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SEAMEO REGIONAL CENTRE FOR ARCHAEOLOGY AND FINE ARTS

SPAFA

FINAL REPORT

**WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)**

**October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia**



Southeast Asian Ministers of Education Organization

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L PROCEEDINGS

*SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia*

I. PROCEEDINGS

1. OPENING CEREMONY

Monday, October 20, 1986

A.M.

Reception Hall, Evergreen Village, West Java

The SPAFA Workshop for Choreographers and Dancers for the Younger Generation (I-W6) was organized jointly by the SPAFA Co-ordinating Unit and the SPAFA Indonesian Sub-Centre for the Performing Arts which is based at the Directorate of Arts, Directorate General of Culture, Ministry of Education and Culture of Indonesia. The Workshop was held at the Evergreen Village, Bogor, West Java, Indonesia, on October 19-26, 1986.

The Workshop was attended by official delegates from the three SPAFA Member Countries, dancers, choreographers, musicians, observers from dance academies of Indonesia, as well as officials from the Ministry of Education and Culture of the Government of Indonesia, and by the Assistant Co-ordinator of the SPAFA Co-ordinating Unit.

The list of those who attended the Workshop appears in Appendix 1.

The Opening Ceremony was held at the Reception Hall of the Evergreen Village on October 20, 1986 and was attended by the participants of the Workshop and officials of the Ministry of Education and Culture of Indonesia.

The Workshop was opened by Mr. F. X. Sutopo Cokrohamijoyo, Director of the Directorate of Arts on behalf of the Director-General of Culture, Ministry of Education and Culture of the Republic of Indonesia and also on his own behalf as Director of the SPAFA Indonesian Sub-Centre for the Performing Arts. In his opening address, Mr. Sutopo welcomed the participants to Indonesia and expressed his appreciation for their attendance at the Workshop. He stressed the importance of the Workshop for promoting the art of dance among the youth. He said that as dancers and choreographers, the participants in the Workshop should concentrate not only on the creation of dances, but should also consider the needs and attitudes of the audience. He ended his address by expressing his wish for the success of the Workshop, and that the participants would have a pleasant stay in Indonesia.

Assoc. Prof. Dr. Aurora Roxas-Lim, Assistant Co-ordinator of the SPAFA Co-ordinating Unit, in her address, spoke of the importance of the Workshop in SPAFA's efforts to help preserve, develop and propagate the cultures of Southeast Asia. She said that dance was an important component of culture since it uses the human body as the primary means of expression and had thereby profound implications on people's discipline, physical well-being, and self-esteem. She said that as an art form, dance was more readily accessible and easier to appreciate compared to the other arts which required prolonged and diligent study. However, to fully understand and appreciate dance, one must first grasp dance traditions, since they evolved out of specific social and cultural circumstances and had their own grammar and syntax. She said that like all components of culture, dances changed with time, place and circumstances. She mentioned that one of the most significant changes in modern times was that governments and other civic organizations had replaced royal courts and the nobility as major patrons of the arts. Government patronage of the arts was part of national policies to nurture our cultural traditions as the bases for national identity and unity. It is for this reason that SEAMEO Member Countries supported traditional arts. The funding of this Workshop was additional proof of government concern specifically for the art of dance. This change in patronage would have repercussions on the nature, direction of development and purpose of dance and music. It was to the credit of our governments, she said, that instead of bureaucrats and political officers, artists, dancers and choreographers, the creative people themselves, were the ones called to attend this Workshop. She enumerated the objectives of the Workshop and said that its outcome would help give focus and direction to the kind of institutional support that would have to be mobilized for the art of dance.

The complete text of the address of the SPAFA Assistant Co-ordinator is given in Appendix 2a.

Mr. Pudja Susantya, Chairperson of the Organizing Committee also addressed the body. He said that the Committee deliberately chose the Evergreen Village as the location of the Workshop because of its quiet, beautiful and cool surroundings. He said that the Committee was always ready to assist all participants and that it would do its best to make the Workshop run smoothly towards a successful conclusion.

2. BUSINESS SESSION

SESSION 1

Monday, October 20, 1986

P.M.

Reception Hall, Evergreen Village, West Java

A. Election of Officers

The first session was chaired by Mr. Sutopo in his capacity as Director of the SPAFA Indonesian Sub-Centre for the Performing Arts. It

was decided that the election of the Officers of the Workshop should be done in the spirit of cooperation and musyawarah or consensus. It was agreed that the Workshop officers should be drawn from the leaders of the delegations from the three Member Countries of SPAFA. Assoc. Prof. Dr. Surapone Virulrak of Thailand was elected Chairman, Mr. I Wayan Diya was elected Vice-Chairman, and Asst. Prof. Agerico V. Cruz of the Philippines was elected Rapporteur.

B. Adoption of the Tentative Agenda and Tentative Programme

The Chairman presented to the body the Tentative Agenda and Tentative Programme which were prepared by the Organizing Committee. After some discussions, the Tentative Agenda and Tentative Programme were adopted without any changes.

The Agenda and the Programme of the Workshop appear as Appendices 3a and 3b.

C. Presentation of Country Reports

INDONESIA

The first country report was presented by Mr. Diya of Indonesia. Being a Balinese, Mr. Diya said that it was almost unavoidable that he viewed most of traditional Indonesian dances from the perspective of his own island's culture. Hence, to him dance went far beyond physical expressions and the soul's attunement with the gods and the cosmos. Dance movements were inextricable from the emotional, intellectual and philosophical experiences of man. It portrayed the vitality of our being and of the transcendental power that manifested itself through the physical energy that the dancer summoned from his inner being. This was the basic philosophy behind most of the traditional dances of Indonesia regardless of their variety and differences and it is this basic philosophy that tied all these diverse dance forms and styles together following the national motto of Indonesian Republic: "Bhinneka tunggal Ika - Unity in Diversity". This philosophical principle might not always be apparent to most people specially when they concentrated only on the physical and technical aspects of dance. He said that it was the philosophical significance that underlay all the different dances of Indonesia.

Mr. Diya continued to say that Indonesia possessed a rich variety of dance forms and styles, and that these changes depended on time and place. But still, when viewed from a philosophical plane, these different dances shared essentially the same philosophical principle. He illustrated his point by discussing two different kinds of dances in Indonesia, the Saudati from Aceh, Northwest Sumatra and the Pakarena from Goa, South Sulawesi. Although these two dances differed from each other, the philosophy behind these dances were the same. What he meant would become apparent when the two dances would be demonstrated later.

Mr. Diya then moved on to the subject of choreography and innovation of traditional dance forms. He said that dances and attitudes towards dance had been changing rapidly specially in the more recent decades. These were brought about by many factors both within Indonesia itself and by outside influences. One of the most remarkable changes, he noted, was that people were more conscious of new dances and new styles, and there were more choreographers. This was not the case in earlier times when most people did not care to know the identity of the choreographer or the innovator of a dance. It was simply assumed that dances just happened. Also, villagers preferred their own familiar dances and disliked anything that deviated from what they already knew. This attitude changed drastically in the early 20th century when Balinese dance troupes went to perform in the Paris Exposition in 1931, and later on toured Europe and North America. This experience changed their attitudes towards their own dance and music, for they found out that what was ordinary to the Balinese were extremely extraordinary and novel to the westerners. The experience not only changed their perspective regarding their own dance forms, but it also opened their eyes to novel ideas and forms of expression. It was about that time that the notion of a choreographer, of deliberately creating a new form of dance dawned on the Balinese.

Apart from exposure to a foreign audience and to foreign dance traditions, the opportunity to perform outside the village setting induced changes in Balinese dance traditions. The holding of National Dance Festivals like the one held in 1976 showed how the circumstances under which traditional dances were performed could change them. In 1976, all of the 27 provinces of Indonesia sent dance troupes to Jakarta where it was found that the original context of the dance could not be duplicated in the nation's capital. Besides, the dances had to be performed within a limited time period on a proscenium stage with coloured spotlights, before any strange audience and no longer performed in accordance to the cycle of village rituals.

The establishment of formal dance institutions also changed dance traditions. The Konservatori Karawitan or a High School for the Arts was started in Solo in 1950 and spread to Jogjakarta, Bandung, Denpasar and several other places. Then one could witness the founding of the Akademi Seni Tari of Indonesia (Academy of Dance of Indonesia) in Jogjakarta, and in Bali, followed by the Akademi Seni Karawitan (Academy for Traditional Dance and Music) in Solo and Padang Panjang, and finally the Institut Karawitan Jakarta (the Jakarta Institute of Arts). These dance academies changed not only the dances themselves but attitudes and values that these dances embodied. The holding of dance festivals, and the founding of dance academies made innovation and choreography not only an accepted practice but in fact also encouraged them. In the meantime, classical and traditional dance forms and styles were studied thoroughly and were taught with greater precision at these academies.

General social and political conditions within and outside the country also affected dance traditions. Even in Central Java, the heartland of classical and courtly traditions, notable changes could be seen. While there were also those who clung to classical court dances and who strove to keep them intact, there were also those who rejected classical dance forms which were closely linked with the feudal social structure and were associated with the wealthy privileged nobility. This

new group of Javanese dancers and choreographers went to the rural areas to study their dances and it is from this poorer sectors of Javanese society that they drew new dance materials.

The mass media also helped induce changes in several ways. The government sponsored programmes on TV and radio usually propagate the different dances and music of the various provinces of the country. They also encouraged dance and musical performances by sponsoring national and international dance festivals, like the ASEAN Festival of the Arts. Thus, all of these factors contributed to changes in dances, and encouraged innovations and creation of new dances. Mr. Diya said that he was encouraged by these changes and felt optimistic that all these developments would increase dance performance and even improve the quality of dances in Indonesia.

The complete text of Mr. I Wayan Diya's report appears as Appendix 4.

THE PHILIPPINES

The second country report was presented by Mr. Cruz of the Philippines. He traced the history of the development of Philippine dance to the first two decades of the 20th century when there was a resurgence of Philippine culture. This was the period when Philippine folk songs and dances were first taught as subjects in the school curriculum in the Philippine public schools. Mrs. Francisca Reyes Aquino compiled and published Filipino folk dances. Her books were widely disseminated and remained up to today the basic text for the Philippine folk dance. Increased interest in the Philippine dances and music led to the formation of many folk dance troupes starting at the University of the Philippines and spreading to other schools, colleges and in the provinces. Other researchers followed Mrs. Aquino's example by undertaking more research and by gathering more Philippine songs and dances from many parts of the country. Most of these activities were private undertakings and were carried out without the support of the government.

Mr. Cruz mentioned further that the Philippines had wide-ranging dance traditions from the most indigenous dance rituals of the communities in the northern Cordillera, northern Luzon, and other communities in Mindanao; to the Islamic music and dance from Mindanao-Sulu areas; to the rural, agrarian folk and social dances of lowland, Christianized communities; to the most westernized dances prevalent in large metropolitan cities like Manila.

He said that it was from this diverse pool of dance traditions that Filipino choreographers derived stories, scenes, motifs, and dance gestures to create new dances. There was the strong tendency for Filipino choreographers to combine eastern and western dance techniques and styles. But the dominant trend was towards the employment of ballet and modern dance idioms. He said that whether for good or bad, the characteristic trait of Filipino culture was the combination of East and West. He went further to say that, because most Filipino dancers felt at home with western dance traditions, many of them had made their mark as lead dancers in American and European ballet companies.

Mr. Cruz said that modern dance was first introduced in the Philippines in 1926 when the Denishawn Company gave performances at the Manila Grand Opera House. But instruction in modern dance did not start until the 1930s when two Austrian dance teachers gave lessons in dance techniques based on central European school of modern dance. Filipino dancers also came under the influence of Russian ballet teachers, English and American. Some of the leading Filipino ballet dancers and teachers like Leonor Orosa Goquinco and Remedios de Oteyza attempted to make ballet as the means of expressing native themes and feelings. They also veered away from the strong influence of American vaudeville, and tried to revive the Hispanic-influenced dances of the country.

While ballet and modern dance caught the imagination of talented Filipino dancers, musicians like Jose Maceda, and Lucrecia Kasilag became more interested in indigenous Philippine and Asian music and dance. In the meantime, Philippine music and dance continued to be taught in the public schools.

However, the study and performance of Asian music and dance had not yet been taken up in the Philippine school system except in the University of the Philippines' College of Music where a Javanese musician and dancer, Mr. Wisnubroto Sunardi gave lessons on Javanese music and dance.

Mr. Cruz focused primarily on choreographed dances which employed ballet and modern dance vocabulary, since he believed that these were the dominant dance idioms in the country. He enumerated several examples of this type of choreographed dances. Among them were his own creation, entitled Mir-i-nisa whose story was set in Mindanao prior to the Spanish period, with music by Eliseo M. Pajaro, and story by the poet Jose Garcia Villa. In this ballet he incorporated some motifs from Southeast Asia. He also discussed some of the most important choreographic creations by Esteban Basilio Villaruz, one of the members of the Philippine delegation who produced a ballet with a Muslim setting employing to good effect ankle bells, scarves and the malong of Antonio Vivaldi. Another work of Villaruz's Domain of Peace was inspired by the music of Alan Hovahness built around the theme of Sumatran burial custom. He had also created a ballet on the last hours of Dr. Jose P. Rizal, the national hero of the Philippines with music composed by Jerry Dadap. His most recent choreography was inspired by the assassination of the former Senator Benigno S. Aquino; the music was composed by Ryan Cayabyab.

Other choreographers mentioned were Julie Borrromeo, leader of the Dance Theatre Philippines, Alice Reyes, Dance Director of the Cultural Center of the Philippines, Eddie Elejar, Antonio Fabella, Brando Miranda and Denisa Reyes. Choreographers drew most of their story line from the Filipino myths, legends, stories and historical events, including the most recent political upheavals in the country, such as the assassination of the former Senator Aquino mentioned earlier and the February Revolution by Denisa Reyes.

Mr. Cruz decried the inadequacy of government support for dance and dance creations and performances. This situation was made even worse by restricting government subsidy to the Cultural Center of the Philippines in Manila. Because of lack of financial support, choreographers were

unable to give more performances of their creations.

In conclusion, Mr. Cruz said that while the Filipino dancers and choreographers were aware of tradition, they were at the same time adaptive to contemporary movements.

The full text of Mr. Cruz's report appears as Appendix 5.

SESSION 2

Tuesday, October 21, 1986

A.M.

Reception Hall, Evergreen Village, West Java

THAILAND

The third country report was presented by Dr. Surapone of Thailand. He gave a general review of the major types of dances in the country which corresponded more or less with the regional divisions of Thailand: central, northern, northeastern and southern. Each regional dance tradition developed from within its own socio-cultural context, and for centuries there were very few interchanges. However, dances from central Thailand, being the seat of the royal court, developed music and dance to the highest standards of refinement and sophistication, and these dances influenced and dominated the rest of the regional dances.

Thai dances received many external influences, but those from India were most influential, particularly in the South. This was shown by derivations from the Natyasastra, the use of mudra (hand gesture), karna (stance or posture), and angahara (sequence of postures).

Thai dances are performed on numerous occasions of daily life for religious rituals (animistic, Hindu, Buddhist, etc.), at feasts and festivals, as part of national and international celebrations; they are taught as subjects in schools, and at more specialized dance academies, and even used for promoting tourism. In all the occasions when Thai traditional dances are performed, it is almost certain that there is a guarantee of the preservation, promotion and propagation of traditional Thai dances.

Dr. Surapone discussed the differences in the style of dancing and some of the characteristics of the various regional dances of Thailand. He said that the main difference among the regional dance styles is in the treatment of wong (position of the arms and the limbs), and liam (the leg and arm position). Central Thai style of dancing is characterized by medium opening or reaching of the arms and hands, and medium thrust of the chest and the buttocks while keeping the torso erect. Whereas the Southern style has wider and higher opening and greater forward and backward thrust. The northern and northeastern styles are variants of these.

The paper concentrated on central Thai court dances, since they exerted tremendous influence on other dance forms and they represented the Thai classical dances. The central Thai court dances might be divided into

two main categories: ram lakon or dance drama characterized by three dimensional movements; and ten khon or masked dance drama whose movements were more two dimensional since it was derived from the shadow play. These court dances were also characterized by complex, elaborate and conventionalized hand gestures which conveyed a wide-range of meanings, emotions and described actions and events as well as abstract ideas. The court dances had also developed solo dances which were performed on stage with minimum use of floor designs and group formations. The same could also be said of the dances of southern Thailand.

By contrast, the northern and northeastern dances were performed out in the open as part of a pageant or celebrations. There were few gestures and these were repeated.

With respect to changes of Thai dances, Dr. Surapone said that three decades ago there was very little inter-change among the regional dances. With the establishment of dance schools, the inclusion of dance as part of the school curriculum, the holding of performances during the national and international celebrations and fairs, plus the increase of tourism, these had all contributed to greater involvement of the larger Thai society in dance. However, these changes had produced some negative effects. From the point of view of scholars and conservatives, these conditions led to the deterioration of classical dances. The teaching of dance as a regular part of the school curriculum while generally beneficial for dance also had adverse effects. Since most dance teachers were schooled in central Thai court dances, they not only taught these dances to their pupils, but remolded northern and northeastern dances into the classical style. Thus, regional dances began losing their local and unique features.

As for choreography, Dr. Surapone said that only established dance teachers, the guru was permitted to innovate and create new dances. The materials for the new dance were often drawn from northern and northeastern dances, since these were not subject to prohibitions and sanctions. Moreover, the method employed in choreographing followed the pattern of Thai dance instruction. The guru transmitted his ideas step-by-step to the pupils until they learnt every part thoroughly. Instruction was done only by counting the beats aloud. Only when complete mastery of the entire dance was achieved were the students allowed to dance to the music. This method he said was not conducive to stimulating students' emotional involvement in the dance with the consequence that performances might be precise but lifeless. Moreover, the guru had to work with available music which again imposed further restriction to choreography. However, regardless of all these deficiencies, recent dance creations were performed and were well received.

He ended his presentation by saying that, although the Thais recognized the need to create new dances, they felt that they lacked proper materials that could reflect their cultural identity. Although many new choreographers had emerged, the prevailing conservatism in Thai dance instruction did not offer the best atmosphere for innovation. He hoped that the SPAFA Workshop for Choreographers and Dancers would yield fruitful results for Thai dance.

The full text of Dr. Surapone's report is given in Appendix 6.

SESSION 3

Tuesday, October 21, 1986

P.M.

Reception Hall, Evergreen Village, West Java

Session 3 began with some discussions and dance demonstrations by the Thai delegation. Dr. Surapone demonstrated some of the basic steps and movements of Thai classical dance to illustrate the points raised in his paper. Later on, Dr. Surapone requested Mrs. Sathaporn Sonthong to discuss the training programme at the National Theatre of Thailand. Mrs. Sathaporn informed the group that the National Theatre was considered the most prestigious dance institute and set the standards of excellence in the country. Most of the dance teachers in the country were graduates of the National Theatre. Aside from the National Theatre, she said there were numerous dance schools and colleges scattered around the country and were state supported.

A question was asked about employment opportunities for dancers, and whether it was possible for a professional dancer to live on his or her profession in Thailand.

Mrs. Sathaporn replied that since dance was part of the regular curricula of many schools and therefore the dancers found employment as dance teachers. Apart from teaching, dancers were hired in many villages and communities during important rituals and social gatherings such as cremations, weddings, and other celebrations. There were numerous reasons for having dances performed but these occasions were not enough for dancers to live on. Moreover, only very few dancers were absorbed by the National Theatre each year.

A question was asked about the contents of dance curriculum and which agency was responsible for designing the curriculum.

Mrs. Sathaporn replied that the National Theatre was responsible for the dance courses taught throughout Thailand. Dr. Surapone added that the centralization of dance instruction and curriculum tended to create homogeneity in dance performances as well as to restrict the dance repertory to central Thai classical dances.

A question was asked regarding other kinds of dances and styles besides those mentioned in the paper of Dr. Surapone. The reply was that there were many more dance styles since he only categorized the dances according to the broad geographical areas of the country. As one example, he mentioned the Lop Buri dances whose movements were more two-dimensional because they were imitations of dances depicted on temple reliefs. This dance style, he said, were associated more with Khmer people in the southern part of northeastern Thailand. Thai-Khmer relations were always very close in the past, and the Lop Buri dances reflected the Khmer influence on Thailand.

There was also a question on Thai choreography and dance creations. Dr. Surapone answered that, because of the dominant role of the National Theatre in the teaching and propagation of central Thai classical dances, and the sanctions imposed towards their proper and correct

performance, there was the tendency to discourage the creation of new dances and choreography. Classical dance was so well established among most dance teachers in all parts of the country that there was a great deal of homogeneity in dance styles and performances. He also mentioned that one of the other factors that restricted the creation of new dances was the dearth of new musical compositions. He recalled that he had to resort to using a piece of music for horse riding as accompaniment for a dance he choreographed. Still, he said that it would be considered taboo to use Thai classical dances with other foreign dances like the Hawaiian hula.

Mrs. Sathaporn added that there were occasions when she had to choreograph new dances such as the time they sent a cultural mission to China, and for the ASEAN Dance Festival. In both cases, her guru kept close watch on what she was doing. The dance she choreographed for the cultural mission to China was about the rice planting cycle. In the case of her choreograph for the ASEAN Dance Festival in Singapore, she was severely criticized for changing some of the dances by the local newspaper but well received among the Asian artists and choreographers.

After the discussions, the participants tried out each other's dance movements steps, and sequences.

SESSION 4

Wednesday, October 22, 1986

P.M.

Reception Hall, Evergreen Village, West Java

D. Presentation of Special Reports

Mr. Ben Suharto, an Indonesian dance expert, presented an unwritten special report on the "Changes in Traditional Dances and Choreography in Modern Indonesia". He said that, before the proclamation of Indonesia's Independence, traditional dances of Indonesia changed from time to time but within a fixed pattern, and retained their essential meaning and expression. The older generation of dancers did not want the younger generation to change traditional and classical dances. On the other hand, the younger generation pointed out that changes always occurred even during the olden days, whether it was deliberately intended or not. By the mere fact that these dances were performed by different people and at different times, changes were made.

Since 1945, more changes occurred in the traditional dances of Indonesia. One of the most obvious causes for change was the profound influence of Dutch culture on Indonesia. Hence, there were those who advocated that Indonesian dances should be performed in new ways. While there were others who insisted on creating new dances based on traditional forms. In contemporary times, dancers have their own individual styles and they strived not to remain as mere imitators of old and set dances. Under this atmosphere he said, the quality and style of traditional dances even when they were left untouched by contemporary choreographers were subjected to change.

Up until the 1960s, inadequacy of transportation and communication tended to confine regional dances within the local setting. There was very little interaction between the different regional dance forms. Today, however, with the ready availability of modern transportation and communication, the various dances of the different regions of the country are transmitted nation-wide over TV, movie, through national dance festivals, and by schools. Consequently, there is a tendency for dancers from different regions to imitate one another. In 1958-1960, there were attempts to create a "National Dance" by putting together the different regional dances. A choreographer from Surakarta wanted to invent a national dance which he called "Tarik Nusantara". What happened was that he combined dance styles from central Java, Sunda, Kalimantan and Sumatra. The result was a mix-up of dance styles which clashed with each other resulting in the distortion of the original essence of the dances. The choreographer soon realized that it took more than just mixing and combining different dances to make a national dance. Fortunately, he said, the fad to invent a "National Dance" petered out.

Personally, Mr. Suharto believed that there was no such thing as a "National Dance". Dances were born from a given place and time, and they assumed precisely those qualities unique to that particular locale and time - qualities which were shaped by the dance form. It was the socio-historical context of the dance that gave it its special and distinctive quality. Thus, according to him, if one wanted to invent a "National Dance", it would have to rely first on a local dance. He did not however discount the possibility that in the future, a choreographer who had fully mastered the different dance styles of the country might be able to create something new to make the "National Dance".

Mr. Suharto thought that choreographers should invent new dances slowly, step-by-step by exploring the possibilities of the dance forms and elements and then seeing how they fitted together rather than merely by combining them. The choreographer had to search for those elements that could blend well and harmonized together into a whole.

Recently, new choreographs using a combination of styles had been done. They combined dance forms which were closer to one another. And in cases where different dance styles were adopted, only a few elements of one dance form was borrowed and absorbed into another form.

Mr. Suharto said that the challenge to modern life was to create new dances based on traditions. He stressed the importance of retaining traditional forms since they possessed philosophical significance, they contributed to our self-knowledge, they allowed us a means of delving into our own souls and our God. He felt that as new dances were created, traditional and classical dances should also be preserved.

After presenting his view, Mr. Suharto then proceeded to demonstrate the methods he employed in choreographing dances to make them more suitable to modern conditions. He illustrated his choreographic method by asking Mrs. Theresia Suharto Sudarsono to demonstrate the dance Golek. The Golek was a solo dance which portrayed a young female adolescent dressing up and primping herself. The dance normally took about 15-20 minutes, and was characterized by slow, graceful movements as if the dancer was floating on clouds, the suitable setting for the dance was a

traditional Javanese pendopo preferably inside a beautiful inner garden or courtyard.

The dance began with the entry of the dancer who walked in slow, graceful motions to centre stage. She made the first sembah, then went to the left of stage; then returned to the centre and made the second sembah. Afterwards, she went through a series of motions which served as a transition. She then walked in an anti-clockwise circle and then returned to the centre. She went through a very stylized series of motions of combing her hair, putting on make-up jewelry, etc. And then she went through the same series of dance sequences as the first part. The dance therefore had a three-part structure: A-transition-B-transition-A.

After the demonstration of the complete Golek dance, Mr. Suharto requested Mrs. Sudarsono to show the edited version of the Golek which took only about 6 minutes to perform. By removing the repetitions of some of the sequences and shortening some of them, he was able to achieve a much more compact dance, rather than the slow and prolonged sequences of the original. He thought that he was able to adapt the dance form to modern taste and conditions while retaining the essential expression and mood of the dance.

Similar techniques were applied to other dances such as the Bedoyo and Srimpi by shortening dance sequences and removing some of the repetitions. He also sometimes added some accents at the juncture of sequences to alert the audience to beginnings and endings. The changes involved the amount of time in the performance, quickening the tempo slightly, and dispensing with exact repetitions of some sequences. However, he realized that those who knew the original dances very well would detect that a certain quality of the dance was lost however slight and subtle these changes might be.

Another dance demonstration was performed by Mr. Djoko Suko Sadono and Mr. Suwarsidi Tri Supto. For the second illustration, Mr. Suharto chose a Padede, which was a fighting dance. He said that by applying his methods, the dance became more compact and conveyed the excitement of the dance to the modern audience. Beside shortening the long sequences and dispensing with the repetitions (he sometimes used "nonsense movements"), he emphasized rhythm by stronger accents, paying particular attention to the execution of the bounce, the clashes of the fighters, and introducing diagonal composition of the fighting scenes as well as widening the floor design where the action took place.

Thus Mr. Suharto did not change the original dance completely but altered only certain selected portions to adapt the dance to the modern audience and the particular circumstances of performance. He also stressed that he worked best with the dances he had thoroughly mastered. He said that in choreographing one should draw materials from dances whose forms and styles were compatible in order to create a harmonious and unified dance.

Another dance demonstration was the Topeng Patani (Masked Dance of a Farmer) which was performed by Mr. Sadono. He first performed the original version of the dance and then the second version. There was not much difference between the two versions in terms of the dance sequences

and the time of performance. What was new was the introduction of stronger accents in the movements, and elaboration of the dance steps and gestures particularly the hands and arms. The second version in fact would be more interesting for performance on stage rather than the original version which was usually performed in the village setting.

After Mr. Suharto's presentation and demonstration, another special paper on the "Evaluation of Choreographic Works" was presented by Dr. R. M. Wisnoe Wardhana.

Dr. Wardhana began his paper by saying that dance served a higher purpose than just entertainment and recreation. He conceived of dance in philosophical and religious terms, and the various aspects of dance such as time, space, movement, rhythm, etc. as parallels of the workings of the human (microcosm) and the universal (macrocosm) realms. In this sense, dancers and choreographers fulfilled a significant mission in the contemporary world, rife with crises. Through their art, dancers and choreographers expressed mankind's ideal of the future world: prosperous, just, peaceful and artistic. He said that this mission applied to all nations particularly the ASEAN people and artists who, even as they had their own national strategies for coping with the world's problems, had to work together.

He discussed the importance of choreography, and the qualifications of a choreographer. To Dr. Wardhana, choreography was the highest creative level in the activity of dance. Thus, not all good dancers, nor experts on dance were automatically choreographers. Choreography required a higher, more creative and extraordinary talent. The choreographer had to be able to grasp an idea firmly, accurately and quickly and be able to translate it into gestures and movements.

Dr. Wardhana then discussed some of the questions which he felt the Workshop participants had to address themselves:

- "1. The need to define the meaning of a "dance creation" - what is a choreographed dance?
2. What are the procedure and methods of choreographing. How and when does one innovate?
3. Considering the different backgrounds and training of the participants what sort of exchanges of experiences and information would be fruitful?
4. What are the criteria in evaluating a choreographed work?"

He also expressed his view that the main concerns of cultural programmes in Southeast Asia should be:

- "1. The need to preserve traditional and ethnic dances, since they are valuable sources of national pride and cultural identity;

2. The need to have harmonious inter-cultural exchanges among nations;
3. To safeguard national culture and cultural identity from the negative influences of foreign culture."

He said that there were two approaches to solving these problems, one which involved long period of study, research, training and other activities which would take a longer time. The other approach was more practical and shorter, requiring direct experience following the method employed by artists, but this method required the gift and talent of an artist.

Dr. Wardhana believed that dance creations were relevant to current developments in the world which was changing at a very rapid pace. He said that in innovating traditional dances, one had to keep the essence of the dance. He enumerated three ways of doing this:

1. Variation - by introducing variety into the dance in order to prevent the slackening of the attention span of the audience;
2. Compactness - by shortening the time of performance by avoiding repetitions and other "nonsense" movements in order to give a more dynamic impression.
3. Development - by adding new material, technically by introducing new movements but which will fit the overall pattern at the same time.

However, before one launched into innovating a dance, it was very important that one fully grasped the essential quality of the dance.

Dr. Wardhana felt that a dance creation was an artistic product of an individual artist. However, the choreographer did not simply create out of a whim, but he had to feel responsible for the materials used, and had to be faithful to their true meaning and significance and at the same time had to also strive to create a dance that would articulate his society's deepest feelings and ideals. Dr. Wardhana believed that local dances could be enjoyed and understood by everyone and that all local dances and art were materials for the artist to use, for they belonged to the entire nation.

The second part of his paper dealt with a review of the important changes in Indonesian dance history. He said that the most important changes in dance occurred simultaneously with the struggle for national independence. The founding of the dance school, Krido Bekso Wiromo, marked a significant change of traditional dance, for the school provided a venue for dance instruction besides the court of Jogjakarta. Many students from this school formed the "Young Java" organization.

In the mid-1940s choreographical works were inspired by the struggle for independence. The early fifties was the decade of creating variations of Javanese dance drama, such as the production of the legend of

King Airlangga of Kahuripan which was presented in wayang style at Jogjakarta. It was also the time when new works were produced at the Krido Bekso Wiromo school with the production of the masked dance drama based on the story of the founder of Majapahit, Wijaya.

In 1954, when the Indonesian government sent a cultural team to China, it was realized that the traditional dances could not be presented in full, hence dancers were forced to shorten them. This instigated change in attitude towards the length and form of traditional dances.

By the end of the 1950s, more and more choreographers created dances for "emotional and aesthetic" effect. This marked the beginning of the trend to express individual style in new dances. These newly created dances tended to rely more on movements with more universal character.

In the last part of his paper, Dr. Wardhana proposed some criteria for evaluating choreographed works. He said that there were three facets to be considered: rhythm, idea and harmony.

In conclusion, he said that there should be more opportunities for dancers and choreographers to hold meetings and workshops such as this one.

Dr. Wisnoe Wardhana's paper appears as Appendix 7.

SESSION 5

Wednesday, October 22, 1986

P.M.

Reception Hall, Evergreen Village, West Java

E. Discussions, Dance Demonstrations, and Choreographic Presentation

Several dance demonstrations were performed in the afternoon session. Miss Kusumawati performed the Saudati dance from Aceh, northwestern Sumatra. The Saudati was associated with patriotic fervor of the people of Aceh and was usually danced by warriors prior to going to battle in order to fortify their resolve. Today this dance had become a dance for communal celebrations. The dance was performed a Capella relying on the dancers' vocalizations composed of prolonged drone and accented vocables, clapping both hands, on thighs and chests and stamping the feet. Essentially, it was a formation dance usually two or more rows of dancers facing each other. The dance had strong staccato rhythm and angular motions in fast 4/4 beat.

Afterwards, Miss Ratnawati performed the Pakarena from South Sulawesi. The dancer moved in slow, graceful and flowing motions rotating on the axis of the body with graceful hand and arm movements. The accompaniment however was a din of loud, strong staccato drum and gong 4/4 beats together with high pitched wind instruments all playing crescendo and accelerando.

Mr. I Wayan Diya said that these two dances might seem completely different in character because of the way the dancers moved and the kind of accompaniment. Actually, he said that these dances shared the same philosophy. The Acehnese warriors should face dangers with strong and steady mind, in the same way that the South Sulawesi people who were mostly seafarers, had to face and went through a stormy sea journey with an unperturbed and calm mind.

A question was raised about the pace and nature of changes in Balinese dances, since many of them were still considered sacred. And what were the effects of tourism on Balinese dances.

Mr. Diya said that he might have overemphasized the conservation of Balinese villagers with respect to their traditional dances. It was hard to generalize since, even in such a small island like Bali, attitudes varied, and changes might occur and become acceptable depending on many factors and circumstances. He said that as early as 1925 for example, a talented dancer named I Nyoman Mario who was a very much sought-after dancer innovated the traditional dance called Kebyar. He created the Kebyar duduk where the dancer stayed seated on the floor. Because I Nyoman Mario was a very excellent dancer and had danced for royalty specially for the Kings of Tabanan, no one complained about his "tampering" with traditional dances. On the contrary, people were very pleased with his creations. Besides, Mr. Diya also said that the Balinese were not too upset when foreigners tried to innovate, since the Balinese assumed that, as outsiders, foreigners would not know the correct form anyway and were outside the sanctions of the village and community.

As for tourism, the Balinese had learned to deal with the demands of tourism by having dance troupes organized specifically to serve the tourists. There were villages who specialized in catering to the tourists and they made quite considerable income from them.

Dr. Wardhana commented on the Filipino choreographers who used ballet and modern dance idioms to create their works. He said that he felt very close with the Filipino choreographers, for he believed that "we are part of our national tradition as well as the universal". The choreographer had to work with the materials and techniques he knew best. Regarding changes of dance traditions, he said that people usually were forced by circumstances to change whether they liked it or not. Dr. Wardhana gave several examples. In the 1920s, classical dance using topeng (masks) was highly developed. People in the villages valued their masks which were considered very sacred. But due to economic crisis, the villagers were forced to sell their masks to Krido Bekso Wiromo. The sale of these masks changed the people's attitude towards the masks and the dance. Another example he gave was that, prior to World War II, it was considered taboo to use dance movements from other ethnic groups. Dancers had confined themselves to the dances and movements of their own village and community. However, in 1953 a Conference was held which gathered together dancers from Sunda, Jogjakarta and Solo. At that Conference, they demonstrated and tried out each other's dances. After that experience, people became more tolerant and more open-minded with respect to using and borrowing dances from other ethnic groups and regions.

He also cited another case to illustrate how traditional dancers changed their attitude towards their dance. At the time, an Indonesian cultural mission was being sent to China in 1954, the troupe was composed of dancers from central Java, Sunda, Sumatra and Sulawesi. The South Sulawesi dancers realized that most of their dances were not supposed to be performed outside the ritual context. Performance of these dances required the purification of dancers, buffalo sacrifices, etc. Hence, the dancers had to "invent" another dance based on the original. It was in this manner that the sacred Pakarenan dance was transformed into the Panisi.

In his case, he said that he was trying to move away from dances which were associated completely with a specific ethnic or regional group. He tried to seek those dance gestures and movements which were more universal and not tied to one ethnic group, nationality, or to one ritual. Hence, he borrowed movements from sports from discus throwing, to Kung Fu, silat and other sports.

He said that there were two kinds of thinking regarding traditional and classical dances. On the one hand, there were those who were very traditional and wanted to preserve the traditional forms. On the other, there were those of the younger generation who believed that new dances should be invented. As example, he pointed out that Mr. Suharto represented those who believed in preserving traditional and classical dances in as original form as possible. While Mr. Sentot Sudiharto started out as a classical dancer in 1955 but decided to move to modern dance, because it allowed him to explore and experiment with all kinds of movements.

A question was raised on how he proceeded to choreograph. Dr. Wardhana replied that he had no hard and fast rules. Generally, he was guided by the principle that one had to move effectively to the design of the dance. The body should be trained to explore all kinds of movements - made it move faster, slower, jump higher, or spreaded the legs as far apart as possible. The aim was to train the body for full flexibility and full effort. For this reason, the choreographer who had to do exercises for a well-prepared body was the best tool for creating a new dance.

But all these physical action was not sufficient. Sometimes it was necessary for the dancer and the choreographer to retreat by himself, to meditate in order to be close to nature as well as to know himself and his God. Awareness of nature was very important. Another effective stimulus for dance ideas was music. Listening to music arouses all kinds of emotions and ideas. One could allow one's self to respond to the music and to improvise along as the music flew.

Dr. Wardhana said that he started improvisations in 1958 in Jogjakarta after his interest in athletics increased. He said that he was always in search of the more universal movements. Because he was a former dancer and teacher of classical Javanese dance who shifted to new dance forms, his experiments attracted the younger generation of dancers. To accept the mixture of cultures, Dr. Wardhana disagreed with Mr. Suharto that there was the so-called "National Dance". He said that it was possible to combine materials from different regions by selecting materials which were similar. The canonic method of presentation would make the different materials amenable to the formation of a complete dance using a

succession of gestures within a unifying rhythmic pattern or a single accompaniment. He said that Indonesia as a new nation needed new dances even if they were imperfect. The important thing was to try them out, and let them settle down and mature, then let the future generations do the blending. He said, finally, that "the time for innovation is now".

Mr. Suharto said that he appreciated both approaches. While he was a strong advocate of keeping traditional dances intact, he also agreed that to a certain extent traditional dances should change. The changes however should be done slowly, in keeping with 'the spirit of the traditional forms. In this way, the dances developed continuously.

The discussions of Session 5 were followed by some dance demonstrations. Mr. Diya was the first to demonstrate how he choreographed. He choreographed a dance portraying the contrast between male and female characters. Two topeng (masks) of a male and a female, a Balinese slendang (stole) wrapped diagonally around his waist, and an umbrella completed his stage outfit. Accompaniment was provided by drums and a Javanese saron based on a rhythmic fragment suggested by Mr. Diya himself. He portrayed the male as gagah (strong and aggressive), and the female as alus (gentle and refined). By changing masks, he alerted the audience of the shifts of character from male to female. But through his gestures and movements, as well as the accompanying rhythms, he was able to convey the personalities and moods of his characters. He also made good use of the open space of the reception hall to indicate travel, bewildered searching, quarreling, etc. The umbrella was put to use to underscore moods and expressions - coyness, affection, exasperation, etc.

Mr. Diya's creation was well received by the audience.

Mr. Sidharto, Mr. Sadono, and Mr. Bambang Pujasworo also demonstrated their choreography. The dance was in the modern idiom. The idea they wanted to convey was "the birth of time". The three young men used no props, and were stripped naked up to their waists. The movements were crawling close to the floor with heaving sighs audible up to the back of the hall; snake-like creeping accompanied by contortions, and alternating muscular tensions and retardando release, rolling vertically, rocking from side to side on the pelvic bones in imitation of the embryo in the womb, etc. All of their movements were accompanied by their own vocalizations - heaving, breathing, deep labored groans, etc. They sometimes moved one after the other, in response to each other, in opposition, or individually but never in exact synchronization until the latter part of the dance when movements rose above the floor and became more patterned sequences, until the finale when the three joined in pyramidal formation with their arms stretched upwards, their eyes wide open as if in sudden surprise or shock, and they shouted a nonsense syllable.

Dr. Wardhana demonstrated his choreographs. The first one was based on the movements of a discus thrower while using Javanese classical music as accompaniment. The structure of the dance followed the athletic event itself with a long prologue while the athlete went through the preliminary exercises in preparation before the throw, to the actual flinging of the discus as the climax of the dance, and finally the relaxation after the release of the discus represented the coda. Gestures

and movements were imitated from the actual athlete's behavior but slightly stylized through graceful continuous, flowing sequence of movements.

After his performance, the spectators noted that while the dance gestures and movements were universal as intended by Dr. Wardhana, the quality of execution projected a classical Javanese dance flavor. Dr. Wardhana responded that this was also the comment made by audiences when he performed similar choreographs in Ithaca, New York, USA.

Dr. Wardhana also demonstrated how a choreographer worked through the inspiration of a piece of music. The Filipino delegation brought taped music composed for new dance creations. One of the examples struck Dr. Wardhana, the "Kyrie", a composition which followed the polyphonic treatment of Gregorian chant but with more contrasting dynamics, wider range of harmonic treatment by the use of several voice textures (contrast of male and female voices were exploited), longer and more articulated melodic lines, and complex rhythmical patterns interwoven at several registers (because of the wide range of voices).

After listening to the music once, and thinking for a few minutes, Dr. Wardhana demonstrated his dance to the "Kyrie". Using the modern dance idiom, the basic movements were forward and backward, sidewise body movements with arm and hand gestures all of which were angular in orientation but executed decisively, firmly and gracefully. The character of the dance was very dignified and solemn.

During the discussion about the "Kyrie" dance just demonstrated, Dr. Wardhana said that it was not yet a dance but only the germ of a dance. What he performed was only a series of dance sequences which needed to be edited.

SESSION 6

Thursday, October 23, 1986

A.M.

Reception Hall, Evergreen Village, West Java

Session 6 began with general discussions on the country report of the Philippines as presented by Mr. Cruz. Dr. Surapone expressed his surprise at the number of new dance creations produced by the Filipinos. He said that by comparison, Thai dance creations were very few. Mr. Cruz replied that in fact, there would have been more new dance creations and performances, were it not for lack of financial support.

Ms. Eva Estrella V. Damian added that the problem of Filipino dancers and choreographers was financial. In her case, since she was a ballet dancer, the lack of financial support was compounded by the expenses involved in ballet dancing, from the cost of the toe shoes, to costumes, not to speak of the cost of long and rigorous training. She also added that although ballet was a western dance, the Filipinos adapted ballet as their own means of expression. Ballet was taught in the Philippines to suit Philippine social conditions and the Filipino physique. Historically speaking, ballet had a long history in the Philippines. Ballet was studied prior to World War II and many Filipinos wanted to master the dance.

However in 1955, the Roman Catholic authorities prohibited their students from taking ballet lessons or from performing the dance. Since most of the ballet students came from Catholic schools, ballet suffered a setback. Foreign ballet teachers left the country, and the ballet teachers and dancers could not perform publicly. Lessons and performances had to be done secretly.

The situation changed in 1964 when the Ballet Philippines was organized. It gave 20 performances, but soon the organization disbanded due to lack of financial support. The students of Ballet Philippines went abroad to continue their studies and upon returning home they put up ballet schools only to find out that there were not enough pupils and audiences for ballet. However, while private ballet studios folded up for lack of students, some schools and small ballet troupes flourished. The decades from the late 1960s to the early 1980s, there was government support for ballet but it was confined to the Cultural Center of the Philippines where its Dance Director was an advocate of modern dance. Despite lack of government support, lovers of ballet supported the dance and Ballet Federation was founded which lasted only for 5 years. Artists decided to band together to form organizations such as Sayao Sining and SAKSI which managed to survive without any subsidy from the government. These organizations banded artists, dancers and choreographers together to negotiate with the Cultural Center of the Philippines, in order to seek for more equitable distribution of government subsidy to artists.

Lack of support for artists in the Philippines, specially for dancers, led many of artists to go abroad, mostly to the US, Europe, Canada and other countries where they could perform on stage. Ms. Damian expressed the frustration of many talented artists who could not perform in the Philippines. She continued by saying that apart from ballet which was taught in private dance schools, Philippine folk dances were taught in almost all Philippine schools and that they remained a vital part of Philippine society, since folk dances were performed in almost all festivals and community gatherings. Besides, Folk Dance Festivals were regularly held in schools, colleges, communities and had increased because of tourism.

Mr. Basilio Esteban Villaruz also mentioned that there were many active composers in the Philippines representing various styles, different regions, from many socio-economic sectors who used many kinds of themes and media. He said that the most widely disseminated were the popular Filipino pop variety which portrayed contemporary daily life such as the song "Jeepney". This type of music however was faddish and they fell as quickly as they rose in popularity. On the other extreme, there were composers like Lucrecia Kasilag and Jose Maceda who experimented with new sounds and structures using Philippine and other Asian ethnic music and instruments. There were also many more composers who used the western symphony orchestra with musical themes drawn from Philippine chants, folk songs, melodies, and other musical ideas, forms, techniques and instrumentation. He said that it was unfortunate that serious Philippine music was not well recorded and rarely if ever performed or aired over the mass media. However, there were attempts to correct this by having the concert at the Rizal Park where music and dance performances were regularly held on Sundays and holidays. These performances were aired over government TV and radio stations.

The Philippine delegation apologized to the other participants for their inability to show them the video tapes of their choreographs due to the incompatibility of the equipment used in recording in the Philippines with the video equipment available in Indonesia.

To compensate for their inability to demonstrate some of their choreographs, the Philippine delegation requested Ms. Damian to dance the choreograph of Mr. Cruz, "Hating Gabi" (Midnight). It was fortunate that Mr. Iko Sidharta, an Indonesian ballet dancer and teacher was present at the Workshop and was willing to lend support to the Philippine delegation. The Philippine delegation expressed their deep gratitude to Mr. Sidharta for his help and applauded his excellent performance.

The dance was a pas de deux which paralleled the music very closely. Basic rhythm was derived from tango-danza with long, complex melodic contour, strong up beat phrasing, and with A-B-A structure. The pas de deux also paralleled the instrumentation with the dominant role of virtuoso violin playing supported by piano, the danseuse was made to express the violin's voice. The dance conveyed the idea of the fragility and evanescence of passionate love. All of the gestures and movements were from classical ballet.

Ms. Damian also demonstrated the Itik-Itik, a dance imitating the movements of the ducks. Afterwards, Mr. Cruz joined Ms. Damian in demonstrating the Jota, a Spanish influenced social dance.

The participants found out how different their dances were and how their traditional dances had been so deeply ingrained into their motor habits.

As it was difficult for Ms. Damian to imitate Thai and Jogjanese dances, which were characterized by highly mannered, stylized and polished movements executed with graceful restraint; so the Thais and Jogjanese dancers could not easily imitate the exuberant, gay, easy spontaneity and bravura of the Philippine dances. Another factor which inhibited easy imitation of Philippine dances was the fact that Thais and Jogjanese were trained to a 4/4 slow rhythm, while Philippine dances were on a 3/4 upbeat rhythmic phrasing with highly contrasting dynamics. They also found the swift gallops and pirouettes difficult to execute.

Dr. Surapone said that the experience of trying out each other's dances showed that choreographers had first to experience directly and personally the new dance idiom before they could use them effectively.

The discussions continued on how choreographers could use other types of dance idioms and styles. Mr. Villaruz said that the choreographer did not necessarily have to use the entire dance form literally but only had to absorb its essence. He could choose only those materials or motifs that fitted well with the entire dance in mind.

Mr. Suharto continued by saying that a choreographer often did not borrow an entire dance, nor did he simply imitate, but he rather took an aspect, a certain movement, a gesture, or a rhythmic pattern. What was important was to know the essence of the dance. One started with a small aspect, then built and developed the innovation around it. Mr. Suharto

said that the method employed by Mr. Diya on improvising from an idea, and working out the dance as he moved along with the music was also a very useful approach, for it allowed the choreographer to explore the various kinds of movements and let the flow of the action directed the design of the dance.

After the discussions and demonstrations, the session was concluded by Mr. Sidharta's presentation of a video film of his choreographed dance of the Swan Lake, Scene II.

Mr. Sidharta is a ballet dancer trained in West Germany, and winner of the National Arena Theatre Dance Competition in 1986 for his choreography of Scene II, from the Swan Lake. The theme of the 1986 competition was dance humor. He said that when he decided to join the competition, he thought hard on how to make a humorous dance. For a while he was undecided whether to choreograph an entirely new dance, or use an already existing dance and just make it humorous. Then the idea occurred to him that he would use the Swan Lake ballet but would make it humorous. The first thing he did was to borrow video films of the Swan Lake ballet. Although he knew the ballet and had danced parts of it before, he studied the films very well. After viewing the films and studying the dance, he chose Scene II as the portion he was going to use. He asked three young female dancers to dance the part of the three little swans, and a young male dancer to play the part of Prince Siegfried. As for Odette, the leading ballerina, he decided to take the role himself. That was to be the major source of humor. It took him 4 days to choreograph the piece.

Still, he said that although the intention was to make the dance humorous, he realized that the whole dance could not be made funny. Moreover, all the movements, gestures, and all the rest of the dance passages had to be executed just as precisely as in a serious dance. He realized how important precise execution was, so that the dance would not degenerate into slapstick, or mere clowning. He also wanted it to be a good dance. The humorous parts he injected into dance were only very short, and were small portions of the entire Scene II like when he acted out of character when he (as Odette) lifted Prince Siegfried instead of the other way around. But most of the time, they danced Scene II seriously and precisely. In this manner, the funny scenes became even more humorous.

This session brought great pleasure and insight to every member of the audience.

SESSION 7

Thursday, October 23, 1986

P.M.

Reception Hall, Evergreen Village, West Java

Session 7 began with a question asked of the Philippine delegation what kind of dance curriculum they offered at the colleges and universities in the Philippines. Mr. Villaruz replied that not all Philippine colleges and universities offered courses on dance. At the University of the Philippines, dance curriculum covered 5 years, 3 years

for practical dance training in modern, classical ballet, and with theoretical portions. A specific course on dance notation using the Benesh method derived from the London Dance School formed part of the curriculum.

The discussion continued on what types of institutions, organizations were active in the field of dance in the Philippines. Among those mentioned were: the Ministry of Education, Culture and Sports, the Cultural Center of the Philippines, the Folk Arts Center of the Philippines, the National Arts Center at Mt. Makiling, the Metropolitan Theatre, the Music Promotion Foundation, the Universities and Colleges like the University of the Philippines, the Philippine Normal College, etc. There were also other private organizations and associations. It was felt by the Philippine delegation that because the Ministry of Education took care of such a broad range of activities, it tended to neglect the aspect of culture. They believed that the example of Indonesia would be useful where a separate body of culture was set up within the Ministry of Education and Culture. They said that there had been moves by the previous government to establish a separate Ministry of Culture but it did not materialize.

Dr. Surapone asked about the musical compositions which served as the accompaniment of the new choreographs and how this was made possible.

Mr. Villaruz answered that there was usually a close interaction between the music composer, the choreographer and dancers. These three work very closely together from the initial stages of conception and they changed and revised their work as they progressed until they were satisfied with the final result. Composers and choreographers worked closely together to produce a new dance. In the UP College of Music, student dancers and composers learned how to work together as part of their training.

Regarding problems of choreography which later became a centre of discussion, Mr. Pujasworo asked questions on how one could combine classical dance idiom with modern idiom and how one could combine dances of different idioms.

It was agreed that there was no easy answer to these questions, for many factors had to be considered. It was decided that it would help clarify the problem by having each other's traditional dance forms demonstrated. The Indonesians were the first to demonstrate the basic dance steps, movements and gestures of the most prevalent dance forms. The Thais demonstrated the basic steps and movements of Thai classical dance, beginning with the simple walk on stage to the most common or most characteristic movements and gestures. First, Mrs. Sathaporn demonstrated the basic steps and gestures of Thai classical dance beginning with the walk to hand, arm and body movements. Dr. Surapone explained that Thai classical dances were highly standardized, refined and polished. High standards were kept because the royal court and the dance academy dictated the correct forms, hence Thai dance tended to be less dynamic. After the demonstration by Mrs. Sathaporn, Miss Photchaman Samakhabut demonstrated the tea-picking dance. It was based on a tribal northern dance, using Thai music. The dance sequences followed the cycle of cotton production from picking cotton pads to drying, spinning, weaving, etc. She used as basic movements the northeastern footwork, and hand and arm movements. The

execution of the dance according to Dr. Surapone was coloured by the refined style of court dances. Miss Photchaman's choreography became very popular and was performed by students of Udon Thani Province.

Mrs. Phayong Thonglim offered further information that in Thailand, the dance curriculum in fact afforded some opportunity for the students to do choreography. One of the requirements was for dance students to select a topic to do research on, then they went to the field to study dances of a specific location. They were required to record the dance, music, costumes, etc. After submitting the report, the students were asked to design a dance based on what they found from their field experience.

After the Thais, the Indonesians demonstrated the basic steps and movements of some of their major traditional dances.

The Thais and Indonesians found that they had much in common specially the motor habits and physical regimen, while Ms. Damian with her ballet background found Thai and Indonesian dances more difficult to follow. The participants tried out some of the characteristic movements of each other's dances. The Thai and Jogjanese female characters were very similar except that the Thais had a slightly stronger rhythm, while the Jogjanese moved much more smoothly in a flowing, slower and continuous motion without visible junctures even when they changed positions.

Dr. Surapone suggested that since the Thai and Indonesian dancers were mostly schooled in courtly, classical dance, it would be interesting to find out how they would execute Philippine folk dance. He asked Ms. Damian and Mr. Cruz to demonstrate two Philippine folk dances to the participants, and then asked the other dancers to try them out.

From the tryout, Dr. Wardhana concluded that, the Filipinos introduced gestures and movements which were easier to follow and imitate. Still, each one imitated in his or her own way in accordance with his own training and personality. He said that there were many approaches to gesture and that choreographers and dancers should not always be limited by what they believed to be "the classical". The use of a gesture or movement should depend also in what the choreographer wanted to do with it in the total composition of the dance.

Mr. Sudiharto, Mr. Pujasworo, and Mr. Sadono demonstrated their choreography based on Jaipongan, Sisinga-an, and Silat. The choreography illustrated how three different dance forms which were more or less similar, could be combined.

Mr. Diya also mentioned that a similar method was followed in creating a dance called the "Abduction of the Princess of Kediri" which was based on one of the major scenes of the Ramayana dance drama.

Dr. Wardhana suggested some experiments for the group to find out how they improvised and used their imagination and skills to create a dance. He asked the ladies to improvise on the theme: "Man in the Same Circumstance". He gave as a cue, the use of circular motion.

Mrs. Sathaporn, Mrs. Phayong and Miss Photchaman from Thailand; Ms. Damian from the Philippines; Mrs. Sudarsono, Ms. Kusmawati and Ms. Ranawati from Indonesia participated in the experiment.

The ladies performed in accordance with their own dance backgrounds. Compared to the other dancers, Ms. Damian, the ballet dancer, stood out from the group since her style of dance encompassed wide space within a limited time. Each one performed individually without any interaction even when they were close and almost touching each other.

Dr. Surapone suggested that the Workshop participants could experiment on choreographing together. The participants were divided into men and women's groups, and each group was to devise a dance.

After the two groups discussed their ideas, they had a brief practice, and then they were ready to perform. The ladies improvised on hand movements and gestures which were more or less similar in Southeast Asian dances. Their choreography centred on variations of the hand and arm movements, with intermittent body rotation, and changes in formation: rows, square, circle and finally a triangular formation at the end of the dance. The men improvised on Javanese Topeng and Jaipongan.

After the performances, Dr. Surapone asked the participants to evaluate the two choreographs. Mr. Suharto said that it was difficult to evaluate a dance that took only about an hour to choreograph. Obviously, it was not as successful. The criticisms centred on the lack of coherence of the dances, the hastiness and somewhat lack of "feeling" in the execution.

The rest of the afternoon and evening was spent viewing the video films of dance demonstrations and performances.

SESSION 8

Friday, October 24, 1986

A.M.

Reception Hall, Evergreen Village, West Java

F. Special Presentation by Mr. I Wayan Dibya

Mr. Dibya began Session 8 by introducing himself as a trained Balinese dancer from Singapadu, a village famous as a tourist stop where the Barong Dance was performed. He came from a family of dancers. He learned to dance from his parents, and some of his teachers were I Made Gorda, the father of I Made Bandem, and I Gusti Agung - noted as a teacher of Legong at the kraton. Teaching then was very severe. Students were thrust with a stick and broom to keep them alert and to maintain their correct posture. The harshness of the teaching methods was intended to strengthen their muscles and inculcate discipline. In recent times, dance instruction became more gentle which was a great change since the new generation of students no longer put up with the old methods of teaching.

He started dancing at 9 with Baris, a basic dance for males. He continued to learn other dances until 1960 when he decided to stop for a while to concentrate on playing the gamelan. He felt that he was not a good dancer. In 1966, he went back to dancing but continued playing music. That experience made him master music and helped him dance better. It also made him think of innovating dances.

He discussed his method or procedure in choreographing. 1) Exploration - gathering materials; 2) improvisation - trying out movements, gestures, sequences, etc. and changing them in the process of putting them together; 3) editing or shaping of the dance - eliminating some parts, adding others, refining them, etc. Usually he said, it was helpful to ask the opinion of the dancers for he relied on them to make the choreography work. All throughout the process, he kept asking himself what he wanted to convey and what he was going to emphasize. Although he drew most of his materials from kraton stories, or on a story line, he also made allowances for the abstract movements (or kinesthetics). The balance of the imitative and the abstract aspects of dance were important to the total effect of dance.

One of the most important principles he learned by hard and painful experience was to consider the sensitivity and values of his audience. He said that in the West, the audience was accustomed to all kinds of novel ideas and movements. By contrast in Asia, especially in Bali, there were many restrictions. For example, to the Balinese the body was divided into three parts. The head was considered sacred, followed by the body or trunk which represented the middle level. The lower parts of the body from below the waist to the feet were considered unholy. Hence, the head had to be kept erect at all times and on a higher level than the rest of the body.

In 1976, he created a dance called Setan Percaya. He got the idea from a dance magazine published in the USA, but he used Balinese music as accompaniment. The dance involved rolling on the floor, somersaults, and he even had sequences when the dancers had their feet and toes fluttering up in the air way above the dancers' heads. The audience was shocked. The event was reported and criticized in the newspapers for two weeks. Even his relatives pressured him to stop the performances. In Hindu Bali, he said that, it was "difficult to push away the walls of tradition". This lesson taught him to go slowly in introducing innovations. It also made him study Balinese dance, music and culture deeper.

On the other hand, his earlier innovations of Balinese traditional dances were very well received mainly because he kept within the bounds of community sanctions. As an example, he said that he introduced some changes on the Cak dance by changing the pattern of the floor plan, and the rhythms of the vocalizations. The innovations were very well received by the villagers and in fact he was encouraged to do more.

His latest choreography, the Barong-barongan, was derived from the Barong dance. The idea behind the Barong-barongan was to have one of Bali's most sacred dances performed without having to go through the ritual requirements of the original dance. Some of the ritual requirements for

the original Barong were: purification of the dancers at the temple for at least three days, who had to stay together the whole time under the guidance of the pamengku (temple priest), wore white, ate only specially prepared ritual food, etc. His Barong-barongan was intended to "secularize" the dance so that it could be performed at anytime and at any place while preserving its essential meaning. He used as the recurring pattern the major movements of Barong. (Mr. Dibya at the same time demonstrated the basic pattern of movements of the Barong).

He explained that his method of choreographing was to think of the dance in its entirety. Even if some parts were still vague in his mind, as long as he had the general idea of the dance, he continued and worked out the details as he went along. His method was to work from the general to the particular, and did not linger on perfecting every single gesture and movement of the dance. He thought that the method employed by Marianne Scott who taught choreography at UCLA was too slow and complicated. Marianne Scott worked out every detail of each dance sequence, and demanded perfect execution of every gesture from her dancers that it took her several years to finish one choreograph that took only 6 minutes to perform.

In his case, it took him about 36-40 hours of actual rehearsal with his students at ASTI (Akademi Seni Tarik Indonesia, at Denpasar, Bali). Although the preliminary work could be traced as far back as 6 years ago when he studied Barong from two dance masters. The first thing he did was to dispense with the 80-kilogramme Barong mask and replaced it with a lighter and simplified version. What he retained was to make the dancers portray movements as if they were still carrying the weight of the original Barong. Dance movements should convey the effort to make the mask come alive. (Mr. Dibya demonstrated the basic steps once again and called the attention of the audience to the way the dancers carried the simplified Barong). After a few tryouts, he soon found out that the original gamelan accompaniment was not suitable to a choreographed dance. Hence, he had to compose the music of the Barong-barongan. What he did was to make the dancers also the chorus, combining chant like singing, shouts, moans and other similar sound impose rhythmic patterns interlocked with the gamelan accompaniment. He also ended up designing the lighting as well as the costumes and stage sets. All the while he tried to keep the main idea of Barong as the sacred protector of the village and as one of the cosmic duality of good and evil (Barong and Rangda), the two forces Balinese believed to pervade the world of man and the universe.

Mr. Dibya said that the Barong-barongan was first performed in Denpasar in 1984 and was well received by the predominantly Balinese audience. Later, he took the troupe to Jakarta where they performed at the Graha Budaya in Jakarta. The Jakarta audience who were less familiar with the Barong did not fully appreciate his innovations. At each performance, Mr. Dibya said he changed the dance and he thought that he was able to improve his choreograph because of the comments and reactions of his audience.

After his talk, Mr. Dibya showed a video film of his Barong-barongan composition which was well applauded by the participants of the Workshop and which stimulated further discussions. Regarding problems of choreography, Mr. Diya commented that in 1972 Mr. Sardono experienced

similar social censure and ostracism when he choreographed a dance where some of the children appeared naked. Even if Indonesians normally let children go around naked in everyday life, they could not accept nudity on stage. Mr. Sardono was banished from performing on stage for several years. Mr. Diya said that part of the problem was regionalism. Mr. Sardono was not a Balinese, and he was considered an outsider intruding into Balinese society specially since the children who performed on stage were Balinese. He further commented that Mr. Dibya's innovations of the Cak was more acceptable because Mr. Dibya was an "insider"; the situation would have been different were he in the place of Mr. Sardono.

Ms. Damian said that in the Philippines the people tended to accept all kinds of novelty for many had lost their attachment to traditional art forms, and that she envied the Thais and Indonesians who possessed deep-rooted traditions.

Mr. Villaruz remarked that there were other kinds of unstated restrictions in the Philippine society, for instance the rich elites exercised "unseen censorship" by their preference and support of western art and western artists.

Dr. Surapone said that the Workshop should also address itself to the social aspects of dance and choreography, specifically to the question - to what extent were choreographers free to work in a given society?

Mr. Diya said that the problem was very complicated since beside consideration of moral values as well as financial support, the feelings and sensitivity of the particular audience varied even in one country, such as in Indonesia. He pointed out that the Balinese enjoyed his Barong-barongan since they were steeped in the Barong tradition and were therefore able to detect and appreciate the innovations he introduced. On the other hand, the Jakarta audience could not enjoy it very much since they did not have the same background as the Balinese. Again, it was different when it was performed before at the Festival for Young Choreographers held at the TIM (Taman Ismail Marzuki) in Jakarta. This kind of audience expected something more unusual. He said that he worked best within the framework of Balinese culture and he addressed his works for the Balinese audience. With other audiences he had to make many adjustments. Another aspect of the problem was that Balinese were generally sensitive to what others did to their traditional arts and other cultural values. He thought that this affected how other nationalities used or borrowed cultural materials from Bali, or from any other Asian country for that matter. He gave as examples the case of an American dancer who studied in Bali. He gave a performance of Topeng (masked dance) where he treated the Topeng just like any other everyday object, he packed the Topeng together with his underwear and shoes in one bag. This would have caused an outrage in Bali where Topeng is considered sacred, or it was believed to come up alive onstage. Fortunately, this American dancer performed at Brown University, otherwise he would have been barred from Bali.

Mr. Diya also mentioned that American and other dance teachers and choreographers often asked the Indonesian to reverse the roles of traditional characters like making Harsawijaya an aggressive character, or Bhina as an alus character, and so on. He discovered that this caused the Indonesians a lot of distress.

Mr. Cruz asked the Thais how they reacted to the way Thai people and culture were depicted in the movie, "The King and I".

Dr. Surapone replied that there were attempts to correct some of the portions of the film, but he thought that the film could be viewed as an American conception of the Thais in the 1950s. He also said that oftentimes, American musicians who represented Thailand at the music festivals and expositions sometimes mixed up instruments, or played them in some other ways which may have appealed to novelty seekers but were actually somewhat amateurish. (He used the Tagalog term hilaw, meaning raw, immature, lacking in organic form and unity, etc.). He also said that the Thais looked up to the Indonesians as models in choreography and that he would suggest that the Workshop made a request to SPAFA to give them more opportunities to exchange experiences in dance creations and innovations.

Mrs. Sathaporn asked whether the Kecak dance was sacred because she had seen it performed in other circumstances.

Mr. Dibya explained that the actual name of the dance was Cak and that Kecak was just one of the syllables of the choral chants. One of the earliest western publications on the Cak was written by Walter Spies and Katherine Marchoen who did research on Balinese dances and drama in the 1930s. Cak was performed by the chorus to help induce trance during the performance of the Sang Hyang. Sang Hyang was a trance dance intended to rid the village of some ailment, or as a preventive measure from some evil or malignant forces including diseases and epidemics. The Cak later on was made part of the Ramayana and, in the latter case, it was not as sacred as when it was part of Sang Hyang. Still the performance of the Cak and the Ramayana were always auspicious and somewhat sacred occasions. Walter Spies and Katherine Marchoen encouraged Balinese dancers to develop new dances based on the Sang Hyang and the Cak in order to make them as art pieces and not necessarily part of religious ceremonies. Consequently, out of the Sang Hyang, some of the Balinese dancers developed the "Fire Dance" for tourism. Apart from the aesthetic stimulus provided by Spies and Marchoen, there were also "dollar motivated" dance innovations like the so called "Real Trance Dance" advertised by the Balinese Tourism industry performed daily from 6-7 p.m. Hence, Mr. Dibya said that even the sacred dances were undergoing changes in Bali for many different reasons.

Ms. Damian asked to what extent foreigners were allowed to use Balinese dance materials in ways different from their original context. It seemed to her that foreigners were allowed more leeway in committing faux pas.

Mr. Dibya replied that the problem of cultural borrowings was always a very complex phenomenon depending on the persons involved, the time and circumstances, etc. Generally, he said Balinese did not expect foreigners to know everything about their art and culture the way they did, hence they were more tolerant when foreigners committed mistakes.

The rest of the session was spent on viewing video films of dances and choreographs done by Indonesian artists, as well as demonstrations of dance movements.

SESSION 9

Friday, October 29, 1986

P.M.

Reception Hall, Evergreen Village, West Java

G. Reaction and Evaluation

The session began with the evaluation of the group choreographs after the participants had time to view the video recording of the dances choreographed by the two groups. Dr. Surapone requested Mr. Suharto to chair the session since he did not participate in the choreography and would thereby act as an unbiased spectator and evaluator.

Mr. Suharto began by saying that each choreographer had his own method of choreographing, and that each one tried and sought methods and ideas most suitable to his own personality and purposes. Some choreographs he said could work quickly, while others took a longer time. He said that innovation in itself was not the main issue, but why and how innovation was done counted. He also wondered whether innovation was something that could easily be learned and transmitted. How did one teach someone else how to innovate? Why and for what purpose? He said that these were things that could not easily be taught. Furthermore, since the two groups had only a very short time to choreograph, he wondered whether it was possible even to evaluate the results, or whether it was even worth the effort to choreograph in that manner.

Mr. Suharto's impression was that the women contributed a movement, or a gesture and strung all of these together, but each of these remained a separate movement and were not combined in any coherent way since these were different styles. He asked how far one could use different styles into one dance. He had the impression that the women were imitating shamanistic movements, but still he could detect the differences of style. Moreover, although they were danced in sequence, the movements showed no relation to one another. The same applied with the men's group which reminded him of the circular dance of Topeng Batawi. Again, movements from different dances were put together; they were just a series of different movements and lacked continuity. It was not clear to him what each group wanted to convey to the audience.

Nevertheless, he said that it gave occasion for the group to experience exploration and improvisation. He thought that there were actually no innovations done, nothing new was really done to the gestures and movements. But as a kinesthetic experience, the experiment proved useful for at least the participants discovered how their bodies behaved under a novel situation. This experience was very common to the westerners who looked to the East to explore new movements. He cautioned that movement was not merely a kinesthetic phenomenon but carried with it a certain quality, an emotional affect. While the westerners tried to explore the East, he believed that the easterners could learn techniques of using the body from the West like exploiting the range of the body's flexibility forcefulness, expressiveness, etc. He confessed that he could not evaluate adequately the one-hour choreography.

Mr. Villaruz said that he agreed with Mr. Suharto that the choreograph was a mere mixture of gestures still he thought that because they kept within prescribed space, there was some unifying element like rows, rectangles, circles, etc., unlike the dance to the Kyrie choreographed by Dr. Wardhana, which was freer and looser and was not confined to the meaning of the music.

Dr. Surapone said that the choreographers who danced themselves seemed unable to see the entire dance as a whole. He thought that the women's dance was alright at the beginning but got mixed up later on.

Mr. Suharto commented that it was more like an exercise in exploration of movements without any focus; it was kinesthetic stimulus as stimulus for dance and it lacked direction.

Ms. Damian countered that she thought the exercise useful, for it was a process of removing demarcations of the dancers' different dance styles; it should be considered more as an exercise in movements to warm up one another and not as choreography.

Mr. Dibya stressed that in choreographing, one should start with a central point, theme or idea of what one wanted to convey. He suggested that it might be wise to choose a theme on which everyone could focus, a central idea that could help in combining and blending the movements.

Mr. Villaruz said that it was too hurriedly done, and too many choreographers and dancers were rushed into choreographing instantly. He suggested that smaller groups could have been formed, or one idea chosen and let each group or each national delegation interpret the theme. Another way was to divide the participants into dance styles.

Dr. Wardhana suggested that it might have helped to choose one theme, or one dancer from each of the national group to interpret one theme as the one he suggested earlier, "different men in the same circumstance", and then to give the dancer or choreographer a time limit for the dance performance like 3 minutes to convey an idea of circles and circular motion.

Dr. Surapone said that in Thai dances there was very little parities, circular motion as an idea for a dance might not fit well with Thai dances.

Dr. Wardhana said that it required talented dancers to convey an idea, and they needed time to rehearse and experiment before they could create unity in a dance.

Mr. Dibya volunteered to demonstrate his choreography and requested for 30 minutes to prepare. The Workshop recessed for about an hour to allow Mr. Dibya to work out his choreography.

Mr. Dibya asked three dancers to work with him, and then requested Mr. Diya and other musicians to provide the accompaniment. After a few minutes of discussions and rehearsal, the group performed. The movements were derived from Baris with some changes in accent, execution and tempo with some syncopations of the basic 8 beat rhythmic pattern. The

dancers alternated the basic Baris movements with the "invented" or stylized movements and the alternations provided the regularity and unifying thread aided by the ostinato rhythm also derived from the Baris accompaniment. The Workshop participants agreed that the choreography was very successful considering that it took only an hour's preparation.

The success of the choreography was traced to Mr. Dibya's innate talents, to the talents of his dancers and musicians as well as to the clear focus of the dance, to perform variations on an 8 beat rhythmic phrase as expressed through the head, feet and body movements borrowed from the Baris. It was a simple kinesthetic exercise performed within 8 minutes.

Mr. Suwarsidi Tri Sapto told the group that in his case he found no difficulty in using various dance movements. His difficulty was how to find his own dance style. He felt that this was important to have one's own nafas (attitude), otherwise one was left to do only a mosaic of dance movements without any blending. He stressed that it was the nafas that provided the means for absorbing and blending different styles of movements together. He pointed out that movements were different between Java and Bali, and between classical and folk. He said that in 1977 he went to eastern Kalimantan to learn the dances of the Dayak people. He found out that it became necessary not only to learn Dayak dances but also to learn their way of life, for these dances were intimately connected with their daily lives. He felt that he needed a kind of cultural immersion before he could really understand their dances.

Mr. Sidharto said that he had worked with many Indonesian choreographers and was always fearful that they were doing a mosaic. He wondered how one could combine Thai classical dance with Indonesian folk dance and ballet dances from the Philippines. He said that it was probably possible to do this but he needed to study them thoroughly first and examine all the aspects of the different dances.

Mr. Suharto replied that one needed to pick out the essence of the dance not only the outer form of movements or gesture. Moreover, one ought to select carefully which movements were most important, their meanings, etc. He said that the desire to innovate should come from deep feeling not just for the sake of changing the dance, or for novelty.

Mr. Munardi added that using other kinds of dances depended upon one's idea or concept in order to have direction in choreographing. He said that Dr. Wardhana's choreography was successful because the dancers already had good background, knew their own dance traditions, and had a theme to focus on, i.e. the circular motion. Perhaps he continued, the choreograph would have been better had the dance been performed by dancers with similar dance traditions.

Dr. Wardhana said that he looked at choreographic innovations as a tool to keep the essential spirit of the dance while injecting something new, a quality which might not have been there before.

Mr. Suharto asked whether Thai classical dances were fixed or whether they could be choreographed and used for other dances.

Mrs. Sathaporn replied that Thai classical dances were fixed and very much kept. Dr. Surapone added that Thai classical dances were maintained very strictly by the guru whose influence remained very strong in Thailand. This of course could very much restrict innovations.

Mr. Suharto said that the opposite was happening in Indonesia where the most talented dancers and choreographers were not satisfied merely to perform set dances but wanted to create new dances as a means of self-expression.

Dr. Surapone said that, in the 19th century, Thai dancers were exploring other dance forms - Chinese, Burmese, etc., but the attitude changed in the 20th century.

To Dr. Surapone's question on whether Dr. Wardhana would consider himself as a "classical" dancer, Dr. Wardhana replied that he was not a "classical" dancer, but simply a dancer. He said that he had classical dance training, but developed into a dancer whose philosophy was to achieve unity and consistency in dance while exploring the elements that were universal to mankind.

Dr. Wardhana continued that it was for the very reasons mentioned by Dr. Surapone that he was exploring more universal movements rather than those movements and dances which were associated with royal courts or with one specific religious or ethnic group.

On the other hand, Mr. Suharto said that while he agreed with Dr. Wardhana, he said that the preservation of traditional dances was important. There were many dances described in ancient Javanese manuscripts that had never been performed in modern times, and there were still isolated pockets of ancient and traditional cultures in Indonesia who possessed interesting dances. He pointed to the many variants of the Colek which had not yet been recorded and studied carefully. He said that both exploration of new movements and dance creations should go hand in hand with the discovery and preservation of traditional dance forms.

Dr. Surapone requested the other participants to give their ideas and experience on choreography and teaching of dances.

Mr. Dibya said that it was difficult to speak about choreography since it was something that was better done than discussed. Moreover, he said that no working definition of choreography was agreed upon at the Workshop. He suggested that the book on The Intimate Acts of Choreography might be of use to the participants, and selected readings be compiled on choreography together with films, tapes, photographs of dances. He also suggested that the Workshop participants should exchange publications, and have more opportunities to hold performances. Meanwhile, he said that in his experience, focusing on a theme, whether it was a story, rhythm, gestures, etc. was important to start off choreographing, and then develop the idea or theme. Furthermore, other factors such as the audience, dancers, circumstances of performance, etc. should also be considered.

Dr. Wardhana also added that the nature and level of performances should also be considered for the choreographer worked under various situations such as rehearsals, recitals, entertainment and recreation, a

dance festival, competitions, etc. The circumstances and reasons for performances affected choreography.

Dr. Surapone reiterated the many interrelated factors which should be considered in choreographing and added the special situation in Thailand. He pointed out that due to the strong classical tradition in Thai dancing, there were many restrictions on innovations. He thought that an atmosphere of greater freedom was necessary for innovating and creating new dances. He said that due to the restrictions imposed by classical Thai dancing, the only materials with which choreographers could work was folk dances, but he wondered whether one could "create" folk dances, or how much freedom a choreographer was allowed to change folk dances without distorting them. He also raised a question whether changing a dance was completely the higher prize innovators had to pay for their innovations.

Mrs. Sathaporn replied that the group's experience in choreographing might provide some of the answers to Dr. Surapone's questions. She said that the women's group took 3 basic gestures from the three countries choosing those which had similarities such as the hand movements, and they tried to put them together, not necessarily resulting into a unified whole, but similar to placing 3 kinds of flowers into a single vase. These 3 movements were tied together by the same rhythmic pattern. However, she thought that the men's dances which developed basic gestures from the Philippine folk dances had a different character from the women's dance.

Miss Photchaman said that people have their own preferences on types of movements and dances. Generally, most Thais preferred refined movements of classical dances, while there were those who liked northeastern style. Foreigners usually found Thai classical dances too slow. Hence, choice of materials for choreographing depended on the preferences of the audience.

Mrs. Phayong added that different styles of dances followed different lines of development. Each dance style would have to be treated differently. She felt that having confined herself to Thai classical dance, and after watching all the choreographic demonstrations, she felt that she belonged to the old school of thought. She appreciated the Workshop because it stressed creativity more than just copying and repetition. After the Workshop experience she felt that she would adjust her teaching methods and encourage more creativity among her students. In advising a B.A. thesis, she would introduce other dances besides the classical ones. She thought that giving prizes to those students who could make original use of prescribed gestures would be a good start.

Miss Photchaman said that she agreed about the idea of using more universal movements and gestures, instead of restricting one's self only to prescribed forms. She thought that it was a good idea to use various dances besides classical dances. She added however that, in creating dances using gestures and movements from various sources, they should be harmoniously put together.

Miss Kusumawati said that she had experience in choreographing for her classes and that it was important to have a theme and know what meaning one wanted to convey before improvising movements. At the same

time she felt the need to be freed from set and fixed movements, and yet realized that one had to start with traditional forms. Often she varied conventional gestures and movements to produce something new. Ideas and motivations for innovations came from internal and external stimuli, from her own desire to be creative, and varied what she already knew, and from the outside world. She believed that a choreographer should be able to work with traditional and non-traditional forms. In creating new dance forms, the elements of the dance should be harmoniously blended and should be well performed.

Mr. Villaruz said it was difficult to define when a choreographer was able to develop an old idea into something new, it was like saying "finding order in madness". He felt that there was no textbook approach to choreography.

Ms. Ratnawati talked about her experience as a teacher of dance and physical education for small children and college students at IKIP. She prefaced her discussion by saying that the Workshop was intended to be for the younger generation, hence she thought that her experience as a teacher to small children was relevant to the Workshop. She said that she started with basic steps of traditional Indonesian dances, mostly drawn from Java. After the pupils learned some of the steps and even if the children had not yet perfected the movements, she let them improvise. She gave them some suggestions like a theme, or a story, or the meaning of movements, etc. She also made them listen to different kinds of music and rhythms including those from Africa. She also encouraged them to play simple instruments like drums and tambourine or to make rhythmic sounds with their bodies by clapping, stamping, or through vocalization. Afterwards, she let the students think out what they wanted to do and let them improvise on a rhythmic pattern, song, story, etc. Those with similar ideas worked together while others worked alone. Within less than 10 minutes the children were able to form a dance. She thought that it was important for children to learn dancing and how to use their bodies as a means of expression. It made them relate with the group, enjoy themselves and made them feel creative.

Mrs. Sudarsono said that there were many ways of choreographing, each one was suitable to different individuals. But there should be a common principle that could guide choreographers. The created dance should have a clear and central idea which should be brought out by the dance and that the entire piece should have unity.

Mr. Bambang Pudjasworo continued by saying that choreography should not proceed only through trial and error, for it was playing, as if choreography was not a serious activity. He insisted that choreographing should proceed step-by-step, in orderly sequences with transitions to join different parts together. He said that, if one proceeded by improvising with only a vague idea, it would not lead to completion. He had watched many students work in this manner with the result that they did not complete anything. He also stressed that when the idea was left vague, one could not tell whether the elements blended well together, nothing controlled the direction of the dance and efforts were wasted. He also brought up the point that however broad was one's imagination, dancers were limited by their own bodies. He was also concerned by the tendency to draw from so many different dances and styles without intimate understanding of

their inner qualities, moods and meanings. He agreed with Mr. Dibya that a choreographer should start with a simple idea or motif and build up the dance from there, keeping in mind the necessity to unify and harmonize the parts.

Mr. Villaruz reacted to the discussions by saying that creative work like choreography did not always progress in strictly developmental sequence, it did not have a lineal development unless it followed a story. He also said that one should not impose one criterion for all kinds of choreography. Complete harmony and unity was only one of the criteria for what made a significant dance. Sometimes, artists should accept that certain parts or elements contrast or even conflict with one another. He also commented that the way the Workshop was set up as a conference made the setting too formal. Participants were divided by national delegations and were seated at opposite ends of the room. He thought that the Workshop should have been set up in such a way that participants had more opportunity to interact and to relate to one another as people and as dancers. He also felt that, because the Philippine delegation could not show their video films, they were hampered from contributing meaningfully to the Workshop. There was also no time allowed for dancers to try out each other's dances and to go deeper into the spirit of these movements. He suggested that the Workshop participants could have been grouped according to dance experiences, styles, ages, etc. rather than simply according to sex - men and women. But as a whole, Mr. Villaruz was very grateful to the Indonesian government and the Organizing Committee for what they had done.

Mr. Cruz followed up on the points raised by Mr. Pudjaswono. Choreographers should know their assets and limitations in order not to frustrate themselves as well as their dancers. In ballet, production was always very expensive, and this alone imposed severe limitations on what kind of choreography to be produced.

Ms. Damian continued by saying that she used western ballet as a means of self-expression and self-fulfillment. She said that she participated in the production of the ballet opera Carmen in the romantic style of the 19th century. Yet it was considered a Filipino opera and it certainly portrayed Filipino feelings and attitudes. She thought that all the suggestions were useful as guidelines for choreographers, and they also brought up the importance of seeing choreography from the point of view of the dancers.

Dr. Surapone requested the participants to give their ideas on what would be the criteria for evaluating a dance creation.

Mr. Villaruz said that it was necessary for the audience to have better background on how to increase their understanding of dance, its technical and symbolic meanings. Mr. Cruz added that, besides the dance itself, if it was performed on the stage, stage setting, costumes, lighting, sounds, etc. should also be considered.

Mrs. Sathaporn said that one of the criteria was whether the dance kept the audience's interest and concentration. A good dance performance should not be boring.

Mr. Suharto added that apart from what had been said, the ability of the dance to draw the involvement of the audience, to communicate sympathy even if the steps and gestures were not executed precisely was very important.

Mr. Dibya offered the traditional dance criteria of the Balinese called pancawi. They are wirama (medium); wirata (visual representation or imagery); wibawa (mood, atmosphere); wicara (dramatic design, story) and the other features already mentioned.

Mr. Tri Sapto agreed that the success of the dance was its ability to communicate with the audience, while Mr. Sudiharto said that a sense of completeness and unity should be stressed.

Below are the suggested criteria for evaluating a choreographed piece or dance creations:

- Expression
- Universal exploration
- Traditional frame
- Inspiration of movements, subject
- Appeal to the audience
- Appropriateness of the materials, themes and motifs
- Selectivity and discrimination in the choice of dance elements
- Resourceful use of available resources: dancers, time, space, budget, etc.
- Freedom within limitations
- Creativity relevant to traditions
- Harmony and unity

There were several views regarding how traditional, classical or ethnic dance forms could be used in dance innovations and creations.

The Indonesians ranged themselves into several "schools of thought". The first school of thought was expressed by Mr. Suharto, a classical dancer and teacher at ASTI Jogjakarta. Mr. Suharto stressed the importance of maintaining and preserving the original form of traditional or classical dances irrespective of changing circumstances whether due to the audience, the circumstances of the dance performances, or to the dwindling numbers of practitioners. Precisely because of these changes in attitudes, social circumstances, etc., it was the responsibility of professional dancers and dance teachers to preserve the original form of the traditional, classical, and regional, or local dances. Mr. Suharto thought that the unique character of local and regional dances should be preserved. However, he did not discount the need to change some of the portions of the traditional dances. The changes he had in mind were slight alterations such as "editing" those "nonsense" movements or repetitions in the dance, shortening some of the dance sequences, accelerating the tempo somewhat, or elaborating some of the movements and gestures to make them more interesting for closer watching on stage. His major aim in choreographing dances was to alter only some parts or some aspects while retaining the essence of the original dance. He did not agree with Dr. Wardhana that "national dances" could be created out of the different local and regional dances due to incompatibility of dance styles.

Dr. Wardhana represented more or less the extreme view relative to Mr. Suharto. He believed that the local and regional dances, the traditional and classical dance forms could form the common pool of dance materials for the choreographer to use and to transform, to create new dances suitable to express the "national dance". He also thought that choreographers should not be afraid to use other dance idioms which might be expressive more of universal emotions, ideas or movements which were no longer tied down or closely linked to a court, to a location, or to a region, such were the movements of international sports. He believed that dance creators could contribute to erase class, ethnic, national distinctions which used to separate peoples of Indonesia. Among all the Workshop participants, he was the one who felt and was vocal about his close affinity with the Filipinos who used western ballet and modern dance as the framework for their choreography. He thought that there was no reason why a dance idiom as the Philippine dances which were a mixture of the East and the West should be considered inferior compared to one derived almost entirely from an Asian source. To Dr. Wardhana, the important criterion is how effectively the main idea or theme of the dance was conveyed to the audience and not the original source of the dance materials, movements, gestures, etc. He illustrated his point by choreographing a dance to a Filipino musical composition, Kyrie, using movements derived from sports and from Javanese classical dance.

Mr. Dibya represented another school of thought. Since his choreographs were primarily for the Balinese audience and only secondarily for the outsiders, his views applied more to Bali. He said that he believed in understanding the traditional and classical dances from a technical point of view and in terms of their religious, philosophical and social context. He realized that although he personally believed in utilizing a wide range of dance idioms including some of the experimental dance forms from the West, the Balinese audience were not yet ready to accept some of the innovations which would be contrary to Balinese values. Although all these novel ideas and dance idioms were available, he believed that he need not use them for his audience. Thus the choreographer should consider the values, attitudes, and the sensitivities of his audience if he wanted them to be accepted and supported by the audience. He said that whatever innovations he introduced into Balinese dances he tried to conform to the most treasured and revered value system of the Balinese.

It was felt that the Filipino dancers and choreographers who worked within the ballet and western dance tradition utilized native themes drawn from legends, myths, historical accounts and dance movements, gestures, costumes, instrumentation, etc. into their choreography. They therefore felt unrestrained about employing other modes of expression as long as they would advance or help convey the major idea or theme they wanted to express. Furthermore, they believed that even if the dance idiom was borrowed from the West, Filipinos had used and transformed it according to their own needs and temperament, making it a Filipino and not a purely western idiom. This view seemed to be shared by Mr. Sidharta, the lone trained Indonesian ballet dancer present at the Workshop.

The Thai position was articulated by Dr. Surapone who said that, unlike Indonesia where there were many young choreographers, and where many new dance creations had been produced regularly, in Thailand there were hardly any new choreographs. This was due to the fact that Thai

professional dancers were trained primarily to preserve the classical dance forms rather than develop or invent new dances. There had also been little encouragement to create dances within the classical Thai dance academies since only the old and established dance teachers, the guru, were allowed to change or innovate dances. Royal and governmental patronage of classical dance forms so far had influenced all regional dances with the result that local and regional dances were remolded into the refined, polished and graceful style of courtly central Thai dances. He also thought that the absence of active musical composers as in the Philippines, inhibited the creation of new dances since a choreographer could only work with a given set of music. Moreover, because there were many restrictions regarding the employment of classical dance idiom, there were very few new dances. About the only innovations he saw were those created for International Dance Festivals like the ASEAN or for cultural missions sent abroad which had very little effect on the development of dance within Thailand. About the only source of dance materials where a choreographer was allowed to innovate were the northern and northeastern dance idioms. He also said that the tourist industry had also instigated some changes in Thai dance, for instance he saw a classical dance performed with all the jewelry and other paraphernalia minus the clothes. This was hardly the kind of innovation that would lead to any meaningful development of the dance.

Ms. Ratnawati, a dancer and dance teacher for children, said that dance experience was very important in the education of young children in order to develop physical discipline and a sense of rhythm and balance. She used dance materials from the different regions of Indonesia including from Africa and allowed the pupils to express themselves and compose their own dances. She thought that it was a very good idea to use dance as a form of education and as an opportunity for self-understanding and creativity.

In addition, the opinions of the younger generation of Indonesian dancers and choreographers indicated their desire to seek a wider range of dance forms and expressions. Most of them were trained in classical dances which were developed in the central Javanese courts. Mr. Sudiharto, for example, started his career as a classical dancer and gained fame for his portrayal of Hanuman in the Ramayana dance drama and in dancing gagah (aggressive, and strong characters) roles. Since the early 1970s however, Mr. Sudiharto felt that classical dances tended to circumscribe his own development as a dancer and has moved into modern dance which allowed him to explore a wider range of movements and expressions. He believed that his experience in modern dance has successfully enlivened his classical techniques and interpretation. Modern dance also allowed him to experiment and choreograph more spontaneously.

Another younger dancer Mr. Pudjasworo, also a trained classical dancer, said that his experience with other dance forms made him gain a better understanding of the variety of dance expressions which he thought were not possible before. Whereas earlier, he felt that the standard of dance was central Javanese classical dances, after his field study in eastern Kalimantan, he realized that different dance forms should be evaluated and interpreted within their own standards and styles.

Session 9 ended with the presentation of recommendations by different delegations which were later incorporated into one set of recommendations as given in Appendix 8.

H. Visits and Observational Tours

On October 21, 1986 at 8:00 p.m. the Workshop participants visited the dance studio Taman Ismail Marzuki (TIM) in Jakarta. In the evening of October 22, 1986, they watched the performance of Wayang Orang at the Bharata Theatre near Pasar Senen in Jakarta.

The Bharata Theatre is a small building near Pasar Senen, Jakarta. It is an old, rumbled down building with makeshift wooden stage and dressing rooms at the back stage and a seating capacity of about 300. The regular troupe which stages performances at the theatre is led by Bapak Bagong comprising about 120 people: 35 are actors and dancers, about 25 are musicians, and the rest are stage helpers, theatre ushers and ticket sellers. All of them work on a part-time basis, motivated by their love of theatre, rather than for pay. They earn their living from their own resources, as employees of firms, as business people, teachers, etc. They rehearse on weekends and when they are not too busy with their work. No one gets a regular salary except a share of the ticket sales which range from about Rp.50,000.- to Rp.250,000.- per night. Most of the actors and dancers have some training before joining the troupe either in Jogjakarta, Semarang, Surabaya or Jakarta, although some pick up skills by joining the troupe. Bapak Bagong acts as Director, theatre manager, leader, producer, singer and actor-musician rolled into one. The troupe also makes its own costumes and stage sets. Most of its women relatives do the sewing for free.

The average audience per night is between 120-200 people. The repertoire usually consists of scenes from the Ramayana, the Mahabharata, Panji, and other Javanese dance drama. Javanese is the language used.

The night the Workshop participants attended the performance on October 22, 1986, the scene being performed was the contest between Hanuman and his nephew, Anggota, who were both the monkey allies of Rama. The two were trying to rescue Sita who was abducted by the giant monster, Rawana. Hanuman tried to dissuade Anggota from undertaking the dangerous mission for fear of his safety. Since Hanuman was older and more experienced, he insisted that he should be the one to go, while his nephew countered that the mission called for someone younger and stronger. Both were equally obstinate, or pretended to be, when actually each was trying to safeguard the other. Their arguments degenerated into quarrel and soon they came to blows. Hanuman unintentionally killed Anggota, and the scene ended with Hanuman in tragic remorse.

The following evening (October 23, 1986), the Workshop participants also had an opportunity to witness the performance of the Ramayana dance drama at the Conventional Hall at Senayen, Jakarta.

SESSION 10

Saturday, October 25, 1986

P.M.

Reception Hall, Evergreen Village, West Java

I. Adoption of the Report

After a considerable period of discussions and amendments, the report was adopted by the Meeting.

3. CLOSING CEREMONY

The closing ceremony was held in the afternoon of Saturday, October 25, 1986 at the Reception Hall of the Evergreen Village, Bogor, West Java. The Director-General of Culture was represented by Mr. Bastomi Ervan, Secretary of the Directorate General of Culture, Ministry of Education and Culture of the Republic of Indonesia.

Mr. Pudja Susantya, Chairperson of the Organizing Committee said in his farewell address that the Workshop came to a successful conclusion because of the goodwill and cooperation of the participants, lecturers, dance demonstrators, and assistants. He also expressed his thanks to Dr. Aurora Roxas-Lim for the assistance and guidance she gave to the Secretariat of the Organizing Committee in the writing of the report.

The full text of Mr. Susantya's address appears as Appendix 2b.

Mr. Bastomi Ervan, Secretary of the Directorate General of Culture expressed his gratitude to the participants of the Workshop for their cooperation and contributions for making the Workshop a success. He wished the participants farewell and hoped that they had enjoyed their stay in Indonesia, and that they would have a pleasant journey home.

Dr. Aurora Roxas-Lim, Assistant Co-ordinator of the SPAFA Co-ordinating Unit, said that the Workshop provided a valuable opportunity for the dancers and choreographers of the three SPAFA Participating Member Countries to study and experience each other's dances, to interact with other creative people from other cultures, and to experiment in collaborative choreography. She said that she was very much impressed by the dynamic development of dances in the three countries, particularly of the large number of new dance creations in Indonesia. She hoped that the Workshop participants would be able to carry out some of the ideas and suggestions that came out of the Workshop and that they would continue to help SPAFA in its goals to promote the performing arts in the ASEAN region. She thanked the Government of Indonesia, specially the Directorate General of Culture for its continued concern and support for the performing arts, to Prof. Dr. Haryati Soebadio, Mr. Bastomi Ervan and Mr. Sutopo for taking a strong personal interest in promoting the performing arts, to the Organizing Committee led by Mr. Pudja Susantya, and to the delegates, dancers and choreographers for their creative ideas and performances.

Dr. Surapone Virulrak, Chairman of the Workshop said that the Workshop was very fruitful to all of the participants. To him personally, he learned a great deal from the Indonesian and Filipino dancers and choreographers and hoped that there would be more occasions in the future when they could exchange ideas, learn from each other and cooperate in creative works. He thanked all the participants for their cooperation and contributions to the Workshop, and the Organizing Committee for making all the arrangements for the Workshop.

Mr. Bastomi Ervan, Secretary of the Directorate General of Culture and SPAFA Governing Board Member for Indonesia declared the Workshop officially closed.

II. APPENDICES

Appendix I

List of Participants

7. Miss Eva Estrella Damian
Directress-Founder
School of Ballet and Dance Arts;
Ballet Mistress, Dance Concert Co.
390 Mayon Street, Quezon City
Philippines

THAILAND

8. Assoc. Prof. Dr. Surapone Virulrak
Dean, Faculty of Communication Arts
Chulalongkorn University
Phayathai Road
Bangkok 10500
Thailand
9. Mrs. Sathaporn Sonthong
Artistic Director
Performing Arts Sub-Division
Music and Drama Division
National Theatre
Rajinee Road
Bangkok 10200
Thailand
10. Mrs. Phayong Thonglim
Teacher 2 P.C. 6
College of Dramatic Arts
Arts Education Division
Rajinee Road
Bangkok 10200
Thailand
11. Miss Photchaman Samakhabut
Instructor
Department of Drama
Udon Thani Teachers' College
Udon Thani 41000
Thailand

CONSULTANTS/EXPERTS

12. Mr. Ben Suharto
13. Mr. I Wayan Dibya
14. Dr. Wisnu Wardhana

DANCERS AND DANCE TEACHERS

15. Mr. Bambane Pujasworo
16. Mr. Iko Sidharta
17. Mr. Djoko Sukosadono
18. Ms. Kusmawat
19. Ms. Ratwawati

SPAFA CO-ORDINATING UNIT

20. Dr. Aurora Roxas-Lim
Assistant Co-ordinator
SPAFA Co-ordinating Unit
5th Floor, Darakarn Building
920 Sukhumvit Road
Bangkok 10110
Thailand

Appendix 2

Speeches

*OPENING ADDRESS BY
Dr AURORA ROXAS-LIM, SPAFA ASSISTANT CO-ORDINATOR*

*at the Opening Ceremony of the
SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 20, 1986, West Java, Indonesia*

I feel honored to address this distinguished gathering of creative men and women in the field of dance, for I have always enjoyed and loved dance.

Dance is the quintessence of the arts. Rooted in biology by utilizing the body as the vehicle of expression, dance transcends cultural differences. While other art forms from cultures unfamiliar to us require long and diligent study, dance imposes minimum barriers. We appreciate and respond to dance without much loss of meaning. We sense haughty anger from an abrupt, upward tilt of the head, anxiety from the swift, staccato fluttering of the fingers. Dance speaks to us from our own pulse and heart beats, we enter into protracted or condensed time through the rhythm of the dance. And yet, we must also bear in mind that beyond these generalized, universal gestures, the full range of meanings and nuances of dance can only be grasped when we have previous knowledge of its traditions.

Dance traditions have their own grammar and syntax which are inseparable from the cultural environment from whence they evolved. The philosophical meaning of the dance of Shiva Nataraja will be lost if one does not know that the dance represents the eternal cycle of cosmic creation - birth-death-rebirth. The inseparability of dance from its socio-cultural context can best be illustrated by the series of dances associated with life crises rituals in Southeast Asian villages. These dances will appear incongruous when wrested away from their original setting.

As dance traditions call our attention to cultural integrity and continuity, they also remind us that like all components and continuity, they also remind us that like all components of culture, dance traditions change, some faster, some slower. Some change for the better, while others for the worst.

There was a time when the royal courts, or a small coterie of the elites monopolized and dictated the trends and fashions of culture. These conditions gave rise for the most part to what we know as "Classical Dances". Today, "Classical Dances" are no longer the exclusive preserve of royalty but can be performed by, or for anyone who has the talent or the inclination to do so. With the rise of independent nation states in Southeast Asia, governments have taken over the role of royalty and the elites as patrons of the arts. Part of the national policies of our governments is to nurture our cultural traditions as the bases for national identity and unity. The fact that the SEAMEO Project in Archaeology and Fine Arts is sponsoring this Workshop is enough proof of government support. It is also to the credit of our governments that instead of

sending bureaucrats and politicians, they have gathered the dancers and choreographers themselves.

As we applaud government support for the arts, we also believe that total control of the arts as it happened during the Third Reich is dangerous to the arts and to the human spirit. An atmosphere of freedom and tolerance, accompanied by moral and material support are indispensable elements to the flourishing of the arts. We, of course, remind ourselves that creativity like beauty is somewhat mysterious. We can never guarantee that a given set of circumstances will automatically lead to creativity. I am told by my artist friends that some of the most astounding and original dance steps and music like the tango, evolved from the squalor of poverty and gangster ridden Havana, Cuba in the days of Batista, and that cha-cha-cha and the bassonova were anonymous inventions of the descendants of mixed African slaves and Latin Americans. In bringing up these examples, I am not advocating the idea that art emerges only for hardships. What I want to stress is that creativity comes from various and unpredictable sources including from the depressed sectors of society, and for this reason it deserves all the more nurture and support.

We are gathered together in this Workshop because we all believe that dance and music deserve our serious study and support. We are also convinced that dance traditions are part of our cultural heritage and should be transmitted to the younger generations, and to the wider public.

As dancers and choreographers, your choice of profession demonstrates your commitment to your art. As the professionals of dance, you are asked to make some hard decisions in this Workshop, to provide focus and direction to institutionalized support to the art of dance.

The Workshop has been organized to provide a venue for choreographers and dancers of the region to exchange ideas and experiences in dance creations and inventions as an artistic and imaginative activity: to discuss the roles and functions of dancers and choreographers, their relevance in contemporary society; to assess and evaluate the state of the art of dance in one's own country, the success or lack of it in promoting dance traditions, and cultural traditions in general.

Corollary to these goals of the Workshop, the following questions need your serious consideration. What purposes and ends would dance traditions serve in our modern, complex society? Since dance traditions evolved from specific social-historical circumstances, they reflect values of their time. What meanings do they have today? What is the value and wisdom of reviving and transmitting dance traditions to the future generations, if these traditions seem to have lost their original functions, as well as their practitioners? Which dance traditions should be sustained? transmitted? propagated? developed? changed? or even discarded? and by what means? Should all dance traditions be preserved, transmitted and studied by the young? Not all of these questions can be fully answered in the short period of the Workshop, but it is our hope that as professionals you will give them your serious study, and will suggest ways of facing these issues.

Thank you for given me this privilege of sharing my enthusiasm for the dance and I look forward to an inspiring and fruitful Workshop.

*CLOSING ADDRESS BY
Mr PUDJA SUSANTYA, CHAIRMAN OF THE ORGANIZING COMMITTEE OF THE WORKSHOP*

*at the Closing Ceremony of the
SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 25, 1986, West Java, Indonesia*

Honorable Director-General of Culture, in this occasion represented by the Secretary of the Directorate General of Culture, Mr. Bastomi Ervan, Respected Participants and Lecturers,

At the end of the Workshop, what is the best to say except thank to God who has lead us during our activity, we have finished without any disturbances.

The Committee wishes to thank lecturers, participants, demonstrators and also assistants for their cooperation. The Committee feels that the cooperation has lightened its work.

On behalf of the Organizing Committee, I have to apologize for not being able to attend, with you, the rehearsal of the Indonesian dance creation at the Taman Ismail Marzuki.

And I have to inform you that the Director of the SPAFA Indonesian Sub-Centre for the Performing Arts has not yet arrived from Manila, and the certificates have not been signed. But I hope that tomorrow the Committee will try to hand over to you each Certificate of the Workshop before your departure from Indonesia.

I know that you have evaluated the Workshop, and have also had some impression about it.

I will not comment, but here is Dr. Roxas-Lim from SPAFA who is the right person to acknowledge all of your final report and evaluation. I personally would like to express my thanks to Dr. Roxas-Lim for her assistance and guidance to the Secretariat of the Committee.

I think it is time to end my closing report and would like to invite Mr. Bastomi Ervan to officially close the Workshop.

Thank you for your attention.

Appendix 8

Agenda and Programme

*SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia*

AGENDA

1. Opening Ceremony.
2. Election of Officers of the Workshop.
3. Adoption of the Tentative Agenda and Tentative Programme.
4. Presentation of Country Reports.
5. Presentation of Special Reports.
6. Discussions and Dance Demonstrations.
7. Choreographic Presentations.
8. Special Presentation by Mr. I Wayan Dibya.
9. Reactions and Evaluation.
10. Visits and Observational Tours.
11. Adoption of the Report of the Workshop.
12. Closing Ceremony.

*SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia*

PROGRAMME

Sunday, October 19, 1986

- : Arrival of Overseas Participants and Check-in
at the Evergreen Village, Bogor, West Java,
Indonesia

Monday, October 20, 1986

- 10:00 - 11:00 : Registration at the Reception Hall of the
Evergreen Village
- 11:00 : Opening Ceremony
- 12:00 - 14:00 : Lunch
- 14:00 - 15:00 : Business Session
- Election of Officers of the Workshop
 - Adoption of the Tentative Agenda and
Tentative Programme of the Workshop
- 15:00 - 15:30 : Coffee Break
- 15:30 - 17:00 : Plenary Session I
- Presentation of Country Reports
- Evening : Free

Tuesday, October 21, 1986

- 08:00 - 10:00 : Plenary Session II
- Presentation of Country Reports
- 10:00 - 10:30 : Coffee Break
- 10:30 - 12:00 : Plenary Session II (cont.)
- 12:00 - 14:00 : Lunch

14:00 - 15:00 : Plenary Session III
 Discussions and Dance Demonstrations

15:00 - 15:30 : Coffee Break

15:30 - 17:00 : Plenary Session III (cont.)

20:00 : Visit to the Dance Studio at Taman Ismail Marzuki (TIM) in Jakarta

Wednesday, October 22, 1986

08:00 - 10:00 : Plenary Session IV
 Presentation of Special Reports

10:00 - 10:30 : Coffee Break

10:30 - 12:00 : Plenary Session IV (cont.)

12:00 - 14:00 : Lunch

14:00 - 15:00 : Plenary Session V
 Discussions and Dance Demonstrations

15:00 - 15:30 : Coffee Break

15:30 - 17:00 : Plenary Session V (cont.)

20:00 : Attending the Performance of the Wayang Orang at the Bharata Theatre in Jakarta

Thursday, October 23, 1986

08:00 - 10:00 : Plenary Session VI
 Discussions, Dance Demonstrations, Choreographic Presentations

10:00 - 10:30 : Coffee Break

10:30 - 12:00 : Plenary Session VI (cont.)

12:00 - 14:00 : Lunch

14:00 - 15:00 : Plenary Session VII
 Discussions, Dance Demonstrations, Choreographic Presentations

15:00 - 15:30 : Coffee Break

- 15:30 - 17:00 : Plenary Session VII (cont.)
- 20:00 : Attending the Performance of the Ramayana Dance Drama at the Convention Hall at Senayen in Jakarta

Friday, October 24, 1986

- 08:00 - 10:00 : Plenary Session VIII
Special Presentation by Mr. I Wayan Dibia
- 10:00 - 10:30 : Coffee Break
- 10:30 - 12:00 : Plenary Session VIII (cont.)
Discussion on the Presentation of Mr. I Wayan Dibia
- 12:00 - 14:00 : Lunch
- 14:00 - 15:00 : Plenary Session IX
Reactions to the Dance Demonstrations and Choreographic Presentations
- 15:00 - 15:30 : Coffee Break
- 15:30 - 17:00 : Plenary Session IX (cont.)
Evaluation of the Dance Demonstrations and Choreographic Presentations
- Evening : Free

Saturday, October 25, 1986

- Morning : Free
- 14:00 - 15:00 : Plenary Session X
Adoption of the Report of the Workshop
- 15:00 - 15:30 : Coffee Break
- 15:30 - 16:00 : Closing Ceremony

Sunday, October 26, 1986

- : Departure of Overseas Participants

Appendix Q

Country Report of Indonesia

COUNTRY REPORT OF INDONESIA
FOR
SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia

by Mr I WAYAN DIYA

PHILOSOPHICAL AND RELIGIOUS BACKGROUND OF DANCE IN INDONESIA

I would like to start my paper by saying that I am very much impressed by the speech of Dr. Aurora Roxas-Lim, Assistant Co-ordinator of SPAFA, which gave a philosophical approach to the field of dance. I therefore would like to ask a little bit more of your time to talk about the philosophical background of Balinese dance. Although I talk mostly about Bali, I believe that in some ways, other parts of Indonesia share more or less the same conceptions.

To the Balinese the universe is the macrocosm. It is believed to consist of five elements, the Panca Maha Buta. Let me quote the line from Penyahcah Parwa, Balinese wayang kulit which describes in a very condensed form how the universe was created out of the five basic elements:

"... gumeter gatin ikanan pertiwi - apah - bayu - teja
-- akasa."

Translated, the phrase goes like this:

"... vibrations or churning/ the earth, water, wind,
light, ether are born."

The elements of the cosmos are: earth, water, air or wind, light or fire, and ether or gas. All of these elements of the cosmos are also found in all of the creation in the world, in every creature on earth, and in every individual human being. The same elements are found in the macrocosm, the bhuwana agung, and the microcosm, the bhuwana alit. Now, as the macrocosm has a soul, a vital moving spirit called Paramatma, so every individual creature has its own soul, jiwatma. The Paramatma is the original soul that pervades the macrocosm. It also inheres in the microcosm, for the Jiwatma partakes of the larger soul, the Paramatma.

Thus, when dancers express themselves through the body, the microcosm, which is made up of the five elements of the cosmos, they are also expressing at the same time the movements of the macrocosm. A dancer not only expresses his own emotional, intellectual conceptions, and volitions, but also the vitality and spiritual affinity of his being with the macrocosm. It therefore stands to reason that the body is not merely physical but is also a spiritual entity. By the same token, the dance is not merely the exploration of physical movements for self-expression, it is also a ritual, a devotional expression of the workings of the cosmos. For

this reason, the dancer prepares the body seriously and carefully to develop flexibility, strength, and discipline in the process of seeking its spiritual attunement with the macrocosm. A Western proverb approximates this conception - "Mensana in corpore sano", a healthy body is a strong soul," physical fitness is spiritual well being. The Balinese of course expands the meaning to the correspondences between individual (microcosm) and the universe (Macrocosm).

CHANGES IN TRADITIONAL DANCES IN INDONESIA

There is a great variety of dances in Indonesia. They vary not only from region to region, but also from time to time. Many new dances have been created and more will be created in the future.

In the past, people did not care to know who the choreographer of a dance was, and did not even know that their traditional dances were created by somebody at a particular time. Many local people even disliked other styles of dances preferring the dances of their own villages, and expected them to be performed in the way they were accustomed from their youths.

But in recent times, attitudes and dancers changed. This is not to say that there were no changes in the past, but the changes then were relatively less visible or less dramatic.

One of the best examples of how changes occurred in traditional dance is the variation that came out of the Saudati. Saudati was originally a dance from Aceh, Northwest Sumatra. The Saudati was originally a group dance of warriors and was performed before they went to war as an expression of their courage and fearlessness in battle. It has a very strong and lively rhythm accompanied mainly by the dancers' voices, and slapping the chest and thighs. Today, there are many variants of the dance and are not performed by warriors and for the same occasion. Even women and non-Acehnese dance Saudati today.

The Pakarena from Goa, South Sulawesi is a very different dance from Saudati since the dancer moves very slowly, gently and smoothly with the head kept erect and facing forward. The accompaniment however has strong rhythm and kept very loud by drums, gongs and wind instruments. The dance expresses the philosophy of the people of Goa: to face the stormy journey of life with a steady and calm mind.

In 1976, the National Festival of Dances was held in Jakarta where all of the 27 provinces of the country presented examples of their local dances. We realized, at that, time how different we were from each other through our dances. And yet, I felt that the differences were various ways of expressing the fundamental philosophy I discussed earlier, the correspondence of the human body, the microcosm, with the macrocosm. In this way, we are united in our diversity.

In 1931, a dance troupe from the village of Peliaten led by Anak Agung Gede Mandra performed at the Paris Colonial Exhibition. In 1952, he

again led the artists of the village on a dance tour in Europe and North America. Upon his return to Indonesia, he was asked about his show abroad. His reply was that there was nothing special, they just did what they usually performed in the village. However, there must have been quite a number of changes in the dance performance, in the way the dancers thought of their dances, and on the audiences. Village dances performed on stage before a western audience with light and sound effects must have changed the dance performances not to speak of the effect of the audiences on the dancers themselves. Westerners look to Asia for new dance ideas, so traditional dances of the villagers were "exotic" to them, this would affect how villagers look at their own dances.

One need not go to a western country to show how dances are changed by the circumstances under which they are performed. When indigenous, traditional dances were performed by various provinces in one continuous programme, for example, they were performed on stage with spotlights and electronic sound systems, and they were allotted only a limited amount of time to perform just like the others. This would immediately affect the dance and the performers when village setting is replaced by stage setting.

CHOREOGRAPHY AND DANCE CREATIONS IN INDONESIA

Choreography and dance creations as a regular activity started when the Indonesian government founded dance schools and included dance as part of the school curricula. In the 1950s the government established the Konservatori Karawitan (Kokar) or the school for Traditional Dance and music in the high school level. The first Konservatori Karawitan was located in Solo, and soon others were put up in Jogjakarta, Bandung, Denpasar, Padang Panjang, Surabaya, Ujung Pandang and Purwokerto.

At about the same time, two dancers were active in performing and creating new dances: Mr. Bagong Kusudiardjo and Dr. Wisnoe Wardhana of Jogjakarta. The idea of creating new dances became more acceptable when the Akademi Seni Tari (ASTI) or the Indonesian Dance Academy was established in Jogjakarta. ASTI branches were established in Denpasar, Bali and Bandung. Soon after, the Akademi Seni Karawitan (ASKI) of the Academy for Traditional Dance and Music was established at Solo and Padang Panjang. In the 1970s the Institute Karawitan Jakarta (IKJ) of the Institute of the Arts of Jakarta was also instrumental in furthering the idea of dance creations and choreography.

In the 1980s, the Directorate of Arts, Directorate General of Culture under the Ministry of Education and Culture sponsored a series of dance festivals. The winners in these festivals clearly showed the influence of training from the various dance schools and academies and of choreographers Bagong Kussudiahardjo and Wisnoe Wardhana. In the meantime, the Directorate of Arts, under Mr. Sutopo Cokrohamijoyo also worked to develop the abilities of dancers as well as upgrade the appreciation of the general public, not only to classical but also to contemporary dances and arts.

Other occasions which encourage choreography and dance creations are the Choreographers' Week sponsored by the Jakarta Arts Council and the ASEAN Performing Arts Festival, which is held in the different member countries.

It is a blessing to dancers and choreographers that newspapers and TV stations in Indonesia frequently bring news and hold discussions on dance. TVRI puts on a regular show of traditional as well as new dances.

I would like to recall that choreographing started as early as the early 20th century in Bali. I Nyoman Mario who created the Kebyar Duduk and Kebyar Terompong is only one of the most famous Balinese dance creators and innovators. In a way, Anak Agung Gede Mandra was a choreographer when he adjusted or adapted Balinese Peliaten dances to the western audiences.

In Central Java in the 1950s however, many people preferred the original classic dances and disliked having them changed. Up until 1970s in the provinces, people still preferred the old dances. But in Jakarta, the capital, new dances and new forms of expression were acceptable as early as the 1950s. There were even ballet schools which taught other western dances in the big cities such as Semarang, Cirebon, Bandung, Surabaya and Medan. In Cirebon, many local people practiced ballet. Besides the dance academies which stimulated dance creations and choreography, ballet studios contributed to the introduction of new dance techniques and dance forms.

The Choreographers' Week held in 1981 had many young choreographers who did not base their works only on traditional Indonesian dances. They drew their dance materials both from traditional and non-traditional techniques, and from local as well as foreign dance idioms. Still there were other choreographers and dancers who went to the villages, to the poor sectors of society, for they felt that many traditional and classical dance forms reflected the culture and values of the palaces of the rich. There were also others who stuck to the traditional and classical dances, particularly among those who had a deep and strong background in Javanese classical dance.

The Choreographers' Week, which has been held every two years since 1978, has provided opportunities for the young generation of choreographers to create and innovate dances through performances, discussions, workshops and publications. The activities of the Choreographers' Week drew the active involvement of many dancers, choreographers, and other artists in creating new dances as well as in preserving traditional dances in the country.

In the words of the Director-General of Culture during the opening ceremony of the Dance Festival sponsored by the Directorate of the Arts, we know and value the indigenous and traditional dances of our country for they represent the roots of our arts and culture. On the other hand, we live in the modern world of science and technology, and therefore we must also learn how to utilize modern techniques, and absorb new ideas. But the main objective is not to destroy the traditional art forms, but to create something new that can help strengthen our cultural and national identity.

I hope that, while you are here in Indonesia, you will have a chance to see indigenous, traditional and classical dance forms as well as the new creations of our dancers and choreographers. I believe that the changes in the traditional and older forms are increasing and that the changes being introduced are becoming better in quality.

Appendix 5

Country Report of the Philippines

*COUNTRY REPORT OF THE PHILIPPINES
FOR
SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)*

*October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia*

by Asst Prof AGERICO V. CRUZ

PHILIPPINE DANCE: TRADITION AND TRENDS

I. HISTORICAL BACKGROUND

In the late 1920s and the 1930s when there was a resurgence of national sense of cultural identity, the Filipinos initiated a first renaissance in Philippine dance. In 1927, Mrs. Francisca Reyes Tolentino (later, Mrs. Francisca Reyes-Aquino) started field research in Philippine folk dances under the auspices of the University of the Philippines. Her efforts resulted in the 1930s, with the formation of the University of the Philippines Folk Song and Dance Club and the formation of a dance troupe that was later revived as the Filipiniana Dance Company. With the help of musicians, Mrs. Aquino almost single-handedly determined the survival and future course of Philippine folk dances. She published several books in the Philippines and in the United States which serve as the bible of folk dancers in the Philippines today.

More researches were later undertaken by Libertad J. Fajardo, and with the foundation in 1957 of the Bayanihan Folk Arts Center in the Philippine Women's University more interest in performance and research in Philippine dances was generated. The Center's Bayanihan Philippine Dance Company virtually became the signature dance troupe around the world for the Philippines, to the neglect of other notable ones as the Baranggay Dance Troupe in the Philippine Normal College, the Far Eastern University Dance Troupe, and other dance groups that proudly sprouted in the provinces. The Bayanihan company scored international hegemony from its success in the 1958 Brussels World Fair.

All along, Leonor Orosa Goquingco had been translating some of the folk dances into more theatricalized and unified dance forms through her Filipinescas Dance Company. Her dance company also toured the USA and Europe. To a limited extent, Mrs. Goquingco's example was followed by Rosalia Merino Santos in Far Eastern University, and by Manolo Rosado and later Corazon Generoso Inigo in the University of the East. All three dancers possess modern dance backgrounds which provided an advantageous stylistic means in translating folk dances into a modern and western idiom.

Modern dance was brought to the Philippines as early as the 1920s, with the visit of the Denishawn Company in 1926 at the Manila Grand Opera House. Instruction was started in 1932 by Kaethe Hauser, and in 1938

by Trudl Dubsky Zipper, both Austrians. Hauser and Zipper belonged to the Central European school of modern dance that stemmed from Mary Wigman or the Wiesenthal Sisters. Hauser was the teacher of Rosado (who was later trained in the United States and in Europe), and Dubsky Zipper founded the Manila Ballet Moderne where Generoso Inigo, Remedios Villanueva Pinon and others danced in the 1930s. On her own, Merino Santos was later to train in the United States with the best American modern dance mentors and artists.

Much earlier, Santos was a baby ballerina of a Polish-Russian ballet teacher, Luva Adameit. Adameit was the most notable ballet pioneer, even though there were others before and after her. Merina Santos claimed membership in Anna Pavlova's company that visited Manila in 1922. Her Cosmopolitan Ballet and Dancing School was the crucible of the emerging choreographic talents in the country who later became the most influential leaders, like Orosa Goquinco and Remedios de Oteyza. The last two were joined by Anita M. Kane of the English school and by Ricardo Cassell of the American school. Most of the pupils and dancers of these four ballet teachers are perhaps the most prominent dance mentors and choreographers in the Philippine ballet today.

These personalities have directed and redirected ballet and modern dance in the country towards a native and national mode of choreographic expression and away from the very strong vaudeville trend which developed at the turn of the century during the American occupation. At the same time, there was a revival of the European Hispanic dance forms and the intensive although intermittent researches also brought more indigenous and regional resources to the fore.

II. THE SCOPE OF PHILIPPINE DANCE

The spectrum of Philippine dance is wide-ranging. Philippine dances include the various dances of the Mountain Province in northern Luzon, the rural village dances, the social dances, the mixture of nature of western dances, the rituals and festival dances of the many tribal communities in various parts of the country, and the Moslem music and dances of Islamic communities from Mindanao and Sulu.

From these diverse pool of dance traditions and styles contemporary choreographers draw movements, motifs, stories and scenes. The bent of the Filipino choreographers is to translate or transform these into choreographic creations or recreations. Taking cognizance of the technical and theatrical assets of the ballet or modern dance, the choreographers tend to integrate East and West in their choreographic statements. For good or for ill, that has always been the trait of Filipino culture. Definitely, strong western bent has brought the Filipino dance artists into prominence in the west particularly in the USA and Europe. Already, several Filipino dancers are making their mark in the American and European dance companies as principal dancers. And Filipino dancers and musicians perform in hotels, clubs and restaurants in Singapore, Hong Kong, Guam and Japan.

The teaching of folk dances continues in the schools, and incidentally, with a bias for Indonesian dance because of the influence of a music and dance professor in the University of the Philippines, Wisnubroto Sunardi. Not only that, he has presented the Ramayana in dance, and other Indonesian myths and epics in the modern wayang kulit. At the same time, serious study of the ballet and modern dance has been introduced into the universities. All along, these two forms have been taught in private schools and studies. One member of the Philippine delegation, Ms. Vella C. Damian, runs a ballet studio and both the Cultural Center of the Philippines and the High School for the Performing Arts teach ballet.

It is deplorable that there is a limited support for dancers. It is extremely difficult for anyone to make dancing his profession, but teaching dance can be an occupation. This means that dance techniques and traditions are carried on, although to a limited extent, and new talents are discovered again and again, and Choreographers are ever born.

III. THE PHILIPPINE DANCE TODAY

In the Philippines, choreographers look much to the West. Lately, there has been a dominance of the classical ballet technique and presentation. If mainly in Metro Manila, the Filipinos have seen most of the Russian ballet classics and the more recent creations from the United States, the United Kingdom, France and Germany. A few troupes from the Middle East, the Far East and Australia have also visited several times. All these include the most avant garde and the innovative Butoh dance from Japan, the new works from the Peoples' Republic of China and Southeast Asia.

With increased contacts with our Southeast Asian neighbors, we are once more growing in awareness of our cultural affinities. For example, dances with fans, scarves, bamboos, etc., used in the Asian dances, are common to us all. Certain rituals are similar. Musical instruments belong to the same families. Costumes exhibit similar lines, colors and designs. Even in music from our popular composers, Eastern harmonies are utilized-like in Ryan Cayabyab's Catholic Misa.

When I staged my own version of Eliseo M. Pajaro ballet Mir-i-nisa, I used the Mindanao set story by poet Jose Garcia Villa. Production design (costumes and sets) and dance movements for this ballet were drawn from traditional Southeast Asian motifs. Inspired by the teaching of Prof. Virginia Flor Agbayani when she advised me that "credible research in visual design for dance, even in stylization of the authentic, should be reflected in the total visuality of a dance production", I merged all possible social, cultural and artistic influences (needed in the storyline) of Southeast Asian neighbors in the stylized presentation of a pre-Spanish Mindanao.

A first version of this Pajaro ballet was produced in 1969. The choreographer, Julie Borromeo of the Dance Theatre Philippines incorporated Moslem martial arts into the ballet. Ms. Borromeo has also done an Igorot

Appendix 6

Country Report of Thailand

COUNTRY REPORT OF THAILAND
FOR
SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia

by Assoc Prof Dr SURAPONE VIRULRAK

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

Central court dance which developed after the southern dance form today, deviated further away from Indian dance. While the Indian hand gestures are highly symbolic, the hand gestures of Thai court dance are mimetic, a refinement of the naturally nonverbal 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 1800s.

Northern dance today is the legacy of the northern court during the reign of King Rama V in the late 1800s, although some folk dances may be dated back many years earlier. While northern dance is recognized as dance derived from the court, northeastern dance is purely folk developed by the villagers themselves.

Thai dances today regardless of form have many functions. Dance may be regarded 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 also an important part in Thai sports. Boxers and sword fighters must dance before fighting to pay homage to their guru 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 have expanded to six provinces producing many Bachelor's Degree holders in dance a year. There are at least thirty-six teachers' colleges all over the country offering Diploma and Bachelor's 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 kinds 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 characterized by what may be termed as eight-shape wong made up of hand movements following the horizontal line such as: medium opening of wong and liam, and medium thrust forward of chest and backward of the bottom part of the body. Southern dance style is similar to that of the central style but hands and feet have wider openings and more thrust forward and backward. While northern dance concentrates mostly on the wide opening wong (arms and hands) and less on the liam (feet). Chest and the bottom part of the body is kept inward close to the body axis. Northeastern dance is similar to that of the north except that the wong i.e. the arm movements lean more on the verticals.

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

To be more specific, let us focus on the central Thai court dance. This dance form can be divided into ram lakon or dance for a play and ten khon or dance for a mask play. Ram lakon has more three

dimensional movements and postures whereas ten khon has more two dimensional movements since it was derived from the dance for shadow play where flat puppet figures are made to dance along the screen.

Dance form can also be categorized in four groups 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 tranquillity.

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 path or street rather than on stage as is common for the central and the southern dances, the dance seem highly repetitive with very few changes of gestures in comparison to the other two dance forms.

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

Because of the refinement and sophistication of court dance, it takes approximately twelve years to train dancers. Each and all of the elements of the dance are strictly observed to the minutest detail. This conservative aspect of court dance does not allow much room for dance innovations. However, new dance pieces have been created during these past

three decades by some senior guru or under their supervision. The system which allows only the most senior guru to have the right to choreograph within the court tradition makes the court dance style grow very slowly.

Recently, due to tourism promotion, younger guru is 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 northern and northeastern dances. This happens because dance teachers who have strong background in court dance are the ones teaching in this region. As a result, northern and northeastern dances are gradually influenced by the court elements which would eventually lead to their disappearance. It is very hard today to witness dances in the north and the northeast which do not show central Thai court influences. Television also plays an important role in bringing central dance style to the regional dancers who probably absorb some of the refinements characteristic of central court dance.

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

The last part of this paper will be devoted to the discussion of how an ordinary Thai dance teacher creates a new dance. Certainly, a new dance is expected in some festivals. Generally, the teacher will prefer to create something based on northeastern dances since this type of dance is less subject to restrictions. For novelty, the teacher often borrows the elements from the daily activities of northeastern Thais such as weaving, fishing, frog hunting, rice pounding etc. But the problem lies in the choice of music. Today Thai dance music are very few, hence there are very limited opportunities for a dance teacher to obtain a musical piece specifically composed for a new dance. The teacher normally uses existing

musical pieces as the bases for the new dance. Consequently, the new dance is restricted by the available music. The teacher then transmits his or her ideas to the students little by little, first without music, and later with music. The teacher trains his dance students relying mainly on counting rather than on melodic line. This approach of dance training has a certain deficiency. The students always lack emotional involvement while dancing because they put their concentration on counting. Thus, their dances become lifeless. Although there are some aesthetic deficiencies in recent dance creations, many new and interesting dances were invented; and some of them are well received.

In summary, dance in Thailand, has a very long tradition. It has been 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 subsidizes 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 emerge, 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.

Appendix 7

Special Report

*SPECIAL REPORT
FOR
SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia*

by Dr R. M. WISNOE WARDHANA

THE EVALUATION OF CHOREOGRAPHIC WORKS

INTRODUCTION

First of all I would like to thank the Indonesian Government for giving me this opportunity to participate in the SPAFA Workshop for Choreographers and Dancers for the Younger Generation. May God bless this meeting as a means to keep the world peaceful and happy through the art of dance.

Dear fellow artists and choreographers, as we all know, a dance performance is not just for entertaining the audience, nor is it merely a recreational activity. We are aware that we have a more important mission. Dance has a serious bearing on the life of the community and on human life as a whole. Together with the other arts, dance helps us face the difficult years of world's crises and challenges. Each country has its own conceptions of, and strategy for, overcoming its problems. In the cultural field, artists in each country create and perform artistic works to help articulate and express human responses and feelings to all these problems. It is our duty as people and artists of the ASEAN region to work together, to do something in the field of arts in order to achieve tomorrow's ideal world which we hope would be prosperous, just, peaceful, happy and full of artistic life.

MEANING AND IMPORTANCE OF CHOREOGRAPHY

Choreography is the most advanced level of the dance activity. Not every good dancer, nor an expert in dance is automatically a choreographer. Both may possess a high level of knowledge, skill and experience in the art of dance but creative ability in composing new dances requires extraordinary talent.

A choreographer is someone who portrays his personal interpretation of reality in the three dimensions of the Universe - time, space and movement. He uses his imagination to translate abstract ideas, emotions, or whatever themes he wants to say into movements, gestures, including facial expressions into significant and meaningful order. A choreographer as a designer and composer of movements must be able to grasp

the main qualities of an idea quickly, firmly and accurately and communicate it through movements. While dance and dance criticism can be studied like any other course, choreography - the art of composing and designing movements must be experienced directly.

ISSUES AND PROBLEMS IN DISCUSSING CHOREOGRAPHY

Our Workshop today bears the title "Workshop for Choreographers and Dancers for the Younger Generation". Some of the problems which we should deal with are:

1. The need to define what is meant by "dance creation" and "choreography". This is relevant to our understanding of what we mean by a "new dance" or in the categorization of different dances and their variants.
2. How does one proceed to choreograph? What are the innovative aspects? How different are they from merely teaching and transmitting dance movements? What kinds of information and experiences would be useful for exchanges among dancers and choreographers?
3. What are the criteria for evaluating dance creations and choreographed dances?

SOME RELATED ISSUES WITH RESPECT TO DANCE CREATIONS AND INNOVATIONS IN THE LIGHT OF THE DESIRE TO PRESERVE AND PROMOTE TRADITIONAL DANCE FORMS

1. There is the felt need of preserving and promoting traditional and ethnic dances not only for the beauty and sublimity of many of them, but also as sources of cultural identity and pride of the nation.
2. While we place a high value on our own dance traditions and dance forms, we also realize the need to have harmonious and useful contacts with other nations through inter-cultural exchanges.
3. As we want to encourage inter-cultural exchanges, we also feel the need to protect our cultures from the destructive influences of foreign cultures; the safeguarding of our own cultural traditions whether in dance or in other fields of art is not to close ourselves from the outside world, but to encourage healthy growth of our cultures and build our sense of national identity.

APPROACHES AND METHODS IN CHOREOGRAPHY AND DANCE INNOVATIONS

I would categorize the methods arbitrarily into two types of approaches, although I realize that these two are not necessarily mutually exclusive and would involve the employment of some of the aspects in the other approach. Nonetheless, these are two ways of approaching choreography:

1. Theoretical Approach

Set up a programme of differentiated steps and activities focused on dance beginning with research, study of dances and mastering their performances, in other words, a long series of study and training before any dance experimentation is ever undertaken. This step-by-step procedure takes a longer time and can be taken up by anyone with interest and persistence in dance training and research.

2. Practical Approach

Direct experiencing of the dances, abstracting, changing, reordering as one goes along. This is the artistic and more spontaneous method of approach. It takes a shorter time but also requires gift and talent.

Both approaches however must take into consideration three interrelated aspects of the dancer's make-up:

1. Motor Habits, Physique, and Other Kinesthetic Aspects

Although basically physical, the physique cannot be easily separated from the other aspects, hence it should be considered as psycho-physical aspect and the quality dance which may be associated with it is harmony.

2. Emotional Aspect

Feelings and emotions are part and parcel of human physical expression, for action in itself carries emotion, or a quality of feeling. I suggest that it corresponds with the rhythm of the dance.

3. Rational Aspect

This would perhaps correspond with the idea or the theme of the dance, or the quality or main character of the dance which serves to weave together the various aspects, the emotional and the physical aspects.

CHOREOGRAPHY AND DANCE CREATIONS WITH RESPECT TO TRADITIONAL DANCES AND DANCE FORMS

I believe that those of us who are in attendance in this Workshop would agree that some traditional, classical, and other ethnic dance forms can stand some innovations to make them more appealing to contemporary audiences, or can adjust them to modern conditions of dance performances. This can be done in three ways:

1. Variation - retain the quality of the dance while changing some aspects of the dance to prevent the slackening of attention by the modern audience.
2. Compactness - shorten performances by avoiding repetitions of the same movements, by cutting some "nonessence" movements in order to give a more dynamic impression.
3. Development - change which adds something new to the dance which was not there before, either technically or by introducing a new movement in the same general pattern.

However, before we can tell whether or not the choreographer has done any of these three methods of changing or innovating dances, we must first agree on our definitions of "dance", "dance creations", "dance innovations", "choreography", etc. Prince Soerjodiningrat (1937), founder of the first Indonesian Dance School outside the royal courts, the Krido Bekso Wirama in Jogjakarta in 1918, defines dance as "the movement of the whole body, arranged by the rhythm of the accompaniment, the ideas and spirit of the dancer".

WHAT IS THE PURPOSE AND MAIN MOTIVATION FOR CHOREOGRAPHING AND DANCE CREATIONS?

I believe that dance innovations and creations are undertaken not merely for the artist's own self-satisfaction, nor as only an expression of individual creativity however artistically important that may be. Innovations and creations in dance ought to be undertaken in response to the needs of our society in our own time. In this sense, it is not something the artist undertakes out of personal whimsy but rather for certain important and socially significant ends. It is a task undertaken with a sense of responsibility and loyalty to one's cultural traditions, heritage and national ideals. In Indonesia, according to the Wawasan Nusantara (GBHN 1983), the myriad variations of the cultures of the country represent the richness of the national culture. They comprise the capital and foundation for the development of the total culture whose end product can be enjoyed by the entire Indonesian nation.

Ki Hadjar Dewantara (Wasisto Surjodiningrat 1976), former Minister of Education and Culture, declared that the Indonesian culture

consists of the cream and the essence of the regional cultures all over the Indonesian archipelago and also comprises both the old and the new, filled with the national spirit.

HOW TO CONDUCT CHOREOGRAPHIC ACTIVITIES, PARTICULARLY ITS INNOVATIVE ASPECTS

1. Through exchanges of information and experiences by dancers and choreographers, discussion of tools, methods, procedures of creative production. Exchanges should be based on successful experiences, meaning the best and most effective methods employed. The Workshop can begin cooperation among the ASEAN artists on their creative efforts.
2. ASEAN artists should try to attend and participate in as many activities in dance performances and dance experiments to gain experience in creative and collaborative effort. Information exchanges should therefore include not only the finished product but also the processes of production and creation.

THE INDONESIAN EXPERIENCE IN DANCE CREATIONS AND CHOREOGRAPHING

Since the first quarter of the 20th century, innovation in choreographical activities has taken place in Indonesia parallel to the struggle for independence. Several remarkable historical innovations are as follows:

In 1918, the first Indonesian dance school, the Krido Bekso Wiromo was founded. Its innovation in choreographical works showed more intellectualization compared with the traditional classic dances of the court of Jogjakarta. Many students of this school are members of the "Young Java" Organization.

In 1945, during the revolution for independence, innovation in choreographical works were spiritual, inspired by the heroic struggle for independence.

The year 1947 is considered as the beginning of innovation in the choreographical works of the category of "variation", when a large group of students performed a dance drama based on the legend of King Airlangga of Kanuripan, in the wayang style (Javanese traditional classical dance drama), at Jogjakarta, the capital of Indonesia during the revolution.

The period from 1951 to 1953 is considered as the beginning of innovation in the choreographical works of the category of "development",

when the Krido Bekso Wiromo started with experimental performances, among others, "a masked dance drama with the story of Wijaya, the founder of Majapahit".

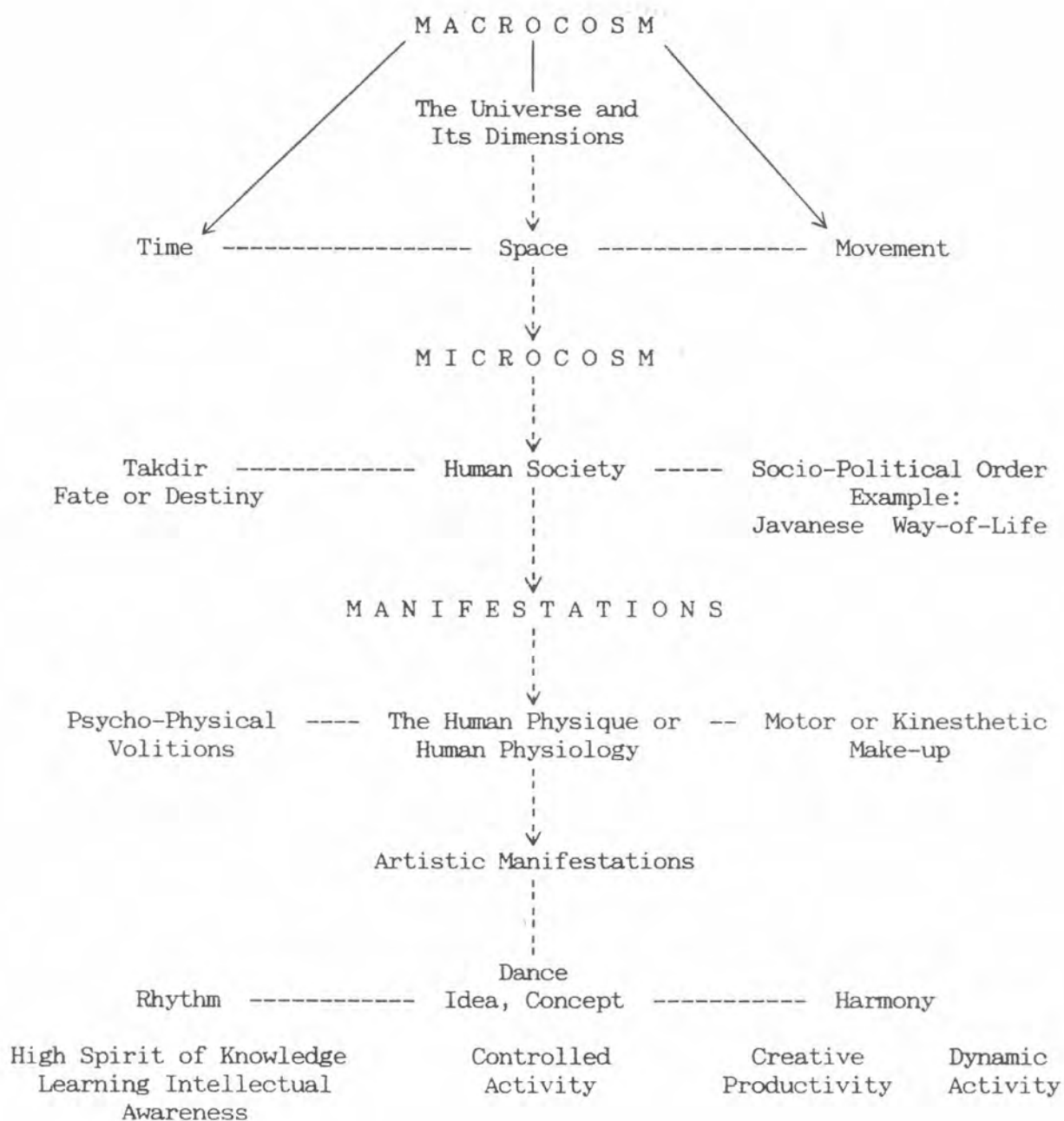
The year 1954 is considered as the beginning of innovation in choreographical works of the category of "compactness", when the Indonesian Government for the first time sent a cultural mission to China. Each of the traditional, classical, and regional dance performed by the cultural mission were shortened.

The year 1958 is considered as the beginning of innovation in the choreographical works of the category of "emotional aesthetics", when the contemporary choreographers worked artistically, by creating new dances, each with an individual style in the more universal character.

SUGGESTED CRITERIA IN EVALUATING DANCE CREATIONS AND DANCE INNOVATIONS

In evaluating dance creations and innovations, it is important to see them in terms of the philosophical context which provides deeper and broader dimensions to human action, not the least that of dance and dance creations. The philosophical context is important in order to avoid the impression that dance creations and choreography are merely isolated phenomena as if they were creative acts of one individual merely for self-expression, without repercussions on society and the rest of the world. The diagram below is only a abbreviated form of the wider philosophical dimensions of human creativity.

Parallel Dimension Between the Macrocosm and Microcosm
and the Place and Role of Artistic or Dance Creations Within the System



THREE ASPECTS SHOULD BE CONSIDERED IN EVALUATING DANCE CREATIONS

1. Rhythm - involves similarity, repetition, consistency
2. Idea or Concept - freedom, unlimited expression as well as appropriateness
3. Harmony - integrity, balance, compatibility

In summary, there are two ways of approaching dance creations. The first one is more theoretical requiring step-by-step study and research before experimentation and actual innovation and creation are done; while the second approach is closer to the artistic method by direct and spontaneous experimentation which I called the practical approach. In discussing processes and methods of choreographing, exchanges of information and experiences should be based on those which have proven to be most effective and successful in bringing out the major idea or theme of the choreographer. Finally, we should agree on the criteria in evaluating dance creations and choreography.

Some suggestions for future activities are: the holding of periodic meetings such as this Workshop among dancers and choreographers to discuss and evaluate their works, and providing more opportunities for the production and performances of dance creations and choreography to be disseminated to the wider public.

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Appendix 8

Recommendations

*SPAFA WORKSHOP FOR CHOREOGRAPHERS AND DANCERS
FOR THE YOUNGER GENERATION (I-W6)
October 19-26, 1986
Evergreen Village, Bogor, West Java, Indonesia*

RECOMMENDATIONS

- A. Aware of the premier role of SPAFA in the cultural development of its member nations, it is recommended that:
1. SPAFA help urge the various Southeast Asian countries:
 - a. To institute comprehensive, adequate systematic and effective support for dance groups and dance-makers (choreographers, composers, designers, etc.).
 - b. To give similar support for performances or exhibitions, research and scholarship, communication means and skills (like notation and others).
 - c. To conduct fair distribution of participation in international exchanges, festivals, workshops and seminar programmes.
 2. SPAFA encourage the Member Countries to organize workshops for choreographers and dancers within its country to find the similar standard and to improve the choreographic work in a country.
 3. There be an exchange of choreographers and dancers among the Member States in order to exchange knowledge of dance essentials and new verses of choreographic dancer.
 4. SPAFA improve distribution of documents in dance among respective SPAFA Member States.
 5. Government organization be encouraged to arrange dance activity together with the promotion of dance culture.
 6. National dance composition be organized to promote new generation dancers.
 7. SPAFA encourage the respective Member States to encourage dancers to use dance as a means to promote cultural identities among the younger generation.

B. Cognizant of the pressing need to strengthen art education in our countries, it is recommended that:

1. SPAFA help enlarge and intensify educational programmes for dance training at different levels and also help promote the understanding of the general public that dance, both exhibiting and creating dances, is in itself a creative work.
2. The SPAFA Workshop for Choreographers and Dancers for the Younger Generation (I-W6) be promoted and elaborated by creating other workshops, such as:
 - a. the workshop for evaluating dance as a work of art (furthering of dance critics).
 - b. the workshop for discussing the process of dance composition (choreography) with the presentation of a choreographic work based on the same framework and/or any kind of framework.
 - c. other similar workshops.

Submitted for adoption, this twenty fifth of October 1986 at Evergreen Village, Bogor, West Java, Indonesia.

The I-W6 class 1986.

Indonesia, October 25, 1986

(Signed)

Surapone Virulrak (Thailand)
Chairman

(Signed)

I Wayan Diya (Indonesia)
Vice Chairman

(Signed)

Agerico V. Cruz (Philippines)
Rapporteur