquarters in Kuala Lumpur.

Opposite Page :

Picture on the top left shows fungus found on the master copy of a microfilm. Fungus is caused by dirt, frequent and bad handling of film, and uncontrolled temperature in the storage area. Fungus can be removed by cleaning the film with water in a processor. A drop of photo flo is added to give a better result.

Duplication of a microfilm from a master negative to a positive copy microfilm through the use of a duplicator machine is shown at upper left photo. The duplicating process of a roll of 100 ft. takes approximately 15 minutes to complete.

Shown below is one of the documents held in the private papers collection of Sir Frank A. Swettenham, one time British resident of Selangor. This is a two-piece 1889 illuminated and handwritten record on parchment. The edges were attacked and weakened by fungi. They were fumigated using thymol and strengthened with parchment size and thymol.



Records at the Centre measured 6251.23 linear metres by the end of 1988. The repository at the headquarters has nine floors, each with a capacity of holding approximately 2196.92 linear metres of records. This works out to a full capacity of 19,772.28 linear metres for the 9 floors.

Conservation activities are centred in the Conservation and Reprography Division, which has a staff strength of 51. All professional staff are trained. Two of the restorers underwent training at the Camberwell School of Art, London.

One was trained for three months in paper conservation while the other did a two-year diploma course in conservation. The Assistant Archivist successfully completed the diploma course in Fine Bookbinding and Restoration at the Guildford County

College of Technology, Surrey, United Kingdom.

The economy of a country is always reflected in the budget of its administrative departments. The size of the budget governs the operations of the department and so on.

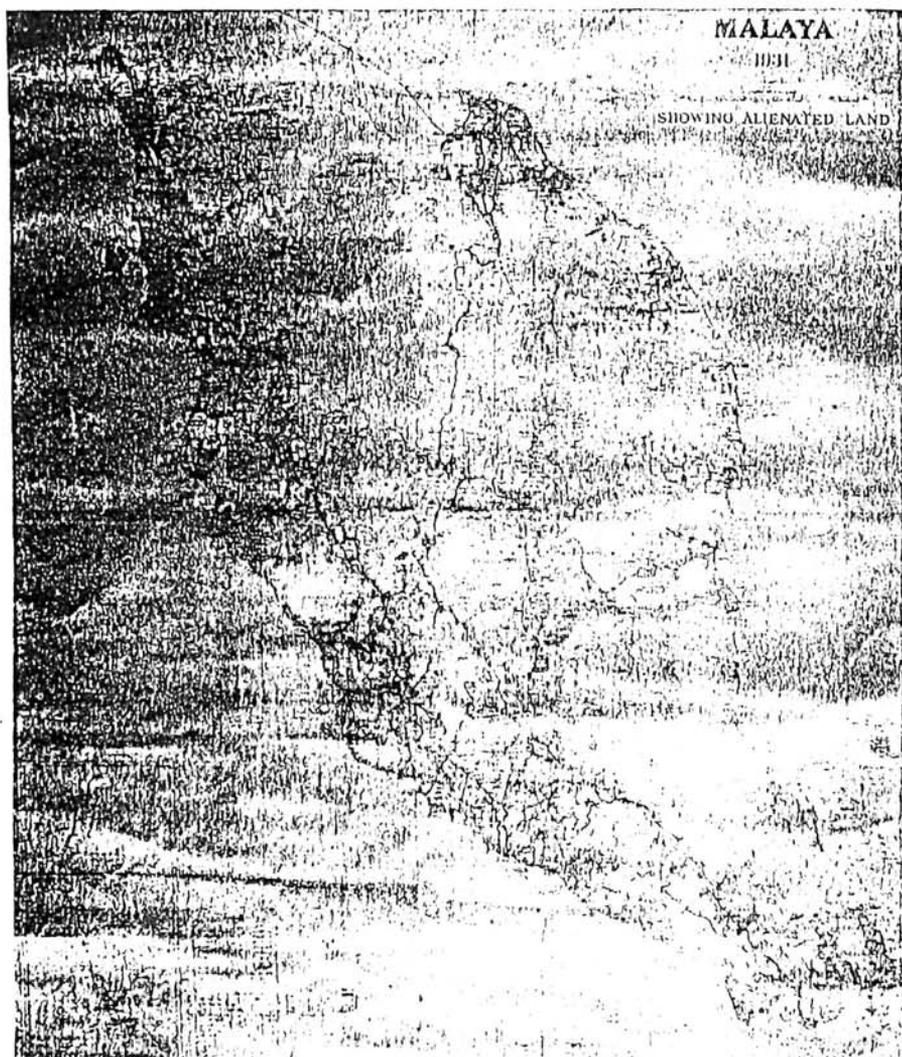
Over the years, the conservation budget, excluding emoluments stood at the following figures:

1986..	..M \$ 151,962.00
1987..	..M \$ 114,436.00
1988..	..M \$ 137,452.00
1989..	..M \$ 155,150.00
1990..	.. being tabled

CONSERVATION ACTIVITIES IN BRIEF

Emphasis is the same as in all other archives institutions. Records and archives are fumigated; cleaned;

This is a map damaged by acid and age. The paper is weak and brittle, the coloured parts are faded and the writing less legible. Suggested actions are deacidification with Magnesium Bicarbonate Solution; map to be reinforced using English hand-made paper and gossamer nylon; and repaired by the traditional method.



tested for acid content prior to deacidification; repaired, whether by traditional method of repair or by lamination; bound; and titles tooled.

The points which I hope to bring out here are those which record changes. They cover the followings, to mention a few:

1. Fumigation
2. Deacidification
3. Repair

4. Binding
5. Adhesives

Fumigation

Fumigation is carried out both at the Record Service Centre and at the Conservation and Reprography Division. The former conducts bulk fumigation while the latter does fumigation on a small scale.

In the early years, the Conserva-

tion Division conducted fumigation using paradichlorobenze in a cabinet measuring 40" × 20" × 54". The cabinet had racks which were adjustable. The formula was one kilogramme of paradichlorobenze to one cubic meter of space. Each fumigation took 14 days and six standard boxes of archives were fumigated each time.

This method rid the archives of insects. For fungus infestation, a solution of 100 grammes of thymol in one litre of methylated spirit was used. The solution was either sprayed or brushed on.

Fumigation is currently carried out in a fibreglass container measuring 40" × 30" × 24". Either magtoxin or phostoxin pellets are used. This method takes only 3 days.

Deacidification

In principle, the W.J. Barrow Single Stage Immersion Process of Deacidification is used. Its formula has been adjusted over the years. To date, three have been recorded.

Formula I.

Calcium Carbonate	... 54 gms
Magnesium Carbonate	... 540 gms
Water	... 6 gall
Carbon Dioxide gas (CO ₂)	... bubbled in for 2 hours.

Documents are soaked for 18–20 hours and then dried at the racks.

Formula II.

Magnesium Carbonate	... 8.5 gms
Water	... 1 lit
Carbon Dioxide gas	... bubbled in for 2 hours.

Documents are soaked for 30–45 minutes and then dried at the racks.

Formula III.

Magnesium Carbonate	... 4 gms
Distilled water	... 1 lit
Carbon Dioxide gas	

... bubbled in for 30 minutes. Bubbled in for two hours if it is 100 liters of distilled water.

Documents are soaked for 20–30 minutes and then dried at the racks. Formula III is currently in use and found to be very satisfactory.

Repair

Archives are repaired either by the traditional method or by lamination. Two types of traditional repair are practised, namely: full repair and tissue repair.

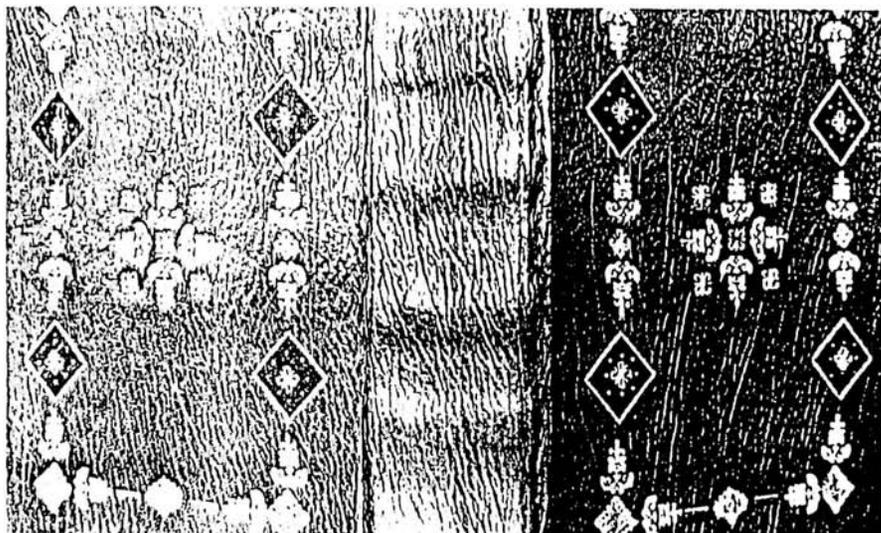
For full repair, a document is given a major face lift. Missing corners and holes are filled, if possible, with identical type of paper. Minor tears are mended and the document is mounted on a piece of backing material, such as handmade paper or strong Japanese tissue.

If it is too brittle and liable to be broken into pieces, its surface is further lined with a piece of support material such as silk, chiffon or lens tissue. Most handwritten manuscripts and documents, maps and plans are repaired thus. It is especially suitable for materials written on one side only.

Tissue repair is for typewritten documents, or even printed matters, and for documents written on both sides of a page. The document is sandwiched between two pieces of lens tissue. Carboxy methyl cellulose (CMC) paste is applied on both sides of the documents and dried under light pressure.

Change has been minimal in traditional repair. If any, only the choice of repair materials has increased. Initially British handmade paper was used.

This was followed with the use of Indian handmade paper. Kozo Shi 15, from Japan is currently being



This book was bound on goatskin using the Islamic binding method. The text was sewn on tape with a hand-sewn headband. Designs on the cover are gold-tooled.

The fully decorative and beautifully handwritten text was badly damaged by insects and acid. It was deacidified using barium hydroxide in methanol. Repair materials included English handmade paper, lens tissue and wheat starch. Repair was conducted by Senior Restorer, Ismail bin Haji Salleh. Binding and finishes were done in 1987 by Idris bin Md Zain, Assistant Archivist.

used. The fibers are long and soft and best used with starch as adhesive.

Repair through lamination continues. Both solvent and heat lamination are used.

Binding

In the past, most of the binding works done were simple. Currently, the emphasis is on sharing of knowledge and skill on fine bookbinding and restoration techniques.

Leather binding on very select archives was started in 1986. Amongst the latest works undertaken by the National Archives of Malaysia are the repair and binding of two volumes of the Quran – one handwritten and the other printed.

Adhesives

A number of adhesives have

been tried in our conservation works. Initially corn flour was used, followed by tapioca flour, wheat flour, sodium carboxy methyl cellulose (CMC) and rice starch.

Both CMC paste and wheat flour are currently used at the National Archives. CMC paste can also be used for sizing. It is effective when used on thin paper with a thickness of 0.002 inches. Thicker paper create air bubble problems and are unable to hold or stick well.

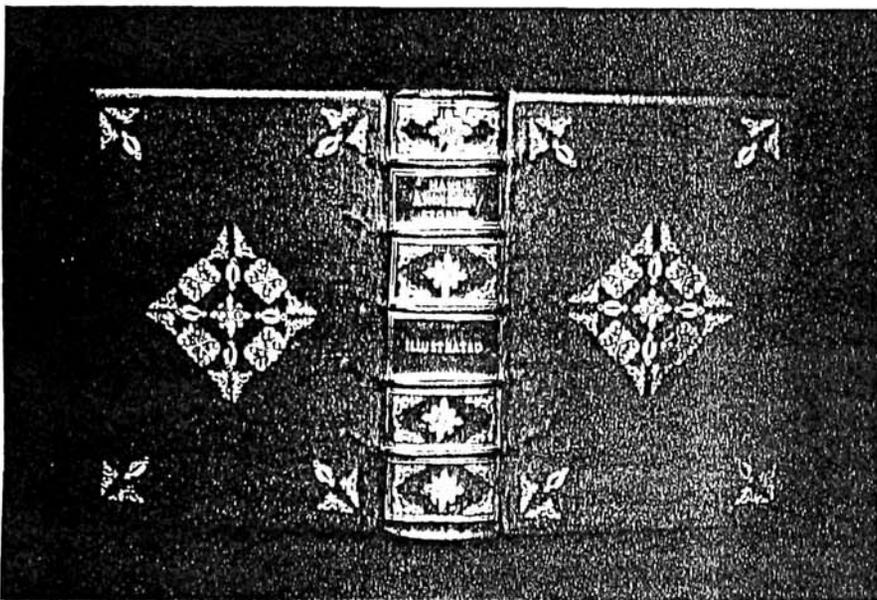
LABORATORY CONSERVATION

This is a modest laboratory, set up especially to run tests on chemicals and materials used in conservation works. It also handles tests on new methods of repair and restoration, compiling literature in the course of the work.

With time and emphasis, it is hoped that quality control on all conservation output can be centralized in the laboratory.

Work actually got off the ground in 1983. Emphasis was on paper. Amongst the tests run were fibre tests, tensile strength, folding endurance and bursting endurance. The results on samples of papers used are on the table at the right.

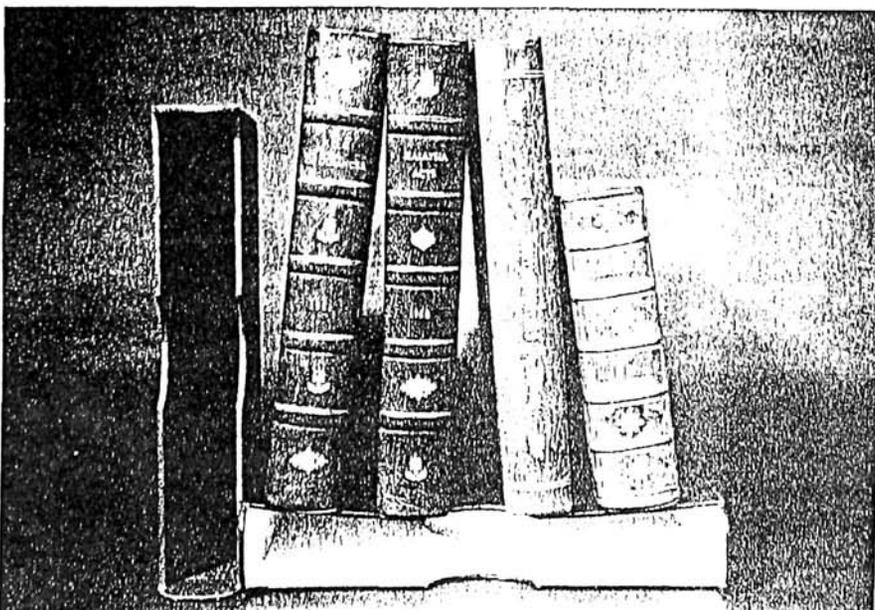
Paper type	Tensile Strength		Folding Endurance (fold)	Bursting Strength (lb/in)
	Extension (MM)	load (N)		
<i>Handmade Paper (England)</i>	7.13	47.2	2115	20.5
<i>Handmade Paper (India)</i>	11.34	55.3	2869	24.5
<i>Blotting Paper</i>	6.38	32.2	17	11.5
<i>Tissue L₂</i>	6.07	3	—	1.10
<i>Tissue Kuramai</i>	6.68	10	—	0.88



In 1988, the laboratory conducted simple tests to establish methods for the following:

1. Removal of rust stains left by paper clips on documents using
 - 1.1 Oxalic acid solution; and
 - 1.2 Vitamin C,
2. Removal of cellophane tape,
3. New formula for the preparation of the deacidification solution. This reduced the quantity of chemicals used and also the soaking time for the neutralization of acid,

Upperleft: This is an example of traditional binding on calf with marbled endpapers and gold-tooled finishes. The book was sewn on cords with handsewn decorative headband. Binding was done in 1985 by Idris bin Md Zain, assistant archivist.



Left: Photo shows three original law books produced in 1948, 1951, and 1968 in traditional binding. Acid-free goatskin was used and the finishes fold tooled. The texts were sewn on tapes with handsewn headbands. The slip cases were made to protect the volumes from damage. A volume entitled "Han Anderson's Stories", bound in calf leather with marbled endpapers and gold-tooled finishes, is also shown in the picture.



A practical session on the cleaning of photograph negatives during the SPAFA Training Course on Conservation of Archival Materials, held in Kuala Lumpur from 1 November – 10 December 1988. Photograph shows Mr. Harald Bandes, expert from West Germany, explaining the methods of cleaning yellow spots found on photograph negatives by using Potassium Permanganate Solution.

4. Bleaching of documents.

Tests to ascertain the level of thiosulphate in microfilms, using the Methylene Blue Test Method, is currently a routine.

The holdings of the national archives in Southeast Asia are similar to those of the National Archives of Malaysia, in that they are largely paper-based. These records, which contain information of our national heritage, have constantly been threatened by destructive elements, such as environmental factors in external causes, internal causes or extraordinary (catastrophic) causes. National archives in each country have taken measures to combat further deterioration of their holdings and to ensure their preservation for use at the present and the future. This brief article

was written with the hope of sharing the Malaysian National Archives' experiences with other archives in

the region. It is believed this could strengthen confidence and set off a forum for discussion. ■

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SPAFA AFFAIRS

by Wynette Puntuna

SYNOPSIS

Brunei Darussalam Joins 4th SPAFA GBM

The fourth SPAFA Governing Board Meeting (GBM) highlighted the first participation of Brunei Darussalam as a Member Country of the SPAFA Regional Centre. During this meeting, held for the first time outside Thailand, Mr. Sumadi bin Sukaimi, Governing Board Member of Brunei Darussalam, expressed his government's appreciation of their membership and their willingness to join all SPAFA programmes and activities.

Lasting from October 2 to 4, 1989, the 4th GBM was carried out at the

Garuda Plaza Hotel in Medan, Indonesia. It was attended by the newly appointed Governing Board Members, representing Brunei Darussalam, Indonesia, Malaysia, the Philippines, Singapore and Thailand. They were joined by the directors of SEAMES and SPAFA, as ex-officio members of the Board.

The Government of France, as a SEAMEO Associate Member Country, graced the meeting with the presence of their representative while high officials from SEAMES, SPAFA, and the External Relations Division, Ministry of Education, Thailand,

lent their support by attending as observers.

Chaired by Prof Dr R.P. Soejono, Governing Board Member for Indonesia, the Board agreed, among others, that:

* Prof MC Subhadradis Diskul be reappointed for another three-year

in case the official nominee is unable to participate in the training.

* Unused scholarship slots should be equally shared by Member Countries subject to the SPAFA Centre Director's approval.

* Brunei Darussalam could participate in all programmes and activities

of SPAFA during FY 1990/1991 onwards, subject to the availability of funds.

* Subject to the approval of the Government of Thailand and the availability of funds in the salary category, the proposal for inflation allowance of 5% for professional

staff and 8% for the general staff of SPAFA is approved.

Welcome Governing Board Members

June 30, 1989 bade farewell to the first group of Governing Board Members for the SPAFA Regional Centre. But July 1, 1989, welcomed a new set of SPAFA Governing Board Members. Except for the Governing Board Member from Brunei Darussalam, whose government officially joined SPAFA only on November 8, 1988, the rest will be serving for 1989-1992. They are:



term as SPAFA Centre Director.

* Considering the possible duplication of ASEAN-COCI activities on culture, SPAFA should have a dialogue with ASEAN-COCI to ascertain the area of cooperation/collaboration in order to avoid duplication and overlapping.

* SPAFA should now proceed to act for the recruitment of the Senior Specialist in Archaeology.

* The screening for SPAFA trainees should be more stringent and that country nominations should be submitted to SPAFA in advance, accompanied by names of several alternates,

Brunei Darussalam

- Mr Sumadi bin Sukaimi (1988-1991)

Head of Culture
Ministry of Culture, Youth and Sports
Indonesia

- Professor Dr R.P. Soejono (reappointed)

Director
National Research Centre of Archaeology
Malaysia

- Mr Adi Haji Taha (reappointed)

Senior curator
Department of Museums
Philippines

- Father Gabriel S. Casal

Director of Philippine National Museum and Head of the National Coordinating Unit for SPAFA
Singapore

- Mr Foo Meng Liang

Deputy Secretary (Culture)
Ministry of Community Development
Thailand

- Mr Taveesak Senanarong

(reappointed)

Director-General
Department of Fine Arts

SPAFA Holds 5th Advance Training Course in Underwater Archaeology

The fifth Advance Training Course in Underwater Archaeology was held from March 1 to May 29, 1989 in Chantaburi Province, Thailand. This course was attended by ten representatives from Indonesia, Malaysia, the Philippines, and Thailand. It was jointly organized by SPAFA and the Underwater Archaeology Project, Division of Archaeology, Thai Department of Fine Arts.

The training course concentrated on the re-excavation of the 18th century Samed Ngam shipwreck, which is actually on a dock. Lying on the edge of Chantaburi River, the site enabled the study of the ship's structure.

Experts from France, Canada and the USA guided the trainees.

Together they excavated the shipwreck's site to discover the remains of the 24x8 meters ancient Chinese junk ship. They also worked to find ways and means of preserving the ship's present state.

The course, which was favourably covered by the Thai press and tele-

vision, also included field trips to different museums, kiln sites, monuments and historical parks in the north of Thailand. Under the present SPAFA Five-Year Development Plan, this course is the second to the last in the series of six. January to March 1991 is the expected schedule for the last Advance Training Course in Underwater Archaeology.

Training Course on Palynology

Nine trainees from government museums, research centres, and universities represented Indonesia, the Philippines and Thailand in the recently concluded SPAFA Training Course on Palynology. The course, held in the Philippines, from July 9 to September 9, 1989, was jointly organized by SPAFA with the Philippine National Museum.

This intensive two-month course was primarily designed to develop skills for collecting and analyzing recoveries of pollen and spores from sediments. The course curriculum, developed in the Philippines, provided theoretical, field and laboratory aspects of pollen analytical work. Moreover, it placed emphasis on methods for efficient collection of pollen samples and on identification of specific pollen and spore types with particular attention on Philippine taxa.

During this SPAFA activity, the majority of the time was spent at the microscope/processing samples, which provided practical experience under the direction the Philippine National Museum's expert staffs. Considerations of archaeology, paleobotany, Philippine vegetation, herbarium techniques, pollen morphology



and pollen diagrams enhanced instructions in sampling and identification.

Among the reasons which prompted the SPAFA Regional Centre to implement the course, foremost is the need to increase interest and concern for the study of ecological history and to arouse awareness in the use of palynology as a tool in Southeast Asian studies.

SPAFA Centre Director Attends UNESCO's Consultative Meeting

The SPAFA Centre director, Prof MC Subhadradis Diskul, attended the Consultative Meeting for the Representatives of Regional and Sub-Regional Networks of Research and Co-operation in the Field of Cultural Development, organized by UNESCO and the Council of Europe from June 29 to July 1, 1989. The meeting aimed to promote the exchange of information on work carried out for ongoing research and on future projects foreseen in the different networks.

Offering the opportunity for reviewing ways and means of improving information and coordination as well as for studying the possibility of undertaking joint projects, the meeting was composed by representatives of 19 organizations located in Europe, Africa, and Asia.

Among others, the meeting recommended that UNESCO support the creation and development, at the regional and sub-regional level, of professional associations in the field of research, documentation and training in cultural development; promote and support the cooperation among centres and networks of industrialized countries in favour of research and training institutions of developing

countries -- the form of this aid to be technical assistance, documentation, exchange of personnel, etc.; and give priority to joint projects and studies on cultural development within the framework of projects submitted for assistance under UNESCO's Participation Programme.

Held at the Office of the Council of Europe in Paris, France, the Consultative Meeting certainly brought about an exchange of views on ongoing and planned research activities within the different cooperation networks and the search for possible ways to achieve better information and coordination among specialized centres and institutions belonging to different networks as well as leading to the setting up of joint projects.

Moreover, the meeting proved to be an opportune occasion for Prof MC Subhadradis to acquaint others of the concerns and activities of the SPAFA Regional Centre.

ICCROM Supports SPAFA Seminar

The International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM) paid for the travel expenses of the SPAFA Member Country participants to the seminar on "Conservation Standards in South-east Asia". This seminar, consisting



of museum, archaeology department and conservation laboratory directors, was held in Bangkok from the 12th to the 15th of December 1989.

This gathering of experts was SPAFA's reply to the felt need to raise Southeast Asia's standard of conservation by constant training and research. The seminar formulated an action plan and strategy for such a task.

During this activity, Mr O.P. Agrawal, Director of the National Research Laboratory for Conservation of Culture Property in Lucknow, India, and Vice-Chairman of the ICCROM Council, was present as a resource person. Each participant of the seminar presented a report covering the extent and types of cultural properties present in his country as well as the status of conservation facilities, problems of conservation and the availability of training and research infrastructures.

Proposed Research Project on Dance and Drama

The proposal to document the "Current Problems and Prospects of Dance and Drama Education in

Southeast Asia" recently took form when Dr Chua Soo Pong conducted a preliminary survey in Kuching, Bandar Seri Begawan and Kuala Lumpur.

During this seven-day mission, in early July 1989, Dr Chua visited the Kuching Ballet Academy, Sarawak Museum, Sarawak's Cultural Village, Brunei Darussalam's Ministry of Culture, Youth and Sports and its Dance Company, Brunei Arts and Handicrafts Centre, Brunei National Museum, Malay Technology Museum, University of Brunei Darussalam, Museum of Asian Art of the University of Malaya, and the Suasana Dance Company.

The primary aim of this research project is to assess the current issues in dance and drama education in the region. The dance and drama activities in selected schools will be documented on video tapes which will be used as data base for public libraries, universities, colleges and art schools.

Furthermore, the research project will study the teaching materials on dance, music and drama used in schools and colleges. Dr Chua, leader of this research project, hopes that, with the co-researchers in the SEAMEO Member Countries, the project could help produce high quality video tapes and publications promoting the greater appreciation and understanding of the enormous varieties of dance forms and folk dramas existing in Southeast Asia. He says, "The awareness of our rich cultural heritage will

undoubtedly enhance the cultural identity of the young students."

Artists and Their Role in Modern Everyday Life

From June 20 to 30, 1989, nine of Asia's most outstanding artists met in a joint effort to further develop their respective cultural arts and to strengthen the artists' roles in the preservation of the national identity. The auspicious occasion, titled the SPAFA Workshop for Artists and Their Role in Modern Everyday Life, was held at the Sabang Hotel of Jakarta, Indonesia.



The workshop was made possible through the cooperation of the Directorate General of Culture, Ministry of Education and Culture of Indonesia. During the ten-day activity, the Southeast Asian artists, representing various fields of arts and the SPAFA Member Countries, assessed the cultural and artistic activities in their own countries.

Observation tours were also conducted during the meeting to enable the participants to find ways of imparting his skills, knowledge and experiences to the community people by stimulating artistic and recreational activities. During the workshop discussions participants identified problems hindering on creative and recreative activities/expression. They raised issues of concern regarding the state of national culture and cultural identity.

In the final sessions of the workshop, the participants gave recommendations for the various categories of arts. Among these are: implimentation of youth programmes; research in the use of indigenous art materials such as dyes, pigments, etc.; the compilation, in textbook form, of the art histories of the different Southeast Asian countries.

Likewise, they recommended the organization of travelling and exchange exhibitions in all forms of two-dimensional and three dimensional arts in countries and within the Southeast Asian region; the documentation of traditional and contemporary art activities; cultural artist/scholar exchange programmes; and awards, as incentive for Southeast Asian artists.

Lastly, the artists unanimously expressed their wish for SPAFA to encourage similar forums for artists in the various categories of art, within the Southeast Asia region. This, according to them, could update and

identify the growing needs of each country in art, relevant to the modernization of each nation.

Personnel Exchange Programme

Prof Virginia Agbayani, through the SPAFA Personnel Exchange Programme, assisted in the preliminary survey of the proposed SPAFA Research Project on Textbook Development for Art Education in Southeast Asia in June 1989.

A Professor Emeritus of Fine Arts at the University of the Philippines, Prof Agbayani is one of the Philippines' foremost art educators. She is also not new to SPAFA; from 1980 to 1987, she was Director of the SPAFA Sub-Centre for the Philippines. At present she is the World Councilor, for Southeast Asia and the Pacific, of the International Society for Education Through Art (INSEA).

Prof Agbayani was invited by SPAFA through the initiative of Prof Bertoldo J. Manta, SPAFA Senior Specialist in Visual Arts and the Project Leader for the Research Project on Textbooks Development for Art Education in Southeast Asia. In the preliminary survey, both professors identified institutions and universities involved in the development of art education. During the survey, they also laid out the criteria for the implementation of the research project.

Although the proposed research project has already gained a US\$ 5,000.00 support from UNESCO's International Fund for the Promotion of Culture, it is still needful of financial support for full implementation. This project on Textbooks Development for Art Education in Southeast

Asia covers the performing arts of dance, drama and music, the functional and non-functional arts and design, in addition to visual arts, architecture and the mass media.

The research project is intended to provide provocative insights into the methods of teaching and the use of appropriate textbooks and teaching materials for art education. It is, according to Prof Manta, envisioned to facilitate more effective planning of national art education programmes.

SPAFA Library and Documentation Services



Since the reconstitution of SPAFA into a regional centre in 1987, the Library and Documentation Services of SPAFA has undergone changes. It is now divided into four units, namely: Library, Clearing House, Documentation, and Audio-Visual. Prof Khunying Maenmas Chavalit, SPAFA Library and Documentation Officer, explains the new set up as follows:

The Library Unit

The library's collection consists of monographs (*books*), serials (*occasional papers issued in series, professional journals*), research reports, reports on seminars/meetings/symposium and training courses, and

clippings on archaeology, fine arts and other related subjects.

The catalogue of materials received by the library during the period 1975-1989 are in card formats. For materials on archaeology and fine arts, a union catalogue is available. However, starting from 1989, the general cataloging of the library will be computerized and outputs from the data base will be in the form of computer disk or hard copy, as requested by users.

The Clearing House Unit

This unit undertakes the editing and publication of information materials related to SPAFA and its activities; storing, distribution and management of all publications produced by the unit.

The Documentation Unit

Concentrating on the documentation of archaeology and the fine arts, this unit selects and processes information data on relevant subjects, the outputs of which are in the form of subject bibliographies. The unit also collects data on antiquities and compiles directories of historical and archaeological sites and monuments of Southeast Asia as well as reading lists on special subjects for SPAFA training courses/workshops.

The Audio-Visual Unit

Mainly for the reproduction of the Regional Centre's information materials, this unit is also responsible for the acquisition, processing, maintenance and servicing of audio-visual materials for use in the documentation of SPAFA activities. ■

Bookmark

by Khunying Maenmas Chavalit

A glimpse of the SPAFA Library and Documentation Services

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ISBN : 9971-917-28-9

Museum, A quarterly review, published by UNESCO, 7 place de Fontenoy, 75700 Paris, France.

ISSN 0304-3002

PANAP, Performing Arts Newsletter

in Asia and the Pacific, a bi-annually journal, published by the Fine Arts Department, Ministry of Education, Bangkok, Thailand, sponsored by UNESCO.

ISSN 0857-8605

Studies in South and Southeast Asian Archaeology, A monograph series, edited by H.I.R. Hinzler, printed by Koentji Press, P.O. Box 11175, 2301 ED Leiden, Holland,

no. 1. ISBN 90-5057-002-X

no. 2. ISBN 90-5057-007-0

the national minorities in a separate chapter and recorded "The Thirty Years of Continuation and Development" in the appendix.

Tackling the history of dance in so vast a country and so ancient a civilization like the Chinese, is undoubtedly a formidable task. Wang cited portrayal of dance figures or dance events in the many types of artifacts unearthed, providing readers with convincing information on both folk and court dances. These artifacts ranged from Neolithic earthenware bowls, jade carvings and pots from the Warring States Period (475-221 B.C.), variety shows on a Han Dynasty (2.6 B.C. - A.D. 220) brick reliefs, mural paintings in the Dunhuang Caves, and the many Tang Dynasty (A.D. 618 - 907) pieces, just to mention a few.

The chapters on the Tang Dynasty and Song Dynasty are exceedingly interesting as they clearly depict the process of acculturation in dance in a period of mass movement be-

 Book Reviews

Wang Ke Fen.

The history of Chinese dance.

Beijing: Foreign Language Press, 1985. 144 pages.

Reviewed by Dr Chua Soo Pong

The upsurge of dance publications in the 1980's in China is a reflection of cultural renaissance. After the fall of the "Gang of Four" and the result of the open-door and more liberated policy of Deng Xiao Ping's era, dance institutions, academies and schools throughout the country redefined the directions of development and re-examined their syllabuses. The influential monthly dance magazine "Wudao" abandoned its political role and gradually became a truthful dance publication. Amidst these changes, scholars who were forced into hibernation during the "dark age" of the "cultural revolution" merged again and began their research diligently in the many neglected areas such as dance history,

dances of other cultures, religious dance and traditional dances. However these magazines and journals, *Dance (Wudao)*, *Dance Forum (Wudao Lu Tan)*, *The art of Dance (Wudao Yi Shu)* are naturally published in the Chinese language. This is why the appearance of "The History of Chinese Dance" in English was specially welcomed by Chinese dance lovers illiterate in Chinese.

The author, Wang Ke Fen, was a co-writer of "A Textbook of the History of Chinese Dance", "Materials concerning Oriental Dance in the Tang Poems", "Dance of the Tang Dynasty" and "Stories of Ancient Chinese Dancers". At 62 now, she is certainly one of the most prolific research fellows at the Institute of Dance in the Chinese Academy of Arts. Wang divided the book into nine chapters, tracing the history of dance in China from the Neolithic era to the present day, with the dance of

THE HISTORY OF CHINESE DANCE



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tween Central Asia and China through the Silk Road. The setting up of various institutions such as Jiaofang (Government Office for Administering Music and Dance), Liyuan (Academy for Training Dance Artists and Musicians), and Taichangsi (an institution which just ran protocol, votive rites and ceremonial court music) further helped to promote the flourishing of performing arts. Wang's selection of dance in the Song Dynasty are fairly representative as it covers the acrobatic dance "Wuxuan", comic dance "Bao Lao", satirical dance "Ten scholars", folk dance "Catching Butterflies", and militant dance "Tribal Shield Dance", etc.

For those who are interested to know the relationship of dance and traditional Chinese opera, chapter eight offers a comprehensive explanation. In addition, this chapter also gives a vivid account of how "Yangge", "Stilt Walking" and "Thing Drum" were performed during religious festivals in Beijing.

It is unfortunate that Wang is less successful in the appendix where she deals with the "Thirty Years of Continuation and Development" since 1949. Wang chose not to map out the influential dance academies, schools and dance companies that produced the new generation of dance scholars, choreographers and dancers. Instead, at great length she singles out a few dances staged in the 1950's, while the fervent dance activities of the cultural revolution (1966-1976) decade is condensed into one short paragraph.

Surely the prominent political role of dance and the model dance

dramas, such as "The White Hour Girl", "The Red Detachment of Women" and "Children of the Grassland", should be discussed in detail. The many debates on the social and political functions of dance as well as the different schools of thoughts advocated by various leading dance scholars and choreographers are all left out.

At the end of book 38 colour dance pictures are attached. They are beautiful photographs of dance performances of the recent years. But what surprises the readers most is that Wang, a dance historian, forgets to indicate the dates and venues of these performances and the dance companies that presented these dances. In many cases, even names of performers are completely left out. I really hope that in the next edition this loopholes will be remedied.

– *Dr Chua Soo Pong is SPAFA's Senior Specialist in Performing Arts.*

Lucas Chin. Cultural heritage of Sarawak

Kuching: Sarawak Museum. 1987 edition. 109 pages.

*Reviewed by Johnson Choo
Yeong Huci*

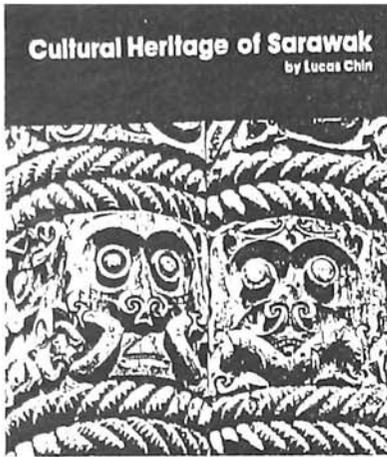
Sarawak may be the largest state within Malaysia, yet it is not the most populated. Found on the north-west portion of the island of Borneo, Sarawak is inhabited by more than seven different ethnic groups. With these groups, Sarawak is filled with greater cultural variation and diversity than Peninsular Malaysia. The relatively less progressive outlook of

Sarawak has preserved much of the colourful cultural heritage in the daily lives of the people.

Lucas Chin, now director of the Sarawak Museum, has been with the museum over 30 years. He is well-versed in the cultural history of the Sarawak people and has an immense understanding of the variety of cultures present. Chin had intended his book on the Cultural Heritage of Sarawak to be a general introduction for the laymen and students. With appropriate and selective use of cultural materials for illustrations and discussions. Chin has made the publication very interesting and attractive in content. The use of narrative presentation makes easy reading for all readers.

Chin has carefully divided the book into 12 well defined chapters. In his first chapter, he gives a concise over-view of the indigenous by three chapters on the archaeological findings and the remains of traditional crafts. The next five chapters are devoted to explaining the materials commonly used in the many cultures of Sarawak. The materials discussed include ceramics, brass artefacts, beads, costumes, jewelleryes and ornaments, and baskets, mats and hats. These chapters are particularly informative, as they highlight much of the richness of the cultural heritage of Sarawak. For the next two chapters, Chin talked about wood-carvings and historical monuments found in Sarawak. He concluded his book with a chapter on the preservation of and trade in cultural objects. I am particularly impressed by the quality of the material used for illus-

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tration which totalled 166 black and white and coloured photographs – very beautiful and illustrative.

This book, with no pretense to be an academic exercise, gives an excellent systematic introduction to the cultural heritage of Sarawak. In my view, the clarity of this book gives it the potential to ignite further interest in readers, to find out more about the diverse cultures in Sarawak. It can also serve as a medium for cross-cultural understanding, especially within the Southeast Asian region. It is therefore an invaluable and informative book suitable for all.

– *Johnson Choo Yeong Hwei read history and politics at the National University of Singapore. He is an active writer on the arts.*

Pimonpan Raper. Computer in Thai University Libraries: a study of innovation and diffusion process.

*A Ph. d. dissertation submitted to the University of Texas at Austin, U.S.A. 1987
Reviewed by Warlinda V. Manta*

The purpose of this study was to investigate diffusion and innovation processes of computer technology in Thai university libraries in terms of E. M. Roger's innovation-decision model; and to further attempt to identify factors which might hinder or enhance the adoption process of computer technology in Thai university libraries and to determine which computer applications would be appropriate for adoption.

Four hypotheses were posed to address key differences among adopters and non-adopters:

1. Organization with larger collections, larger budgets, more professional librarians, and more technical complexity will tend to be adopters of computer technology;
2. The adopters of computer technology will tend to have library administrators with higher professional degrees, more years of experience and with more exposure to external information sources;
3. Computer innovations will tend to come from administrations in decentralized libraries who have a high degree of organizational autonomy; and
4. Computer innovations will tend to take place in libraries where the decision-makers have more favorable attitudes toward computer technology.

Subjects of the study were 165 Thai library administrators of 14 governmental universities. Data were collected by means of a questionnaire which provided information about the library, the university, the professional background of respondents, and their attitudes toward computer technology. The statistical techniques used in this study were descriptive statistics and discriminant-analysis.

Univariate F-Test results showed that means of seventeen predictor variables differed across the adopter and non-adopter groups, variables including organizational complexity, cosmopolitanism, professionalism, degree of centralization and autonomy in decision-making process, and the attitudes of Thai library administrators toward computer technology were statistically significant at the 0.05 level.

Further analysis showed that the adoption process of computer technology in Thai university libraries was still at the "Knowledge" state. Positive perceptions and favorable attitudes toward computer technology of Thai library administrators were found to be factors enhancing the adoption process, while the lack of staff expertise, the lack of availability of the technology with its support systems, and the high cost of computer technology were factors hindering the adoption process.

Warlinda V. Manta is the head of the Archives and Records Division of the University of the Philippines Main Library.

INTERMESSAGE

SEA Write Award Winner For 1989

SEA Write Award presentation ceremony for 1989 took place on 3 October, at the Oriental Hotel, Bangkok, Thailand. His Royal Highness Crown Prince Maha Vajiralongkorn presided over the occasion.

The winners for 1989 are:—

Haji Ibrahim Bin Haji Mohd Said from Brunei Darussalam for his work *Adi Kelana*. He is considered one of Brunei Darussalam's outstanding poets, well known for his originality of style and presentation, soft and subtle expressions. Besides poetry, he also writes short stories, essays and lyrics for children. *Adi Kelana* is one of his pen names he frequently uses.

Gerson Poyk from Indonesia for his work *Poti Wolo*. After the proclamation of Indonesia independence in 1945 Poyk began writing poetry and fiction while teaching at a school in Ternate. He has published more than 25 books. *Poti Wolo* is one of his best novels, published last year. His work is widely published in Indonesia and translated into many languages in Europe, and Asia. He is well known for using words which are quick, sharp

and effective.

Siti Zainon Ismail from Malaysia for her work *Dong Peteri Bongsu*. Miss Ismail is a poet as well as an artist. Her poems are romantic in nature, and several of them won the Malaysia Literary Prize in 1974, 1984-1987. She also writes short stories and a number of articles and books on Malay art and culture. Her poems were translated into many languages in Asia.

Lina Espina Moore from the Philippines for her work *Heart of the Lotus*. Ms. Moore had experience in the bitterness and cruelty of the World War II which interrupted her education and urged her to join the resistance in 1942. She was arrested and jailed by the Japanese army. After the Liberation, she joined the *Manila Chronicle*, working as an editor of the *Woman's Page*. At the same time she wrote features and began writing short stories. Her novel *Heart of the Lotus* first appeared in 1972, and secondly printed in 1982. She received an award from the Pan-Pacific Southeast Asia Association in the field of the English Novel, Women's International Year, 1975.

Suratman Makarsan from Singapore for his work *Jalan Permulaan*. Mr Makarsan writes short stories, novels and poems. The themes of his works have been changed from his own feelings about the incompleteness of the surrounding environment (during 1950's) to the family, friends, nation and mankind (during 1980-86) and to Allah (from 1987). Since 1985 his poems, have been published in the *Poetry of Singapore* which is an anthology of Singapore poems published under the ASEAN Literary Project by the ASEAN Committee on Culture and Information.

Chiranan Pitpreecha from Thailand for her work *Bai Mai Thi Hai Pai (The Missing Leaves)*. This is a select collection of Ms. Pitpreecha's poems written from 1970 to 1986. It is more or less a memoir, a historical account and an autobiography. It reflects her philosophy, emotional and intellectual developments as well as her political experiences. The judging committee considered her poetry a powerful piece of literary work of which value is on "its universality of its outlook towards life and reality."

The Philippine Army Museum and Library Foundation Incorporated

After almost ten years of inactivity, the Philippine Army Museum and Library Foundation Incorporated (PAMLF) is once again serving the public as a link between the military and the civilians. It was reopened on October 1, 1989, with the following aims:

- *To highlight the role of the Philippine army in national security and nation-building,
- *To enhance historical consciousness on the army's noble traditions and to instill pride and esprit de corps among its members, and
- *To serve as both a tourist attraction and an educational arm.

The PAMLF is located on McArthur Avenue, corner Memorial Road, Fort Bonifacio, Makati, Metro Manila 1201, Philippines.

Interestingly, part of the museum and library is a historic dug-up tunnel known as the Fort Bonifacio Tunnel. The 2.24 kilometers long tunnel, with 32 built-in rooms, was originally built by the Americans. It was utilized by the Americans as a storage facility in the mid-30's, during their occupation of the Philippine Islands.

The PAMLF's museum collection include heavy war materials, such as tanks, howitzers and cannons, dioramas and photographs depicting the Philippine Army's development from pre-Spanish times to the present, guns and other armaments captured from the enemies of the State, and many other equipment and construction materials used for developing the country and the people.

Aside from the military displays, the PAMLF also holds seminars/workshops, symposia and exhibits focusing the role of the Filipino soldier in national security and nation-building.

The PAMLF Museum and Tunnel are open daily, except Wednesdays. The Library, on the second floor of the museum building, is also open for public use, daily. For more details on the facilities and on-going activities and exhibits of PAMLF, Capt Serafin A. Raymundo, Director of the Army Museum and Library, will be pleased to provide the information required. He can be contacted in Manila at tel. no: 8152899, 862884 or 8159666, local 6520 or 6620.

CONTRIBUTORS

PROFESSOR M.C. SUBHIADRADIS DISKUL is one of Thailand's most illustrious professors in the fields of history and archaeology. Presently the SPAFA Centre Director, he was mainly instrumental to the historic return of the Reclining Vishnu Lintel to the people of Thailand.



DR CHUA SOO PONG is a dynamic scholar, prolific playwright and theatre director. He had written extensively on Southeast Asian dance and drama. Born in Indonesia and grew in Singapore, Dr Chua is currently the SPAFA Senior Specialist in Performing Arts.



PROFESSOR BERTOLDO J. MANTA is the SPAFA Senior Specialist for Visual Arts. He is also a faculty member of the College of Fine Arts and the Department of Professional Education at the University of the Philippines.



MR PISIT CHAROENWONGSA is the head of the Research Sub-division of the Thai Fine Arts Department's Archaeology Division. He was trained in archaeology at Bangkok's Silpakorn University, London University's Institute of Archaeology, and the University of Pennsylvania.



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