Preservation and Promotion of Traditional/ Folk Performing Arts

1999 Regional Seminar for Cultural Personnel in Asia and the Pacific

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Preface

The Asia/Pacific Cultural Centre for UNESCO (ACCU) and the Thai National Commission for UNESCO co-organised the 1999 Regional Seminar for Cultural Personnel in Asia and the Pacific “Preservation and Promotion of Traditional/Folk Performing Arts” from 23 to 26 February 1999 in cooperation with UNESCO, the Japanese National Commission for UNESCO and the Office of the National Cultural Commission, Thailand.

Seven experts from seven UNESCO Member States in Asia and the Pacific attended the seminar. Mr. Naren Prasad from UNESCO Principal Regional Office for Asia and the Pacific (PROAP) joined the seminar, as well as Dr. Surapone Virulrak as a Thai Resource Person.

The seminar mainly dealt with the on-going programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific. This programme was proposed by ACCU in the 1998 Regional Seminar as one concrete step forward in the area of regional cooperation for preservation and promotion of intangible cultural heritage. The Data Bank programme was put into action in October 1998 with cooperation of the UNESCO Member States in the Region. The seminar elaborated the overall editorial and production policy of the Data Bank and produced specific proposals and suggestions as to its utilisation and dissemination.

Thanks to the active contribution and devoted work of all the participants, as well as special contributions rendered by the experts concerned in preparing and organising this seminar, the seminar yielded many fruitful results. The cooperation of the co-organiser, the Thai National Commission for UNESCO, was invaluable to the success of the Seminar. In planning its future directions, ACCU will make full use of the suggestions and advice given by the participants during the seminar.

We sincerely hope that this report will be valuable to all the participants as well as those who are engaged in activities for the preservation and promotion of the traditional/folk performing arts, and will further reinforce the programmes concerned.

Asia/Pacific Cultural Centre for UNESCO (ACCU)
I. Final Report

Introduction

The Asia/Pacific Cultural Centre for UNESCO (ACCU) and the Thai National Commission for UNESCO co-organised the 1999 Regional Seminar for Cultural Personnel in Asia and the Pacific - Preservation and Promotion of Traditional/Folk Performing Arts - with the co-operation of UNESCO, the Japanese National Commission for UNESCO and the Office of the National Cultural Commission, Thailand from 23 to 26 February 1999. Seven experts from seven UNESCO Member States in the region participated as well as Mr. Naren Prasad as UNESCO representative and Dr. Surapone Virulrak as the Thai Resource Person.

Background

(1) On the basis of an acute need for actions to be taken for the preservation and promotion of the intangible cultural heritage in the region, ACCU organised, in co-operation with UNESCO, Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan, the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific – Preservation and Promotion of the Intangible Cultural Heritage (Tokyo, 24 February -2 March 1998), with the participation of 20 experts from 19 countries in Asia and the Pacific, and a UNESCO representative.

(2) During the Seminar, information was shared among the countries on the present situation of each country regarding the preservation and promotion of intangible cultural heritage. Exchange of views was also conducted as to concrete measures to be taken in the future. ACCU, as one step forward in this area of activities, especially in the field of traditional/folk performing arts, proposed a plan for the development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, to be developed in collaboration with UNESCO Member States in the region. The plan was unanimously and strongly supported by the participants.

(3) ACCU, after necessary modification of the plan, then invited the UNESCO Member States in the region to participate in the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, putting the plan into action in October 1998. The proposed

Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific would consist of information collected through joint collaboration of UNESCO Member States in the region and ACCU.

(4) The 1999 Regional Seminar dealt with this on-going programme of the Data Bank in terms of its production, utilisation and dissemination as well as future directions of regional co-operation in the field of preservation and promotion of traditional/folk performing arts.

Objectives

The Seminar was intended to do the following:

(1) To discuss measures and future direction to foster regional co-operation in the field of preservation and promotion of traditional/folk performing arts in the region.

(2) To examine the overall editorial and production policy of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific.

- editorial policies of Directory of Traditional/Folk Performing Arts
- editorial policies of the Directory of Institutions and Organisations
- editorial policy of “Country Background”

(3) To discuss the utilisation and dissemination of the Data Bank

Proceedings

Item 1 Opening

The seminar formally opened in the morning of 23 February 1999, at the conference room of the Office of the National Cultural Commission. Dr. Derek Pornsima, Deputy Secretary-General, Office of the National Cultural Commission (ONCC), Ms. Urajchata Chaochalakorn, Assistant Secretary-General, the Thai National Commission for UNESCO, Mr. Naren Prasad, Project Officer, UNESCO Principal Regional Office for Asia and the Pacific (PROAP), and Mr. Takao Tajima, Director of Cultural Affairs Department, Asia/Pacific Cultural Centre for UNESCO (ACCU) welcomed the participants and gave their opening addresses. All of them stressed the significance of
the seminar as part of international efforts for preservation and promotion of performing arts, and expressed their hope that it would bring forth fruitful results.

**Item 2**  
Election of the meeting officers, and adoption of the agenda and the schedule

After the opening ceremony, Dr. Somsak Ketukaenchan was elected as Chairperson, Dr. Osamu Yamaguti as Vice-Chairperson, and Mr. Umang Narula as Rapporteur.

**Item 3**  
UNESCO’s approach to the preservation and promotion of traditional and folk performing arts in Asia and the Pacific
(Mr. Naren Prasad, Project Officer, UNESCO Principal Regional Office for Asia and the Pacific)

In his address, Mr. Naren Prasad brought out the long and abiding role of UNESCO in preserving and promoting intangible cultural heritage and outlined how the UNESCO General Conference was the forum where the concept of non-physical heritage was first articulated. He drew attention to the 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore, which encourages Member States to set up the structures necessary for the safeguarding, conservation and protection of this heritage.

He outlined an example of UNESCO’s involvement in promoting intangible heritage in the “Living Human Treasures” programme which was started in 1996 for the purpose of transmission of traditional knowledge and skills by artist and artisans before they are lost through disuse or lack of recognition.

He explained that in 1998 at its 29th General Conference, the Member States adopted a resolution to proclaim certain cultural spaces or forms of popular and traditional cultural expressions to be “masterpieces of the oral heritage of humanity.” He further explained that the aim was to encourage government, local authorities, NGOs and local communities to identify, preserve and promote their oral heritage.

He informed the meeting that UNESCO and the Korean National Commission for UNESCO are presently conducting a survey to obtain recommendations and support the Asia-Pacific Performing Arts Network, and that UNESCO is also collaborating with Cambodia, China, India, Sri Lanka and other countries in preserving and promoting performing arts.

**Item 4**  
Present situation and future prospects of preservation and promotion of traditional/folk performing arts in Thailand
(Dr. Surapone Virulrak, Vice-Rector, Chulalongkorn University)

In the introduction to his presentation, Dr. Virulrak stressed that preservation and promotion are often confused. He pointed out that there are different versions of preservation and there is no model standard for it. He raised certain questions on the definition and kinds of preservation, the criteria to be used for selection of traditional/folk performing arts and the result of those preservation practices, which require serious consideration.

He then explained that traditional performing arts in Thailand are sometimes being exploited and not properly promoted by media, the tourist industry and proper selection of theatre audiences. He felt that promotion and preservation of performing arts per se is always overlooked.

He gave the example of the Crown Princess Maha Chakri Sirindhorn who with her personal interest in Thai traditional music has created a strong incentive for promoting Thai music.

The presentation was preceded by a demonstration of a traditional Thai shadow puppet dance titled “Nang Yai.”

**Item 5**  
Present situation and future prospects for the documentation and archiving of traditional/folk performing arts in each country (Participants' reports)

Each participant presented the case of his/her own country regarding the present situation, problems and future prospects for the preservation and promotion of traditional/folk performing arts focusing on its documentation efforts. In their presentations, it was revealed that all the countries are undertaking programmes for the promotion of traditional/folk performing arts. The problems being faced by them can be enumerated as follows:

- lack of financial resources
- lack of adequately trained manpower
- documentation of traditions which are changing and evolving
- lack of appropriate technology for preservation of documented material
All the participants were optimistic about the future prospects for documentation and preservation of traditional/folk performing arts in their countries. The main areas which needed continuing effort to accelerate activities for the preservation and promotion of traditional/folk performing arts are as follows:

- involvement and participation of the community in collection and preservation of traditional/folk music
- promoting international cooperation
- protection of the intangible folklore from exploitation
- upgrading of technology and human resources

**Item 6** ACCU activities in the field of preservation and promotion of traditional/folk performing arts and the background of the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific (ACCU report)

Ms. Tomoko Shibao, Director of Cultural Affairs Division, presented an overview of ACCU activities and introduced and evaluated ACCU's cultural programmes which are as follows:

- Sending mobile teams of experts to national workshops on the documentation and promotion of the intangible cultural heritage
- The Asia/Pacific Music Materials Co-production Programme (MCP) and the ACCU programme for disseminating national versions of MCP materials, under which ACCU provides financial assistance in producing national versions of MCP materials
- Co-production of audio-visual and educational materials (cultural kit)
- ACCU Photo Contest
- Organisation of Regional Seminars for Cultural Personnel in Asia and the Pacific

She elaborated on the background of the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific and reported the status of participation of the Member States. She also presented the draft work schedule for the years 1999 - 2000 which would culminate in the publication of the Data Bank.

**Item 7** Editorial and production policy of the Directory of Traditional/Folk Performing Arts

After discussions referring to data on 42 performing arts so far collected by ACCU, all the participants adopted the existing data sheets for traditional/folk performing arts. For inclusion in the Directory of Traditional/Folk Performing Art of the Data Bank, a draft layout for each datum was presented by ACCU, and it was agreed that attractive, clear layout such as the one presented should be devised for the final publication of the Data Bank.

Participating countries were asked to ensure balance within a country while selecting the items of the traditional/folk performing arts for the data bank. At least two clear, preferably colour, photographs should be provided with each item.

ACCU would invite all the member countries to participate in the Data Bank project and also circulate the production guide along with an example Data Sheet, and accordingly revise the work schedule.

**Item 8** Editorial and production policy of the Directory of Institutions/Organisations

The participants discussed the 20 collected data on Institutions/Organisations. The ACCU representative, Ms. Shibao, explained that NGOs working in the field of preservation and promotion of traditional/folk performing arts could also be invited to contribute to the Data Bank together with governmental institutions. She emphasised that the participating countries may provide clear colour photographs of the building or activities of the organisation/institution. All the participants agreed that ACCU could also be included in the Data Bank. ACCU would also circulate an example completed Data Sheet among the participating countries and to Member States to invite full participation.

**Item 9** Editorial and production policy of the Country Background

The draft data sheet for country background was discussed in detail. All the participants were of the opinion that the questionnaire had to be modified by reformulating and amalgamating the questions. The ACCU representative stated that after incorporating the suggestions of the participants and obtaining the opinions of experts, ACCU would finalise the data sheet to be sent to the participating countries to fill out.
Item 10  Utilisation and dissemination of the Data Bank on Traditional/Folk Performing Arts

The representative from ACCU informed the participants that the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific would be disseminated to the UNESCO Member States in the region and to the offices of UNESCO. She also indicated that while ACCU has the copyright for the data bank, it would, on specific request, permit dissemination of the reports and the Data Bank in the participating countries. The participants were of the opinion that the Data Bank should also be disseminated outside the Asia/Pacific region.

Item 11  Future directions of regional co-operation in the field of preservation and promotion of traditional/folk performing arts (including the discussion for drawing up recommendations)

After deliberations and the exchange of ideas and opinions, it was decided that the following action was required for the future direction of the Project.

- To recommend that ACCU should take steps to form an Advisory Committee to realise the full potential of the Data Bank project and the direction it should take in the future.
- It was resolved that the names of Dr. Osamu Yamaguti from Japan and Dr. Florentino H. Hornedo from the Philippines be recommended to ACCU for inclusion as experts in the proposed Advisory Committee.
- Live performances during festivals in the participating states of the items collected for the Data Bank should be organised. This would also help to support performers of art forms facing danger of extinction.
- Expand the Data Bank project to other countries and among regional groups.
Recommendations

Recommend our Governments to:

1. Maintain strong co-operative relations with UNESCO, other UNESCO Member States and ACCU in the cause of preservation and promotion of the intangible cultural heritage and facilitate a mechanism for more effective co-operation;

2. Provide moral and economic support to cultural organisations, researchers and scholars for research, training, and organising performing art festivals;

3. Consider the establishment of a National Apex body, where it does not exist, to make policy, co-ordinate activities, co-operate with other countries in the field of culture;

4. Encourage experts and researchers and specialists to participate in international workshop and seminars and thereby allow the exchange of ideas, views and work being conducted in this field in different countries;

5. Try to disseminate the significance and the on-going process and results of regional co-operation in the field of preservation of traditional/folk performing arts under the aegis of UNESCO and ACCU; and

6. Establish a central documentation centre and a comprehensive data bank of the national cultural heritage.

Recommend UNESCO to:

1. Strengthen regional co-operation for the preservation and promotion of traditional/folk performing arts and work more closely and effectively with cultural institutions of the Member States;

2. Organise workshops and provide training to the concerned personnel.

3. Extend support for identification, compilation and recording and documentation of endangered folk traditions in the Member States;

4. Assist, support and co-ordinate activities between ACCU and the governments of the Member States, which include making suggestions to ACCU for its programme activities by identifying the needs of the Member States; and

5. Assist ACCU in the effective dissemination of materials and information on the intangible cultural heritage.

Recommend ACCU to:

1. Strengthen and enhance the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific
   - by forming an advisory committee to ensure advice for realisation of the full potential of the programme,
   - by inviting as many countries as possible to participate in this programme and thereby collecting more items of performing arts and related institutions,
   - by taking necessary steps to establish in each country focal points - institutions and/or individuals - to facilitate the production and enhance the utilisation/dissemination of the Data Bank,
   - by incorporating the plan for up-dating and for application on the Internet and
   - by eventually spreading the sphere of the Data Bank to cover all aspects of culture.

2. Continue and develop its programmes such as training, production of audio-visual materials and networking in the field of the intangible cultural heritage in a more systematic and integrated way;

3. Strengthen its programme of national workshop for documentation to give experts in each country hands-on experience;

4. Consider organising new programmes in this field such as seminar on the relationship between economic development/tourism and the intangible cultural heritage and comparative lecture-demonstration series of traditional/folk performing arts in different Asian/Pacific countries;

5. Support short/long term research/training programmes for cultural managers; and

6. Facilitate effective means of dissemination of the cultural information, ACCU’s on-going activities and future plans among those concerned including the governmental decision makers.
I am here today to listen and learn from all of you on ways we might best ensure the preservation and promotion of traditional/folk performing arts in Asia-Pacific. I'll discuss in this paper UNESCO's role in preserving and promoting performing arts and the way this role is evolving into new and innovative programmes.

UNESCO has a long and abiding interest in preserving and promoting performing arts for we recognise that they are important vehicles for the transmission from one generation to the next, of the accumulated wisdom of a people - in other words, for what we call culture.

Allow me first to elaborate on the notion of culture. As I said earlier, UNESCO defines culture as including "the whole complex of distinctive, spiritual, material, intellectual and emotional features that characterise a society or a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs". Furthermore, as stated in the Mexico Declaration adopted at the World Conference on Cultural Policies in 1982: "All cultures form part of the common heritage of mankind. The cultural identity of a people is renewed and enriched through contact with the traditions and values of others. Culture is dialogue, the exchange of ideas and experience and the appreciation of other values and traditions; it withers and dies in isolation".

In this respect, four basic common features may be identified in the intangible heritage (oral traditions, languages, performing arts, music, etc.):

- **Group participation:** the whole of the spiritual heritage is transmitted and re-created by the majority of a community's members, seldom just by specialists or professionals. In particular, many people are familiar with and engage in traditional activities, so that their performance is frequently a collective exercise in which there is no fixed dividing line between the roles of actor and spectator.
- **Impersonal character:** while the origin of all creative acts is personal and specific, in the spiritual heritage the group prevails, with very rare exceptions, over the individual. Tradition is constantly added and re-created by many different members of the community.
- **Non-profit-making character:** unlike cultural products created for gain, contributions to the intangible heritage are usually not designed to serve immediate economic goals - as far the result is concerned, although it may be otherwise as regards the activity.
- **Essentially oral character of the traditional heritage:** special emphasis should be placed on the extremely important role of women, who are the initiators of the entire educational process, transmitting knowledge, habits, customs and beliefs from generation to generation.

In short, the non-physical heritage may be said to embrace all symbolic and intangible manifestations of culture transmitted and modified over time by a process of largely collective re-creation.

Ladies and Gentlemen,

As you all know, Asia represents more than 60% of the world's population. It is therefore not surprising to find the most diverse cultures in this part of the planet. Asia is a rich treasure house of the performing arts. The origin of these arts goes back to the times of antiquity. Arts vary according the modes of life, beliefs, values, social fabric and the local environment. Performing arts in Asia have always made a distinction between two different categories, folk and classical arts on one side and the spiritual and religious on the other. While the first category aims at giving vent to the artistic expression of the performer leading to
enjoyment of self-identification of the beholding members of the community, the field of religious and spiritual category purports to transport human beings to the realm of the supernatural, aiming at uniting, at the same level, the creator and the creation. Here the arts take secondary position; the entire thrust being on the spiritual appeal urging him or her for self-transcendence making the entire performance converge on the domain of ritual and yet different from it as it still remains vibrant with feeling and meanings.

As I reminded earlier, the performing arts in Asia are so closely connected with Asian religions, mythology, philosophic and mystical systems, and cultural patterns in general, they cannot be easily understood outside of their natural context. Also, they are very complex artistically, exhibiting a remarkable fusion of music, dance, spectacle and drama (in contrast to the Western tradition of separating these components into separate arts).

The "classic" arts - such as Thai classical dance, Japanese noh, Indian Sanskrit drama - because of the patronage of sophisticated aristocrats in the past, are among the most refined performing arts to be found anywhere in the world. In addition there are innumerable expressions of village and folk art from the Balinese legong girl's dance or barong trance-dance.

Of particular interest for us in this seminar are the dozens of "popular" theatre forms which grew up throughout Asia in the 19th and 20th centuries. Though they are different from each other artistically (often borrowing from national classic theatre forms), "popular" theatres like Malaysian bangsawan, Indonesian ketoprak, Chinese ching hsi opera, and even Japanese kabuki, are sociologically analogous: they are commercial, eclectic, theatres designed for the urban workers and merchants.

Ladies and Gentlemen,

Folk cultures continue to die out or change in order to survive in the ever changing and globalising environment. The local intangible cultural heritage is rapidly being replaced by a standardised international culture fostered by the socio-economic modernisation and facilitated by the progress in information and transport technology. In this era of rapid globalisation (economy, technology, communication, cultures) there is hardly any opportunity for the traditional performing arts to adjust to them. Left to themselves, these arts would fade away. Traditional popular expression is safeguarded in the memory of humankind. It is the responsibility of the present generation to save arts for prosperity, document them and disseminate information for them. One of the most effective ways to preserve intangible heritage is by collecting, recording and archiving.

Safeguarding outstanding cultural sites and monuments is an essential aspect of the preservation of cultural identity. Equally important to the protection of cultural identity is the preservation of the intangible heritage. Everywhere languages, oral traditions, music, dance are succumbing to processes of standardisation. UNESCO is much concerned with studying and recording expressions of the intangible heritage, with bringing minority forms to the attention of a larger public, and with encouraging governments to set up legal systems for their protection.

Preservation of the heritage does not imply immobility or stagnation. On the contrary, it implies interaction, giving and receiving, enlightening and being enlightened simultaneously. The preservation and reassertion of the value of cultural property and traditions should ensure that the heritage becomes the matrix of a living culture, in which the creative impulse is constantly renewed.

Documentation is one form of preserving our traditions. If documentation has an aim to preserve, than it should document both the visible expression as well as the inner meaning of all performing arts. The substance of all performing arts in Asian societies is the unrecorded and unwritten philosophy of life suited to various situations and occasions.

Documentation can help in preservation, appreciation and also development of the performing arts.

For conservation purpose, the performing art, say the Devil Dance of Sri Lanka or the Sundae masked dance of Korea, must be conserved in proper context, not in isolation of the ceremonial setting, the live robust dynamism of community feeling and interaction, and indeed conservation should come close in reflecting the piquant smell of sweet and incense and flowers.

The documentation function of conservation gives priority and pre-eminence to the retention of the totality of the performance both physical and the
inner psyche, as living traditions involving spontaneous cultural expressions of the people. This approach will, simultaneously, provide the documentalist with a wide range of creative opportunities to use new electronic media to capture the intensity, in such artistic and cultural human activities.

Closely related to it is how to incorporate appreciation in the documentation service to be made available if and when required. The analyses of dances according to the type of movement emphasised (hand and finger as in Bharata Natyam, arms and legs such as in Chinese and Japanese "dramatic postures", feet as in Kathak, spinning and pivoting as in many tribal dances, facial expression as in Maori dances) are indeed vital for the dissemination, to all the appropriate target audience.

Documentation service would extend to details related to customs, stage sets, history and techniques. Conservation and efforts towards evoking appreciation are by themselves not enough. What is needed are the special efforts that would encourage developing and improving artistic expressions, which include the performing arts.

Electronic media and instruments such as the computerised techniques associated with simulations, graphics, allow a variety of new options.

Documentation is one form of preserving the vital arts of society. Once documentation is done, regional networking of documentation and dissemination centres can provide a substantial basis for co-operative efforts across the region, economise on scarce human and material resources, develop a community of professionals, and establish a creative basis for international understanding and respect. Through mutual appreciation of the essence of human feelings and the power to transfer, expressed in dance and song, in music and drama, the people of the region will learn new modes of solidarity.

Young produces, urban or village gatherings or group meetings, the school system, the literacy and non-formal education delivery systems, are potential consumers of documentation that may become the focus of the strategies.

Ladies and Gentlemen,
UNESCO is no stranger in the preservation of the intangible heritage. Indeed the UNESCO General Conference was the forum from which the very concept of non-physical heritage was first articulated. The policy for the non-physical heritage must seek to ensure the survival and renewal of basic cultural values. Collecting, inventorying, preserving, studying and publicising the myriad records of diverse cultures, such as oral traditions, languages, beliefs, music, dance, etc., is an enormous task that can be undertaken only by the representatives of individual traditional cultures themselves and with the co-operation of all bodies, such as ACCU which, can draw on the services of artistic specialists of the calibre required for such important and sensitive work.

UNESCO has regularly launched projects to promote awareness of, collect information on, and safeguard, diffuse and preserve the intangible popular traditional heritage.

The General Conference of UNESCO in 1989, adopted the Recommendation on the Safeguarding of Traditional Culture and Folklore. It encourages countries to set up the structures necessary for the safeguarding, conservation and protection of this heritage which is fragile by its very nature and more vulnerable than other forms of heritage to the effects of globalisation. Many expressions of the oral heritage currently threatened with extinction provide the very foundations of the cultural identity. Consequently, there is a pressing need to alert the authorities concerned, and especially those who possess this knowledge, to the value of this heritage and the importance of preserving it. The Member States should take necessary measures to safeguard folklore against all human and natural dangers to which it is exposed.

In order to keep the traditions going, training and apprenticeship opportunities should be available to artists-to-be from local community. Master artists should be given pride of place in the society along with politicians, businessman and computer wizards. Traditional apprenticeship systems can be modernised and legitimised through a process of certification by acknowledged masters.

Let me now give you some specific examples where UNESCO helps in preserving and promoting our traditional culture.

1. Living Human Treasures

One good example of UNESCO's involvement in
promoting intangible heritage is the "Living Human Treasures". This programme started in 1996 for the purpose of promoting the transmission of traditional knowledge and skills by artists and artisans before they are lost through disuse or lack of recognition. With that aim in mind, the holders of the heritage must be identified and given official recognition.

Living Human Treasures are persons who embody, and who have in them the very highest degree of skills and techniques necessary for the production of selected aspects of the cultural life of a people and the continued existence of their material cultural heritage.

**Examples of existing systems**

In 1950 the Government of Japan gave special recognition to bearers of the skills and techniques essential for the continuation of certain important intangible cultural properties. Individuals or groups so recognised were designated as "Living National Treasures".

In 1964 the Government of the Republic of Korea introduced its own system to ensure the preservation and transmission to future generations of intangible cultural properties.

The Philippines specifically acknowledged a category of "National Artists" in 1973, which granted them certain, privileges and honors. Another programme creating Living National Treasures (Gawad Manlilikha ng Bayan - GAMABA) began in 1988 with the object of preserving indigenous traditions and transmitting them to younger generations.

Thailand also moved in a similar direction in 1985 when its National Artists Project was launched with the specific intention of paying tribute to highly gifted and dedicated Thai artists while, at the same time, preserving the arts involved.

**Objective**

The primary purpose of establishing a global system of Living Human Treasures is to preserve the skills and techniques necessary for creation of the cultural manifestations that the State considers have a high historical or artistic value.

**Elements of a living human treasures system**

**Legal provisions**

States that decide to introduce such a system of Living Human Treasures will have to establish a means of administering it appropriate to the circumstances. There is no one recommended method. For example, it is not absolutely necessary to create a system of Living Human Treasures within a legal structure. It could be done administratively, operating within the general powers of a particular government department or through a non-governmental organisation temporarily created with governmental financial assistance.

**Criteria of selection**

**The heritage**

In choosing an aspect of the intangible cultural heritage to receive protection through the "living human treasures", States should consider the following criteria:

- Its outstanding and exceptional human creative value;
- Its unique or at least exceptional testimony to a cultural tradition and history;
- Its characteristics distinctive of a given region;
- The danger of its disappearing because of:
  - A serious decline in the number of practitioners and/or those succeeding them;
  - A significant loss of historical authenticity;
  - An important loss of cultural significance;
  - An important modification in the juridical status of the intangible cultural property bringing about a diminution of its protection.

**The Living Human Treasures**

In nominating a person or group to the rank of "living human treasure", the following criteria should be considered:

- The degree of skill possessed
- The dedication of the person or groups
- The ability to advance the skill or technique
- The ability to pass on the skill or technique to trainees

**Rewards granted to appointees**

The primary reward should be extensive public recognition of a person's appointment to this rank similar to what is done when someone receives a significant public decoration. In this way he/she will be able to continue using the skill or technique in question. The possibility of financial rewards should also be considered.
2. Masterpieces of the Oral Heritage of Humanity

In 1998 at its 29th General Conference, the Member States adopted a resolution to proclaim certain cultural spaces or forms of popular and traditional cultural expression to be "masterpieces of the oral heritage of humanity". The purpose of this programme is to pay tribute to outstanding oral heritage of humanity, which would be cultural spaces or forms of popular or traditional cultural expression and which would be proclaimed masterpieces of the oral heritage of humanity. The aim is to encourage governments, local authorities, NGOs and local communities to identify, preserve and promote their oral heritage.

The anthropological concept of a cultural space is "an area in which popular and traditional cultural activities are concentrated, but which, in time, may change location, as its existence is dependent upon the presence of the cultural activities that have traditionally taken place there". Oral heritage or folklore - traditional and popular culture - "is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognised as reflecting the expectations of a community for its cultural and social identity. Its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts".

There is a need to establish an International distinction to be awarded by UNESCO to the most remarkable examples of oral heritage. Masterpieces of the oral heritage of humanity will be proclaimed by the Director-General of UNESCO on the recommendation of a jury, which, in its evaluation of the examples submitted will take into account two groups of criteria: cultural and organisational. For the cultural criteria, the Masterpiece must be of outstanding universal value in that it represents, on the one hand a strong concentration of intangible cultural heritage, and a popular and traditional oral expression of outstanding universal value from a historical, artistic, ethnological, sociological, anthropological, linguistic or literary point of view, on the other. The jury will also take into account the roots in the cultural tradition of the community concerned, its contemporary cultural and social role, the skill and technical quality displayed, its distinctive character, and the risk of its disappearing.

We can see that a new concept has emerged: the oral heritage of humanity, which can be characterised as follows:

- As the guardian of the memory of humanity, it is just as important as the tangible heritage;
- Composed of various popular cultural expressions which are created and transmitted orally, it is vulnerable and could disappear;
- It is a living phenomenon, in constant evolution;
- Expressions of the oral heritage must be looked for both in public and private contexts and in urban and rural settings. It has been noticed that women express themselves more readily in private contexts and rural settings than in public, urban ones.

In terms of safeguarding the oral heritage, a very careful study should be made of traditional ways of learning and transmitting the skills associated with the oral heritage. In any safeguarding effort initiatives by the community concerned is very important for the success.

3. The Asia-Pacific Performing Arts Network (APPAN)

In recent years, many prominent performing artists have called upon UNESCO to develop a platform for the enhancement of research, exchange, education and professional networking for the performing arts in Asia-Pacific region. The establishment of and membership in this network would serve the following purpose:

- Increase public awareness of the cultural and spiritual identity of the Asia-Pacific region to a worldwide audience;
- Promote the use of traditional performing arts as a creative base for contemporary performing arts;
- Link performing artists, organisation, choreographers, producers, critics, authors, scholars and institutions in the Asia-Pacific region in order to enhance artistic cross fertilisation as well as the exchange of artists, performers and training opportunities.

The activities of the network would comprise of research, training and workshop, documentation, performance and consultation. In other words, it will:

- Provide recognition of important artists as national and international "living treasures";
- Promote an inter-regional exchange of performing artists through workshops, master classes, and exchange residencies;
• Promote opportunities for the exchange of intercultural performances of regional music, dance and theatre companies and artists;
• Act as clearing house for the regional training and scholarship opportunities in the performing arts;
• Serve as vehicle for advertising employment opportunities for performing arts and related professionals in theatre and other performing arts;
• Act as vehicle for the exchange and development of education materials relating to the traditional and contemporary performing arts of the Asia-Pacific region with the particular emphasis on introducing these materials into secondary school curriculum and general public print and broadcast media;
• Provide linkage for performing artists of the region to the global networks such as UNESCO CULURELINK network, etc.

Before taking the decision to establish such a network, UNESCO and the Korean National Commission for UNESCO are conducting a survey to obtain recommendations and support for this network.

4. Other regional activities

Let me now briefly describe UNESCO's involvement in preserving and promoting performing arts in some Asian countries.

China

• Documentation, through audio-visual media, the oral tradition of the Han nationality. The project consisted of: selecting and recording performances by storytellers; collecting and organising the audio-visual recordings and archival services; and developing a methodology for selection, recording and preservation of non-physical cultural heritage.
• Selected recordings were made in the provinces of Jilin, Hubei, Yunnan and Sichuan. More than 900 stories and songs were recorded covering more than 3700 hours of recording. Several audio and audio-visual tapes have been produced which will be made available to the public and educational institutions.
• UNESCO is presently preparing the project on the Preservation of the Chinese Minority Nationalities Intangible Cultural Heritage. The field investigation will cover the poorest regions of China (Qinghai Province, Gansu Province,

India

• Documentation of India's Cultural Resources, including performing arts;
• The works of the famed Gita Govinda has been documented and made available on the Hypermedia;
• A book on "Mughal Art" has been published with the support of UNESCO;
• Certain NGOs working with disadvantaged groups in Orissa has been provided with pedagogic musical instruments to promote the girl child and disadvantaged groups in the art of music and dance;

Sri Lanka

• Studies have been carried out to bring proposals on how best to promote and preserve the traditional forms of art, dance, crafts and music;
• Certain Institutes have been contracted to promote heritage management, landscape planning and the performing arts.
• Organise Culture/business fora in order to influence policies to device methods to get an economically viable price for those engaged in art, dance, craft and music;

Cambodia

• Research and documentation of Khmer dance;
• Assisting in fund raising activities with the Faculty of Music;
• Producing plays with the National theatre;

We have many other on-going projects in the region regarding the preservation and promotion of performing arts, but I suppose I don't have enough time to further elaborate on these projects.

Conclusion

Ladies and Gentlemen,
The cultural values which identify and link the local, regional or national communities seem in danger of being overwhelmed by the relentless forces of globalisation. In these circumstances questions
are raised as to how societies can manage the impacts of globalisation such that the local and national cultures, and the creativity that sustains them, are not damaged but rather are preserved and enhanced. In Latin America, for example, traditional forms of music and drama are using new media technologies to their advantage in producing new cultural products for export to the rest of the world.

With the new communication technology, performing arts have found a new language. Modern communication tools such as television, radio, CD-ROMS, and recently Internet has opened new perspectives, new ways of presentations, bringing the message of the performing arts closer to the audience.

Are the performing arts to be become a tourism commodity (such as dinner dances)? Or are the performing arts to become a luxury for the elite (through theatrical performances with high cost tickets, such as the western ballet)? Is it appropriate to use a sacred religious sentiment expressed in dance as an entertainment? If the religious sentiment changes, must the dance expression also change? How are we going to disseminate the knowledge that we document? Through schools, TV, or through the old ways in mass participation in religious gathering (which no longer reaches the majority of the population)?

One benevolent effect of global attention to cultural traditions has been a broadening of the concept of cultural heritage. Heritage concept associated with monuments and moveables is moving to take into account the intangible culture, such as performing arts, rituals. This has been achieved from forums of UNESCO which has developed legal standards applying to artists, has a Recommendation on Folklore, has Guidelines on "living cultural treasures", and recently on "Masterpieces of oral heritage for humanity".

I am sure that this seminar, which has the benefit of the presence of so many experts in the field of performing arts, will succeed in achieving the desired goals. May I wish the deliberations a great success.

2. Thai Case Study

Present situation and future prospects of preservation and promotion of traditional/folk performing arts in Thailand

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This paper is intended to bring to your consideration of our concern about our disappearing arts especially the traditional performing arts. Their disappearance came slowly with the social change and rapidly with the tourism promotion.

Social change happened in every country in Asia and the Pacific in the latter half of this century. Colonialism to independence, monarchy to democracy, or monarchy to communism etc. were the changes that strongly affected the culture of the early era. Thus, forms, functions and contents of the performing arts that served the past were no longer appropriate for the new regimes. They must be reformed, redefined or reinterpreted to serve the new ideologies. Many new rulers played an important role in this change themselves. Therefore, many new forms reflected their tastes and personalities. Although this social change is clearly seen at the end of the century, it had been a long and a traumatic situation in which many forms unfortunately disappeared or nearly went into extinction.

Then, the ideas of internationalisation and globalisation have been spreading throughout Asia and the Pacific mostly from the economic ambition. Our world in the next millennium will be border-less and our culture will be integrated through the new communication technology. The interaction between north and south, east and west, and even south and south had been called upon. The consequence is the new art form which is the mixture of many elements from various parts of the...
world. This is the trend of today that can be seen everywhere in Asia and the Pacific.

Naturally, there must be a cry for the social equilibrium. The quest for preservation of the social identities has been heard louder and louder. And the government responds to this quest not only because it is an important social issue that may affects government stability, but the government also sees to it that the "culture for sale" is a unique economic strategy for the tourism industry on the local or the national plans.

This is where the national or the governmental policy of preservation and promotion of traditional performing arts came to exist. These two terms have not been given any specific goals, definition, scope, methodology, and operational objectives. As a result, preservation and promotion are confused and exploited ignorantly.

**Preservation Oriented**

Importantly, many performing artists may not aware that performing arts are not static. They are dynamic and exist in the memory of the artist and being brought out to perform by him or her on different time and location. Moreover, artists learning from the same teacher at different time always receive slightly different knowledge depending upon the teacher's memory and preference. In addition, each artist has its own ability to memorise more or less or differ in one subject. And one may look at the subject being taught in a different perspective. After the great guru died, the students begin to argue about whose version is the right one. These artists may not realise that even in the classical arts, there is always a range of individual practice and a room of independent interpretation. This condition brings about segmentism among the artists and art teachers. And now the problem is whom we should turn to as the model for preservation.

Preservation also comes in another version. In the folk performing arts, there are very few set standards. Most of them based upon artists' talent who improvise their artistic work in the broad frame work of his familiar folk form or forms. To preserve these folk arts, it is not difficult at all for the folk artists to learn the art among themselves. But it is very difficult for the dance teachers in the school to teach as a lesson and to give grade since there is no standard pattern to rely upon. Thus, for the sake of preservation, folk performing art lessons are invented. Certainly, some parts must be deleted because they are too vulgar and some parts are modified to make them more beautiful according to the teachers who are mostly classically trained. Unfortunately, the problem arised because the virtuosity, the vibrant and the liveliness of the improvisation which is the essence of the folk performing arts disappeared forever from the cultural understanding of the younger generations.

Also through the sense of preservation, there is a trend to upgrade the folk performing arts in order to make it more "civilised" by inventing "new" folk forms. Some artists searched for the roots of their folk forms such as in the ritual dances and choreographed new dance pieces. Not many years later, these forms became known as "the" folk forms and were widely practised. The question is should these forms be preserved, how, and why.

There is also another sense of preservation. When the artists especially the government employees are assigned to preserve folk forms, they will go out and do some pilot study of some interesting forms and send artists to learn from the real folk artists or talented villagers. Then the selected folk form is rechoreographed for the stage presentation. The dance, the music and the costume are beautified. And of course the artistic expression of those government artists who may not be sufficiently equipped with that particular folk form will be naturally inserted. This process of preservation creates another interesting problem. The original folk artists once see their form being beautified, they like it better and adapt their original to match with the new one. And they stop improvising any new ones since they are afraid that whatever they create will not be as beautiful as the government ones. The problem here is, the preservation become a death sentence to some folk performing arts.

Preservation sometimes gives birth to the reconstruction of historical works of arts. Many resource persons always claim that their knowledge were authentic even though they experienced that form when they were very young. They recalled it from their memories more than seventy years ago. Many of their information may only be secondary or even tertiary sources. In some cases the reconstruction is based upon historical and archaeological evidents put together in order to bring a form in the artists' imagination to life. The problem is to what extent the reconstruction piece genuinely represents the past.
Another type of preservation is to do the research on the traditional performing arts. Many scholars and graduate students went about in the fields to do this kind of research. They found many interesting forms and did a lot of documentation. However, many of them could not capture the essence of the forms because they did not understand the forms in their social contexts.

The researchers may see the forms but not the functions behind them. In many cases, it is the function that created such forms. In addition, many of these researchers also have the classical or western background, and they sometimes use their background to justify the forms they see. So, they may miss some important elements that are crucial to the forms themselves. One such important example is the definition of the words "posture" or "gesture" or "movement" used in their research is much different. And because of this difference, they may lose some postures or gestures or movements they are looking for or they interpreted them differently. As a result, the research finding may not be as precise as they are intended to. This means that the preservation of traditional media in the form of advanced academic papers and documentary materials may not be creditable. This imposes another problem.

The seriousness of these problems may vary from one country to another but they are worth serious consideration.

1. What is the Preservation of Traditional Performing Arts?
2. What Criteria are to be used to select Traditional Performing Arts for preservation?
3. What priority is to be applied to the process of preservation?
4. How many kinds of preservation are there?
5. What is the result of each of these preservation practices?

The answers are not simple.

Promotion Oriented

If preservation is on one side, promotion is always on the other side of the same coin.

Promotion is always conducted in the form of committee in many levels. Members of those committees naturally have the privilege to insert their ideas into the form being promoted. Many of them do not have a thorough understanding of the subject. As a result, the chosen traditional performing arts was taken out of its original context and put into a new and alien atmosphere without proper modification. The form may be originally presented by a small group of skilful artists on a small platform for a close look becomes a spectacular parade performed by hundred of untrained school students. The problem is, that traditional performing art is being exploited, not promoted.

Media also play a significant role in this promotion. But these media especially television has its own limitation in air time and commercialism. Show time on television is mostly too short for any kind of traditional performing arts. Only highlight of them can be shown. Participation or interaction between audience and performance is nearly impossible. Evidently, many television productions can not capture the essence of the performance. They either miss the right moment or choose the wrong picture. These miss-match between, TV camera and performance spoils the whole show. How can the audience appreciate dance programme if they can see only the face and the chest of the performer because the television shows only the medium shot frames which are common for spoken drama. And when a stage performance is presented in television studio, it is always forced to rechoreographed for television. Television can not replace the magic of the stage but its special effects can provide another dimension for the performance. Promotion through media is very efficient in reaching a large audience. But the problem is they see only a portion of the actual performance and in a very different visual perception.

Tourism is an important government policy in Asia and the Pacific. Traditional performing arts can easily be used for tourist attraction. Mentality of general tourists is "pay less and get more". Tour itinerary in a day is very tight. Traditional performance may be a separate programme or included in the dining programme. A separate programme is rather short and exciting. Slow and delicate styles find no place in this type of show. Programme is generally a series of short pieces put together as an example for tourists to taste something exotic. And at the dinner, they probably see the traditional performing arts as only food for the eyes. The problem is not the promotion of performing arts but of tourism.

Theatre seems to be the most appropriate venue for the promotion of traditional performing arts. However, the management of the theatre may not
know the right target audience. In addition, the school or the parents who send the children to see the show are not aware of the fact that one kind of performance is suitable for one type of audience. Therefore, the promotion ends up putting audience into a wrong show especially the children who are forced to see the serious play for intellectuals. It will scare them from the theatre forever. Another phenomena is that there is not proper audience education. Audience may be aroused to see the performance through heavy advertising. But they come to the theatre without sufficient knowledge or background of the performance. They came with their preconceived ideas. Finally, they are disappointed because the performance is not what they expected to see or they do not understand how to see it. The boring and the frustrating of potential audience came from the problem of miss managing the promotion strategy.

Promotion should mean to promote the traditional performing arts not to use the traditional performing arts to promote other activities. There is nothing wrong with using traditional performing arts in whatever conditions to promote other business. But to promote the traditional performing arts perse is something that is always overlooked.

1. What is the promotion for Traditional Performing Arts?
2. What kind of Traditional Performing Arts should be promoted?
3. How many Ways to Promote performing arts efficiently?
4. How can the Media and the Performing Arts fully cooperate?
5. How do we know the Target Audience and to enlarge this audience?

Examples

There are some successful examples that should be cited here.

The beloved Crown Princess Maha Chakri Sirindhorn, with her personal interest in Thai traditional music, created a strong incentive for the parents, the teachers and the students to take Thai music as a part of their lives in order to show how much they love their Crown Princess. Thai traditional music became alive and very popular once again. Universities, colleges, schools and studios took part in preserving and promoting Thai music. Thai traditional music festivals are taking place annually for students of those institutes. A Thai traditional music style during the reign of King Rama V was revived to commemorate her 36th birthday. On every birthday of H.R.H., she performed Thai music with artists and students nation wide. H.R.H. played ranad-ek or major wooden xylophone with the pi-pat, a Thai traditional ensemble, on the national radio; and those who wanted to join her would play as an ensemble or individually at their places following the radio broadcasting. They were proved to perform the music with their beloved Crown Princess.

Few years ago, a television drama "Kobori" was extremely popular. It was a tragic love between a Japanese soldier and a Thai girl who was forced politically to marry him. It was so melodramatic performed by a very famous star singer-actor. The new born leading actress was also admired for talent. The story required her to play "Kim", a string instrument adapted from its Chinese origin around the beginning of this century. The leading actress perform the kim so well and so captivated that the girls requests their parents to perform kim like her. The popularity of kim was a phenomena in Thailand until today.

Montri Tramoj was a great composer of Thai traditional music. He composed nearly 200 songs. He passed away last year at the age of ninety three. Despite him, other composers are few. They dare not do it because they traditionally believed that they should not do anything to challenge their respectful teachers. Therefore, not many new Thai traditional songs were composed. However, in this recent years, there is a demand in the market to use new Thai traditional songs. Thus, more and more Thai traditional music will be composed and its repertoire will be increased. Now compositions are more suitable to the taste of today audience.

Thai traditional dance grows rapidly in the past three decades due to the cultural and the tourism promotions. New experimental productions using Thai traditional dance as their main element has been increasing in number. Rabam or dance set piece has been choreographed for more than three hundred pieces. Many of them expressed the local folk life and work. Choreographers searched into the villages to find interesting dance gestures or patterns even folk working movements as materials for their new dance. Many of these rabam were popular and became show pieces in the professional repertoire. Dance teachers in the thirty six "Sathaban Ratchapat" or community college and
twelve "Withayalai Natasin" or College of Dramatic Arts played very important role in creating these rabam.

Recently, there is a large auditorium with 2,800 seats built in a southern province, Phuket to cater to tourists. Young choreographers were hired to choreographed new dance pieces using Thai traditional dance as the main element. The presentation aims at the extravaganza of the show. Mixture of Thai, modern, contemporary, jazz and other Asian dance styles are explored. The outcome is wait to be seen.

This paper does not give any answers but to provoke some thoughts regarding the problems of preservation and promotion cited above. It is pertinent to lay out proper directions and means to ensure that preservation and promotion of traditional performing arts are being conducted for the sake of the arts.

SYSTEMS OF DOCUMENTING THAI TRADITIONAL DANCE AND DANCE DRAMA

Dance and dance drama have been flourishing in Thailand for centuries. They have been nurtured and developed in the hands of the noble as well as the plebeian. Since culturally Thailand may be divided into four regions: the central, the north, the northeast and the south, the various dances and dance dramas of the country have distinctive characteristics reflecting the culture of each region. Due to the domination of the central court, however, those of the central region developed into more sophisticated forms with rigid rules and regulations. The regional forms remain simpler yet become more diversified owing to the individual interpretations and expressions of the folk artists.

Thai dance and dance drama, through the centuries, have been handed down from generation to generation through oral tradition. They have been preserved and adopted with the artists sometimes adapting and innovating to adjust to the constant changes in the Thai society.

Characteristics of Regional Dances

Before exploring the art of memorisation and transmission of dance and dance drama in detail, we will describe the significant characteristics of the dance of each region first. The court dance of the central region, which is considered classical, may be described as a series of movements in which a dancer moves in a highly formulated pattern using circular arms, angular legs and hand gestures to form a statuette like position. It is punctuated by downward bouncing. Each position has a certain meaning known among those acquainted with it. The region's folk dance also follows this classical pattern but in a less rigid manner.

The dance of the north may be explained as a sequence of floating sculptures. The Northern dancer uses her arms and hands mostly to form a series of sculpture-like positions. While sustaining an arm and hand composition for a longer period, she moves her legs slowly marking the tempo by an upward bounce. Mudra or meaningful dance gesture does not really exist in the northern dance.

The northeastern dance may be seen as a continuing whirling arms. The dancer always moves her curved arms in a continuous manner over her head, in front, along the sides of his body - while standing on a single spot, leaning backward and bouncing downward to mark the tempo. Hand gestures depicting the northeastern mannerisms are executed occasionally.

The southern dance is similar to that of the central region except for the arm and leg positions which are more angular and more open. The chest is fully stretched forward while the bottom is pushed backward with the help of the bending knees. Body bending as seen in the contemporary acrobatic dance is therefore necessary. The dance punctuation is marked by a downward bouncing and a swift twist and stop of the wrists.

Philosophy Cum Practice of Dancers

Thai dancers of today may be classified based on their philosophy and practice into three groups: the classical, the folk or regional, and the contemporary traditional.

Classical dancers go through eight to twelve years of tortured and tormented training and apprenticeship to meet the classical standard of perfection. They dance alike because they adhere to classic patterns; in addition, they are allowed very little room for individual interpretation or expression. Only a few top teachers of each era are able to innovate new patterns based on certain classical elements. Their reputation, the respect of their students and the aesthetic quality of the dance determine whether their innovations will gradually
become a part of the classical dance repertoire.

Folk or regional dancers, since they earn their living from entertaining the commoners, are different. They cater to the taste of their audience, a motivation which prompts them to modify a dance. To provide novelty, for instance, they tend to invent new versions of a dance; new and popular elements are immediately added or instantly dropped when they become out of date or do not appeal to the audience anymore.

Contemporary dancers who seek a venue to employ traditional dance elements in contemporary dimensions are rare. They are mostly the western-oriented artists who try to incorporate traditional dance elements into their performances. They usually consult with the classical authorities regarding the authenticity of particular movements and then explore their adaptability to the modern dance. This type of dance may be described as one which combines the modern dance body structure with traditional arm and hand movements and positions. It takes months to create, develop and refine; yet usually remains only in the mind of the dancers since the choreographer constantly looks for something new after a performance.

Training methods

Classical dancers go through five stages of training. They start with the ram pleng cha-pleng reo (dance of slow and fast songs), followed by the ram mae bot (dance of master gestures), ram pleng (dance set-piece with song), ram chai bot or ram ti bot (dance gestures utilised to amplify a text) and ram na pat (dance set-piece with instrumental music).

Traditionally, a person interested in becoming a classical dancer first pays homage to a dance teacher. A teacher's acceptance of the offering marks the beginning of the teacher-student relationship. Instructions are given in the classroom as well as in private. Dance instructors teach their students one small movement at a time. Only after the latter has achieved perfection of a particular movement will the next steps be taught. The teacher demonstrates a movement for a couple of times, then, less the students imitate the dance patterns. He corrects them by hand and by giving more explanation. For better and bitter memory, he may use a stick to beat or to knock her students whenever and wherever they do wrong. Old teachers used to pinch, poke and beat their students, even prick them with a needle to elicit their best. Each time the students receive instructions, they start from the beginning of a piece perfecting each movement before continuing on to a new one.

When is a movement or a position perfect? In the classical pattern, every part of the body and the movement of each are precisely placed in relation to one another. The teacher sees to it that everything is correct, otherwise the students are asked to repeat the movements until they are done satisfactorily. Students who show more talent and ability are singled out when a large group of students is getting instructions.

Though this training system sounds simple and easy, in fact, it is very complicated. The dance teacher tries to digest, simplify and describe the dances by writing and by drawing the positions and gestures. Today, a dance terminology is used to note and document dances. However, this activity is more or less limited to the classical school only.

The classical dances are taught, noted and documented as follows.

Ram pleng cha-pleng reo (dance of slow and fast songs) are the first two prerequisite dances for all beginners. The gestures designed for these dances are meant to give the basic structure and positions of the body, the arms, the hands, the legs, and the feet and the synchronisation and balance of all parts of the body. All dancers must perfect these dances before proceeding to a higher level. Not much time is spent by the dancers in noting and documenting the choreography of these dances.

At least 75 technical terms, the basic vocabulary of classical dances, describe each movement and position, Akom Sayakom, a great dance guru, explained this vocabulary in great detail in a material published by the Fine Arts Department. Attempts to describe the sequences of these dances in a descriptive form as well as in line drawings are not as widespread.

Ram mae bot (dance of master text) is another prerequisite for every dancer. This dance is a series of master gestures and has two versions: the longer one comprises 68 gestures; the shorter, only 18. Tradition states that these gestures derived from India via Thailand's neighbouring countries; but the evidence to prove this is yet to be found. It could be said though that the Thai dancers had gained the concept of mudra from India by created
their own dance gestures to suit their own aesthetic sense.

For easy memorisation, the names of these gestures are rhymed. Each name is a noun phrase indicating a movement of some nature, for example, "the tip of the banana leaf is touched by the wind", "fish enjoys the sea "or" maiden bird flies to view a cave which is beautiful". The names clearly show that each gesture is a combination of two or three statuette-like positions such as: maiden bird -flies to view a cave - which is beautiful. The separation of this noun phrase into three sub-gestures helps the students to imagine better how each should be composed.

Dancers and artists had long exerted effort to document this dance. All 68 gestures of both male and female were painted on a manuscript with appropriate name for each gesture in early Bangkok period or nearly 200 years ago. Later, they were printed. During the reign of King Rama VI (1911-1925), Prince Damrong, a foremost historian, and Praya Natakanurak, the great guru of classical dance, jointly arranged to photograph these gestures for publication. The Department of Fine Arts re-recorded these at least twice. Some documents describe these gestures and the whole choreography of the dance but, unfortunately, they are not clearly presented and require a lot of basic knowledge to understand.

Ram pleng

Ram pleng (dance set-piece with song) is learned after perfecting the master gestures. These dance set-pieces are mostly accompanied by songs. They start from the simple and short pieces and proceed to the more complicated and longer pieces, some of them as long as 20 minutes. The training procedure is very much the same as that for the master gestures. These dances are meant to familiarise dancers with mudra as well as the techniques and ways to link each gesture smoothly and beautifully. Some books describe these dance set-pieces; the simpler ones are used as handbooks by dance teachers in the elementary school. The description includes some floor patterns of these dances, many of which are excerpts from the dance drama.

Ram chai bot or ram ti bot (dance to symbolise dramatic text) is an important part of the dance drama. Dancers are required to use the appropriate gestures to symbolise the dramatic text. Each gesture may be defined as a stylisation of nature. They may be categorised into five groups according to actions, emotions, nature, happenings and abstract ideas. The actions, are coming, going, walking, hiding, etc. The emotions are love, anger, sadness, gladness, etc. Nature includes sea, street, hill, moon etc. The happenings are falling leaves, join to build something, being killed, etc. The abstract ideas are glory, great, beautiful, etc. The teachers do not train their students by categories but simply select gestures they feel appropriate to symbolise the meaning of a text. The student selected as a dance character simply imitates these gestures step by step and does not give any interpretation. To perfect the dance, a character is sometimes accompanied by four teachers who see to it that every detail is right. Only a small group of people, particularly the senior dance teachers, is well versed in these gestures. No manuscripts, line drawings or explanation of this dance are available to the public.

Ram na pat

Ram na pat (dance set-piece with instrumental music) is a group of dances different from the ram pleng only in two aspects: it is accompanied by classical instrumental music, and each piece pertains only to a certain dramatic character. For example, a dance set-piece called samoe teen nok (walk like a bird) describes Rama and a few other refined heroes going to someplace while kook pat (go to fight song) tells of the trip of Ravana and other high ranking demons.

The students learn this dance only after they have perfected the master gestures. Not all the dancers are given the opportunity to learn these dances however. The teacher decides whether to train or not a particular student who shows the physical and mental ability to receive such training. The dancers may write or take note of these dances for their own use but their notes are not made available to the public. This practice would have caused the loss of one dance, the ron prapirap, the most secret dance set-piece for a demon character, had His Majesty, the King, not ordered its documentation on film. At that time, the dance was known only to a very old teacher.

Dancers learn the dance without its accompanying music. When they study dances with lyrics, they simply sing the song while dancing and listen to the cymbal rhythmic patterns performed by the teacher. They pay attention to the drum rhythmic pattern...
when studying ram na pat. In the case of a simple
dance, they utter the pattern themselves. The
more complex set-pieces, however, require the
presence of the traditional ensemble throughout the
training session.

Today, the audio cassette plays an important role in
teaching and training Thai classical dancers. The
video cassette is becoming more and more
important in documenting dances.

Documentation of Dance Drama

Dance drama is a vast subject apart from the dance
itself. This paper will focus only on literature and
performance in order to observe the system of
notation and documentation.

Classical dance drama includes khon (masked play),
lakon nai (royal court dance drama), lakon nok
(common dance drama). It also covers lesser
genres such as lakon chatri (the mixture of lakon
nok and nora of the south) and lakon pan thang
(dance drama of a thousand styles), etc. Each
genre tends to have its own repertoire-Ramayana
for khon, Inao or Pomji Cycle for lakon nai, Jataka
or Buddha's birth stories for lakon nok. These
examples of literature are traditionally sung and
chanted by a singer-narrator or a chorus off-stage.
The singers tend to deliver the text orally from
memory. The memorisation of the text is made
easier by the exclusive repertoire that a group
presents.

However, the literature of each type of the dance
drama has more than one version. At one time or
another, a new version might be written by
reinterpreting the story line. The difference
among versions is marked mostly in the quality of
language and the practicality of the performance.
The singers are normally adept at only one version
which is recorded in their notebook for reference
during the performance. Only the singers of the
Department of Fine Arts sing with the text. In its
every new production, the producer-director always
takes the liberty of adding or dropping certain
portion of the classical text to suit the new
presentation. Within the recent years, the libretto of
these productions have been published.

Performance of dance dramas has been recorded in
many ways. The names of various genres were
mentioned in ancient manuscripts: nang yai was
mentioned in the Ayutthaya Palatine Law date 1358
AD and lakon nok in the Civilian Law of 1376 AD.

Ancient mural paintings which depicted scenes
from various performances are still observable in
many temples; photographs of some have also been
published recently. Historical accounts of
dramatic forms including performances and
important artists are also available due to the efforts
of Prince Damrong who did work on the historical
development of various classical forms, Danit
Yupho who did the same for the khon and Montri
Tramote, for the various folk performances.

Audio-visual equipment plays an important role in
documenting the performance of dance and dance
drama today. Reel to reel tape recordings of each
production at the National Theatre are available.
Unfortunately, the films of some old productions,
made by foreign enthusiasts, are kept mostly abroad.
Ten to twelve 8” x 10” colour photos of each
production are made for exhibition at the lobby of
the theatre. Video tape recordings are being used
more and more with many productions video
recorded and kept at other institutions like the
Royal Public Relations Office, universities,
television station, etc. Unfortunately, most of
them were recorded in the fashion of spoken drama,
that is, using medium - and close-up shots to
highlight the emotions, techniques which do not
lend themselves to the dance drama. The whole
body movement, hand gestures and the total
composition of the group dance necessary for the
understanding of the dance drama are not captured
in the usual way of recording video programmes.

Music

Music is an indispensable ingredient of dance and
dance drama. Each genre tends to have its own
master tune that is used throughout the whole
performance. The frequent theatre goers recognise
the genre by listening to its music.

Other melodies for classical dance and dance drama
are known by dancers for their particular functions
such as to accompany actions and movements or to
express emotions. Walking tunes, drinking tunes,
anger tunes, sad tunes, love tunes and even
travelling by boat tunes are examples.
Approximately 400 melodies are repeatedly used in
classical dance and dance drama today.
Professional singers learn them by heart without
any kind of notation. They memorise the note of
each tune by way of memorising the standard lyric
normally sung with it. Books of some of the lyrics
are available. Without exact notes, however, the
singers often sing the same tune slightly differently
and this poses a problem in documentation. Classical musicians used to memorise the musical score hence did not read notes during a performance. Today numerical and alphabetical notation systems are widely used. Some attempts have been made to apply western notation to the Thai musical scale but it does not quite fit. Moreover, only a few classical musicians are familiar with this kind of notation. Their teaching and training system is very much the same as that used for the dance.

**Notation and Documentation of Folk Dance and Drama**

Folk dance and drama include regional forms as well, since they are recognised by the classicists and the public as such. Folk dances come in many forms. Since every large community utilises dance as a part of their social or religious function, dance is recognised as an integral component of its cultural heritage and identity.

Folk professional dancers usually belong to the same family or related families, hence the dance knowledge is normally transmitted only among its members. Outsiders desirous of learning the dances may do so from a family with a dance tradition through apprenticeship, intensive training and stealing ideas from their colleagues during a performance. During their apprenticeship, the students stay with and serve the teacher who gives them dance knowledge in return. From the performances, they pick up some dances performed by their teacher or other dancers and add some parts of their own whenever they cannot remember. One other way of learning the dance is to hire a senior dancer to teach a dance set-piece intensively for ten to twelve hours.

Each particular gesture has a name but they are fewer than those for the classical dance, except for the nora dance form which is believed to have the same origin as the classical dances.

Folk dramas are different from the classical dance drama since they emphasise singing which is done by the dancer-actor-singer. In the classical type, the dancer and the singer are two different persons, each equally important. The actors are trained in the same system as the dancers. The former pays more attention to the verbal expression, however. Keeping their notebooks at hand, they write down the interesting dialogue or verses they hear during a performance or they may hire an old actor to write a verse for them to memorise and to use later whenever appropriate. Books of these verses written in the form of dramatic literature based upon folklore or even classical plays are available for the novice. Many video tape recording of these folk dances and dramas were made recently by many organisations.

**Music for Folk Dance and Drama**

The musical repertoire for folk dance and drama is limited. Folk actors normally use only 15 to 20 tunes throughout a performance. As true in the classical presentation, these melodies perform certain functions in the performance. Although the melodies are few in number, they become an endless collection for the actor-singers tend to improvise whenever they can. Efforts to record these folk tunes have been made. One of the most comprehensive book is the 676-page doctoral dissertation entitled Khaen Playing and Mawlum Singing in Northeast Thailand by Terry Ellis Miller. Audio cassettes of music for folk dance and drama are also available everywhere.

**Institutions of Dance and Dance Drama**

Dances and dramatic performance which require certain types of dance, such as the nang yai, were parts of the royal ceremonial performances since 1358 AD. Later in the early Bangkok era, the Department of Royal Entertainment assumed responsibility for all the classical performances under the guidance of a royal family whose ancestor was a great dancer. King Rama VI transferred the department under his care and established a school of dance and drama. During the reign of Rama VII, it underwent an economic depression. The Government under the constitutional monarchy revived it under the name College of Dramatic Arts after World War II. Today it offers bachelor degrees in dance and in music and has six provincial colleges.

The other institutions which are responsible for Thai dance and drama are the following:

The Division of Music and Dance, Department of Fine Arts, which is generally known as the National Theatre, presents mostly classical dance and dance drama at the theatre and around the country all year round. This department also publishes materials on dance and dance drama.
The Department of Dramatic Arts in three out of 36 
teacher colleges under the Department of Teacher 
Training develops their students to be dance and 
drama teachers in high schools.

Most high schools in the urban areas provide group 
courses in dance, drama and music as minor 
subjects since 1981.

The Office of National Cultural Council with its 78 
centres throughout the country provides a fair 
amount of budget to preserve the local dance and 
drama. It also publishes a large number of books 
on these subjects.

Dance and drama, both traditional and 
contemporary, are being taught in the universities. 
Two out of the nine existing universities offer a 
bachelors' degree in theatre arts. The others are 
still developing their curriculum towards the 
bachelor's level as well.

The Tourism Authority of Thailand is also 
interested in supporting traditional dance and drama 
to promote tourism.

The Office of the National Identity under the Prime 
Minister's Office has taken a major step toward the 
preservation of traditional dance and drama. It has 
undertaken many researches and produced radio 
and television programs on the subject.

Some international organisations such as UNESCO, 
ASEAN and SPAFA support dance and drama as a 
part of their cultural relations program.

Private enterprises such as the Bangkok Bank and 
the Sri Nakhon Bank established a performing arts 
centres of their own to serve the public and to gain 
image. Oil companies like Shell give 
monetary support to promote public appreciation of 
the traditional performing arts.

Some foreign scholars and doctoral candidates did 
some researches on Thai dances and drama for their 
doctoral dissertation. However, their works are 
not available in Thailand.

Conclusion and Recommendation

The Thai dance and drama have been handed down 
from generation to generation by way of oral 
tradition. It uses mainly the dance vocabulary and 
terminology to describe movements and positions. 
Some important pieces were recorded in the form of 
books, photograph, films and audio and video 
cassettes. Other records come in the form of notes 
made by the dancers themselves.

The dance and dance drama were institutionalised 
during the reign of King Rama V. Today, many 
government organisations and private enterprises 
undertake projects to preserve and promote these 
arts mainly for education, culture and tourism 
purposes.

Although thousands of students are studying dance 
and dance drama, the traditional method of training 
is not sufficient to maintain the required standard of 
excellence. Additional notation and 
documentation systems such as the Labanotation 
System should be exploited for better and faster 
dissemination of the dance and dance drama 
tradition. The cooperation of the responsible 
institutions should be encouraged in the 
documentation of this tradition in accordance with 
its visually aesthetic expression. In the light of 
modern technology, the computerisation of these 
arts should be foreseen as the most appropriate and 
advanced system of notation and documentation 
today. It is also necessary that funds be allocated 
to support the artists who are the living documents 
of this type of performing arts.

THE STATUS OF TRADITIONAL THAI 
DANCE, PRESERVATION AND INNOVATION

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

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

Central court dance which developed after the southern dance form today, deviated further away from India dance. While the Indian hand gestures are highly symbolic, the hand gestures of Thai court dance are mimetic, a refinement of the naturally non-verbal communication of the hands. It is important to note here that the court dance has its long history of development. But what is performed today is the revival of dances developed during the reign of King Rama II in the early 1800's.

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

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

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

Thai Dance has developed many technical terms among them are: ram, ten, fon, soeng, sat, and rabam. Ram is the generic term for all kind of dances, but its specific meaning refers to the use of hands and arms. Ten refers to the movement of legs and feet. When ten and ram are combined into tenram, then, it means ballroom dances. Fon is somewhat similar to ram but less vibrant. Northern and some northeastern dances are called fon. Soeng is a specific term for northeastern dance form. Sat, refers to certain kinds or styles of southern dance. And rabam simply means group dance.

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

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

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

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

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

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

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

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

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

Recently, due to tourism promotion, younger gurus are encouraged to invent new dance pieces. Adaptations of old dance pieces or invention of dances are also being carried out under the auspices of the ASEAN Committee of Culture and Information (COCI). National, regional or provincial tourism promotion, and international cultural exchange programmes are strong inducements in changing traditional or inventing new dances.

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

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

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

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

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

Present situation and future prospects of the documentation and archiving of traditional/folk performing arts

Bhutan

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Introduction

Bhutan enjoyed a long stretch of peaceful isolation during which it was able to evolve a unique and rich cultural tradition. Performing Arts of Bhutan is one such gift that has been handed down to us from our past. Before speaking of the innumerable forms of art that still exists in Bhutan, either folk, tribal or classical, performing arts has a unique place in the hearts of people, for ages, it is linked up with their lives in many ways. In every nook and corner of Bhutan you find some kind of dancing pertaining to that place, blending in itself all the specialities of the surroundings. They differ in character from place to place, thus exhibiting their individual and group traditions and culture. Inspite of all these apparent points of divergence, we find a great unifying factor among them.

Origin and Development

There are two major dance forms in Bhutan - Mask dance and folk dance. Of the two, the former is more of spiritualistic and yogic in character while the later is for the lay people although both trace their source in the Buddhism and its great personages.

The mask dances are yogical and supreme arts and the manifestation of Buddhas and Bodhisattvas which have their sources in the Buddhism while the folk dance and music find their source in the supreme union of skilful means and wisdom - the Upaya and Prajna.

The skilful means is masculine in character and known as Kali which is the source of all perceptible arts through the use of consonants-words, literary composition etc. The wisdom is feminine in character and is known as Aali which is the source of all forms of music - both vocal and instrumental through the use of vowels.

Buddhist studies can be summed up in the ten major sciences, which include five greater and five lesser sciences. The performing arts of Bhutan are among the five greater sciences. One of the most outstanding Buddhist scholars of 19th century DoNgag Lingpa said-

Your skilful dance of the four Buddha activities,
Having manifested through dramatisation for the benefit of sentient beings.

With the music that brings bliss here and after,
To you, the incomparable master, I pray.

As to the movement and gesture, Mipham Rinpoche the 20th century invincible Buddhist Leonardo-da-Vinci has expressed as follows:-

The mudra of the right-hand is the skilful mudra of the masculine nature,
The mudra of the left hand is the wisdom mudra of the feminine nature,
The movement, of the limbs is the union of emptiness and compassion.
I perform with such graceful movements.

My upper-part of the body assume the pose of the thundering Dragon,
My lower-part of the body is lime that of the springing power of the wild-Tiger,
The movement of my hands are like that of the fluttering wings of the fierce Garuda.
And my head held high like that of the majestic Lion.

The choreography of the Bhutanese performing arts depict the victory of good over evil. The stamping of feet indicate the act of crushing the evil under one's feet, for as long as evil exists, good cannot prevail. The songs being intangible in nature, indicate the truth of Dharmata.
Present Situation

The Traditional Performing Arts of Bhutan can be divided into mask dance and folk dance. Under mask dance we have dance by clergy and laity. Under folk dance we have Zhungdra, Boedra, Rigsar, Tsangmo and Losey (ballads) which form the basis of all the related oral traditions.

With the emergence of modern Bhutan, in the 1960s Bhutan witnessed rapid economic and social development and with it came the outside influence on Bhutan's culture. The unintelligent adaptation, blended with the genuine forms of rich Bhutanese arts became a concern despite tenacious efforts of the rural artistes to preserve and promote the unspoilt Bhutanese arts. With the noble vision of promoting and preserving the performing arts, the Royal Academy of Performing Arts was established in 1967. Subsequently, BBSC-Bhutan Broadcasting Service Corporation and Institute for Language and Cultural Studies, Simtoka and host of private music firms like Tashi Nencha, Pel-vision, Nazhou Phuntshog Drayang and few others have come up. But still the real custodian of the Traditions/Folk Performing Arts are the aged rural people who live scattered all over Bhutan.

Headed by the Royal Academy of Performing Arts the cultural organisations are doing their best to preserve and promote most of the rare arts though constrained by fund as well as skilled manpower to document the disappearing arts, by producing and archiving through video, written and photographic documentation of most of the performing arts. Presently, mask dances, folk dance, traditional music, the code of Bhutanese etiquette and other related oral traditions are being taught at the Academy. Each of the art is expected to develop and branch out to be able to produce texts and tapes relevant to the national needs, and for performing both at national and international level Folk songs and dance oral traditions which are on the verge of dying are being prioritised to teach. Instructors are being sent to different districts to conduct research and collect information on the regional arts. However, mainly due to the financial constraint and acute shortage of trained manpower the arts in question could not be archived scientifically.

Funded by the UNESCO as preliminary National Workshop on Preservation and Promotion of Bhutanese Intangible Cultural Heritage was conducted in December 1998. The participants expressed the need to set up an audio-visual
archiving unit at the Academy and the proposal is yet to be moved on papers to the government.

As of now we have written documentation of about 30 Zhungdras, over 350 Boedras and over 200 Rigsar (folk based modern songs) and Lozev and Tsangmo which cannot be numbered as these oral traditions depend on the theme and the occasion.

**Future Prospects**

We are optimistic about the future of our performing arts. We will continue to work hard to process for archiving our valued Traditional/Folk Performing Arts in line with the ACCU's guide lines for the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific. Given the support we will have most of the arts taught theoretically and practically at various educational institution and schools. The Academy itself will be upgraded in terms of professionally trained instructors and an audio-visual unit for archiving.

The performing arts of Bhutan will stand the test of time for they have their roots in the teachings of the Buddha and represent the supreme flowering of the human minds, the quest for beauty and manifestation of the human civilisation. The Performing arts of Bhutan are meant to communicate the deeper ideals and the values of the people of Bhutan and not simply with the desire of man to express himself.

I am grateful for the attention paid by ACCU on the idea of evolving means to establish an archiving centre for Asia and the Pacific. This reflects that the performing arts of this part of the world are rich, varied and unique as these sacred arts form the core of the oriental culture. It is hoped that our efforts, no matter how simple, will bear fruits and become resource centre not only for the artists and scholars of Asia and Pacific but also for the artistes the world over who might like to delve deep and bring out the pearls from the oriental sea.

**China**

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The Music Research Institute of the Chinese Academy of Arts is a national institution. It has been regarding the collection, recording, storage and classification of Chinese music data, specially traditional and folk music data as its basic task and has developed a professional centre of music data since it was founded in 1954. For more than 40 years, experts of different age groups from the institute have conducted field investigations in all provinces and autonomous regions of the country except Taiwan province, covering traditional and folk music, court music, professional music for men of letters, sacred music, urban popular music and even underground secret music. They have collected several thousand hours of recordings, documents with a total of tens of millions of characters and a great number of video tapes and photos. The library has 140,000 books, 38,000 records, 8,000 tape recordings, 20,000 photos and pictures, 780 microfilms and 1,800 ancient and folk musical instruments. Among them are rare books on music, ancient music scores, ancient musical instruments as well as manuscripts of some modern musicians. The library is actually a databank of Chinese traditional and folk music.

Here I would like to choose a few examples about the situation of our documentation and archiving traditional/folk music:

1. **The Sound Archive**

The Sound Archive is the richest and most comprehensive collection in China, a result of scholars’ field work collected for over half a century.
around the country. Most of the traditional/folk music recordings are original, and recorded in the field, so they have not been refined or polished. I am honoured to hand in a copy of "Catalogue of Sound Archive of Chinese Music Collected in the Music Research Institute of Chinese Academy of Arts" to this seminar, and you may see a catalogue of around 28600 pieces of Chinese music recordings including traditional and folk music of around 7,000 hours.

Dealing with this precious heritage, we are making efforts to reach people from both inside the country and abroad for help to preserve and to better promote. We are glad to inform you the UNESCO has accepted the Sound Archive's application to the International Register of the Memory of the World program in 1997.

However, the present physical state of the archive is nor very good, many discs and tapes are in emergency to preserve. At present, we are re-recording the music on different types of carriers, for instance, almost 2,000 hours have been re-recorded on DAT, the work is still continuing; We are also trying to find more fund in order to re-record the music on CD-R.

The library has computerised the catalogue of the sound archive. A catalogue of music documents as well as a catalogue of the photos are also being computerising. Meanwhile, these computerising are going on separately, and the three will be finally put together later on.


"The Grand Series of Chinese Historical Music Relics" is also an example of the documentation and archiving in the Institute. Here I would also give you Hubei Volume of the series for example. This is a great series sponsored and fulfilled by cooperation of the Music Research Institute of Chinese Academy of arts, The National Bureau, the Archaeology Institute of Chinese Academy of Social Sciences and the Acoustical Institute of Chinese Academy of Sciences. The series is edited by the Music Research Institute of Music of the Chinese Academy of Arts and published by the Da Xiang Publishing House. Hundreds of experts in the fields of musicology, archaeology, historiography in the country were assembled in advisory or taking part in the compiling work. Relics collected in the books include great amount of archaeology discoveries, various kinds of ancient instruments and dancing tools, containers' decoration and designs related with music, engraved bricks and stones, paintings on paper and silk, wooden or clay sculptures, frescos in caves, books, scores, scriptures and scrolls etc. The series reflects the accomplishment of the musical archaeology field and it is certainly an important document of Chinese tradition and folk music. At present, the first step is finished in a 10-year project with the result of editing 12 provincial books among which 8 books are published and 2 will be released in this year. China has 30 provinces and main cities, and 54 ethnic national groups as well. How tremendous this work will be, is understandable.

3. Investigation in the Yinyue Hui (music associations)

The music associations of villages in the Jizhong area of Hebei province are a kind of amateur ritual associations. Their ritual activities continue Buddhist and Daoist traditions of the imperial times, mainly ensemble music of a tradition of wind and percussion instruments, and they are still active throughout northern China. In 1986, the Music Research Institute of Music of Chinese Academy of Arts discovered this musical type in Qujia Ying, Hebei province and found out that one of the music they were playing on a 1948 score was almost the same as a score of the Zhihua Temple Jing music dated 1694 in the library of the Institute! According to the uniqueness and importance of the music associations, the Institute decided to take them as a field work base of traditional and folk music investigation. Since then, scholars did field work twice a year regularly, choosing the special events for the time of investigation. The work was conducted strictly by use of ethnomusicological method, for instance we have records for each performer, records of each association's ensemble about its history, dissemination and music; notation and recording of each piece of music; video recording of every ritual ceremony; a copy of every piece of musical score etc. During the past 10 years, in addition to the 1-2 pieces of the Zhihua temple music recorded in 1986, the Institute collected the other 10-11 pieces of the series of the Zhihua temple music, so the whole series of 13 pieces are completely collected. The institute also held a seminar which scholars has discussions and research about this musical type. According to the Association's tradition, scores should be copied by hand once every half century, so the Institute
Encouraged by the continual collecting and investigation in this area, the village people are getting more and more aware of their music tradition and they are getting more confident to it. Now, they often get in contact with us initiatively and are willing to find more of their tradition and folk heritage. They even have begun to instruct the young people (the oldest performers are now over their 70s) in the villages. The government is helping them to build a hall for the music associations’ activities.

4. Training Class

Facing such a rich heritage of traditional and folk music, it is impossible for the Music Research Institute to do everything. Musicians and music people of each province and areas should also join in to collect and preserve the traditional folk music in their area by themselves. Also, caused by the speeding up and modernisation of the economic construction, the environment and living space of traditional and folk music is getting narrower, it is in emergency need to improve the local musicians’ academic level in order to strive for a wider and better situation for the living and development of traditional and folk music. In addition, The Music Research Institute does have good experience in running training classes in the past decades, it hopes to do more for the 21 century to have more people who could promote the research and collect and classify traditional and folk music specially in the north west and south west part of China. So, the Music Research Institute sponsored by the Ford Foundation of the United States started a “Training Class for Personnel from the North West and South West Minority Area in China”. This class with 20 persons (men and women) lasted for 3 weeks. Scholars form the Institute gave lectures and classes under subjects like Chinese Music History, Chinese Traditional Music, Computerising Music Information, Management in Music Libraries, Basic theory of Chinese Traditional Music, etc. and the class arranged visits to the Beijing Library. Three more training classes of this kind will be held in the year of 1999.

I have briefly introduced the situation of the present situation and a little about the future prospect of the documentation and archiving of traditional and folk music in the Music Research Institute in China, the brief report is only for your reference. Thanks for the Thai National Commission for UNESCO and the co-operation of the Japanese National Commission for UNESCO, and the Office of the National Cultural Commission of Thailand to organise this seminar. We would like very much to work together with you friends, and we would do our best in the Joint Development Programme of the Data Bank on the traditional and folk performing arts in Asia and the Pacific. Finally, let me express my best wishes to the seminar for its success.

India

India, like most countries in Asia has a rich and ancient tradition of Performing and Folk Arts. Music, Theatre and Dance are an inextricable part of the life of the people of this land. Each geographical and cultural region of the country finds its manifestation in myriad forms of artistic expression. At the tribal and rural level the performing arts have linkages with myths, rituals customs and religious beliefs. There are some 400 tribal groups at different stages of socio-economic growth living in remote places and innumerable folk communities scattered in rural, semi-urban and even certain urban pockets. Within a social context there is diversity of artistic expression and within such form numerous variations.

Due to rapid industrialisation followed by modernisation and now the information revolution there is a worldwide tendency towards uniformity. This has led to the disappearing of many art forms individually and collectively. In addition new facts have been added or superimposed on the old art forms. This growing perception has led to the need to document-Visually, aurally and through the written word these traditional forms.
Present Situation

In India the preservation, documentation, promotion and dissemination of traditional and folk art forms has been a part of Government policy for a considerable length of time. Government intervention in these areas has been both direct and indirect. A number of institutions-Government as well as non-Governmental are involved in the documentation and archiving of Traditional/folk performing arts. Some of the major institutions, which are fully funded by the Central Government through the Department of Culture, Ministry of Human Resource Development and are actively working in this field, are as follows.

- Sangeet Natak Akademi – The National Academy of Music, Dance and Drama founded in 1953 for the furtherance of Performing Arts in India
- Centre for Cultural Resources and Training – An autonomous organisation set up with an objective to collect and develop resources on tribal, rural and classical forms of Indian Arts and document them through slides, recordings, films and written text
- National School of Drama – One of the foremost theatre production and training institutions in the world
- Sahitya Akademi – The National Academy of Literature and Languages founded in 1954 to promote the cause of Indian literature by way of publication, translations, seminars etc.
- Seven Zonal Cultural Centres – These are Registered societies set up for the creative development of Indian culture in various regions and to identify, nurture and promote dying folk art traditions in the rural and semi-urban areas
- Indira Gandhi National Centre of Art – An autonomous Trust set up by the Government of India with an aim to serve as a major resource Centre for the arts especially written, oral and visual source materials and to establish a tribal and folk art division for conducting scientific studies and for live presentations
- Anthropological Survey of India – A scientific research organisation involved in the collection, preservation and documentation of ethnographic material.
- Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal – A Museum of Communities to preserve and promote the bio-cultural heritage of India
- All India Radio and Doordarshan – The radio and television network of India

- The Department of Culture of the Ministry of Human Resource Development also undertakes direct financing for documentation and research related projects of various folk and traditional art forms through grant in aid schemes to individuals and organisations

In addition to the Central Government each State (25) has a State Department of Art and Culture and/or their own State Academies which manage and promote both traditional and folk Performing Arts. A number of non-government organisations are also working to document and store traditional and folk performing arts. A list of these organisations is at Appendix I. Prominent among these are the Archives and Research Centre for Ethnomusicology of American Institute of Indian Studies Centre (ARCE), Sangeet Research Academy and the Indian National Theatre etc.

A majority of the documentation work on performing/folk arts carried out by the institutions is collection of data and its subsequent storage. The type of material which forms part of the documentation in these institution is as follows:

- Audio : Discs, tapes, cassettes, wire
- Video : Tapes and cassettes
- Films : 35/16/8 mm
- Photographs and Transparencies : Colour and Black & White
- Masks, Costumes, jewelry, Musical instruments, Props
- Manuscripts, Reports, monographs etc.

A broad overview of some of the documentation and archival work being carried out by the major institutions enumerate above is as follows

SANGEET NATAK AKADEMI (SNA)

The SNA has from its very inception implemented several programmes and schemes for preserving, nurturing and promoting performing arts in various parts of the country with a special emphasis on folk and tribal arts which are endangered. The Akademi has a well-equipped documentation unit equipped with sophisticated audio and video equipment. The Akademi has over 6,000 hours of audio recording, 3,000 hours of video recording, 125,000 photographs and transparencies and 150,000 feet of 16 mm film, 9,678 gramophone records, 1,472 commercial audio-cassettes, 85 video cassettes and 145 compact discs. The
Museum of the Akademi has a collection of about 1,300 musical instruments, masks, jewelry, puppets, costumes etc. The Akademi gives financial support in the form of training programmes of music, dance and theatre in the traditional Guru-Shishya (Teacher-Student) teaching methodology. The Akademi has identified the Kuttiyatam and Chhau dances of Seraikella, Mayurbhanj and Purulia as threatened artistic traditions and has made special efforts to document in detail a number of their forms.

ZONAL CULTURAL CENTRES (ZCCS)

The Zonal Cultural Centres have established linkages with State departments and NGOs for preservation, promotion and propagation of tribal and folk art forms and set up Documentation centres to this effect. The North Central Zonal Cultural Centre has in its archives 24,000 photographs, 400 audio cassettes, 640 video and U-matic cassettes, 2,500 books and periodicals and 100 theatre costumes and props.

The ZCCs are presently engaged in upgrading their Documentation units and equipping them with the latest computer aids.

CENTRE FOR CULTURAL RESOURCES AND TRAINING (CCRT)

The CCRT has been collecting resources in the form of scripts, colour slides, photographs, audio and video recordings and films. The CCRT documents research after thorough fieldwork and networking with the local scholars and experts in the areas to be documented. Interaction with artists of the living traditions help in revitalising and preservation of the dying art forms. The resources thus collected are used in training programmes.

SAHITYA AKADÉMI

A project on Tribal literature in the oral tradition has been launched which seeks to conserve and promote tribal literature through video and audio documentation and recording.

INDIRA GANDHI NATIONAL CENTRE FOR ARTS

The Centre functions through 5 divisions one of which is named Kala Nidhi – a Division of Library and Information systems, cultural Archives and Area studies. The Centre is implementing the project of strengthening national facility for interactive multi-media documentation of cultural resources with UNDP assistance. The Centre has established a multi-media lab in collaboration with Xerox Corporation, USA to launch a Project on Gitagovinda with the objective of producing Systems Software for Computer Compatible CD's.

Future Prospects

While public and voluntary organisations are fully aware of the urgency of documentation of the traditional performing/folk arts there is little coordination among them. As a result there is a lot of duplication, which can be avoided by building up synergy between various organisations. A scientific approach needs to be adopted on the identification of the art forms, which require immediate attention, as well as the cultural institutions, which have the necessary expertise and facilities to undertake their documentation. Seminars and workshops coordinated by the Department of Culture are being regularly held for achieving these objectives. More also needs to be done in the field of utilisation and dissemination of the collected data. Recently the Sangeet Natak Akademi has embarked on a programme for marketing some of its archival material for generating revenues which can then be ploughed back to make improvements and modernise the documentation and storage systems. Latest technologies for the preservation and storage of this documented material also need to be introduced in these organisations as a lot of valuable data has been lost due to lack of proper infrastructure and faulty archival practices.

Another major challenge in the field of documentation in India is the move to the digital environment. Though a few institutions have started acquiring equipment for this purpose, by and large Government institutions and NGO's neither possess the equipment nor the manpower to use the latest multimedia computer technologies. The first step in this area would be to generate a general consensus on a particular standard or format to be adopted by various institutions, as effective utilisation and dissemination of documented material cannot be possible without a standardised recording and retrieval format. This would require concomitant developments in the field of software and evolving software systems, which would allow for indexing, cross-referencing, networking and retrieval. Media technicians whose nature of work...
is different would require orientation and training in the areas of performing and folk performing arts. With the move to digital technology the rights of the performers will have to be safeguarded by amending the relevant provisions of the Copyright Act after making adequate provisions for research, library and other fair uses.

Appendix I

Archives and Research Centre for Ethnomusicology of American Institute of Indian Studies (ARCE)
B-29 Defence Colony
New Delhi-110024

Bharat Bhavan
Anahad, Shamla Hill Road
Bhopal 462002
Madhya Pradesh

Bharatiya Puppet Theatre
Bijon Setu, Room No.20
Calcutta-700019

College of Fine Art and Crafts
Visva Bharati
Santiniketan 731235
District Birbhum, West Bengal
India

Darpana Academy of Performing Arts
Chidambaram, Usmanpura
Ahmedabad-380013
Gujarat

Folklore Museum
Manasagangotri
Mysore-16
Karnataka

Film and Television Institute of India
Law College Road
Pune 411004

Gandharva Mahavidyalaya
212, Deen Dayal Upadhaya Marg
New Delhi

Indian National Theatre
Bombay Mutual Chambers, 2nd Floor
19/ 21 Hamam Street
Bombay-400023

International Institute of Performing Arts
Purbasha, D-15/ 2
160 Maniktala Main Road
Calcutta-700054

Janapada Trust
8, Temple Street, 4th Block
Kumara Park (West)
Bangalore-560020

Kalakshetra
Trivanmiyur
Madras-600041

Kala Academy for Goa, Daman & Diu,
St. Ines, Panaji,
Goa.

Kerala Kalamandalam
Vallathol Nager, Cheruthuruthi,
Trichur District
Kerala.

Music Unit,
Faculty of Music and fine Arts,
Banaras Hindu University,
Varanasi-5
Uttar Pradesh.

The Music Academy,
30 B Mowbrays Road, Madras-600014

Nalanda Dance Research Centre,
Plot A-7/ 1, N. S. Road No.1
J. V. P. D. Scheme, Vile Parle (West)
Bombay-400049.

National Centre for the Performing Arts
Nariman Point,
Bombay-400021.

Shri Ram Bharatiya Kala Kendra,
Copernicus Road,
New Delhi-110001.

Rupayan Sansthan,
Village Borunda,
Jodhpur
Rajasthan.

Regional Resource Centre for Folk Performing Arts,
M. G. M. College,
Udupi-576102.

Sopanam Institute of Performing Arts
and Research,
Vasantham,
Trivandrum-5
Kerala.

School of Drama
Calicut University
Dr. John Mathai Centre,
Trichur, Kerala.

Sangeet Research Akademi
Aileen
The various traditional/folk performing arts of a country are thought to exist in more or less close interrelationships not only between one another within that country but also between similar items found in adjacent and/or remote nations. For instance, "lion dances" are found in many parts of Japan both in materially similar and dissimilar forms (TABLE 1); at the same time, there are "lion dances" in Korea, China, and Vietnam, to name a few instances from many, some being materially similar and others dissimilar (TABLE 2).

**TABLE 1**
Material animals expressed in sisi mai [shishi mai] of Japan: a few examples in rough distribution

<table>
<thead>
<tr>
<th>Animal</th>
<th>Prefecture</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deer (wild animal)</td>
<td>Iwate Prefecture (north Japan)</td>
</tr>
<tr>
<td>Mythical lion</td>
<td>Mie Prefecture (central Japan)</td>
</tr>
<tr>
<td>Mythical unicorn</td>
<td>Tottori Prefecture (west Japan)</td>
</tr>
<tr>
<td>Mythical lion</td>
<td>Okinawa Prefecture (south Japan)</td>
</tr>
</tbody>
</table>

**TABLE 2**
Material animals expressed in "lion dances" of a few other Asian nations

<table>
<thead>
<tr>
<th>Animal</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lion, unicorn</td>
<td>Korea</td>
</tr>
<tr>
<td>Lion, unicorn</td>
<td>China</td>
</tr>
<tr>
<td>Unicorn (also &quot;bi-corn&quot; or &quot;two-horned&quot;)</td>
<td>Vietnam</td>
</tr>
</tbody>
</table>

With the above observation in mind, it is not sufficient for an item of performing art to be preserved only in its own terms. Instead, it may be more significant to place that item within the context of such distributions in both intra- and international networks.

These kinds of comparative perspectives are, as a matter of fact, being applied in Japan in various activities and projects which are carried out by a variety of groups and institutions such as private organisations, schools, city/town/village administration offices, prefectural governments, and the national government (see Collected Data: Institution/Organisation; Japan). What is more important, this tendency will hopefully become increasingly conspicuous in the near future.
Here is one such example: the case of unicorn dances 麒麟獅子舞 in Tottori Prefecture. The unicorn dances in Tottori are widely distributed throughout the east and central parts of the prefecture. They are well preserved, for example, by an organisation privately formed by the owners of various shops in the vicinity of Tottori station. This organisation seems to maintain favourable connections with other types of organisations such as the City Chamber of Commerce, City Office, and the Prefectural Government so that they can cooperate with each other in implementing "comparative" kinds of performance events, which may, they hope, eventually help promote people's sense of togetherness as well as tourists' interest in their performing arts. In turn, this may lead to the prosperity of the region (though this is not their ultimate objective).

Every year, in October, they hold what they call the Unicorn Dance Festival (Kirin Fiesta) in the famous tourist spot, Tottori Sakyū (the "Sandy Hills") along the beaches facing the Japan Sea. Here, unicorn dances from many parts of the prefecture are performed in forms which I have termed "transcontextualisation", namely not necessarily adhering to authentic performance styles. Certainly, these transcontextualised performances are planned and implemented in addition to traditionally prescribed religious functions of Shinto shrines in their respective locales. Through the experiences of performing the dances (on the performers' side) and watching them (on the audience side) all the people present at the site can enjoy the unicorn dances as representing different types from different parts of the prefecture. Even though they are genealogically closely interrelated, the minute or major differences between them are appreciated by performer and observer alike.

Indeed, this is the intended "comparative perspective", which helps preserve and promote traditions of performing arts for contemporary and future roles which differ from their original ones. At any rate, the people concerned with these activities in Tottori are quite aware of the fact that their "lion dances" are rather different from those in other parts of Japan, although similarities can be observed between them such as in the accompanying musical instruments and the choreographic and dramatic styles. In other words, the Tottori people are clearly conscious of their cultural identity in relation to the adjacent or remote subcultures within Japan. This is the status quo of the unicorn dances in Tottori except that there was and is going to be a movement to start with a wider comparative perspective by way of relating their traditions to similar ones in (and out of) Vietnam.

The unicorn dances of Tottori was to be performed in Vietnam in autumn last year. Under the auspices of the Ministry of Culture and Information of Vietnam and the Embassy of Japan in Vietnam (located in Hanoi), a number of cultural exchange programmes implemented last year in various parts of Vietnam in order to commemorate the 25th anniversary of diplomatic relations between the two countries. The unicorn dances of Tottori were almost dispatched to Vietnam as one of the items selected on the basis of my personal proposal.

I myself made this proposal to the Embassy of Japan in Hanoi and, at the same time, to the Tottori people, because I knew from my experiences with
Vietnamese culture, particularly with the court music traditions preserved in the city of Hue that "unicorn dances" - precisely speaking "bi-corn" dances - exist in Vietnam as an item of traditional court dance, though again, in a form, so to speak, transculturalised from the original royal court which is now extinct. In addition, later, in early January last year, when I visited Hue for another purpose, I was fortunate enough to witness a folkloric type of "unicorn dance" called mulan - really "unicorn" this time.)

My proposal was welcomed by both sides. But their plan was not realised last year due to some misunderstanding in the process of negotiation between the Japanese private organisation and the Vietnamese public institutions. Later, the plan arose once more, this time with more careful preparations in advance. It has been definitely determined that the international event of bi-country unicorn dances in June this year. In addition, there was already a by-product of the movement. It was “discovered” by myself that there is a small community of Vietnamese immigrants - in fact, so-called "boat people" and their descendents - living in Osaka Prefecture. The Tottori people were so much impressed with the mulan performance in Osaka that they invited the private Vietnamese group to the above-mentioned Kirin Fiesta last October.

It is interesting to note that voices from/in/out Tottori and even Japan as a whole are now about to come in harmony with voices from/in/out Vietnam. It is another dream of mine that similar "unicorn dances" in other Asian countries are stimulated by our present plan so that other countries may get together and be interlinked through their unicorn dances.
Non-Government Agencies on cultural matters; and
• co-ordinate cultural activities with Provincial cultural bodies; and
• liaise with international cultural organisations.

In attainment of its objects and the exercise and performance of its powers, authorities, duties and functions under this Act, the National Cultural Commission is required to take all practical steps that it considers necessary or desirable to ensure the preservation, protection, development and promotion of the quality of the cultural aspects of the indigenous people of Papua New Guinea.

It has taken the Commission three (3) years since March, 1993 to set up the new administrative arrangement, including staffing it with some of hundred and fifteen (115) staff and officers lead by the Executive Director, Dr. Jacob Simet (Ph.D). The restructure also incorporated several cultural Institutions with specific functions to perform within the Commission but as separate legal entities. These Cultural Bodies are: The National Performing Arts Troupe, The Institute of PNG Studies, and the National Film Institute.

The roles and functions of these institutions and divisions, I will elaborate more about them a bit later on in my paper in regards to the preservation and protection of our traditional folk performing art.

Overview

There is an estimated 10,000 different cultures in the world today. Papua New Guinea has over eight hundred and fifty (850) cultures which represent almost ten percent (10%) of the world’s cultures. With a population of four (4) million, we then represent 0.2 percent of the world’s population. Ten percent of the world’s cultures from 0.2 percent of its population presents a very high degree of cultural diversity. In fact, Papua New Guinea is recognised as one of the most culturally diverse countries in the world. It is also divided into four regions of the country. New Guinea Islands which consist of five (5) provinces: the Manus Province, East and West New Britain, New Ireland and the North Solomons Province.

The Momase region consists of the northern part of the main land of Papua New Guinea, of which Sandaun, East Sepik Morobe and Madang Provinces are part of.

The Highlands region consists of provinces of the Highlands of Papua New Guinea. These provinces are: Enga Province, Southern Highlands, Western Highlands, Eastern Highlands and the Simbu Province.

The fourth region is the Southern Region, a part of the mainland of Papua New Guinea, of which these provinces of Western, Gulf, Central, Milne Bay and Oro Provinces are part of.

These provinces which make up the Independent State of Papua New Guinea have a very diverse and rich cultural entity which is of a very significant value to their people. The people of Papua New Guinea respect and uphold their individual cultural heritage with pride and dignity. The cultural entity is somewhat in built, passed from generations to generations at the first instant a child is born and breast feeding. The child grows and so does culture.

Owning to the pluralistic nature of the Papua New Guinea society, there is diversity and richness in traditional folk songs, folk music and folk dance.

It is common knowledge that these diversity and richness have also been a fertile ground for the contemporary local music industry where traditional folk songs, folk dance and music have been adapted by contemporary local artists and published (recorded) and sold in the local music industry with the ever-increasing western influence, threats to the well-knit Papua New Guinea tribal communities – the traditional society of deterioration is imminent. Drastic steps have to be taken to preserve its materialistic and non-materialistic culture from extinction.

Present Situation

The preamble of the National Constitution of Papua New Guinea states, we the people of Papua New Guinea united in one nation. Pay homage to the memory of our ancestors. The source of our strength and origin of our combined heritage.

Acknowledge the worthy customs and traditional wisdom of our people – which come down to us from generation to generation. Pledge ourselves to guard and pass onto those who come after us, our noble traditions and Christian principles that are ours now.
Whatever the founding fathers of the National Constitution meant by the word worthy in the bore quotation is not defined. But in retrospect, we can say that the founding fathers made a very bold and crucial decision when they included the above in the preamble. It should be significant that Papua New Guinea constitution is one of a very few in the world which make references to cultural traditions in preambles. It helps us to understand the seriousness of our Government in regards to the preservation, protection, promotion and the development of our tangible and intangible cultural heritage.

National Cultural Commission and other sister institutions are task to help in preserve, develop, promote and protect every element of culture.

The National Cultural Commission has been established to:

- support the preservation, protection, development, and promotion of the traditional cultures of Papua New Guinea;
- encourage the development and promotion of the contemporary cultures of Papua New Guinea;
- facilitate the promotion of selected cultural activities including artefact production to help maintain the culture and provide income, earning, opportunities for the community;
- support and liaise with Government, international, provincial, non government agencies and the community on all cultural matters.

National Cultural Commission and Its Institutions

The National Cultural Commission incorporates the National Performing Arts Troupe (including former Raun Raun Theatre). The Institute of Papua New Guinea Studies and the Skul Bilong Wokim Piksa now called the National Film Institute. The National Film Institute plays a very important role in transmission and preservation of intangible cultures, both within generations and between generations, by film documentation of traditional cultural practices to ensure the preservation for posterity of these practices and for future generations to learn from.

Film is also a convenient and effective medium of education to both local and overseas audiences about not only the unique and diverse cultures of Papua New Guinea, but also about all other important features of the country. A Papua New Guinea film industry will not only contribute towards preserving culture but it will also contribute to the economy by providing jobs for people as well as financial profits from the sale of films both locally and internationally. It is acknowledged that film is an important medium of transmission, education and preservation of culture and continuous encouragement shall be given to existing film institutions to document Papua New Guinea culture on film.

The National Performing Arts was an amalgamation between the National Theatre Company of Port Moresby and the former Goroka Raun Raun Theatre Company. Its main function is to work with Papua New Guinea traditional folk songs, dance music and legends with the idea of forging new Papua New Guinea (PNG) Theatre forms in the modern context. It also establishes a network of theatre groups, dance groups to help promote cultural activities through out the nations. It provides entertainment through forms of folk drama in response to contemporary Papua New Guinea urban traditional dance. Traditional dances are a fundamental part of our cultures and history. Legends and sacred rituals are often expressed through elaborate dances. Each culture in Papua New Guinea has traditional dances that are uniquely theirs. The traditional aspects of these dances are encouraged to continue and preserved in their traditional and original forms.

With modern developments being introduced into traditional expressive arts across the world, it is inevitable that this “evolution” of traditional dances has taken place in Papua New Guinea. It will continue to evolve through time and through generations. The development of modern/contemporary dances derived from traditional cultural dances should be regarded as an expression of the artistic creativeness of young Papua New Guineans and therefore should be developed and encouraged.

The National Performing Art so far have produced folk operas which have being performed with distinction. Papua New Guinea cultures are rich in dances, folklores, legends and such artistic activities whose expression, if facilitated, can becomes a major cultural and economic draw-card for the country. Currently, the areas of performing arts in Papua New Guinea has neither been given recognition as an educational activities nor as a
career opportunity, or even more so, an economically viable activity.

The natural aptitude of Papua New Guinea for performance need only be given encouragement and recognition for the theatre industry in Papua New Guinea to flourish. Recently, the school curriculum for the higher school certificate has included drama as well as the Faculty of Creative Arts within the University which offer degree programme. This can be interpreted as recognition being finally given to this largely neglected but important aspect of culture.

The other institution within the National Cultural Commission is the Institute of Papua New Guinea Studies in short (IPNGS) it main function is to do research in ethnic or indigenous, and modern contemporary Papua New Guinea music. Music is an integral part of all cultures. Music is composed to celebrate happy occasions and it is also composed to lament sad occasions. It is also used in telling stories of life in any culture. Music, both traditional and contemporary is a powerful medium of transmitting ideas, cultural and otherwise, both intra-generation and inter-generations.

The music industry has largely been left to the private sector to manage. But is has increasingly become clear that musicians are in some cases exploited by studios for their own benefit and not the musicians. The industry therefore has come to be seen as a largely exploitative one. To protect music from becoming the pawn between studios and disadvantaged musicians, the National Government through the National Cultural Commission is taking measures to reduce this imbalance.

It also task with responsibility of conducting or at least facilitating research into intangible cultures of the people of Papua New Guinea.

Traditional Papua New Guinea societies were mostly non-literate. This meant that their culture had to be kept in other forms, most of which remained in the minds of people. This forms the large volume of intangible or intellectual culture.

Traditional Papua New Guinea society was and is still rich in intangible culture. This is so because pre-contact Papua New Guinea societies were non-literate. Much of this intangible culture contains some of the most important components of Papua New Guinea culture. In recent times, Papua New Guineans have created new forms of intangible culture. These now comprise what we shall know as modern intangible culture. In the face of many forces entering our society today, there is a danger that a large part of intangible culture will suffer and may be eroded.

The National Cultural Organisations, and relevant departments and non-Government agencies, endeavour to preserve, protect, develop and promote in all possible ways, all traditional intangible cultures of Papua New Guinea for the people of Papua New Guinea today and for the future.

Future

The future in regards to the preservation of our intangible culture is very gloomy. This year (1999) the National Cultural Commission (NCC) is facing major cuts in its yearly budget and the retrenchment of its staff has created a vacuum within our research institutions which carry out major research projects.

Regardless of what is happening, we Papua New Guineans who come our rural cultural backgrounds are proud and still practising our intangible cultures in the form our rituals, dance, music and songs as well as teaching our children the importance of our heritage.

Preservation

There are two main ways of preserving intangible cultures: ethnographic research documentation and film documentation. The National Cultural Commission in collaboration with the National Film Institute and the Institute of PNG Studies are responsible for the research and film documentation. The National Cultural Commission also encourages and supports provincial and local level government to undertake research and film documentation of intangible cultures of their people.

Protection

In the face of change today, much of intangible cultural forms are undergoing a very high degree of exploitation and abuse, through recordings, books films or commercial advertising. The traditional intangible cultures of Papua New Guinea must be protected from this kind of exploitation and abuse. Unlike material culture, intangible culture at the present lacks any kind of protection at all. This
intangibles, most of which is intellectual, is the most important component of culture.

The National Cultural Commission has set up a guideline by which intangible culture can be protected from abuse, misuse, and over exploitation by ourselves, a religious institution, and modern media. With very limited funding and a shortage of staff, the National Cultural Commission and its institutions are trying their best to preserve by documentation and recording a lost large amount of these tangible items as well as encouraging people to practice their traditional/folk performing art. The National Cultural Commission has set up cultural guidelines which involve cultural groups and individuals to maintain their originality. (see guideline). Intellectual culture in the category includes: Folklore which covers tales, legends, myths, their themes, and background. Expressive Art which includes songs, music, dances, and their patterns and movements.

Language – Papua New Guinea has diverse language numbers over eight hundred and fifty. Melanesian Pidgin (Tok Pidgin and Police Motu have certain elements which are also significant. Historical documents which are records of that signify Papua New Guinea historical heritage.

Traditional communication means such as messages sent by garamut (slit drum) natural calls especially by mouth, conch shell signals; economic activities which include: knowledge utilised in gardening, fishing techniques associated with ritual applied in the process. Trading activities and associated knowledge often applied. The use of rituals involved in hunting, rites and ceremonies performed in these areas: marriage, mortuaries, initiations of young men and women, adolescent girls, pig killings, ceremonial exchanges of goods and materials, fishing ritual and taboos, launching of canoes and harvesting of crops. These are some examples of the vastness of intangible culture that is practised in Papua New Guinea which we the present generation are proud to inherit.

Development

The National Cultural Commission encourages the development of traditional forms of intangible culture, particularly through the National Performing Arts Troupe (NPAT), the Institute of PNG Studies (IPNGS), and the National Film Institute (NFI).

The Performing Art Troupe encourages cultural groups throughout the country to participate in cultural events and shows in the traditional costumes and performing their folk dance, music, and songs as a way of developing their cultures. The Institute of PNG Studies (IPNGS) do the documentation through recording and research. The National Film Institute mostly does filming incorporation with the above institutions.

Promotion

The National Cultural Commission is promoting the traditional forms of intangible culture through its national institutions, particularly through the National Performing Arts Troupe, the National Film Institute, and the Institute of Papua New Guinea Studies, by means of films, videos, theatre plays and publications.

The Education Department is very important in this area, particularly with regard to the inclusion of cultural ideas in the educational curriculum.

Conclusion

Traditional/Folk Performing Art has been with us for many thousand years and we are indebted to our ancestors who had created this rich, unique form of our rich culture which we are still practising and proud of. Time will only tell if we are genuine in preserving and protecting this unique culture of ours.

Recommendation

Before I conclude I would like to recommend the following to UNESCO.

1. That personnel from Cultural institution who are involved with the preservation and protection of Traditional/Folk Performing Art should be trained in the field of preservation with the help of expert who knows this subject.
2. That a workshop for personnel who are involved with Traditional/Folk Performing to create awareness amongst member countries the importance of preserving their Traditional/Folk Performing Arts.
3. That the Experts in the field of preservation and promotion of intangible cultural heritage should help set up a database for its member countries.

With this I should like to thank you all for listening.
The rate of social and cultural change in the Philippines has caused a large body of traditional folk arts to disappear or to be in danger of disappearing altogether during the whole of the twentieth century. Where the change has happened fastest, the demise of traditions has been fastest, such as in the core of the metropolises which were most influenced by the American occupation. But in the rural and remote areas, due largely to the slower pace of modernisation especially in areas difficult of access like the Cordilleras of northern Luzon and the inland sections of central and southern Mindanao, some have been surviving either due to isolation or to slow adaptation and incremental assimilation of influences from outside. And the academic community, one of the more culturally sensitive sectors of Philippine society, has been taking steps for quite sometime now to save folk traditions in some way. The first to receive attention was oral literature, then folk music and dance, then theatre and drama, then handicraft arts.

The recording and preservation process has been more a response of limited sectors of Philippine society rather than systematic national preservation programme. In the late 19th century, Isabelo de los Reyes recorded an Iloko epic text in response to Spanish local colour fashion (constumbrismo); Norberto Romualdez recorded folksong music in the 1920s for inclusion in public school textbooks as expression of nationalist sentiment; Ms. Orosa recorded and performed folk dances after the war as part of celebration of the newfound independence and nationalism; Professors E.A. Manuel and F.L. Jocano among others recorded ethnoepic texts as part of their cultural anthropology scholarship after returning from studies in the United States of America. Dr. Nicanor Tiongson and his colleagues studied folk theatre and drama in an era of intense nationalism. Meanwhile, Ramon Obusan travelled the country with his video camera to document ethnic dances and then had his own dance group perform what he documented. This list is far from exhaustive, but illustrate what has been attempted, as well as indicate why a comprehensive national folk arts preservation has not been possible. Much of what has been achieved is from individual effort.

In order to start a national effort, the Cultural Centre of the Philippines (CCP) was established in 1966 and started operation in 1969. Its main thrust was promotion of the Arts - especially the performing arts - for which reason it had two sizable theatres in its main building. It eventually recognised the significance of traditional arts and put up the Folk Arts Centre not far from the main building. In the Marcos era, national folk arts competitions were held, and the Folk Arts Centre was an exhibit place for ethnic performing arts, especially music and dance. It provided incentive for the formation of performing arts groups from the provinces and regions the best of which came to perform at the Folk Arts Centre where winner received prizes. The effect of this annual event was both to call attention to the value of fold traditional arts as well as provided incentive for the training of successors since most of the participants were young artists based in their respective schools. It also encouraged research into and production of local folk arts.

When President Corazon Aquino came to power in 1986, the Cultural Centre suffered a temporary setback due to what Aquino said was the non-priority of culture in her administration. A very strong reaction from the arts community forced her to create the Presidential Commission for Culture and Arts (PCCA). One committee under this commission was in charge of "Ethnic and Traditional Arts". The PCCA in time became the National Commission on Culture and the Arts (NCCA) under whose programmes some funding has been available for research, documentation, and performance of folk arts among which are folk performing arts.

Meanwhile the CCP created a National Folk Artist Award in 1990 whose first awardees were six folk
handicrafts artists. Their prize money included funds for their activity of transmitting their skills to younger generation in their respective local communities. This national prize has since been transferred to the NCCA managed by the Subcommision on Ethnic and Traditional Arts. The Manlilikha ng Bayan Awardees in 1993 (also given the title of "National Living Treasures") were Masino Intaray, an epic chanter and musician from Palawan province; Ginaw Bitog, a folk poet from Mindoro who has kept alive both the poetry tradition of her people and preserves her poems in the indigenous script of her people; and Samaon Sulaiman of Maguindanao who plays his people's stringed instrument called Kutyapi. These were all performing artists; but in 1998, the national folk artists awardees were traditional cloth weavers both from Mindanao. These are far from sufficient to save the national folk arts, but they have served a symbolic purpose and do have tonic effect on national folk arts scholarship and preservation.

Equally significant for preservation and documentation are the efforts of academics who have been and continue to do field work recording Filipino folk arts. It is not possible to do a listing here, but a reflection of what has been done is found in the 1994 CCP Encyclopedia of Philippine Arts published by the Cultural Centre of the Philippines in 10 volumes. (This is now being put in CD-ROM.) The collection of ethnoepics put together by French scholar Dr. Nicole Revel (who spent two decades studying Palawan culture) are now archived at the Ateneo de Manila University in Quezon City. The lengthy Maranaw epic Darangen has now been transcribed, translated to English, and published in 8 volumes under the management of Dr. Delia Coronel of the Mindanao State University, Marawi City, Lanao del Sur, under Toyota Foundation sponsorship. A host of other ethnic literary traditions have been printed, and some are forthcoming (e.g. those of Dr. Magos from Iloilo).

Motivated by nationalism as much as by tourism propaganda of the government, there are folk arts groups, often school based, in most parts of the Philippines which periodically present revivals and performances of traditional music, dances, and theatre. The usual time when these performances take place are during town or community fiesta, school programmes and celebrations, and occasional civil festifications under the direction of arts-minded local government officials. Some commercial performing arts companies have also adopted traditional performing arts in their repertories which they present locally and abroad. But whereas these commercial performers have usually modified partly the aesthetics of the arts they adapt - and perceived to do harm to authenticity - they are also to be credited for finding ways of training some type of "successors" to disappearing traditional artists.

In summary, the Philippines has been undertaking significant attempts at promoting and preserving traditional folk arts - performing arts among them - but the effort is yet far from sufficient nor fully systematic. Meanwhile, the old folk artists are daily diminishing, and few successors are taking up what they leave behind. Funding for research, documentation (audio, video, print), archiving and training successors is very limited. The awards periodically given are great incentive, but extremely limited as yet. And the disappearance and hopeless loss of many folk arts is certain because the problem is not only human and material resources for preservation, but also time which is inexorably wiping out the aging folk artists. It is also certain that the time is coming when the only traces of some folk arts will be some literacy note in our books or a fragment in our archives. For the performing arts, the lost voices and vanished movements will be eternal loss. And this massive loss will be ironic in an era of video and audio documentation - which may arrive too late where the folk artists once lived.
4. ACCU Report

ACCU activities in the field of preservation and promotion of traditional/folk performing arts and the background of the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

I. TRAINING

1. Sending a Mobile Team of Experts to a National Workshop on the Documentation and Promotion of Intangible Cultural Heritage

Due to social changes, the rich and varied intangible cultural heritage in Asia and the Pacific region is in danger of disappearing. One of the ways to preserve the heritage is to keep accurate records of it. In order to help preserve the heritage, mainly performing arts, as well as to increase the awareness of the general public regarding the importance of recording such heritage, in the fiscal year 1993, ACCU launched a new programme for sending mobile teams of experts to national workshops on the documentation and promotion of intangible cultural heritage (formerly termed national workshops on documentation/preservation of non-physical cultural heritage) coorganising with a cultural institute in the host country. Since the beginning of this programme, ACCU has organised workshops in Islamabad in Pakistan, Bangkok in Thailand, Hanoi in Viet Nam, and Vientiane in Lao P.D.R.

This programme was commenced in response to the needs felt very strongly throughout the region. The objectives in the series of workshops are:

1. to provide knowledge and experience to personnel involved in documentation work on intangible cultural heritage
2. to instruct the participants of the workshop how to record the intangible cultural heritage
3. to promote awareness of the significance of the preservation of the intangible cultural heritage

ACCU sends internationally recruited experts such as a cameraman, an audio specialist, a technical specialist, and a scholar, who are specialising in this field, to the workshops as lecturers. Basically, selection of the experts meets the requests and the situation in the host country as submitted by the coorganiser.

The following is brief information, titles of lectures and outputs of the workshops so far held:

1. Pakistan

Place and date: Islamabad, 6-14 February 1994
Joint organiser: Lok Virsa (National Institute of Folk and Traditional Heritage)
Participants: 30 participants from cultural organisations, TV station, local authorities and schools
Contents: Lectures and video shooting of traditional/folk dance, music and drama (puppet theatre) in a studio, etc.
Lectures: "Video and TV as Media for Documentation of Non-physical Heritage" "Classical Dance in Pakistan" "Recording and Dissemination of Music" "Culture and Identity in Modern Times" "Recording of Dance" "Dance and Documents - Their Mutual Influence on Preservation" "Cultural Documentation through Photography" "Recording Traditional Dramatic Performance"

2. Thailand

Place and date: Bangkok, 12-23 December 1994
Joint organiser: Fine Arts Department, Ministry of Education
Participants: 45 participants from cultural/educational organisations, dramatic art colleges, libraries and universities
Contents: Lectures and video shooting of dance, music in a studio, outdoor shooting with one camera, collecting data on background of the performance by way of photographs and literary documents, video interview with an elderly performer, etc.
Lectures: "Video Documentation of Traditional Performing Arts" "Video Documentation of Non-physical Cultural Heritage" "A World of Future Rooted in Tradition" "Documentation of Visual Information Materials" "The Essence of the Video Documentation" "Elements of Art Direction for Documentary Film/Video Production"

3. Viet Nam

Place and date: Hanoi, 10-19 January 1996
Joint organiser: Vietnam Institute of Culture and Arts Studies, Ministry of Culture and Information
With a view to contributing to mutual understanding among the peoples of Asian and Pacific countries, ACCU launched in 1974 the Asian/Pacific Music Materials Co-production Programme (MCP). Under this programme the materials listed in the table below have been produced.

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<th>MCP Materials</th>
<th>Number of materials</th>
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(2) Dissemination Programme of National Versions of Asia/Pacific Music Materials Co-production Programme (MCP) materials

In 1993 ACCU started a programme for disseminating national versions of MCP materials. Under this programme, ACCU assists two or three countries per year in producing national versions of MCP materials by providing financial assistance. The maximum amount of financial assistance is 200,000 Yen per country. So far, ACCU has assisted the following countries:

- **1993**
  - Laos: "Instrumental Music of Asia and the Pacific" Series 2
  - Pakistan: "Favourite Melodies of Asia and the Pacific" Special selection
  - Viet Nam: "Folk and Traditional Music of Asia and the Pacific" Series 3
  - Malaysia: "Folk songs of Asia and the Pacific" Series 4
  - Sri Lanka: "Favourite Melodies of Asia and the Pacific" Special Selection

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2. Co-production of audio-visual materials (Cultural Kit)

ACCU organised an Asian/Pacific Co-production Programme of Cultural and Educational Audio-Visual Kits, comprising a set of colour slides and cassette-tape of narration and music or a video-tape, designed to introduce visually rich and varied cultures of Asia and the Pacific. This Cultural Kit series was one of the materials produced through the collaboration of participating countries, and was well-received in the region.

The following seven volumes were compiled;  
①Music of Asia (187 slides), ②Our Wonderful Cultural Heritage (273 slides and 1 video-tape), ③Traditional Handicrafts (278 slides, video-tape in English and ten Asia/Pacific languages), ④Looking Around Museums in Asia and the Pacific: from Archaeology to Telecommunications (240 slides), ⑤Festivals of Asia and the Pacific (1 video-tape, 60 minutes), ⑥Folk Dances of Asia and the Pacific (1 video-tape, 60 minutes), ⑦Folk Dances of Asia and the Pacific 2 (1 video-tape, 46 minutes).

Regarding volumes 6 and 7 on folk dance,

following is the list of contents.

Video "Folk Dance of Asia and the Pacific 1" (60 min.)

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<th>Country</th>
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Video "Folk Dance of Asia and the Pacific 2" (46 min.)

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<td>1983</td>
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48
3. ACCU photo contests

ACCU has been organising Photo Contests in Asia and the Pacific, every year since 1976, to promote mutual understanding through photographs. The contest has collected a large number of entries from UNESCO Member States of Asia and the Pacific under a specific theme each year. Many excellent works are selected by the international jury members, capturing various aspects of life and culture in the region.

The theme of the 20th contest was "Traditional Arts and People". The jury meeting was held in Tokyo from 9 to 11 September 1997 and 111 prize-winning works, including three Grand Prix and ten Special Prizes, were selected out of 5,822 entries from 27 countries in Asia and the Pacific countries.

The 20th Travelling Photo Exhibition "Traditional Arts and People" consists of these 111 prize-winning works, mounted on panels and accompanied by caption cards for display. ACCU has produced two sets of these exhibits for the Travelling Exhibition, hoping that many people in as many countries as possible, will have a chance to view the exhibitions, the fruit of collaboration between UNESCO Member States in Asia and the Pacific.

The main objectives of the seminar were:

1. To have an exchange of information and discussion on the present situation of preservation and promotion of intangible cultural heritage in general, with special reference to the Recommendation of the Safeguarding of Traditional Culture and Folklore (UNESCO, 1989)
2. To exchange views on the present situation of preservation and promotion of traditional/folk performing arts in particular
3. To formulate the basis of future programme of regional cooperation in preservation and promotion of traditional/folk performing arts

III. NETWORKING

1. Regional Seminar for Cultural Personnel in Asia and the Pacific


The second part was to deal with traditional/folk performing arts. Discussions for strengthening future action in this matter were held and a plan for the regional cooperative programme of a joint development plan for a data bank on traditional/folk performing arts in Asia and the Pacific was elaborated.

2. Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

(1) In the course of the said programmes and others, a strong need has been felt to collect and share information on the present situation of preservation and promotion of intangible cultural heritage in each country, especially in actual data on individual forms of traditional/folk performing arts.

(2) During the aforementioned 1998 Regional Seminar, information was shared among the countries on the present situation of each country regarding the preservation and promotion of intangible cultural heritage. Exchange of views was also conducted as to concrete measures to be taken in the future. ACCU, as one step forward in this area of activities, especially in the field of traditional/folk performing arts, proposed a plan for the development of the Data Bank on...
Traditional/Folk Performing Arts in Asia and the Pacific, to be developed in collaboration with UNESCO member states in the region. The plan was unanimously and strongly supported by the participants.

(3) The plan for the development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific is in line with the role ACCU has played in the past as a clearing house of information in the field of culture. It published "Directory of Cultural Organisations and Institutions in Asia" (1978), "Directory of Cultural Organisations and Institutions in Asia and the Pacific" (1982), and "Directory of Artistic Training Centres in Asia and the Pacific" (1986). In the field of education, in its latest endeavour, ACCU has been developing, jointly with the UNESCO Principal Regional Office for Asia and the Pacific (PROAP), the "Asia-Pacific Literacy Data Base". It is on the Internet (http://www.accu.or.jp/litdbase) and has been acclaimed as an innovative and effective tool to be used for project planning, management and expansion of literacy activities.

(4) This Data Bank project will consist of information collected through joint collaboration of UNESCO Member States in the region and ACCU. Aiming to be an effective source of information, something which at present is hard to find, it will be a tentative, first trial version in nature, and will not try to be comprehensive or thorough. It will be expanded and improved to possibly include moving pictures and digital visual data, when the situation so requires and opportunities avail themselves.

(5) The objectives of the Data Bank are:

a) to collect, share and mobilise information on traditional/folk performing arts in Asia and the Pacific for policy making, practical development of projects, research and education on traditional/folk performing arts.

b) to enhance mutual understanding through traditional/folk performing arts.

c) to foster the network of organisations and individuals in the field.

d) to lay the foundation for a scheme for the future development of an Asia-Pacific archive of audio-visual documentation, in moving pictures and digital visual data, of traditional/folk performing arts.

e) to contribute, all together, to the preservation and promotion of the traditional/folk performing arts in the region by raising international awareness of its importance.

The invitations for participation in this programme to the 23 UNESCO Member States in Asia and the Pacific were sent out in October 1998 together with the relevant documents.
III. Working Documents

Status of participation in the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

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<td>16 New Zealand</td>
<td></td>
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<tr>
<td>17 Pakistan</td>
<td></td>
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<tr>
<td>18 Papua New Guinea</td>
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<tr>
<td>19 Philippines</td>
<td>4</td>
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<tr>
<td>20 Rep. of Korea</td>
<td>5</td>
</tr>
<tr>
<td>21 Sri Lanka</td>
<td></td>
</tr>
<tr>
<td>22 Thailand</td>
<td>1</td>
</tr>
<tr>
<td>23 Viet Nam</td>
<td>7</td>
</tr>
<tr>
<td>total</td>
<td>8 countries</td>
</tr>
<tr>
<td></td>
<td>42 performing arts</td>
</tr>
</tbody>
</table>

*Nepal: 15 data sheet with one performing arts on two separate data sheet.

Draft Work Schedule

<table>
<thead>
<tr>
<th>date</th>
<th>item</th>
</tr>
</thead>
<tbody>
<tr>
<td>Feb. 1998</td>
<td>1998 Regional Seminar (19 countries) approves the plan for the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific</td>
</tr>
<tr>
<td>Oct. 1998</td>
<td>Invitation for participation to the 23 UNESCO member States in Asia and the Pacific</td>
</tr>
<tr>
<td>Feb. 1999</td>
<td>1999 Regional Seminar (Editorial/production/dissemination policy) with participants from seven countries</td>
</tr>
<tr>
<td>Mar. 1999</td>
<td>1. For those countries which have already sent in the data Request for additional information on:</td>
</tr>
</tbody>
</table>

1) performing art
2) institution/organisation

2. For those countries which have not sent in the data Request for the data on:

1) performing art
2) institution/organisation

Apr. 1999 For all participating countries Request for the information on:

country background

before the next Seminar Tentative version of the Data Bank will be made available

Late 1999 or beginning 1999-2/2000 Regional Seminar with participants from 23 countries.
2000 - Publication of the Data Bank Plan for further development (including access on the Internet) will be

Draft Data Sheet on Country Background

Part A

1. Are there any legislation to preserve, protect and promote traditional/folk performing arts at national level?
   Yes/No

   (a) If yes, what is the name (title) of the legislation?

   (b) When was it enacted?

2. Are there any inventories or comprehensive directories on the traditional/folk performing arts of your country?
   Yes/No

   If yes, give example:
   (1) Title
       Publisher
       Date
       Language
   (2) Title
       Publisher
       Date
       Language
   (3) Title
       Publisher
       Date
       Language

Part B

3. Are there any institutional/organizations which have major documentation resources on traditional/folk performing arts or some specific field of those in your country?
   Yes/No

   If yes, give the following specifics:
   (1) Name of the organization
       Address
       Language
       What form of documentation does it provide?
   (2) Name of the organization
       Address
       Language
       What form of documentation does it provide?
   (3) Name of the organization
       Address
       Language
       What form of documentation does it provide?

4. Is there a copyright act in your country?
   Yes/No

5. Does the education curriculum of your country include some aspects of traditional/folk performing arts?
   Yes/No

   If yes, please give brief example

---

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
3. Administrative system for preservation and promotion of traditional/folk performing arts. Please write specific names of both governmental and non-governmental organizations which are in charge of research, planning, documentation, preservation, protection, etc. in the chart form.

4. Legal system for the preservation and promotion of traditional/folk performing arts

5. System of training of personnel engaged in the preservation and promotion of traditional/folk performing arts

Data Provider
The name of the institution/organization which is responsible for the provided Data (including precise name, address, and telephone number)

Note: any agreement on the management of the Data

1. The Data Provider assigns to ACCU, in accordance with the conditions and within the limits specified below, a right to reproduce, adapt, and translate the Data (including text, photographs, and any other kind) provided in the Data Sheet.

2. The Data Provider understands that it has been informed by the parties as to where any existing copyright may be involved and is consequently empowered to assign the right to reproduce, adapt, and translate the Data for the benefit of ACCU's users including reproduction, adaptation, and translation of the Data for the purposes of this program (Data Bank of Traditional/Folk Performing Arts in Asia and the Pacific: AccuNet Day Book).

3. It shall be the understanding of the Data Provider (i) that in the event of reproducing, adapting, translating, and reproducing, or translating, the Data, the originators, sponsors, or funders of the Data shall be included, and (ii) that in the event of reproduction of translation and (iii) that ACCU may enter into agreements with UNESCO and its other related organizations and which may exist with any of ACCU's consuming organizations, adaptations, translators, reproducers of translators, and distributors of the Data Sheet unless it is excluded from ACCU's rights in the Data Sheet.

4. The Data Provider (Author) and ACCU is to ensure that description of the Data is provided in the Data Sheet, ready to Asia and the Pacific, and according to parts of the world.

- 5 -
Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific

Prospectus

1 Background

(1) In Asia and the Pacific region, there are various forms of intangible cultural heritage. Due to the rapid social changes which are taking place in many parts of this region, however, a significant part of this rich heritage is on the verge of disappearing. As it embodies both the attainments of cultural tradition and a source of creative imagination and inspiration, it is imperative to conserve it and hand it down to future generations.

(2) ACCU has been producing, with cooperation of UNESCO Member States in the region, audio and video materials under the Asian/Pacific Music Materials Co-production Programme (MCP) since 1974. Under this programme, more than 800 musical pieces have so far been collected, and are available in either cassette tape, compact disc, or video form. Audio-visual kits have also incorporated themes on intangible cultural heritage.

(3) ACCU has also been conducting, since 1993, a programme sending experts to national workshops on the documentation and promotion of the intangible cultural heritage (mainly in the form of performing arts). As a pilot project, local production of documentation on traditional performing art is being subsidised by ACCU, following such a workshop organised in Lao P.D.R. in 1997.

(4) In the course of these and other programmes, a strong need has been felt to collect and share information on the present situation of preservation and promotion of intangible cultural heritage in each country as well as actual data on individual forms of traditional/folk performing arts.

(5) Based on the above, ACCU organised, in cooperation with UNESCO, Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan, the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific – Preservation and Promotion of the Intangible Cultural Heritage (Tokyo, 24 February -2 March 1998), with the participation of 20 experts from 19 countries in Asia and the Pacific, and a UNESCO representative. During the Seminar, information was shared among the countries on the present situation of each country regarding the preservation and promotion of intangible cultural heritage. Exchange of views was also conducted as to concrete measures to be taken in the future. ACCU, as one step forward in this area of activities, especially in the field of traditional/folk performing arts, proposed a plan for the development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, to be developed in collaboration with UNESCO member states in the region. The plan was unanimously and strongly supported by the participants.

(6) The plan for the development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific is in line with the role ACCU has played in the past as a clearing house of information in the field of culture. It published "Directory of Cultural Organisations and Institutions in Asia"(1978), "Directory of Cultural Organisations and Institutions in Asia and the Pacific" (1982), and "Directory of Artistic Training Centres in Asia and the Pacific" (1986). In the field of education, in its latest endeavour, ACCU has been developing, jointly with the UNESCO Principal Regional Office for Asia and the Pacific (PROAP), the "Asia-Pacific Literacy Data Base". It is on the Internet (http://www.accu.or.jp/litdbase) and has been acclaimed as an innovative and effective tool to be used for project planning, management and expansion of literacy activities.

(7) Considering the acute need to have an information-sharing mechanism for Asia and the Pacific in the field of traditional/folk performing arts endorsed by experts at the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific – Preservation and Promotion of the Intangible Cultural Heritage, and drawing from its experience and practical know-how, ACCU should now like to put the plan into action.

(8) The proposed Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific will consist of information collected through joint collaboration of UNESCO Member States in the region and ACCU. Aiming to be an effective source of information, something which at present is hard to find, it will be a tentative, first trial version in nature, and will not try to be comprehensive or

IV. Reference Documents

Asia-Pacific Database on Intangible Cultural Heritage (ICH) by Asia-Pacific Cultural Centre for UNESCO (ACCU)
thorough. It will be expanded and improved to possibly include moving pictures and digital visual data, when the situation so requires and opportunities avail themselves.

2 Objectives

The objectives of the Data Bank are:

(1) to collect, share and mobilise information on traditional/folk performing arts in Asia and the Pacific for policy making, practical development of projects, research and education on traditional/folk performing arts.

(2) to enhance mutual understanding through traditional/folk performing arts.

(3) to foster the network of organisations and individuals in the field.

(4) to lay the foundation for a scheme for the future development of an Asia-Pacific archive of audio-visual documentation, in moving pictures and digital visual data, of traditional/folk performing arts.

(5) to contribute, all together, to the preservation and promotion of the traditional/folk performing arts in the region by raising international awareness of its importance.

3 Producer

Asia/Pacific Cultural Centre for UNESCO (ACCU) in co-operation with the UNESCO Member States in Asia and the Pacific

4 Participating countries

The following 23 countries are invited to participate in this programme: Australia, Bangladesh, Bhutan, Cambodia, China, India, Indonesia, Iran, Japan, Lao P.D.R., Malaysia, Myanmar, Maldives, Mongolia, Nepal, New Zealand, Pakistan, Papua New Guinea, Philippines, Republic of Korea, Sri Lanka, Thailand and Vietnam

5 Traditional/Folk Performing Arts to be Covered

Traditional/Folk Performing Arts to be covered by this programme are performing arts found in each country with the element(s) of music and/or dance and/or theatre (including puppetry). They include those performing arts passed down through generations to be performed at local festivities by local people. They include, also, those performing arts which have been refined to be played mainly on stage by professionals. Please note, therefore, that performing arts to be covered by this programme include not only the forms inspired by essentially folk tradition, but also those which have for a long time been promoted by royal courts and noble families. However, special attention should be paid that for the inclusion of specific performing art in this Data Bank, it has to comply with the conditions specified separately in the Production Guide provided by ACCU.

6 Contents/Components of the Data Bank

(1) Directory of Traditional/Folk Performing Arts

Compilation will be made of collected data on many items of the traditional/folk performing arts selected by each of the participating countries in accordance with the criteria in the Production Guide, with its outline of contents, characteristics and preservation efforts together with photographs. It will be the very primary basis for a possible future project to establish an audio-visual archive, which would include moving pictures and digital images.

(2) Directory of Institutions and Organisations

Compilation will be made of collected data on many institutions and organisations selected by each of the participating countries in accordance with the criteria in the Production Guide, with its organisational outlines and major activities, together with photographs.

(3) Country Background

Compilation will be made of the articles and papers ACCU has collected on the situation of each participating country in regard to preservation and promotion of traditional/folk performing arts.

7 Format

(1) Printed in a book/directory form

(2) On the Internet

Because access is still limited to the Internet in Asia and the Pacific, printed book/directory form will be the first priority. However, due attention and effort will be made to make it available on the Internet considering its effectiveness and rapid thrust into the region, with its multimedia capacity.
8 Language

English together with a limited usage of local languages

9 Key Concept

(1) well-focused, quality data with easy to understand, attractive presentation
(2) step-by-step development
(3) importance of joint production procedure
(4) open access

10 Production Schedule

October 1998:  UNESCO member states in the region are invited to participate in the co-production programme
September-December 1998:  Selection of the traditional/folk performing arts and related institutions /organisations and preparation of Data Sheet 1 and 2 by the participating countries
25 January 1999:  Closing date for Data Sheets 1 and 2
February 1999:  Consultative and Planning Meeting of Experts
March-November 1999:  Necessary correspondence with participating countries, compilation, editorial, and production work by ACCU
December 1999:  Completion of the Data Bank, firstly in a book format.
January 2000:  Distribution of the Data Bank to participating countries
- In due course it will be made available on the Internet web site and will be linked with ACCU Home Page (http://www.accu.or.jp)
- Plan for further development will be formulated and put into action

11 Correspondence

All the correspondence regarding this programme should be addressed to:

Muneharu Kusaba
Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
6 Fukuromachi, Shinjuku-ku, Tokyo 162-8484
Japan
Tel. 81-3-3269-4436  Fax. 81-3-3269-4510
e-mail:  culture@accu.or.jp

Production Guide

1 Role of the Participating Countries

Based on the Prospectus of the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, participating countries are invited to:

(1) Select and prepare data on traditional/folk performing arts to be included in the Directory of Traditional/Folk Performing Arts, which will be a part of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, and

(2) Select and prepare data on institutions/organisations to be included in the Directory of Institutions and Organisations, which also will be a part of the Data Bank.

2 Selection and Production Procedure

(1) Selection of traditional/folk performing arts
   (a) Each participating country will choose around ten traditional/folk performing arts.
   (b) The performing art chosen must be native to the country and must be highly valued therein for its unique and distinctive features.
   (c) In addition, that particular traditional/folk performing art has to meet all the following criteria:
      ① it is recognised to be on the verge of extinction.
      ② it is generally considered as a target of a social and/or national policy effort for preservation and revitalisation because of its cultural values.
      ③ it is considered to deserve more national and international recognition.

(2) Selection of institutions/organisations
   (a) Each participating country will choose around five institutions/organisations.
   (b) The institutions/organisations chosen must be of the respective country, and playing important roles in the field of preservation and promotion of traditional/folk performing arts. They include departments of national government, national or local government institutions, as well as international and/or local NGOs, including those with departments/sections within them dealing with performing arts. Private, for-profit enterprise, however, is not to be included. Performers' groups organised mainly for performing
purpose are also to be excluded.
(c) Please note that those selected institutions/organisations will be the primary recipients of the completed Data Bank.

(3) Filling out of the Data Sheet by each participating country
(a) For each of traditional/folk performing arts chosen, one Data Sheet 1 is to be filled out. In the same manner, for each institution/organisation selected, one Data Sheet 2 is to be filled out. Data Sheet 1 and Data Sheet 2 are provided by ACCU.
(b) It is up to the participating country to decide which institution/organisation it will assign to fill out the Data Sheet, both for performing art and for institution/organisation. There should be no problem if each Data Sheet is filled out by different parties. However, in each Data Sheet, the name and the position of the representative of the institution/organisation, who is responsible for filling out that particular Data Sheet, should be clearly stated with his/her signature.
(c) Due attention should be paid to the Example Sheet 1 for traditional/folk performing art and Example Sheet 2 for institution/organisation, both provided by ACCU together with Data Sheet 1 and 2.
(d) A set of filled-out Data Sheets has to be sent to ACCU by participating countries by 25 January 1999 to be examined by experts in the meeting to be held in February 1999.
(e) Sending of textual information by e-mail, if available, to ACCU (culture@accu.or.jp), as well as sending the Data Sheet through the post, would be most appreciated. ACCU is ready to provide Data Sheet formats through e-mail on request.

(4) Compilation work by ACCU
Minimum editorial work will be done by ACCU when necessary with agreement of each participating country on each item of data provided in Data Sheet 1 and 2 filled out by participating countries. After the editorial work by ACCU, the data provided in Data Sheet 1 will become a part of the Directory of Traditional/Folk Performing Arts of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, while the data provided in Data Sheet 2 will become a part of the Directory of Institutions and Organisations in the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific.

3 Issues relating to the copyright and the usage of data
(1) Those institutions/organisations in participating countries which provide ACCU with the data by filling out the Data Sheet (hereinafter termed Data Provider) assign to ACCU, in accordance with the conditions and within the limits specified below, a right to reproduce, adapt, and translate the Data (including text, photographs, and/or any other item) provided in the Data Sheet.
(2) The Data Provider warrants that it has been authorised by the persons in whom any existing copyright may be vested and is consequently empowered to assign the right in question without risk to ACCU of legal proceedings or investigation in this regard, for ACCU’s use, including reproduction, adaptation, and translation, of the Data for the purpose of developing the Data Bank of Traditional/Folk Performing Arts in Asia and the Pacific (hereinafter Data Bank).
(3) It shall be the understanding of the Data Provider (a) that in the event of reproducing, adapting, translating and reproducing of translation of the Data Bank, by the competent national bodies in Asia and the Pacific or their agents, no fee shall be charged to them by ACCU for such reproduction, adaptation, translation and reproduction of translation and (b) that ACCU may enter into an agreement with UNESCO or other related organisations willing to act agents of ACCU concerning reproduction, adaptation, translation, reproduction of translation, and distribution of the Data Bank outside Asia and the Pacific.
(4) The underlying understanding between the Data Provider and ACCU is to secure wide dissemination of each piece of Data as compiled in the Data Bank, firstly in Asia and the Pacific, and secondly in other parts of the world.

4 Correspondence
All the correspondence regarding this programme should be addressed to:
Muneharu Kusaba
Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
6 Fukuromachi, Shinjuku-ku, Tokyo 162-8484
Japan
Tel. 81-3-3269-4436 Fax. 81-3-3269-4510
e-mail: culture@accu.or.jp
Data Sheet on Traditional/Folk Performing Arts

A. Name of traditional/folk performing art: What is it called?

B. Location

C. Brief explanation of the performing art

D. More detailed explanation of the performing art

E. Documentation and preservation effort

ACU Data Sheet 1: Performing Arts

*Please make photocopies, if necessary.*

ACU Data Sheet 1: Performing Arts

Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)
Data Sheet on Institution/Organization

Asia-Pacific Cultural Centre for UNESCO (ACCU)

Data Sheet

Institution/Organization

The Data Sheet is to be completed and submitted to ACCU by the designated person(s) of the institution/organization concerned. The Data Sheet should be completed in English. ACCU reserves the right to make any corrections or deletions in the Data Sheet. Any changes in the information must be communicated to ACCU in writing.

A. Name of the Institution/Organization

1. English name

2. Address

3. Telephone

4. Fax number

5. E-mail address

B. Correspondence

C. Organizational Structure

1. Type of Institute/organization

2. Objects
### Asia-Pacific Database on Intangible Cultural Heritage (ICH)
by Asia-Pacific Cultural Centre for UNESCO (ACCU)

#### D. Countries to be covered
- Countries to be covered: 
  - Other countries: 
    - Specify:

#### E. Field of Activities
- Field of activities: 
  - Please check the box below which describe the field of activities of the institution/organisation.
    - [ ] Policy-making, policy proposal
    - [ ] Research
    - [ ] Education
    - [ ] Documentation
    - [ ] Training
    - [ ] Information service
    - [ ] Publishing and organizing the works and performances
    - [ ] Cultural activity
    - [ ] Supporting
    - [ ] Governing or managing
    - [ ] Coastal issues

#### G. Periodicals and major publications by the institution/organisation
- Periodicals:
  - [ ] Title of the periodical:
  - [ ] Language of the periodical:
  - [ ] Frequency of publication:

- Major publications:
  - [ ] Name of the major publication:
  - [ ] Place and years (if applicable: year/years or period):

#### F. Description of major activities
- Explain the major activities of the institution/organisation, within about 100 words, Organisational background and history may be included.
Appendix I. Addresses

Welcome Address
Dr. Derek Pornsima
Deputy Secretary-General
Office of the National Cultural Commission (ONCC)

Ladies and Gentlemen,
Distinguished Guests,

Good morning, the Secretary-General of the Office National Culture Commission is not able to be with us this morning since he has an important function to attend. As the host and the office responsible for the seminar, he therefore asked me to represent him to welcome you.

We have the privilege to have an opportunity to host the seminar since we feel that this seminar is very important, particularly to our office and our country and our region as well. I hope this three-day seminar will lead to a better understanding and deeper co-operation among our Asia and the Pacific countries, particularly at the time of the financial crisis. Everyone in these countries are talking about the solution, which we consider, the most effective one to the solution of this financial crisis could be culture means we are working very hard.

This seminar could hopefully give some hints or some ways to the solution among our region. I also hope that during these three days you probably come up with better solutions. As host of the venue if there is anything I can do in order to facilitate the smooth discussions, please do not hesitate to let us know and we will try our best to assist you.

Thank you once again for giving us an opportunity to host this seminar.

Ms. Urajchata Chaochalakorn
Assistant Secretary-General
The Thai National Commission for UNESCO

Mr. Takao Tajima, Director of the Cultural Affairs Department, ACCU,
Dr. Surapone Virulrak, Vice Rector of Chulalongkorn University,
Dr. Derek Pornsima, Deputy Secretary-General of the Office of the National Cultural Commission,
Distinguished Participants,
Ladies and Gentlemen,

It is indeed a great pleasure for me to be with all of you this morning. First of all let me convey my Secretary-General’s sincere apology for not being able to be with you here this morning as now he is in Japan. May I take this opportunity to extend my warmest welcome to our distinguished participants and ACCU staff members. I am also delighted that the Thai National Commission for UNESCO has the honour to co-host the 1999 Regional Seminar for Cultural Personnel in Asia and the Pacific on the topic Preservation and Promotion of Traditional/Folk Performing Arts.

Distinguished Participants, Ladies and Gentlemen, I believe that in many countries, as well as in Thailand, most of the traditional and folk performing arts are reflecting people’s way of living. Hence, I am happy to learn that ACCU is attempting to establish the Data Bank on Traditional/Folk Performing Arts in our region since I believe that they will convey good messages to promote a better understanding among peoples and consequently would result in living together in peace. I am also glad that this seminar will provide all of you with a good opportunity to discuss of the cooperative direction in terms of the
preservation and promotion of traditional and folk performing arts in our region. I am confident that all of you will come up with excellent recommendations and suggestions for utilising and disseminating this useful source of information.

In closing, I would like to extend my sincere appreciation to ACCU, UNESCO PROAP, the Japanese National Commission for UNESCO and the Office of the National Cultural Commission for their contribution to make this seminar possible. I wish all of a success in all your deliberations in this seminar and a pleasant stay in Thailand.

Thank you.

Mr. Naren Prasad  
Project Officer  
UNESCO Principal Regional Office for Asia and the Pacific (PROAP)

I am very honoured today, to represent UNESCO and to bring greetings from Mr. Richard Engelhardt, UNESCO Regional Advisor for Culture in Asia and the Pacific. It is a great pleasure for me to be here among scholars, specialists and experts in the field of culture, and particularly that of performing arts from various countries of the region to examine how we might best act together to preserve and promote the performing arts.

I congratulate ACCU in taking the initiative to organise this seminar. I am especially pleased to see that this seminar is taking place in Thailand: known for its rich cultural heritage and would like to thank the ONCC for hosting this gathering.

Ladies and Gentlemen,
You may recall that the financial crisis of 1997-1998 started in Thailand with the attack on the Thai Baht. What started as a financial crisis has deepened into a full-fledged social and economic crisis, with devastating consequences for human development. This current situation of the world makes it clear that we must re-think many aspects of the way in which we address the economy, environment and development. Asia has a unique opportunity - an opportunity born of crisis - to set in motion a new approach to recovery, a new approach to build sustainable, just and peaceful societies, where culture must form the basis of both social and economic development. Our cultural heritage is a reservoir from which innovative and creative impulses spring giving new meanings to old practices, and so creating the cultures of the future. Culture is what makes life worth living. Without culture, economic growth is not progress but merely faceless, mindless expansion - a house of cards without foundation, which inevitably collapses in disarray with the slightest blow of ill wind.

UNESCO has a long and abiding interest in preserving and promoting performing arts for we recognise that they are important vehicles for the transmission from one generation to the next, of the accumulated wisdom of a people - in other words, for what we call culture.

UNESCO defines culture as including "the whole complex of distinctive, spiritual, material, intellectual and emotional features that characterise a society or a social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs".

The world's cultural heritage is composed of physical and material culture and also the intangible heritage: oral traditions, languages, music, dance and performing arts. Ever since the birth of human civilisation, performing arts have occupied an important place in the artistic expression. Performing arts reflect the historical, economic and artistic development of a country. Arts express the characteristics of a society's culture, its traditions and customs. Performing arts is deeply rooted in particular cultural traditions and requires skills that only years or generations of practice can give.

With the evolution of human society, performing arts found a definite role to play in the social and cultural life of the community. The demand of performance by suitable expression on various typical occasions such as sowing and harvesting of crops, marriage, births, religious needs, etc. eventually led to codification of the original natural
expressions.

The performing arts in Asia are so closely connected with Asian religions, mythology, philosophic and mystical systems, and cultural patterns in general, they cannot be easily understood outside of their natural context. This complexity is reflected in the style of the arts which typically exhibits a remarkable fusion of music, dance, spectacle and drama, without the separation of these components into separate arts.

Ladies and Gentlemen,

This seminar gives a positive and practical expression to the objective of preserving and promoting cultural heritage through documentation and thus offers a fresh lease on life to performing arts which might otherwise die out.

Empowerment through culture is UNESCO's mission. This is an aim pursued by UNESCO worldwide, and is the fundamental reason for this seminar. Our goal is to provide all people with the tools to help themselves in seeking the most appropriate path to sustainable socio-economic development. UNESCO has long given its attention to the preservation of cultural heritage in constantly changing forms of cultural expressions.

We are convinced that artists of today, using new techniques, can equal or even surpass the achievements of their predecessors. Artists must be empowered to become self-sufficient.

UNESCO for its part is fully conscious of the situation and has taken measures to emphasising the need for well-studied and systematic efforts to meet the challenge. This is why UNESCO's efforts in the field of performing arts have been mainly focused on documentation and on promotional activities, such as awarding international prizes.

I am fully conscious that the specialists and experts present here know much more about the mechanisms and methods of documentation of the traditional performing arts than I do. Let me tell you that I am here today to benefit from the deliberations of the experts.

In this era of economic uncertainty and challenge, UNESCO is committed to promoting both the conservation of the world heritage and the promotion of living cultures in order to ensure that culture assumes its rightful place as a socio-economic development objective.

Recently, UNESCO has launched a programme known as "Living Human Treasures" to preserve and promote traditional heritage, which would have otherwise died out. Just last year, UNESCO initiated another programme in the same line called "Masterpieces of Oral Heritage of Humanity", where UNESCO will award prizes for certain outstanding cultural spaces or oral traditions. We are also exploring the idea of creating a regional network for performing arts in Asia-Pacific region.

New ways must be found so that culture, the fountain of our creativity, encompasses new challenges in arts and the heritage, yet goes beyond these areas to embrace human development and the promotion of pluralism, as well as the fostering of social cohesion.

Can the promotion of arts lead to the achievement of these lofty goals? Yes, if we care for and fuel the cultural fires in our local communities everywhere, so that the values enshrined in our cultures will guide us to the most suitable paths for development. To find these values we don't need to search globally, we need only to look into our own cultural roots and re-discover the wisdom that lies there. In a new world without any signposts, we have to look closely to see whether there are paths that we can follow, guided by universal values. If such paths do not exist, or no longer exist, then we shall have to make them. Each of us has a role to play in this task, but you artists, performers and scholars are the ones who light the fires of creativity everywhere, illuminating what is important from our past and showing us the road to the future. In this endeavour, UNESCO is proud to be your partner and your support.

I very much look forward to participating in your seminar and to learning from you how UNESCO can best assist in the effort to ensure that performing arts in Asia will continue to play a vital role in the future cultures of this region. Let me conclude therefore by wishing you every success.

Thank you.
Distinguished Participants,
Ladies and Gentlemen,

It is a great honour and pleasure to say a few words, on behalf of ACCU, on the occasion of the opening of the Meeting on the Preservation and Promotion of Traditional/Folk Performing Arts.

First of all, I should like to extend my sincere appreciation to all the distinguished participants and resource person (Dr. Surapone Virulark) who have come all the way from overseas to Bangkok to attend this meeting. Many of participants in this meeting are participants of the 1998 Regional Seminar on Preservation and Promotion of the Intangible Cultural Heritage which was held in Tokyo last year. I am very happy to meet with you again in Bangkok.

I should also like to express my hearty gratitude to the Thai National Commission for UNESCO and the Office of National Cultural Commission, Thailand, and all of the organisations and peoples concerned for their most generous and thoughtful arrangement of this important meeting.

As you know, recently it has been strongly emphasised the intangible cultural heritage is in danger of dying out because of the rapid change of social situation and it is a most urgent and most important worldwide problem to preserve and promote this intangible cultural heritage. And we must pass it down to future generations.

With this point in mind, ACCU decided to launch the programme of fostering and promotion of intangible cultural heritage. This programme was started in last year 1998, and it is aimed at contributing to an increasing more interest for a variety of personnel involved in preservation and promotion work in Traditional/Folk Performing Arts.

I am very happy to say that this meeting is being held in this Traditional City Bangkok and hosted by the Thai National Commission for UNESCO which agreed willingly to jointly organise this meeting and serve as the host organisation for this meeting.

I hope that this meeting will establish effective guidelines for future preservation and promotion in this field, as well as the future direction of this programme, and that all the participants who have rich experience in this field will actively contribute to the successful result of this meeting.

Thank you very much.
Appendix II. Information

General Information

The Asia/Pacific Cultural Centre for UNESCO (ACCU) and the Thai National Commission for UNESCO are co-organising the 1999 Regional Seminar for Cultural Personnel in Asia and the Pacific - Preservation and Promotion of Traditional/Folk Performing Arts - with the co-operation of UNESCO, the Japanese National Commission for UNESCO and the Office of the National Cultural Commission, Thailand.

1 Background

(1) On the basis of an acute need for actions to be taken for the preservation and promotion of the intangible cultural heritage in the region, ACCU organised, in co-operation with UNESCO, Japanese National Commission for UNESCO and the Agency for Cultural Affairs, Japan, the 1998 Regional Seminar for Cultural Personnel in Asia and the Pacific - Preservation and Promotion of the Intangible Cultural Heritage (Tokyo, 24 February - 2 March 1998), with the participation of 20 experts from 19 countries in Asia and the Pacific, and a UNESCO representative.

(2) During the Seminar, information was shared among the countries on the present situation of each country regarding the preservation and promotion of the intangible cultural heritage. Exchange of views was also conducted as to concrete measures to be taken in the future. ACCU, as one step forward in this area of activities, especially in the field of traditional/folk performing arts, proposed a plan for the development of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, to be developed in collaboration with UNESCO Member States in the region. The plan was unanimously and strongly supported by the participants.

(3) ACCU, after necessary modification of the plan, then, invited the UNESCO Member States in the region to participate in the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific, putting the plan into action in October 1998. The proposed Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific will consist of information collected through joint collaboration of UNESCO Member States in the region and ACCU.

(4) The 1999 Regional Seminar will deal with this on-going programme of the Data Bank in terms of its production, utilisation and dissemination as well as future directions of the regional co-operation in the field of preservation and promotion of traditional/folk performing arts.

2 Objectives

(1) To discuss the measures and future direction to foster the regional co-operation in the field of preservation and promotion of traditional/folk performing arts in the region.

(2) To examine the overall editorial and production policy of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific.
   - editorial policies of Directory of Traditional/Folk Performing Arts
   - editorial policies of the Directory of Institutions and Organisations
   - editorial policy of Country Background

(3) To discuss the utilisation and dissemination of the Data Bank

3 Time and Place

The seminar will take place from Tuesday 23 to Friday 26 February 1999 in Bangkok, Thailand.

4 Participation

(1) Participants

a. National Commission for UNESCO of the following six countries will be invited to nominate one participant satisfying the qualification/requirements stated below: Bhutan, China, India, Papua New Guinea, Philippines and Thailand

b. There will be one participant from Japan

(2) Qualification of participants

The participants must:

a. have been playing a leading role in the preservation and promotion of traditional/folk performing arts in their own countries, and have an interest in international co-operation in this field.

b. have a good perception of the administrative
systems of the preservation and promotion of traditional/folk performing arts in his/her own country.
c. utilise the experience acquired from the seminar and continue to play a leading role in this field in their own countries.
d. prepare necessary reports/papers in English prior to the seminar and make presentation and participate in the discussion in English during the seminar.

(3) There will be one resource person from Thailand who will speak on the theme of the present situation and future prospects of preservation and promotion of traditional/folk performing arts in Thailand.

5 Provisional agenda

(1) ACCU activities in the field of preservation and promotion of traditional/folk performing arts and the background of the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific. (ACCU report)

(2) Present situation and future prospect of the documentation and archiving of traditional/folk performing arts in each country (participants' reports)

(3) Preservation and promotion of traditional/folk performing arts - case study of Thailand: A lecture by the resource person followed by field visits.

(4) Editorial and production policy of the Data Bank on Traditional/Folk Performing Arts

(5) Utilisation and dissemination of the Data Bank on Traditional/Folk Performing Arts

(6) Future directions of regional co-operation in the field of preservation and promotion of traditional/folk performing arts.

6 Preparatory work

(1) Participants are requested to prepare a written report within 1,000 English words on the theme of present situation and future prospect of the documentation and archiving of traditional/folk performing arts in his/her own country. Oral presentation of the main part of the report will be made during the seminar.

(2) Participants are requested to bring some of the materials concerning the above theme of the report, such as directories to facilitate active discussion during the seminar.

7 Working language

The working language of the Seminar is English.

8 Financial arrangements

Travel: ACCU will provide participants not residing in Thailand with a direct return air ticket (normal economy class) between the international airport nearest to his/her residence and Bangkok.

Board and lodging: ACCU will provide the participants with daily subsistence allowance (DSA) for the period from Monday 22 to Friday 26 February 1999. For the participant from Thailand separate arrangement might be made.

9 Correspondence

All the correspondence concerning the seminar should be addressed to:
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Director-General
Asia/Pacific Cultural Centre for UNESCO (ACCU)
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Telephone: +81(Japan)-3(Tokyo)-3269-4436/4435
Facsimile: +81(Japan)-3(Tokyo)-3269-4510
E-mail: culture@accu.or.jp

Schedule

23 February 1999 (Tue.) [DAY 1]
9:00~9:30 Registration
9:30~10:30 Item 1 Opening
10:30~11:00 recess
11:00~11:40 Item 2 Election of the meeting officers, and adoption of the agenda and the schedule
11:40~12:30 Item 3 UNESCO's approach to the preservation and promotion of traditional and folk performing arts in Asia and the Pacific (Presentation by the representative of PROAP, UNESCO)
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>12:30~14:00</td>
<td>Lunch hosted by ACCU</td>
</tr>
<tr>
<td>14:00~15:00</td>
<td><strong>Item 4</strong> Present situation and future prospects of preservation and promotion of traditional/folk performing arts in Thailand (Presentation by the Thai resource person)</td>
</tr>
<tr>
<td>15:00~16:00</td>
<td><strong>Item 5</strong> Present situation and future prospects of the documentation and archiving of traditional/folk performing arts in each country (Participants' reports)</td>
</tr>
<tr>
<td>16:00~16:15</td>
<td>recess</td>
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<tr>
<td>16:15~17:30</td>
<td><strong>Item 5</strong> (continued)</td>
</tr>
<tr>
<td>18:30~20:30</td>
<td>Reception hosted by ACCU at Nikko hotel</td>
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**24 February 1999 (Wed.) [DAY 2]**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>9:00~9:45</td>
<td><strong>Item 6</strong> ACCU activities in the field of preservation and promotion of traditional/folk performing arts and the background of the Joint Development Programme of the Data Bank on Traditional/Folk Performing Arts in Asia and the Pacific (ACCU report)</td>
</tr>
<tr>
<td>9:45~10:45</td>
<td><strong>Item 7</strong> Editorial and production policy of the Directory of Traditional/Folk Performing Arts</td>
</tr>
<tr>
<td>10:45~11:00</td>
<td>recess</td>
</tr>
<tr>
<td>11:00~12:00</td>
<td><strong>Item 8</strong> Editorial and production policy of the Directory of Institutions/Organisations</td>
</tr>
<tr>
<td>12:00~13:30</td>
<td>lunch</td>
</tr>
<tr>
<td>13:30~15:00</td>
<td><strong>Item 9</strong> Editorial and production policy of the Country Background</td>
</tr>
<tr>
<td>15:00~15:15</td>
<td>recess</td>
</tr>
<tr>
<td>15:15~16:30</td>
<td><strong>Item 10</strong> Utilisation and dissemination of the Data Bank on Traditional/Folk Performing Arts</td>
</tr>
<tr>
<td>16:30~18:00</td>
<td><strong>Item 11</strong> Future directions of regional co-operation in the field of preservation and promotion of traditional/folk performing arts (including the discussion for drawing up recommendations)</td>
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**25 February 1999 (Thu.) [DAY 3]**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>7:00~12:30</td>
<td>Observation/field visit to the related organisations</td>
</tr>
<tr>
<td>12:30~14:00</td>
<td>lunch</td>
</tr>
<tr>
<td>14:00~17:00</td>
<td>Observation/field visit to the related organisations (continued)</td>
</tr>
</tbody>
</table>

**26 February 1999 (Fri.) [DAY 4]**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>10:30~11:40</td>
<td><strong>Item 12</strong> Adoption of the final report</td>
</tr>
<tr>
<td>11:40~12:00</td>
<td><strong>Item 13</strong> Closing</td>
</tr>
</tbody>
</table>

**List of Participants**

**I. Participants**

**1. Bhutan**

Mr. Kunzang Delek  
Vice Principal  
Royal Academy of Performing Arts  
Special Commission for Cultural Affairs

**2. China**

Ms. Cai Liangyu  
Director  
Foreign Music Research Section  
Music Research Institute  
Chinese Academy of Arts

**3. India**

Mr. Umang Narula  
Deputy Secretary  
Performing Arts, Department of Culture  
Ministry of Human Resource Development
4. Japan

Dr. Osamu Yamaguti
Professor, Graduate School of Letters
Osaka University

5. Papua New Guinea

Mr. Vagi Onnevagi
Acting Manager
Cultural Services and Development Division
National Cultural Commission
Papua New Guinea

6. Philippines

Dr. Florentino H. Hornedo
Professor
College of Arts and Sciences
Ateneo de Manila University

7. Thailand

Dr. Somsak Ketukaenchan
Lecturer
Department of Thai Music
Srinakharinwirot University

II. UNESCO

Mr. Naren Prasad
Project Officer
UNESCO Principal Regional Office for Asia and the Pacific (PROAP)

III. Resource Person

Dr. Surapone Virulrak
Vice-Rector
Chulalongkorn University

IV. Secretariat

1. The Thai National Commission for UNESCO

Ms. Suchitra Chitranukroh
Deputy Secretary-General

Ms. Urajchata Chaochalakorn
Assistant Secretary-General

Ms. Duriya Amatavivat
Foreign Relations Officer

Mr. Rathawut Piemsumrit
Foreign Relations Officer

Ms. Supranee Khamyuang
Foreign Relations Officer

Ms. Chitrldara Chanyaem
Foreign Relations Officer

Ms. Ubol Khiew-wirach
Data Entry Officer

The Thai National Commission for UNESCO
Ministry of Education

2. Office of the National Cultural Commission (ONCC), Thailand

Dr. Derek Pornsima
Deputy Secretary-General

Ms. Sudhasinee Vajrabul
Director
External Cultural Division

Ms. Darunee Thamapodol
Chief

Ms. Jaree Limlamai
Ms. Anchanin Buddhimongkol

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3. Asia/Pacific Cultural Centre for UNESCO
(ACCU)

Mr. Takao Tajima
Director
Cultural Affairs Department

Ms. Tomoko Shibao
Director
Cultural Affairs Division

Ms. Aileen Kihara
Programme Specialist
Cultural Affairs Division

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