



ASIA PACIFIC CHANNELS

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WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

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Hong Kong
2-3 August 1997

WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

C/O JAPAN WOMEN'S COLLEGE OF PHYSICAL EDUCATION

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WDA: APC PRESIDENT'S PAGE

The World Dance Alliance: Asia Pacific Center had an exciting year with two International Meetings: one in Melbourne, Australia, and the other in Jakarta, Indonesia. Two Asia Pacific Sub-Organizations were also established this summer. In Melbourne there was the first meeting of the Asia Pacific Dance Education Association; and in Jakarta, the initial meeting of the Asia Pacific Dance Research Society. Reports on these WDA:APC Annual Events and the Establishment meetings appear in this issue of the Newsletter.

This coming year also promises to be an exciting one with an Assembly of Asia Pacific Choreographers and an Asia Pacific Center Summit Meeting planned for Hong Kong in connection with the International Event there to be called "Dance On '97". These are scheduled for 1-3 August 1997, immediately following Hon Kong's return to China. It should be an interesting time to be there. Yes, it will be safe to attend.

Included on the agenda for the Summit Meeting in Hong Kong will be a discussion of the future of the Asia Pacific Center. In addition to regular business, there will be three major items:

1 Submission of proposals for a new WDA:APC Secretariat.

Currently, the Secretariat is in Tokyo, but when your president returns to the United States after the Hong Kong meeting, then the facilities of the Japan Women's College of Physical Education will no longer be available. National/Area Chapter Heads have been asked to consider making a proposal for their respective areas.

2 Election of a New Executive Board for the Asia Pacific Center.

For various reasons, the WDA:APC has not held elections for several years for the Board of Directors. The offices are President, Vice-Presidents, Treasurer, Recording Secretary and Corresponding Secretary. Nominations are being accepted at the WDA:APC Secretariat in Tokyo and a ballot will be prepared for election during the 1997 Annual General Meeting. So send in your nominations.

3 Participation by Asia Pacific Dancers in World Dance 2000.

An official project of the World Dance Alliance is called World Dance 2000: A Celebration of the Millenium. Plans are being made for participation by Asian and Pacific dancers in this three-year global project: 1) global meetings in the three subject areas: Dance Research, Choreography and Dance Education; and 2) the preparation of a database for each area to be made available on the Internet.

Next summer in Hong Kong will be a very important time for the future of the World Dance Alliance: Asia Pacific Center. I look forward to seeing many of you there.

Carl Wolz

WORLD DANCE ALLIANCE MEETINGS

Melbourne, 6 July 1996
Report by Julie Dyson

Carl Wolz, President of the World Dance Alliance: Asia Pacific Center, chaired two meetings in Melbourne, the first to discuss the formation of an education committee for the region, and the second an AGM to report to the membership on progress and plans for the World Dance Alliance. Part 2 of the AGM was held in Jakarta late in July at the second World Dance '96 event.

The idea of three regional committees (research, choreography and education) was first floated last year by Carl, and he has suggested that Australia may take the lead with the education committee. Its major project would be the documentation of each country's dance teaching resources, leading to a regional bibliography of all resources, probably communicated via the Internet.

A number of issues were raised about how this might be achieved and the potential audience for such a resource. It was agreed that a standard database format should be developed to make documentation easily accessible, and this will now proceed and be presented to the next Global Summit in Düsseldorf in the (northern) summer of 1997. Chapters represented at the Melbourne meeting were enthusiastic about the possibilities for such a bibliography, and it will proceed once some of the practicalities have been ironed out. It was made clear that the extent of the project will be left to individual chapters according to human resources available. Associate Professor Susan Street, Head of Dance at the Queensland University of Technology, has agreed to chair the region's education committee and will be in touch with regional chapters shortly.

The Annual General Meeting allowed time for chapters to make their reports and for discussion about the future of the WDA:APC. Carl Wolz suggested that the Secretariat would

one day be located in cyberspace, making information and exchange of ideas possible even for under-resourced chapters. Carl is hoping to establish a Home Page shortly, and many in the region are already communicating via e-mail. These are exciting developments, and ones which will certainly bring our regional partners closer together.

The WDA:APC newsletter *Channels* has always been co-ordinated and edited by Carl Wolz in Tokyo, but this will now be done by Hilary Trotter (Canberra), with assistance from Tori Cardell (Brisbane). Each chapter has undertaken to provide the editor with an update of activities for the newsletter, which is published twice a year and distributed to members throughout the region. An events calendar is being prepared for next year, and we would like to hear from anyone planning conferences, festivals, etc. for inclusion.

Carl announced that he will be leaving the Asia-Pacific to return to the US in 1997 after many years of dedicated service to dance, particularly in Asia. It is important that his initiatives in communicating a vision for an international dance service organisation are not lost when he leaves the region, and certainly the Australian chapter, through Ausdance, will seek to keep the fires burning.

*[Originally published in 'Ausdance Forum',
Spring/September 1996]*

The Green Mill Experience 1996

by Hilary Trotter

The combining of the World Dance Alliance conference with the Green Mill Dance Project brought to Melbourne a welcome bevy of international contributors.

'New Dance from Old Cultures' was the 1996 theme, and it called forth a variety of approaches from artists of the Asia Pacific region, with a sprinkling of contributions from Europe as well. We were introduced, for

instance, to a contemporary Malaysian interpretation of the Ramayana; to Indonesian physical theatre; to an acclaimed modern dance piece inspired by ancient Chinese cave paintings; to a Vietnamese company working with a contemporary choreographer from Australia; to a description of London-based choreographer Shobana Jeyasingh's work using classical Indian-trained dancers in contemporary choreography; and to numerous individual traditionally trained artists making individual sense of their confrontations with Western contemporary dance.

It was exciting to hear about the development of Western contemporary dance in so many Asian countries, recounted by the artists who are working to create a fusion with the traditions of their own dance cultures. Ou Jian-ping talked about the difficulties of defining contemporary dance in China, Martinus Miroto outlined his experiences 'from Barong to Bausch', Mew Chang Tsing told us how an Asian choreographer constructs a dance. In a lecture-demonstration, the latter artist exemplified the theme most vividly for me, with her lucid dissection of her own choreography and the influences upon it, influences which included her original Chinese dance training in Malaysia and her subsequent immersion in Western forms.

Martinus Miroto provided the highlight of the conference with his outstanding performance in the evening presentation of *Four International*

Soloists at the National Theatre. Another of the soloists, Kazuko Takemoto of Japan, enthralled me with her finely controlled use of gesture, while Nam Jeong-Ho of Korea worked with speed, rhythm and wit and Sue Healey of Australia showed her own special style of dance in a complex piece of dance theatre.

Of the other evening shows I saw, I had mixed reactions to Douglas Wright's *Buried Venus* and David McMicken and Sarah Calver's *Opportunity of Distance*; I enjoyed the Dance Theatre of Vietnam's lissome style; I admired the aplomb of the six Korean dancers in *Modus*, (roped together by acres of draped red cloth and crowned with tree branches), who yet managed to convey their status as goddesses; another goddess, Sonal Mansingh impressed with her mature authority, and in the same program Tara Rajkumar charmed in an interesting work of her own devising, perhaps more theatre than dance. The Bangarra work, *Ochres*, was the piece that ultimately and brilliantly said everything there was to say about making new dance from old cultures, and said it by means of dance.

The theme of Green Mill 1997 is 'Heritage and Heresy'. Let's all meet there.

[extracted from a slightly longer article originally published in 'Ausdance Forum', September 1996]

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'.

Indonesia's Participation in the IDF '96 International Dance Festival and Conference

Jakarta, 25–31 July 1996

Report by Dr Sal Murgiyanto

The Indonesian Dance Festival 1996 (IDF '96), with its theme "When Tradition Modernises: An Intercultural Dialogue", was jointly organised by the Jakarta Institute for the Arts, the Jakarta Foundation for the Arts, the Jakarta Arts Council, and the World Dance Alliance: Asia Pacific Center (Indonesian Chapter) to:

- foster creativity in dance;
- promote partnership among members of the Jakarta Institute for the Arts and the dance community worldwide;
- broaden the horizon of dancers, choreographers and dance educators;
- further develop the creativity and technical skills of Indonesian dancers and choreographers;
- train new generations of dancers and encourage the enthusiasm of those who love and promote dance;
- heighten public awareness and activities of the Jakarta Institute for the Arts members for communities.

This co-operation made it possible for IDF '96 to bring more dance artists and scholars from different parts of Indonesia as well as from Asia, Australia, America and Europe. IDF '96 presented intensive and varied programs of

performances, workshops, seminars, and educational dance focussing on creative dance for children. These goals were achieved by putting four programs:

1. Festival of performances comprising:
 - main performances by mature choreographers in the evening
 - showcases for promising choreographers in the afternoon;
2. World Dance Seminar and World Dance Alliance-Asia Pacific Center (WDA-APC) Annual conference;
3. International Dance Workshop;
4. Program on Educational Dance.

More than 500 dancers, choreographers, musicians, performers, dance educators and administrators from 16 countries: Canada, USA, Venezuela, Germany, France, Australia, Korea, Singapore, Malaysia, Taiwan, Philippines, Japan, Cambodia, China, India, and Indonesia participated in IDF '96. One hundred and thirty-five people came from overseas.

1. FESTIVAL

The Fourth Indonesian Dance Festival 1996 (IDF '96) was officially opened by Prof. Dr Ing. Wardiman Joyonegoro, Cabinet Minister on Education and Culture of the Republic of Indonesia. During the seven festival days (25–31 July 1996), 50 dance works by 42 choreographers were presented at two theatres.

Main Performances

Twenty-five world choreographers presented 33 dance works in the main performance forum. Some brought their full companies — Jackie Tafanell (Compagnie Taffanell, France), Kim Mae-Ja (Chang Mu Dance company, Korea), Angela Liong (Arts Fission Company, Singapore), while Su-Ling Chou of Tsoying High School in Kaohsiung, Taiwan, brought her company of 30 student dancers.

Other choreographers from overseas who were present at IDF '96 were Yin Mei, Muriel Cohan/Patrick Suzeau, Danna Frangione, Daniel Lewis (USA), Kang Mee-Ree (Korea), Kota Yamazake (Japan), Leyson Ponce (Venezuela), Edmund Gaerlan (Philippines), Maxine Heppner (Canada), Wong Loo-Yen and Michelle Lo (Malaysia).

Eleven Indonesian choreographers presented 12 works. Among others were two by senior

choreographers: Farida Oetoyo (Jakarta)) and Bagong Kussudiardja (Yogyakarta). The remaining nine were established choreographers from different Indonesian regions; Linda Hoemar, Laksmi Simanjuntak, Bekti Lasmini (Jakarta), Mugiyono, Eko Supriyanto (Surakarta), M. Miroto (Yogyakarta), Dasa Manao (Medan), Nanu Munajar (Bandung), and Syaiful Erman (Padangpanjang).

b. Showcase Forum

In the Showcase Forum, 17 choreographers presented their short choreographies of about 10–15 minutes each. Eleven of them were young Indonesian choreographers from Java, Sulawesi, and Sumatra. The remaining six choreographers were from the USA (4), Taiwan (1), and Venezuela (1).

2. WORLD DANCE SEMINAR AND ANNUAL CONFERENCE

a. IDF '96 World Dance Seminar

IDF '96 World Dance Seminar and WDA-APC Annual Conference was officially opened by Prof. Dr Edi Sedyawati, Director General for Culture of the Republic of Indonesia. This International Seminar was organised in co-operation with the WDA-APC: Indonesia, 26–31 July 1996, at Galleri Cipta, TIM Arts Center. Eighty five dance scholars, administrators and educators participated in the IDF '96 Seminar Dance Conference Forum.

Four main topics were discussed in the IDF '96 Seminar:

- a. Dance and Interculturalism
- b. Dance Research and Method
- c. Dance Anthropology
- d. Dance and Performance Management
- e. Educational Dance

Thirty-seven scholars spoke in the Seminar Forum, nine of them were from Indonesia. They were: Prof Dr Edi Sedyawati, Prof Dr Soedarsono, Dr I Wayan Diya, Dr Sal Murgiyanto, FX Widaryanto MA, Dra Yulianti Parani, Dra Nungki Kusumastuti, Dra Maria D Hoetomo, Dr Anna Suhawnah Soeparno and Dr Cony Semiawan. Noted scholars from abroad were, among others, Adrienne Kaepler, Judy van Zile (USA), Anita Donaldson (Australia), Nestor O. Jardin, Basilio E.S. Villaruz (Philippines), Prakriti Kashyap (India), Moh. Anis Md. Nor (Malaysia).

In addition to presentation and discussion of academic papers, there were two lecture-demonstrations. The first was on "Korean Dance: From Tradition to Modern" by Ms Haeree Choi MA and the second on "Classical Cambodian Dance" by Prof. Tuy Koern, Rector of the Royal University of Fine Arts of Cambodia. A lecture on "German Dance in the Nineties" was presented by German dance critic Jochen Schmidt. A demonstration on traditional Indonesian (Javanese, Balinese, and Sumatran) and classical Cambodian (by Ms Pen Souk Hon) dance were arranged on Monday, 29 July 1996, to meet the request from Seminar participants. A lecture and discussion on "Reflecting the Past: the Influence of Chinese Opera Movement on the Development of Modern Dance in Taiwan" were jointly presented by Su-Ling Chou (Taiwan), Danna Frangione (USA), and Er-Dong Hu (China) supported by young dancers from Kaohsiung High School.

The Forum for Choreographers invited participating choreographers in the IDF '96 to share their ideas, and discuss what they believe to be modern or contemporary dance and their respective approach to choreographing. This forum was more effective than the formal discussion or seminar forum for younger choreographers to share their ideas and to raise questions.

b. WDA-APC Annual General Meeting and Conference

On the last day of the Festival, Wednesday, July 31 1996 the WDA-APC: Annual General Meeting and discussion on the establishment of the Asia Pacific Dance Research Association were held.

Prof Carl Wolz, President for the World Dance alliance-Asia Pacific Center (WDA-APC) was unable to come because of health problems. The two meetings were chaired by Dr Moh Anis Md Nor WDA-APC representative from Malaysia.

3. INTERNATIONAL DANCE WORKSHOP

IDF '96 International Dance Workshop was held for ten days (22-31 July 1996) at Studio C, Dance Division, Jakarta Institute for the Arts, Workshop Program included: Dance Technique and Choreography (by Leyson Ponce from Venezuela and Maxine Heppner from Canada).

About 30 dancers from different parts of Indonesia participated in the Workshop. eleven

dance instructors/choreographers conducted IDF '96 workshop were:

Ms Kim Mae-Ja (Korea); Ms Angela Liong (Singapore); Ms Maxine Heppner (Canada); Ms Muriel Cohan (USA); Ms Yin Mei (USA); Ms Yukie Shiroma (USA); Ms Jackie Taffanel (France); Mr Kota Yamazaki (Japan); Mr Leyson Ponce (Venezuela); Mr Miroto (Indonesia); Ms Linda Hoemar (Indonesia)

One dance composition from the workshop led by Leyson Ponce. "Four Sentences" was presented by workshop participants in the Showcase Forum. Others were informally shown in class prior to the conclusion of the workshop.

4. EDUCATIONAL DANCE

One of the topics in the 1996 IDF Seminar Forum was "Educational Dance" (Tuesday, 30 July 1996). Six educators presented academic papers in this session. They were Dra Yulianti Parani and Dr Anna Suhaenah Soeparno (Indonesia), Muriel Cohan (USA), Jeff Meiners (UK/Australia), Prakriti Kashyan (India), and Su-Ling Chou (Taiwan). Dr I Made Bandem's paper on "Dance Education in Contemporary Indonesia" was presented by Dr I Wayan Dibya.

Interest from students and dance teachers from the Indonesia's Teachers College (IKIP) was overwhelming, but not all of those enthusiastic participants speak English well, so a special program on Educational Dance was put together under the co-ordination of Ms Ima Burya-dewi.

IDF '96 Educational Dance Program invited dance teachers and educators from Indonesia and abroad to present workshop, performance and papers. Three programs offered were:

- a. Workshop on Creative/Children's Dance
- b. Children's Dance Performance, and
- c. Seminar on Creative Dance for Children

a. Workshop on Creative/Children's Dance

The Children's Dance Workshops were conducted over five days (22 to 26 July 1996) at TIM Arts Center (Central Jakarta) as well as at the Jakarta International School in South Jakarta.

Six instructors from Indonesia and abroad conducted workshops of various practices. They were: Ms Ina Suryadewi (Indonesia) *Introduction to Educational Dance*; Ms Laura Schuster and Marianne Aryanto (Indonesia/USA) *Laban*

Theory on Movement; Mr Dasa Manao (Indonesia) *Traditional Dance of Nias*; Ms Muriel Cohan (USA) *Creative Dance for Children*; Mr Patrick Suzeau (USA) *Laban Based Modern Dance Technique*

b. Children's Dance Performance

On Saturday afternoon (4-6 pm) the Indonesian Children's Dance Group from Jakarta performed at the Gedung Keseniah Jakarta, they were:
Maya Pasundan Dance Studio; P S Pangudi Luhur; K G Al Azhar; P S Ikka; Sumber Cipta Ballet School; IKJ Dance Studio; Nayak Dance Studio; Didik Nini Thowok Dance Studio; K G Aisyiah 21; P S G Tebet

c. Seminar on Educational Dance

Designed for Indonesian audiences, this one-day seminar was conducted in Indonesian. Twenty educators and practitioners individually or jointly wrote and presented nine academic papers.

They were from different institutions and backgrounds: Institute for Teaching and Education (IKIP Yogyakarta and Jakarta), Indonesian College of Arts (STSI Bandung and Surakarta), the Jakarta Institute for the Arts, Jakarta International School (Jakarta), Natya Laksita Dance Studio (Yogyakarta) and Special School for Handicapped Children (Jakarta).

More than five hundred people participated in the children's dance seminar/workshop and saw the Children's Dance Performance.

Conclusion

The Fourth Indonesian Dance Festival 1996 was considered as one of the most prestigious international dance forums in Indonesia by Kompas, the biggest daily newspaper in Indonesia. We hope it will remain so.

... superb direction of the Indonesian Dance Festival ... particularly well-run and informative (Danna Frangione, USA)

Writing for *The Sunday Chronicle*, Philippine's dance critic Basilio Villaruz remarked:

"The Performances regaled the international audience at Pusat Kesenian and Gedung Kesenian theatres with the profligacy of Indonesian dance, spiced up with world-wide contributions. Festival head Sal Murgiyanto has developed the IDF over the years and it has

espoused the growth of Indonesia choreographers. I don't see the same espousal as broadly and seriously pursued here (in the Philippines). From an earlier visit, our own Denisa Reyes has been so impressed, challenging her to attempt *Ako'y Asyano*, a forthcoming work from Ballet Philippines.

... Indonesia has outstripped us inasmuch as they have organised ethnological societies and institutionalised traditional practices in several state schools all over."

It does not mean that there were no handicaps. IDF '96 Main Performance on Saturday evening at GBB-TIM, 27 July was cancelled due to a political turmoil occurring at nearby TIM Arts Center. As a result, all the

programs on July 27 (except on work by Eun-Hee Choi from Korea) were staged on the following day in either the Showcase or Main Performance Forum.

Indeed, there is still much to be done: management of the festival, performance marketing, fund-raising, and deep interaction between Indonesian dancers and choreographers with their foreign counterparts, to mention a few.

DANCE ON '97 — Hong Kong, 1–10 August 1997

A number of exciting events are taking place in Hong Kong in August next year, including:

- | | |
|--------------|--|
| 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 |

Invitation for Showcase Proposals

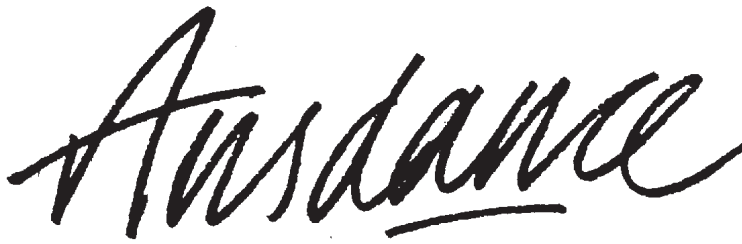
The closing date for submission of proposals for papers (31/12/96) has now passed, However, there may still be time to submit a showcase proposal.

The steering committee of *Dance On '97* invites dance artists, companies and schools to submit proposals for showcase presentations at its International Dance Conference and the 12th International Festival of Dance Academies, held in conjunction with the 1997 World Dance Alliance Summit Conference and the first Asian convocation of the International Council of Kinetography Laban Biennial.

The Conference theme is 'The Value of Dance in the Contemporary World'. Showcase presentation proposals may be of any theatre dance, ritual or world dance style.

Showcase presentation proposals should be in the form of a VHS format videotape on either PAL or NTSC systems and should be submitted by 31 January 1997. Videotapes will be adjudicated and successful proposals will be notified by 28 February 1997.

Submissions should be sent to
Dance On '97, c/- The Hong Kong Academy for Performing Arts,



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**WORLD DANCE ALLIANCE : ASIA PACIFIC CENTER
AUSTRALIAN CHAPTER REPORT**

Annual WDA:APC event, Melbourne: Green Mill hosted this international festival of choreography and dance in July, and Ausdance, as the Australian chapter, hosted the WDA discussions and AGM on July 6. Separate reports of these events appear elsewhere in this edition of *Channels*.

Ausdance Home Page: With technical assistance from the Australian National University and structural design assistance from Schizomedia Pty Ltd, the Ausdance home page was up and running in September (see attached 'map'). Apart from information about Ausdance and its structure, the page outlines current projects and priorities, professional backup programs, services and benefits. Twenty-three Australian dance companies are also given their own pages, and all tertiary dance courses are listed. There has been excellent feedback so far, and the site will be reviewed and updated in January 1997. The ANU has also provided the National Secretariat with Internet and e-mail access as part of its community outreach program.

Partnership proposal with National Film & Sound Archive and National Library of Australia: Ausdance has negotiated partnership arrangements with both institutions to provide a collection of Australian dance films and videos and to develop an electronic directory of all dance resources held in the NLA and other collecting institutions. Both institutions have offered considerable in-kind support, and the partners have applied to the Australia Council for a curator for three years under the 'Partnerships' category. Results of the application should be known in April 1997.

Australian Guidelines for Dance Teachers: This project has reached the national and international consultation stage, and will lead to the development of national competencies for dance teachers, with accreditation being provided by those teaching organisations which already have systems of registration in place. It is hoped that the Guidelines will be 'harmonised' into those registration processes, and that competency-based courses will be offered by TAFEs for those teachers who do not belong to a recognised organisation. A national system of registration for all dance teachers is not possible at this stage, but it is hoped that this process will lead to such a system within five years.

The Tertiary Dance Council of Australia met on November 14 to discuss the issue of choreography as research, and ways in which it might be assessed at postgraduate level for research funding. This meeting preceded the 'Double Dialogues' conference organised by Deakin University on November 15-16 to discuss these issues for the performing and visual arts.

Executive Officers' meeting: This was held in Canberra over three days during the Performing Arts Market in October. EOs discussed Ausdance's national programs for 1997, including support for the Made to Move contemporary dance subscription season, the Ludus dance-in-education company tour (August/September), the Darwin youth dance festival (September 28-October 4), Australian Dance Week (April 26-May 3), and possible new corporate images for Ausdance in its 20th birthday year.

秋の日本から

From Japan



1. Law Suit for Copyright

The copyright for dance works is very important.

Concerning a copyright for a work by Bejart, a law suit was initiated in Japan. A Russian dancer had choreographed and danced a work, which had hardly changed in a work of Bèjart, though he said that he devised it by himself.

A dancer often become famous through the performance of a specific dance, but as principle, he may not dance this work without permission of the choreographer, even if his dancing caused success. This case has complicated various issue.

This suit attracts attention in Japan.

(Miki Wakamatsu, Professor of Dance at Tsukuba University)

2. Research Network of Dance Notation

Due to a demand from some members of WDA Japan to set up a notation research group, the first opportunity to gather together and talk about the prospect of the group project was arranged on the same day as WDA Japan`s annual meeting which was held in Tokyo, July 9.

The subjects discussed at the meeting were as follows:

- 1.The group should be founded as a network in which people can inquire, talk about, and discuss notation(s) freely through E-mail, fax, phone, letters, and direct meetings. The group would not hope to be a hard and fast body for research as such.
- 2 We do not limit notation only to Labanotation.
- 3.Workshops on various systems of notation may be held on demand.
- 4.We will try to invite people from outside the membership, especially the younger generation.
- 5.The members will be invited in the planning notation section at the next meeting.
- 6.The group/ network should be founded under the organization of WDA Japan as a working division.

The more dance is explored in companies with the progress of new media, the further knowledge and experience in relation to notation systems will be required. We who are interested in notation must then be aware that we are in a favorable position at present.

(Hideaki Onuki, Professor of Dance at Surugadai University)

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Philippines

The Philippine delegation to the 1996 Indonesian Dance Festival in July in Jakarta improved numerically since the old Hong Kong days. Philippine chapter president Nestor Jardin, newly-appointed artistic director of the Cultural Center of the Philippines, attended along with the chair of the Dance Committee of the National Commission of Culture and the Arts Corazon Inigo. Others included those from the northernmost Philippines (Ilocos) and the south (Visayas) and this writer, WDA executive council member for the Philippines.

Nominations made were for Asia Pacific Dance Research Society--Larry Gabao of Philippine Normal University, for Asia Pacific Choreographers League--Inigo, and Asia Pacific Dance Education Association--this writer. Papers read from the Philippines were by Jardin, "Leading the Philippine Dance into the 21st Century" and by this writer, "Multicultural Faces and National Imagining--Appropriating and Appreciating Philippine Folk Dance."

The Philippines reiterated its bid to host the 1998 WDA-Asia Pacific Center international festival and conference in Manila. Theme is "Dance in Revolution, Revolution in Dance," as the country celebrates the centennial of its independence.

Ongoing are the seasons of Ballet Philippines with newly-appointed Cecile Sicangco as artistic director, Philippine Ballet Theatre with Gener Caringal, and Ballet Manila with Eric Cruz and Lisa Macuja. BM marked performances in Manila and the provinces with Krasnoyarsk Ballet from Siberia.

As visible are the jazz company Powerdance of Douglas Nieraras, the modern group Chameleon Dance Company of Jojo Lucila and Ida Beltran, and University of the Philippines Dance Company of Basilio and of Liza Fernandez. Beltran herself is president of the Association of Ballet Academies that has included training programs, lately with Christine Walsh of Australia.

Dominant folkloric groups are the Bayanihan Philippine Dance Company, Ramon Obusan Folkloric Group, and Baranggay Folk Dance Troupe--all of international standing. Bayanihan performed recently for CIOFF in the Netherlands and celebrated its 40th anniversary. Isabel Santos is the new artistic director. University of the Philippines Alumni Folk Dance Company toured Germany with Chameleon Dance Company, led by Inigo and Beltran.

BASILIO ESTEBAN S. VILLARUZ



DANCING TOGETHER

Vietnam Revisited

by Cheryl Stock

Hanoi must be one of the most mistily romantic cities in the world with its colourful Vietnamese street life, its lakes and parks, and its French colonial architecture complete with tree-lined boulevards and Mediterranean flavour. This may well provide an ideal background for that magic but it is the people that provide the essence, and for me it is the people — particularly the artists — who bring me back again and again to Vietnam.

Since my first visit in 1988, radical changes have occurred, predominantly for the better in creating a more open, less repressed, and for some, greater access to material resources we take for granted.

This was the first visit in which I was not there under the official auspices of the Australian Government. I therefore was dealing directly with the Ministry of Culture and Information. Despite my previous experiences, I was still not prepared for the total lack of organisation, 'control' through chaos, constant interruptions to class and rehearsals, and last minute changes of dates and arrangements. As the new work *Em, Nguoi Phu Nu Vietnam* ('You, the Vietnamese Woman' is the nearest translation which unfortunately does not capture the spirit of the Vietnamese), required substantial resources both in people and costs, I found myself under considerable pressure by both the management of the Vietnam Opera and Ballet Theatre and the Ministry of Culture to create a work which would be appropriate for Vietnamese audiences 'who don't like ballet'!

For the first time in my career I felt I was being censored. A scripted scenario was requested to be written by the poet Nguyen Thi Hong Ngat taken from my initial working notes which included images, structural plans, and text from Vietnamese historical figures and writers. The resultant 'play' was so literal that I wanted to abandon the project, feeling it was hopelessly prescribed. The script had to be approved by the Minister before I was able to begin rehearsals. Ngat and the composer Trong Dai assured me it was only a formality and that it was expected that much would be transformed in the rehearsal process.

Marginally re-assured, I went ahead with my original ideas, listening not to the officials, but to colleagues whom I trusted to tell me if things were culturally unacceptable rather than politically incorrect. Certainly the months of intensive study I undertook on research into the literature, history and philosophies underpinning Vietnamese culture helped enormously in attempting to find a contextual balance in a work which looked at situations of Vietnamese women in war and peace. Attempting to find a workable synthesis between contemporary staging and creative processes, and traditional styles and conventions, was a daunting task. Collaboration as we know it does not occur in the same way and I found this very frustrating. Meetings, except in the initial stages, were infrequent and the writer and composer seemed to prefer to work alone and present a 'result' rather than participate in a creative journey together. In the final stages of creation however this changed, and working closely together produced some wonderfully integrated moments. If we could have worked like that from the beginning I feel the work would have had greater integrity.

The exception was working with the dancers who, after an initial shyness to contribute directly to the creation of material, very quickly participated in the process and took on ownership of the work in a way I had not previously seen. The work was quite a logistics

exercise combining the 22 dancers with 35 musicians of different training. The score required for the first time combining symphonic players trained in Western music styles and therefore reading from a score, with a traditional ensemble who were used to the freedom of improvisation within their playing. In addition the three women soloist singers all sang in a different style — Cheo, Cai Luong and Tuong. All the text was set to music in a series of poem-songs both classical, and especially written. The writer Ngat happily discarded the original script for three very evocative poems which when sung left many of the audience in tears. The young designer Nguyen Thu Ha, a recent graduate of the Hanoi Film School, subtly adapted clothing from different eras so that each section was easily placed in a recognisable context for the audience.

Despite the positive outcome there were many problems along the way. The performance was brought forward eight days, and until four days prior to the performance I had only heard five minutes of a 35-minute score. The first orchestral rehearsal occurred the day before we went into the theatre, and the two days allocated for bump-in, lighting, and staging were suddenly not available due to an unmovable set on the stage. The Opera House is a stunning 1901 version of the Paris Opera, but backstage it is a dangerous antiquated nightmare. Having to light with no dimmers meant cues snapped on and off, hopefully with a musical and visual change to soften the abrupt change of light.

Nevertheless the premiere on the eve of International Women's Day seemed to produce the right chemistry for the audience which included delegates from the National Women's Conference as well as the Women's Army Units who were so moved that they made a donation to the company towards the cost of the work. On both nights the response of the packed audience of 2,000 was overwhelming. Most feedback centred around the surprising aspect of the 'Vietnamese essence' of the work when it had been conceived and directed by a foreigner. Who knows why it is that an outsider can sometimes harness the considerable talent that already exists in a country, and facilitate a work which speaks to its audience of their own culture. Certainly I would not have felt ready to tackle a project of this nature on my previous

visits, and could not have done it at all without my colleagues' considerable input and support.

[Extracted from an article originally published in 'Ausdance Forum', Winter/August 1996]

Note: Cheryl's untiring work ensured that the company came to Green Mill in 1996. With assistance from the Vietnamese Ministry of Culture and Information and Vietnam Airlines, they presented three works (one of them 'Land of Waiting Souls' on a program shared with Hyonok Kim and Dancers (from Korea). The success of their visit was unfortunately marred by the tragic collapse of dancer Le Thuy Hanh, who passed away in a Melbourne hospital on August 3.

* Cheryl Stock is the former Artistic Director of Dance North and a prominent Australian choreographer.

Dancing on the Web

by Raewyn Whyte

*Note: All web sites included in this article can be visited from:
<http://url.co.nz/arts/dance.html>*

Dance is alive and well on the World Wide Web in 1996

Two and a half years ago, dance was hardly to be found anywhere in cyberspace.

There was a newsgroup, rec.dance, which discussed social dance and folk dance, and another, lt.arts.ballet, for discussions and inquiries about ballet and modern dance. There was a specialised mailing list for Renaissance Dance discussion, and a couple of rather unfocussed dance mailing lists which tended to lose the thread very quickly. There was information about several North American college degree programs held on gopher sites, but many people found these difficult to access. There were occasional announcements on the newsgroups about dance events, and reviews of events now passed, but it was almost impossible

to get information about dance company touring schedules, or to read the most recent issue of any of the dance magazines online.

Around the middle of 1994, the dance community began to discover the World Wide Web, the part of the Internet that lets you see graphical images and moving pictures, and hear sound clips. Over the next 18 months, a steady stream of new website announcements began to appear in a very much more lively *It.arts.ballet* newsgroup, offering dance company news and touring schedules, contents pages and whole issues of dance magazines, exploring dance technologies, dance in pregnancy, announcing an online Butoh performance, and opening up a virtual dance space for collaborative efforts.

Some intrepid individuals involved in *It.arts.ballet* decided to compile a dance hotlist to keep track of all the new developments. Now a website, Dance Links is maintained by collaborators Amy Reusch, James White and Jon Wright, at <http://www.dancer.com/dance-links/>. Their site includes all new dance websites announced on the newsgroup *alt.arts.ballet*, grouped by type, and at the start of November 1996 contained links to 159 ballet companies, 159 contemporary dance companies, 20 other kinds of dance companies, 23 dance organisations, and a host of resources to do with almost every imaginable aspect of dance.

The Dance Links site makes it easy to jump to information about dance agents and presenters, choreographic software, copyright, dancewear supplies, dance history, scholarship and research, dance films and videos, dance medicine and therapies, dance and technology, dance films and videos, North American funding sources, university courses and job listings, and the seating chart of the New York State Theatre, home to New York City Ballet. Though the links are mostly to North American sites, there are also links to sites in France and Germany, Britain and Sweden, Japan, Mexico and Brazil, Australia and New Zealand.

Where to start?

The World Wide Web is a useful place to start if you're seeking information about dance organisations from Canada, the USA, Britain, Denmark, Germany, France, Australia or New Zealand, or if you're in search of international networks of contact and information for a particular niche within the world of dance.

Dance organisations have been quick to take advantage of the Internet, using it as a quick and easy way to spread the word about their activities, to communicate information to their members, to announce and promote dance events, and to entice and recruit new members.

Some websites simply provide a one page explanation of what the organisation does, with off-line contact information. The UK-based International Dance Teachers Association does exactly that <http://www.fastnet.co.uk/idta/>, and encourages ballroom and theatre dance teachers to contact them for assistance with professional development, teaching syllabi and reference books and music.

The majority of sites, however, go further than this.

The Dance Aotearoa New Zealand (DANZ) website <http://www.wcc.govt.nz/~DANZ/index.html> is typical of dance organisation sites. It presents information about the organisation and its Board of Directors, a brief diary of dance events, sample sections of the current DANZ magazine, provides links to other dance resources, information about the Understudy insurance scheme, and an online form which lets you enter your details on the DANZ National Register.

The Australian Dance Council (Ausdance) website <http://sunsite.anu.edu.au/ausdance> similarly includes information about the organisation and its history, State and Territory branches, current projects, the services and benefits of membership and resources available for sale. It also designed and provides what are bound to be much visited and previously unavailable pages for all Australian dance companies, and hotlinks to the few which have their own sites. There is a complete listing of Australian tertiary dance programs and hotlinks to those which have their own pages.

The International Tap Association <http://www.allegheny.edu/~corrp/tap/> uses its website to show how it fulfills its mission 'to promote the understanding, preservation and development of tap dance as an art form'. The site details their current advocacy programs, and their support for new performance venues, the creation of touring circuits, archival documentation, and tap research. The site includes an online newsletter, a who's who in tap, a calendar of events, special offers for

merchandise and classes, and pointers to valuable film and video resources.

Sites such as those of the Cadence Arts Network (Los Angeles), and the Association of Professional Dancers in Ireland, provide touring and workshop schedules for a number of companies and performers, with contact information for the performers, advice on making use of the organisation's services to set up performance, teaching, workshop and media opportunities, choreographic projects and commissions. The Candance Network of dance-presenting organisations (Canada), offers assistance with residencies, curatorial services, profile-building and funding assessments, and also provides a small travel fund to help presenters attend events in cities other than one's hometown.

Information can also be found online for local, regional, national and international organisations whose focus is dance funding, employment conditions, copyright, music for dance, dance therapy, dance research, production sound and lighting, and the creation of networks of performing arts professionals. Two good places to check for these are the Dance Links site <http://www.dancer.com/dance-links/> and the @URL dance site <http://url.co.nz/arts/dance.html>, under appropriate headings.

Moving images

One of the exciting new developments on the World Wide Web is the ability to view moving images on a web page. This has brought benefits for dance companies in particular, as they can now use short video clips to supplement the more usual kinds of information provided, such as current press releases and reviews, repertory details, dancer and choreographer bios, email and offline contact information.

Even six months ago such clips were rare, and viewing them could not be done on-line in real time. But the development of several new

generations of the Internet helper applications known as 'plug-ins' which support web browsers such as Netscape, has allowed video clips to be embedded in web pages and played automatically as soon as the video file has been transferred to your computer.

The Merce Cunningham Company was among the first dance companies to take advantage of this new promotional opportunity. It joined forces with the developers of LifeForms choreographic software and the web magazine HotWired to produce an article for the magazine, replete with LifeForms animations and short video clips of the Cunningham company in performance. This can be found at <http://www.hotwired.com/kino/95/29/feature/lifeforms.html> Other companies who were quick to add video clips to their sites included the Pascal Rioult Dance Theatre <http://www.vyne.com/glow/wien/wien1.html>,

Susan Marshall & Company <http://www.nando.net/events/dance/marshall2.html> and the Chamecki-Lerner Company <http://www.users.interport.net/~tintin/>.

You will only be able to view these clips fully if you have a computer capable of using a graphical web browser such as Netscape, and the helper applications which will support MPEG

videos and Quick Time Movies. With Netscape 2 or higher you will also be able to view animations and some short movie clips in real time. Once you've downloaded the appropriate software from the internet, you can view to your heart's content. To hear sounds, however, you will need to install a sound card and speakers.

Locating, ordering and selling dance resources

The web also makes it much faster and easier than ever before to locate, order, or sell merchandise including dance videos. You can place orders via email for dance videos from the extensive collection of the National Film Board of Canada Catalogue of Dance Films <http://www.nfb.ca/FMT/E/cate/Dance.html>, from the American Dance Festival Video Series

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@URL Internet Consultants:

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- * online promotion
- * Internet training

catalogue

<http://www.globaldialog.com/~adfvideo/index.html> from the video catalogue of New York's supreme art-video distribution centre at The Kitchen

<http://anansi.panix.com/userdirs/kitchen/MovieCatalog/index.html>, and from the catalogue of the Merce Cunningham Company

<http://www.merce.org/filmvideo.html>. British dance videos and interviews in a similar range are found on the website of the National Centre for Dance Research at Surrey University <http://www.surrey.ac.uk/NRCD/video.html>.

Ballet and opera videos can be ordered from the Kultur Dance Catalogue

<http://www.monmouth.com/~kultur/dance.htm>, and dancesport and country partner dancing instructional videos can be ordered from <http://www.amscmm.com/video/dance.htm>, or from SchoolHouse Video <http://www.nando.net/ads/gift/sc/dp.htm>

Dance film and video festivals

Information about dance video and dance film festivals are also to be found on the web. The listing of this year's award winners of the 1996 Dance Screen festival at Lyon, for example, can be found at

<http://www.magnet.at/imz/ly96.htm#award>, while information about the inaugural American Dance Festival Dancing For The Camera international dance film and video festival can be found at <http://www.duke.edu/~srn/camera.html>

Australian dance companies have been slow to take advantage of the new Internet technologies. Although nearly all Australian dance companies and tertiary dance programs have a presence on the the World Wide Web through the companies and tertiary programs listings on the Ausdance site

<http://sunsite.anu.edu.au/ausdance>, some of the information on the individual sites is out of date. Rather than video clips and up-to-the minute repertoire details, press releases and reviews, company bios and encouragement to send comments via email, the Australian companies which do have their own sites list repertoire and touring schedules from 6-9 months ago. As most companies are not yet on line, those provided by Ausdance only contain off-line contact information.

Still, the Australians are one step ahead of their New Zealand counterparts here. Though New Zealand dance events listings can be found on the DANZ site at

<http://www.wcc.govt.nz/~DANZ/index.html> and on the @URL dance page at <http://url.co.nz/arts/dance.html>, none of the New Zealand dance companies or tertiary training programs have web sites yet.

Internet communication

If you, your company, or your training program are connected to the Internet, all of the following ought to be a regular part of your promotional activities. (And if you aren't on the Internet, yet, find someone who will help by posting information for you.)

It's simple enough to create an electronic mailing list of dance contacts, and to save time and money in distribution by doing it over the net instead of by snail mail or fax. In a matter of seconds, everyone on the email-list can receive your mail-out for a fraction of the cost of printing it, placing it into stamped envelopes and taking it to the post office for delivery days later. Any document in digital form can be sent as an email attachment — word processed files, graphics files, video or sound clips, and even spreadsheet files under certain conditions.

Posting to newsgroups such as alt.arts.ballet or nz.arts is another very straight forward matter, and providing you observe the rules of conduct, will bring positive results. Blatant advertising is unacceptable, so you need to take care that the information you post is appropriate to the newsgroup audience. (The newsgroups are also a great place to ask for information from others.)

Posting dance events through online events listings services is just a matter of filling out online forms and ensuring that you have filled in all the required boxes.

Setting up web pages can be a little more complicated, but it's easy enough to get help with this if you don't already have the skills or knowledge. If you don't have time to spend learning html and the intricacies of web design, ask for sponsorship from local website producers or your access provider in return for adding their logo to your promotional materials. Perhaps start by putting up a single web page for your next event, then slowly build a site around it.

Raewyn Whyte is based in New Zealand. Sections of this article previously appeared as the regular column Dancing on the Net in 'DANZ' Magazine. It was printed in full in 'Ausdance Forum' Summer/December 1996

The International Dance Alliance (IDA) now has a web site:
<http://www.idanews.com/index.htm>

National Aboriginal Dance Conference, Sydney

21–24 September 1995

by Sylvia deAngelis

With the aim of promoting greater national unity and self-management for Aboriginal dancers, teachers and dance managers, the first National Aboriginal Dance Conference was held at the Powerhouse Museum, September 21-24 1995.

The conference was hosted by the Aboriginal Dance Theatre Redfern, a community based organisation operating since 1979 under the direction of Christine Donnelly. Over the course of four days, up to 200 people took part in the program which included guest speakers, performers and workshops in Aboriginal traditional and contemporary dance.

Conference Director Christine Donnelly felt a national conference was long overdue and that 'the time is now' for Aboriginal dancers to come together and look at their futures collectively. The conference addressed the present lack of unity among Aboriginal dancers, between dance schools and dancers as well as other non-Aboriginal dance entities and provided an open forum for discussion of these important issues. Other topics discussed included Aboriginal dance curriculum development, funding, Aboriginal dance performance and management, copyright issues and Aboriginal involvement and opportunities in the tourism industry.

One of the main outcomes of the conference was the unanimous endorsement of a National Aboriginal Dance Council Australia (NADCA). Conference participants felt the formation of a strong national body to represent Aboriginal dancers was imperative and an interim steering committee was set up composed of representatives from each State and Territory. The NADCA will be keeping Ausdance informed of its future meetings and activities.

The conference opened with a dance performance by the students from the Aboriginal Dance Theatre Redfern. Christine Donnelly, ADTR's founding director, welcomed participants and tabled outcomes and recommendations from a pre-conference seminar held on June 17 and 18 1995.

Each of the four days of the conference was devoted to a different issue. Day one included guest speakers Lydia Miller, Executive Officer of the Australia Council's Aboriginal and Torres Strait Islander Arts Unit, and Jonah Jones, Cultural Director and Stephen Comeagain, Aboriginal Manager from the Sydney Organising Committee for the Olympic Games. They discussed Aboriginal involvement and opportunities in the 2000 Olympic Games. Aboriginal artist Maroochy Barambah presented her latest music video and dancers from her company Daki Budtcha performed. Ronne Arnold, NAISDA Course Director, and Richard Talonga also conducted workshops.

In the afternoon of the opening day, Ausdance National Executive Officer Julie Dyson and Merrian Styles, Executive Officer of Ausdance NT, presented an update on the many ways Ausdance has worked with Aboriginal communities and its plans for future Aboriginal and Torres Strait Islander involvement, including a week-long youth dance festival in Alice Springs in 1997. Another workshop was conducted on the second day to present recommendations made by a panel of Aboriginal artists at the 1993 Ausdance National Biennial Conference for inclusion in the Ausdance Policy handbook. These

recommendations were endorsed by the conference participants. Other recommendations coming out of the Ausdance sessions will be co-ordinated by the newly formed steering committee for the NADCA and will be published in the final Conference Proceedings.

The second day was devoted to Aboriginal dance education, dance curriculum development and training programs. It also included a variety of exciting dance performances by Aboriginal children and youth from the Murrawina pre-school in Redfern, the Aboriginal Dance Theatre Redfern Saturday and after-school program, La Perouse public school and the Modern Dreamtime Dancers from Broome. Guest speakers included Peter Buckskin, Assistant Secretary of the Aboriginal Education Branch of DEET, Linda Burney, NSW President of the Aboriginal Education Consultative Group (AECG), Adrian Tucker from the NSW Board of Studies, and Thomas Flanders, NSW Met East President of the AECG. Nancia Guivarra from Aboriginal Hostels Incorporated in Canberra also discussed housing concerns for Aboriginal dance students. Special dance workshops were conducted by Roslyn Watson and Wayne Nicol.

Stephen Page, Artistic Director of Bangarra Dance Theatre, who had just arrived back from

a Japanese tour, came straight from the airport to give a paper on Aboriginal Dance Management on the morning of day three. Copyright issues were addressed by both Libby Baulch of the Australian Copyright Council and Bronwyn Bancroft of the National Indigenous Arts Advocacy Association.

Norman Wilson, Senior Project Officer from the Aboriginal and Torres Strait Islander Commission (ATSIC) discussed ATSIC support for arts and culture programs and other funding concerns. Tourism Industry strategies and opportunities were addressed by Michael Stewart, NSW Department of Aboriginal Affairs Director General; Rod Williams, reporting on the National Indigenous Business and Economic Conference and Margaret Campbell from Sydney Aboriginal Cruises.

Both conference participants and the Powerhouse Museum's general public were treated to a special hour-long performance of Aboriginal traditional and contemporary dance items in the Museum's Turbine Hall during lunchtime on both Saturday and Sunday. These performers included students from the Aboriginal Dance Theatre Redfern and NAISDA, company members from AIDT, Naroo Dance Troupe, Modern Dreamtime Dancers, Richard Talonga, Gnarnayarrahe Waitairie, Robert McLeod & Doonooch Dancers. The conference

AUSDANCE HOME PAGE

http://sunsite.anu.edu.au/ausdance
E-mail: julie.dyson@anu.edu.au

<p>ABOUT AUSDANCE</p> <p>Mission Statement and Aims</p> <p>History</p> <p>Current Priorities</p> <p>Professional Backup</p> <p>Services & Benefits</p> <p>Publications</p>	<p>HOME</p> <p>AUSDANCE STRUCTURE</p> <p>ABOUT AUSDANCE</p> <p>AUSTRALIAN DANCE COMPANIES</p> <p>AUSTRALIAN TERTIARY DANCE COURSES</p> <p>Acknowledgements</p> <p>SPONSORS -</p> <p>SunSITE Australian National University</p> <p>Structure Schizomeia Pty Ltd</p> <p>Web design Clare Dyson</p>	<p>AUSDANCE STRUCTURE</p> <p>National Secretariat</p> <p>8 State/Territory pages</p> <p>AUSTRALIAN DANCE COMPANIES</p> <p>23 pages or links</p>	<p>AUSTRALIAN TERTIARY DANCE COURSES</p> <p>All courses, some with links</p>
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dinner on Saturday night included a special musical appearance by Troy-Cassar Daley who recently received an Aria award for best country-western single.

On Sunday, the final day of the conference, participants endorsed the establishment of the National Aboriginal Dance Council Australia (NADCA) and nominated an interim steering committee. Other conference recommendations were noted and recorded. Tandanya National Aboriginal Cultural Institute in Adelaide was endorsed to hold the second National Aboriginal Dance conference in 1997. Commissioner Tomasina Mam from the Queensland Metropolitan Zone also spoke,

demonstrating her support for the conference's goals and congratulated Christine Donnelly and the ADTR on its success.

For further information and a conference report contact Christine Donnelly, Director, Aboriginal Dance Theatre Redfern, PO Box 1093, Strawberry Hills, NSW 2012; tel: (02) 699 9172, 699 2171 fax: (02) 310 2643.

[This article was first published in 'Ausdance Forum', Summer/December 1995. A report of the 1996 follow-up activities will appear in the next issue of 'Channels']



7th Festival of Pacific Arts

Western Samoa
8–20 September 1996

by Steve Miller

First and foremost, the Festival of Pacific Arts is put on by and for the indigenous people of the Pacific. Many Pacific peoples have, at one time or another, been subject to foreign invasion and rule (although many of these Pacific nations have since claimed their independence). The Pacific Arts Festival, therefore, has ramifications for the people of the Pacific as an experience of pride in the survival of their respective cultures for thousands of years.

Like the Olympics the Festival happens once every four years with a different Pacific nation playing host each time (Australia hosted the 1988 Festival in Townsville). Also, like the Olympics, there is a strong and wilful intent. It is the combined wish of the Pacific elders that, in coming together in this celebration of their

diverse cultures, peace and harmony will reign throughout this enormous region of the world.

But, unlike the Olympics, this is not a multi-million dollar commercial exercise. Also, unlike the Olympics, this is not a media event. There are no multi-billion dollar television rights. Most of the media came from the Pacific nations, though there were a small number from Europe and the USA. The participants, in fact, outnumbered the tourist spectators. Rather than providing a tourist bonanza for the host nation, there are the financial burdens and logistics of accommodating and feeding the 1500 people from 24 nations.

Western Samoa (population 160,000, and independent since 1962) was the proud host country for the 7th Festival of Pacific Arts. To stage this 12-day event the Western Samoan Government undertook the construction of a new cultural centre (donated by the Chinese Government) and outdoor staging; shipped in vast amounts of lighting and stage equipment from New Zealand; organised holidays to provide accommodation in schools and colleges; introduced rationing of power and water to neighbouring villages around the capital, Apia; and recruited an army of local volunteers. There was such a sense of excitement that people were dancing in the streets.

One of the philosophies underpinning the Festival is the *Vaka Moana*, which acknowledges the importance of the sea roads

in the mutual history, exploration, migration, trade and cultural exchange of the Pacific nations. Many of the indigenous people of the Pacific were, and remain, expert celestial navigators. In this spirit, two days before the official opening of the Festival, there was a dawn service welcoming the delegation from the Cook Islands, hosts of the 1992 Festival. Traditional greetings, in the form of drumming, singing, chants and cries, were exchanged between ship and shore.

The Australia Council contingent of 50 participants was drawn from submissions from across Australia made to the Aboriginal and Torres Strait Islander Arts Board.

The Australian delegation's presentation at the opening event incorporated ceremonial hats and spears from Mornington Island, carved dugongs from the Torres Strait, silk batiks from Utopia, bark paintings from Yirrkala and the *Encyclopaedia of Aboriginal Australia*.

The Festival featured two performing arts stages, which ran simultaneously throughout the day in the centre of town, with performances at other venues and neighbouring villages. The craft village was a hub of all sorts of activity from batik to boat building. Concepts of the indigenous cultures of the Pacific were

challenged through a contemporary visual arts display, a Pacific book exhibition, photography, film and stamp exhibitions and, courtesy of the New Zealanders, a fashion show.

The next Festival of Pacific Arts, in the year 2000, will be held in New Caledonia.

[Steve Miller's article was extracted with permission from a material originally published in 'Artforce', issue 93, December 1996. 'Artforce' is the newsletter of the Australia Council, the Australian Government's arts funding and advisory body,]

"The twenty four groups from Micronesia, Melanesia and Polynesia presented a kaleidoscope of movement, sound and colour which gave vibrant testimony to the diversity and beauty of Pacific music and dance."

Jan Bolwell, a visitor to the 7th Festival of Pacific Arts, writing in 'DANZ', the official magazine of Dance Aotearoa New Zealand Ltd.



Forthcoming regional events

USA:	6th Biennial Symposium on Arts and Technology, Connecticut College, February 27-March 2, 1997.
INDONESIA	(Asia Education Foundation, Australia), <i>Linking Latitudes</i> , a Symposium and Fieldwork Program for educators, Bali, 30 June-7 July 1997
AUSTRALIA	Green Mill Dance Project, Melbourne June 28-July 2 1997 Youth Dance Festival, Darwin September 28-October 4, 1997 Festival of the Dreaming, Sydney September-October 1997

GREEN MILL DANCE PROJECT — MELBOURNE, AUSTRALIA
AUSTRALIA'S FESTIVAL OF DANCE — 1997 PROGRAM: HERITAGE AND HERESY
Full program: Saturday 28 June–Saturday 5 July 1997 Congress only: Sunday 29 June–Wednesday 2 July 1997

Green Mill Dance Project is Australia's annual celebration and exploration of dance in all its forms. Green Mill is vitally interested in the development and articulation of the choreographic process, and the promotion of dance as part of Australia's common culture and daily life.

Green Mill programs include performance seasons, a congress, professional development courses and movement classes.

Green Mill programs are developed and presented for all people interested in dance — choreographers, dancers, artistic directors, teachers, students, dance writers, critics, members of the public and administrators. Everyone is welcome!

The Green Mill Program Committee is now calling for expressions of interest from people who would like to make a presentation as part of the 1997 program. **Expressions of interest from all sectors of the dance field and related art forms, both within Australian and internationally, are invited.** The committee is particularly interested in proposals about dance as a performing art, from the perspectives of ballet and contemporary practice. **All proposals must be related in an immediate way to the 1997 theme, Heritage and Heresy in Dance.** Under this theme, and looking at dance as personal practice and social commentary, the program will consider the following areas:

Revealing the Past

Who blazed the trails in Australia up to the early 1970s, and what influenced their work? What is the path from acolyte to mature and independent artist? What were the defining cultural and environmental factors, and how did the aesthetic and political

conditions, the inner attitudes and expectations, get us to where we are today?

Mapping the present

How is dance made and how can the process be articulated? What are the differences in Australian dance pre and post the early 1970s? Are we remaking the past, and if so, why and who for? How do we evaluate and progress dance practice? Who is doing what, and where?

Imagining the future

An assessment of future trends, artistic and commercial — are there emerging traditions, new heresies, broken boundaries, iconoclasts leading the way?

The Green Mill 97 Heritage and Heresy Congress program will also include a range of sessions presented by Ausdance on dance advocacy and empowerment, and on-site spotlights on dance institutions that have been and remain beacons in Australian dance development, such as Danceworks.

EXPRESSIONS OF INTEREST

Your project could involve one of the following ideas, a combination of them, or something completely different:

- a performance, preferably of work currently in repertoire
- a forum or panel
- a presentation and discussion of work in progress
- a workshop, seminar or discussion group
- film or video presentation
- professional and/or public movement classes

We look forward to hearing your ideas!

All proposals will be considered by the Green Mill Program Committee and curators, but please keep in mind that substantial funds will not be available from Green Mill to

develop or produce large-scale events.

PROPOSAL REQUIREMENTS

All proposals and abstracts for papers and discussion sessions must be:

- typed and single-sided
- no longer than one A4 or quarto page
- accompanied by a one-page biography

All performance and demonstration proposals must include a video of the work being proposed, in either VHS PAL, NTSC or Secam formats.

International performers and presenters accepted for the program will be expected to provide their own travel and related funding, but Green Mill will assist where possible with travel grant applications and related matters.

DEADLINE FOR PROPOSALS — MONDAY 20 JANUARY 1997

Proposals cannot be accepted after this date. Please send your project details to:

The Administrator
Green Mill Dance Project
117 Sturt Street
Southbank Vic 3006 Australia
Tel: (61 3) 9682 7113
Fax: (61 3) 9682 7114
Email: mw@greenmill.asn.au

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WDA:APC National Chapter Heads

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Taiwan Dance,	KU Ming-shen, or LO, Man-fei, National Institute of Arts, Department of

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

