

ASIA PACIFIC CHANNELS

THE NEWSLETTER OF THE
WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

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WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

C/O JAPAN WOMEN'S COLLEGE OF PHYSICAL EDUCATION

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WDA:APC PRESIDENT'S PAGE

This will be my last column as President of the World Dance Alliance: Asia Pacific Center. A new Board of Directors will be elected this summer at the Annual General Meeting in Hong Kong. I feel quite confident that key people in the dance world of Asia and the Pacific will come forward to provide the leadership so important in this next developmental stage of the World Dance Alliance.

Centers are growing very quickly in the Americas and in Europe and a new one is forming in Africa. The 2nd General Assembly of the WDA Global Executive Council will meet in Essen, Germany in October this year. Most of the Asia Pacific delegates have already been identified for this meeting. Many issues for the future of the WDA will be discussed and plans made for more exchanges among the dance artists of all the WDA Centers.

The major topic at the WDA Assembly in Essen will be the official project 'World Dance 2000: A Celebration of the Millenium'. A brief summary of this project is included in this issue of *Channels* and details will be discussed at the Asia Pacific Assembly in Hong Kong on 1-3 August. The plans will involve the three new sub-groups of the WDA Asia Pacific Center: The Asia Pacific Dance Research Society; the Asia Pacific Choreographers' League; and the Asia Pacific Dance Education Association. Progress reports on these three groups will also be made in Hong Kong.

There is still much work to be done in the Asia Pacific Center of the World Dance Alliance: the strengthening of existing National Chapters and establishing new ones; building the membership in all of the countries throughout this area; and a discussion of the needs of dance in the 21st Century and planning and implementing projects that will address those issues. I know the challenge will be met.

In closing, I would like to thank everyone who has given so much time and energy and worked so enthusiastically to establish the Asia Pacific Dance Alliance (the original name) as a Forum for an exchange among people in all aspects of the dance world. It has been a great adventure and a pleasure for me to meet so many talented and dedicated dance artists throughout this part of the world. I do plan to continue the association, and as Executive Director of the WDA Global Secretariat, I will be in constant touch with many of you in the future and hope to attend all of the International Dance Events.

Again, my sincerest thanks to everyone for your friendship and years of service and my best wishes to all for a happy, rewarding and succesful life in dance.

CARL WOLZ

WORLD DANCE 2000: A CELEBRATION OF THE MILLENNIUM A World Dance Alliance Project*

The year 2000 is close at hand. It is a momentous historical occasion that people all over the world will be celebrating. It is a time to take stock of where we have come from, where we are, and where we are going. Toward this end the World Dance Alliance has made a proposal for a project around which a series of events can be organized world wide. The Project is called ***World Dance 2000: A Celebration of the Millennium.***

In the year 1000, there were dire predictions and many thought that the world would come to an end. There are also those today who say the world is coming to an end. However, at the end of this second Millennium, does not mankind have enough accumulated experiences and wisdom to approach the third Millennium with hope and high aspirations. What predictions will the dance world have for this New Age? What dreams will we have for the future of dance? Can dance artists create positive and inspiring images that will set the mood for a Golden Age?

The World Dance Alliance is an advocate for dance on a global scale. It is basically a "service" organization that seeks to help dance organizations and individuals fulfil their ambitions and goals. Service means giving freely of one's own time and energy to help others. The call is out for dance enthusiasts to volunteer world wide.

World Dance 2000 can include activities that foster peaceful coexistence among the peoples of the world. Nostradamus predicted that in the 21st Century there would be a hundred years of peace in the world. Shall we, as dancers, help to make that prediction come true?

World Dance 2000 will give dancers of the world an opportunity to co-operate on a wide range of activities that will stimulate further international exchanges in and promote friendship through dance. The world is filled with many different peoples with different cultural heritages. Those differences, which are often the source of friction and intolerance, can be a source of respect and celebration.

World Dance 2000 will give wider visibility to the work of the World Dance Alliance. It will lead to a greater appreciation of WDA's importance as well as the organization's role as a communication network among dancers of the world and a vehicle for promoting dance as a part of every child's education and an acceptable professional career choice.

World Dance 2000 is an opportunity for dancers of the world to join together in predicting and making happen a glorious age for dance in the 21st Century, and indeed, in the next Millennium.

****'World Dance 2000: A Celebration of the Millennium'
was approved as a WDA Project by the Executive Council at the First WDA Summit and
General Assembly held in Seoul, Korea in July, 1995.***

WORLD DANCE 2000: A CELEBRATION OF THE MILLENNIUM

The Overall Theme of this WDA Project is: "Dance in the Past, Present and Future"

Dance in the Past, Present and Future is a broad theme that can encompass the entire world and accommodate a great variety of different dance genres.

It has been proposed that each year there be a Global Assembly and the preparation of a Database to be made available on the Internet for dancers world wide.

1999 — The Past: "Heritage"

**Presenting a rich variety of dance in a global perspective
with an emphasis on continuity and international exchanges**

Global Assembly: Hosted by the WDA Americas Center Philadelphia, USA In June
Proposed Database: *An Inventory of World Dance Heritages: Extant, Endangered, Extinct.*

2000 — The Present: "Celebration"

**Co-ordination of events to commemorate the beginning of a New Age with an
emphasis on contemporary choreography**

Global Assembly: Hosted by the WDA Asia Pacific Center Tokyo or Kyoto, Japan In July
Proposed Database: *Choreographers of the World., Brief Biographies and Bibliography*

2001— The Future: "Vision"

**Considering the needs, potential, and plans for dance in the New Century with an
emphasis on dance education**

Global Assembly: Hosted by the Europe Center (City and Date to be announced)
Proposed Database: *Teaching Materials for World Dance Cultures: Texts, Scores, and Videos*

**The WDA proposes to expand its International Dance Calendar
to include all World Dance 2000 related events and make it available
on the forthcoming WDA Web Site.**

WDA MEMBERSHIP INFORMATION

Eligibility:

Membership shall be open to all institutions and organizations
and to all individuals interested in dance
in Asia and the Pacific.

Annual General Meetings (AGM) for members are normally held in
July or August
at the Asia Pacific Center Annual International Dance event.

Benefits:

- *Members pay reduced rates for the APC Annual International Dance event*
- *Members receive a biannual calendar of major dance activities world wide.*
- *Members receive and may contribute to the Newsletter, APC 'Channels'.*
- *Members may participate in committees which contribute to the growth of dance in Asia and the Pacific*

Annual Membership dues for the World Dance Alliance Asia Pacific Center are:

Students/ Senior citizens US \$ 5 per year

Dance Professionals: US \$15 per year

Organizations: US \$30 per year

The WDA:APC fiscal year is from 1 July to 30 June
National Chapters may also collect additional dues

Membership in the WDA:Asia-Pacific Center is applied for through the National Chapters.
Contacts for current Chapters are listed on the inside back cover of APC 'Channels'.



WELCOME TO DANCE ON '97

Hong Kong, 1–10 August 1997

The Value of Dance in the Contemporary World

- | | |
|--------------|--|
| 1–2 August | World Dance Alliance Asia Pacific Centre Summit Meeting and General Assembly |
| 1–10 August | Performance Series: Chinese Dance Today: Traditional and Contemporary |
| 1–10 August. | Exhibition: The Development of Dance in Hong Kong |
| 4–8 August | International Conference: The Value of Dance in the Contemporary World |
| 4–9 August | Afternoon Showcase, Hong Kong Academy of Performing Arts |
| 4–10 August | International Festival of Dance Academies |
| 11–17 August | International Council of Kinetography Laban Conference |





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AUDANCE NATIONAL COUNCIL: The Ausdance National Council met for its AGM on February 15–16 in Canberra to look at future directions for the organisation and begin plans for its 21st birthday celebrations in 1998.

GREEN MILL DANCE PROJECT: 'Heritage and Heresy' was the theme of the 1997 Green Mill Dance Project in Melbourne (28 June–5 July). The congress paid tribute to Australia's dance past and included discussion on the contribution of both ballet and modern dance pioneers in this country, as well as examining issues of appropriation in Aboriginal dance. The congress was supplemented by an evening performance program of new work, including the Taipei Dance Circle which performed *Olympics*. The Peggy van Praagh Memorial Address was presented by Ausdance and this year it was delivered by Ross Stretton, the new artistic director of The Australian Ballet. Ausdance also hosted an advocacy day to which international dance organisations were invited to contribute.

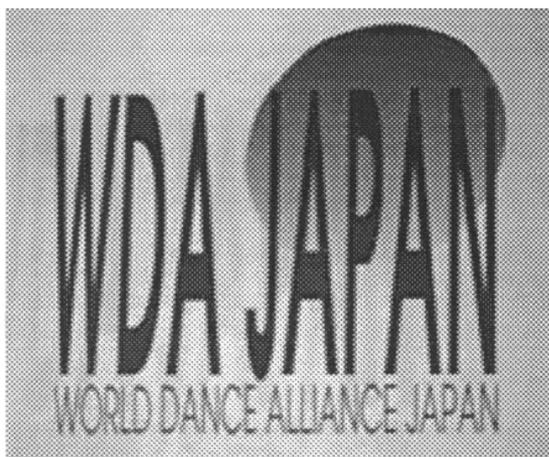
AUSTRALIAN YOUTH DANCE FESTIVAL: This will be held in Darwin from September 28 to May 4, and will focus on youth dance in all its forms, from young professional artists to children who make and perform dance as members of community or school groups. Funding has so far come from the Australia Council and the British Council, which is bringing the UK-based Ludus Dance Company to Australia as part of its New Images program. Ludus will tour Australia inservicing teachers and working with young people in four States and Territories prior to the Darwin festival.

AUSTRALIAN DANCE WEEK was celebrated across Australia from April 26 to Sunday May 4, and incorporated International Dance Day on April 29. Major events were co-ordinated by Ausdance in all States and Territories, including performances, workshops, public displays and forums. The week concluded with the presentation of the National Dance Awards at the Sydney Opera House on May 4. These went to Stephen Page and Gideon Obarzanek (Current Achievement in Dance); Jill Sykes and Dally Messenger (Services to Dance); Shirley McKechnie and Ann Roberts (Dance in Education); Laurel Martyn and Elizabeth Dalman (Lifetime Achievement in Dance); Margaret Chapple, Margaret Walker, Mary Duchesne and Graeme Murphy (Dancers' Hall of Fame).

PARTNERSHIP PROJECT WITH THE NATIONAL FILM & SOUND ARCHIVE AND THE NATIONAL LIBRARY OF AUSTRALIA: Ausdance is proud to have initiated a major new project to locate, preserve and make accessible the work of some of Australia's leading choreographers. Funding for this partnership was announced recently by the Australia Council, which has granted the National Film and Sound Archive \$1 62,262 over two years to work with the National Library of Australia and Ausdance to develop a unique record of choreographic practice in Australia. Dr Michelle Potter, a prominent academic, dance writer and historian, will be the new curator. This project will link the NLA's Oral History collection and the NFSA's audio-visual collection, allowing for connections to be made between the artists' own interpretation of choreographic processes in their social, political and historical contexts, and the work itself on film. It will target the works of past, present and future choreographers and attempt to capture a notoriously ephemeral art form in a co-ordinated way. Access will be provided electronically via the Internet.

AUSTRALIAN GUIDELINES FOR DANCE TEACHERS: New national industry standards have been approved by Australian dance teaching organisations for the first time. The *Australian Guidelines for Dance Teachers* were released across Australia during Australian Dance Week.

SAFE DANCE II. Tony Geeves has released the results of his research into health and injury prevention in pre-professional adolescent dancers. *Safe Dance II* was launched at Green Mill on July 3.



1. New Consumption Tax Handicaps Performing Art

In Japan, the consumption tax rate has been raised by 5%, following a fiscal deficit in the government. Dance performances are not directly affected by this charge.

Concerning ticket sales, dance artists have achieved success in having performances tax-free after a long political struggle.

However, imposition of the new consumption tax has now revised not only the tax rate but also several procedures, and this may handicap the administration of a dance performance. The procedures required by the new tax law are complicated and some differences may appear, depending on the preparation of statements concerning sets, lights and artists' fees for which the consumption tax is necessary.

That is whether or not the consumption tax is included in the statement for the artists' services required.

It is said that, for big companies reaching sales of more than two million dollars per year, it will become profitable to employ official public accountants to reduce their costs. The salary of an accountant will be cheaper than the new tax amount.

2. Grand Right of Musical Copyright

Musical performing rights must be divided into two kinds: grand rights and small rights. The former is the right that a claimant manages

directly; and the latter the right that is delegated to a Consolidated Agency.

The World Intellectual Property Organization (WIPO) prescribed these rights in 1989. The basic problem is how to collect the money and for which compositions.

JASRAC, the Consolidated Agency for Japan, has handled this and collected the money until now. But, now, the new agency SHOT insists that every Dramatic Musical Work, such as ballet, is in the grand rights category and it is necessary to receive the full approval from the copyright owner.

It means that choreographers cannot use their favorite music without approval of the copyright owner and it requires double payment — to the composer as well as to the recording company.

The care of an author's rights is necessary and important, but it also causes dancers to have an additional financial burden.

If anyone has any information or other examples concerning these problems, please write to me. I am interested in conditions in other countries.

Miki WAKAMATSU

4th ANNUAL MEETING of WDA JAPAN

The Japan Chapter of the World Dance Alliance will hold its 4th Annual Meeting on Sunday 8 June.

The topic of this year's Assembly will be "Academic Sharing Among Dancers". In addition, Japan's participation in the WDA 3-year project "World Dance 2000: A Celebration of the Millennium" will be discussed.

This year a professional showcase is being organized for young choreographers who have recently graduated from University dance programs.

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DANCING TOGETHER

THE 4th ASEAN DANCE FESTIVAL

By Gui Wei Hsin

The 4th ASEAN Dance Festival was held on 8–12 December 1996 in Singapore, organised by the Singapore National Arts Council. The various ASEAN countries — Singapore, Malaysia, Brunei, Dar es Salaam, Indonesia, Thailand and Vietnam — sent more than 100 delegates and dancers to participate in this regional dance event.

The Festival itself was a week-long series of performances, lectures and workshops aimed at providing a forum for sharing new ideas on the development of ASEAN dance aesthetics, as well as providing members from each country a chance to sample the rich and diverse cultural heritage of ASEAN. It started with a Gala Opening Night on 8 December which featured all the participating countries presenting a colourful variety of dance items.

The theme for the symposium for the Festival was "Complexities of Modern Living: ASEAN Dance as a Reflection of Present Realities". The symposium opened on 9 December with the keynote address delivered by Dr Chua Soo Pong from Singapore (the Artistic Director for the Festival). He spoke on "Revitalisation of ASEAN Dance Heritage and the Complexities of modern Living", considering the difficulties that traditional performing art forms face in today's modern society, but also giving reasons for optimism with the gradually

growing interest in these art forms and the as yet untapped potential of the Internet and multimedia systems for the preservation and development of dance.

Thailand's Nick Soonthorndhai presented a paper by Dr Surapone Virulrak entitled "Complexity in Urban Life: A Dance Interpretation", which gave much insight into the elements of development in Thai dance today. Next, Madame Chu Thuy Quynh from Vietnam spoke on "Folk Dance: The Living Cultural Heritage in the Village", detailing the various different folk dances in her country and how the government has made efforts to preserve and revive these traditional dance forms.

The performances on the first night were by the dancers from Brunei Darussalam and Indonesia. The piece from Brunei was "Darussalam (Abode of Peace)", choreographed by Seruddin bin Awg Damit and reflecting the blend of sociocultural influences on life in the country. The elaborate and intricate props and sets blended harmoniously with the graceful, fluid movements of the dancers. The Indonesian dancers presented "The Bandawalapati Dance", choreographed by Sukarji Sriman, which was based on the Mahabarata story describing the lives of two brothers who fight on opposing sides of the Bharatayudha War. The dance had strong elements of wayang wong in both costumes and movements tempered by a modern touch, but it still retained a deep-rooted Javanese identity.

The second day (10 December) of the symposium had Mr Mohd Amin Hj Sirat from Brunei Darussalam presenting his paper on "Preservation and Promotion of Traditional Dance in a Modernising Society", providing though-provoking comments on the

development and presentation of traditional dance in modern society, particularly in Brunei. Ms Julianti Parani from Indonesia then spoke on "Urban and Postmodern in Indonesia New Choreography" that provided a detailed explanation of post-modernism in the Indonesian context, while thoroughly describing and analysing the development of art forms that influenced the changes in dance.

That night, Malaysia and the Philippines took the stage with "Titian" and "Andres-Dakilang Anak Ng Bayan" respectively. The former, choreographed by Suhami Maki, Mahmood Haji Ibrahim and Joseph Gonzales, was about a possession and a consequent healing through traditional spiritual methods. It included light comic touches (such as figures cloaked in white sheets playing with toy hammers running about on skates) which established a strong contrast to the intense atmosphere of the rest of the piece. Philippines' "Andres" followed the life and times of Andres Bonifacio, a martyr of the Spanish-Philippine revolution. Choreographed by Gener Caringal, it successfully employed ballet — a Western dance form — to bring across the deep emotions of this local Philippine tale.

Dr Mohd Anis Md Nor from Malaysia delivered his paper "Celebration of diversity in Dance" on the morning of 11 December in a lively and humorous presentation which was also relevant and up-to-date regarding the ethnic diversity of dance in Malaysia. Following that, Md Josefina Guillen gave a detailed account of the important women who had made significant contributions to the development of Philippine dance in her paper "Women in Dance: The Philippine Experience."

Thailand's Peerapong Sensai choreographed the dance entitled "Complexity In Urban Life: A Dance Interpretation" that traced the activities of modern, urban people in an ASEAN metropolis. The dance successfully integrated the various Thai dance styles while expressing a

contemporary theme, and the lyrical music blended well with the unique characteristics of the Thai dance movements. That night also saw a presentation by the newest ASEAN member, with Vietnam performing a series of different dances reflecting the variety of traditional folk dances in the country. The clear, concise and refined movements of the dancers were the work of the main choreographer, Madame Chu Thuy Quynh.

12 December was the final night of the Festival and Singapore presented a series of seven items. "Harmony", the opening piece, was a collage of Chinese, Indian and Malay dances choreographed into an integrated piece by Yan Choong Lian, Shanta Ponnidurai and Som Mohamed Said that reflected the cultural and ethnic diversity of Singapore. This was followed by Apsaras Arts with "Kriya Sakthi" by Neila Sathyalingam, Dance Ensemble Singapore with "Heritage of dance" by Yan Choong Lian, People's Association Malay Dance Group and "Detik Perjuangan" by Osman Abdul Hamid, Sriwana's "Variasi Kompang" by Som Mohamed Said, the Singapore Indian Fine Arts Society performing "Harmony of the Elements" by Shanta Ponnidurai, and Theatre Arts Troupe with their piece "Re-Marry" by Eugene Ker Ban Hing.

The final piece was the Combined ASEAN Dance. Three dancers from each of the six member countries participated in this item, with poems from the ASEAN states recited in combination with the dance movements. The piece, choreographed by Santha Bhaskar, reflected the spirit of ASEAN unity and togetherness which is at once active and progressive, while still imbued with grace and the legacy of a rich heritage. Despite time constraints which limited the number of rehearsals, the performers did well, and the Combined Dance proved to be a fitting finale for the 4th ASEAN Dance Festival.

Gui Wei Hsin is Administrative Assistant at the Chinese Opera Institute, Singapore

National Aboriginal and Torres Strait Islander Arts Policy Statement



The Australia Council, the Federal Government's arts funding and advisory body, recently announced the formation of the first Aboriginal and Torres Strait Islander Arts Policy. The policy is the result of more than 18 months' development that has included wide consultation with indigenous communities. The policy is reproduced in *Channels* with permission.

Background

In December 1995, the Australia Council initiated the development of a National Aboriginal and Torres Strait Islander Arts Policy and sought the advice of its Aboriginal and Torres Strait Islander Arts Board to achieve this aim.

The first step in the process was taken in June 1996 when Council agreed on the principles that would guide the development of the Policy (see below). The second step in February 1997 was to identify policy priorities.

Complementing this process the Council's Corporate Plan, which was finalised in August 1996, set as one of its seven goals to promote

the unique Aboriginal and Torres Strait Islander cultures as integral to Australia's national identity.

POLICY PRINCIPLES

Respect

- The Australia Council respects and acknowledges the Aboriginal people and Torres Strait Islanders of Australia as the traditional owners and custodians of Australia and its Territories;
- The Australia Council respects and acknowledges the essential connection between the Arts, Culture, Heritage, Land, Sea and (Customary) Law in Aboriginal and Torres Strait Islander society;
- The Australia Council will encourage the maintenance and awareness of Aboriginal and Torres Strait Islander cultural protocols throughout the Arts.

Authority

- The Australia Council recognises that Aboriginal and Torres Strait Islander authority and self determination are essential in relation to the arts.
- The Australia Council recognises and acknowledges the rights of Aboriginal people and Torres Strait Islanders to claim, control and enhance their cultural development and cultural maintenance through the arts.
- The Australia Council endorses the right of Aboriginal people and Torres Strait Islanders to own and control their cultural and intellectual property.

Rights and Responsibilities

- The Australia Council fully endorses the rights of Aboriginal people and Torres Strait Islanders to fully express their spirituality, integrity and authority through the arts.

- The Australia Council accepts the responsibility of representing the rights and aspirations of Aboriginal and Torres Strait Islander artists and artworkers.

Diversity

- The Australia Council acknowledges Aboriginal and Torres Strait Islander cultural diversity and cultural pluralism.
- The Australia Council acknowledges Australia's cultural diversity and embraces cultural cooperation.

POLICY PRIORITIES

The Cultural Policy Framework created by the Aboriginal and Torres Strait Islander Commission (ATSIC) in 1995 identified a number of priority areas. In determining the National Aboriginal and Torres Strait Islander Arts policy the Aboriginal and Torres Strait Islander Arts Board has built upon the framework to ensure integration of arts and cultural expression and practice and to highlight the relationship between these areas for Aboriginal and Torres Strait Islander Arts.

Of the twelve areas, eight have been identified as relevant to the Australia Council's core business and are described below:

- National Oversight & Strategic Coordination

The Council considers National Oversight and Strategic Coordination a policy priority to ensure the identification, development and administration of strategies and outcomes of the Policy. This may include improved data collection, research, consultation and negotiation, consultative arrangements, governance, representation, policy and strategy formulation, coordination, implementation, accountability, monitoring and evaluation.

- Infrastructure

The Council considers Infrastructure a policy priority for supporting the development of a strategic group of Aboriginal and/or Torres Strait Islander arts organisations in conjunction with other funding bodies. This will form the basis for improved access for Aboriginal and Torres Strait Islander artists and communities to arts projects and services on a regional, state or multi-state basis.

- Arts Development

The Council considers Arts Development a policy priority to assist Aboriginal and Torres Strait Islander artists, organisations and communities to realise their right to participate in a cultural life and to determine their participation within the wider arena of arts and commercial industries at a national and international level.

- Regional Cultural Development

The Council considers Regional Cultural Development a policy priority and recognises arts practice as a means of enriching community life, and accordingly sees support of artists and arts organisations at the community level as essential to ensure long term arts development in Aboriginal and Torres Strait Islander communities. The Council sees the development of regional arts strategies and cultural plans as an essential part of regional cultural development.

- Communication and Strategic Promotion

The Council considers Communications and Strategic Promotion a policy priority in achieving a greater understanding and appreciation of Aboriginal and Torres Strait Islander culture as expressed through the arts.

- Industry Development

The Council considers Industry Development a policy priority in recognition of Aboriginal people and Torres Strait Islanders determining and managing their economic development through the arts to enhance opportunities and

resources. Council recognises and supports Aboriginal and Torres Strait Islander participation in the cultural industries as legitimate employment and productive economic activity.

- Distribution, Promotion and Market Development

The Council considers Distribution, Promotion and Market Development a policy priority in achieving increased exposure of Aboriginal and Torres Strait Islander arts in local, regional, national and international markets.

- Copyright, Intellectual Property and Moral Rights

The Council considers Copyright, Intellectual Property and Moral Rights a policy priority to

safeguard the integrity and ownership of Indigenous cultural property in a manner which recognises the particular features of Aboriginal and Torres Strait Islander ownership, including perpetual and communal rights.

It is also acknowledged that other areas of arts activity, while not directly supported by the Council, are also relevant to the full development of indigenous arts. These areas of activity include Cultural Heritage, Broadcast Media, Multimedia and Information Technologies, Cultural Heritage and Cultural Resources Management, Cultural and Environmental Tourism.

Date: 2 June 1997

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2nd National Aboriginal Dance Conference Adelaide, Australia 20–23 November 1997

The second National Aboriginal Dance Conference has been organised by the National Aboriginal Dance Council in conjunction with the National Aboriginal Cultural Institute, Tandanya.

The conference program includes local, national and international speakers from a variety of backgrounds in dance and cultural organisations. Workshops will be held and there will be opportunities for performance and discussion.

Conference Statement

Dancing is a natural phenomenon. It is a life flowing stream, serving as a means of communicating physically the symbolic representation of the spirit from birth.

Dance encompasses the past, present and future. It needs to be honoured accordingly and given due status in the field of arts, both traditional and modern.

Dance is about hope, healing, dreams and aspirations. It is about the depth of culture and spirit as expressed through performance.

The conference aims to honour dance expression in its many forms as well as providing a forum for discussion for all the attendant critical issues.

The deadline for paper abstracts is October 15, 1997.

Registrations close on October 30, 1997.



Forthcoming regional events

KOREA

International Theatre Institute World Congress, Seoul September 14–20 1997
International Theatre School Festival, Seoul September 1997
Theatre of Nations '97, Seoul August–September 1997

PAKISTAN

International Theatre & Dance Festival, Lahore November 1–11, 1997

AUSTRALIA

Youth Dance Festival, Darwin September 28–October 4, 1997
Festival of the Dreaming, Sydney September–October 1997
Sakura Masuri, Festival of Japanese Culture, Cowra October 11–12 1997
2nd Aboriginal Dance Conference, Adelaide November 20–23 1997
Green Mill '98, Melbourne June 30–July 6 1998

NEW ZEALAND

The Aotearoa Traditional Maori Performing Arts Festival, Wellington 1998



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WORLD DANCE ALLIANCE: ASIA PACIFIC DANCE CALENDAR

1997

August 1–10 Hong Kong *DANCE ON '97*

1998

August 3–9 Manila, Philippines WDA:APC Annual Event
(tentative dates)

'Dance in Revolution, Revolution in Dance'

Contact: WDA Philippines Chapter Secretariat, Fax: 632-358-763

This event will be in celebration of 100 Years of Philippine Independence

SEND NEW CALENDAR INFORMATION TO WDA:APC OFFICE IN TOKYO
NAME OF EVENT, DATES, PLACE, CONTACT PERSON, ADDRESS/NUMBERS

NOTICE: 1997 WDA:APC MEETINGS

Asia Pacific Choreographers' Assembly
Friday 1 August 1997

Asia Pacific Summit and Annual General Meeting
Saturday–Sunday, 2–3 August 1997

Meetings each day: 0900 to 1730
Hong Kong Academy for Performing Arts



