

ASIA PACIFIC CHANNELS

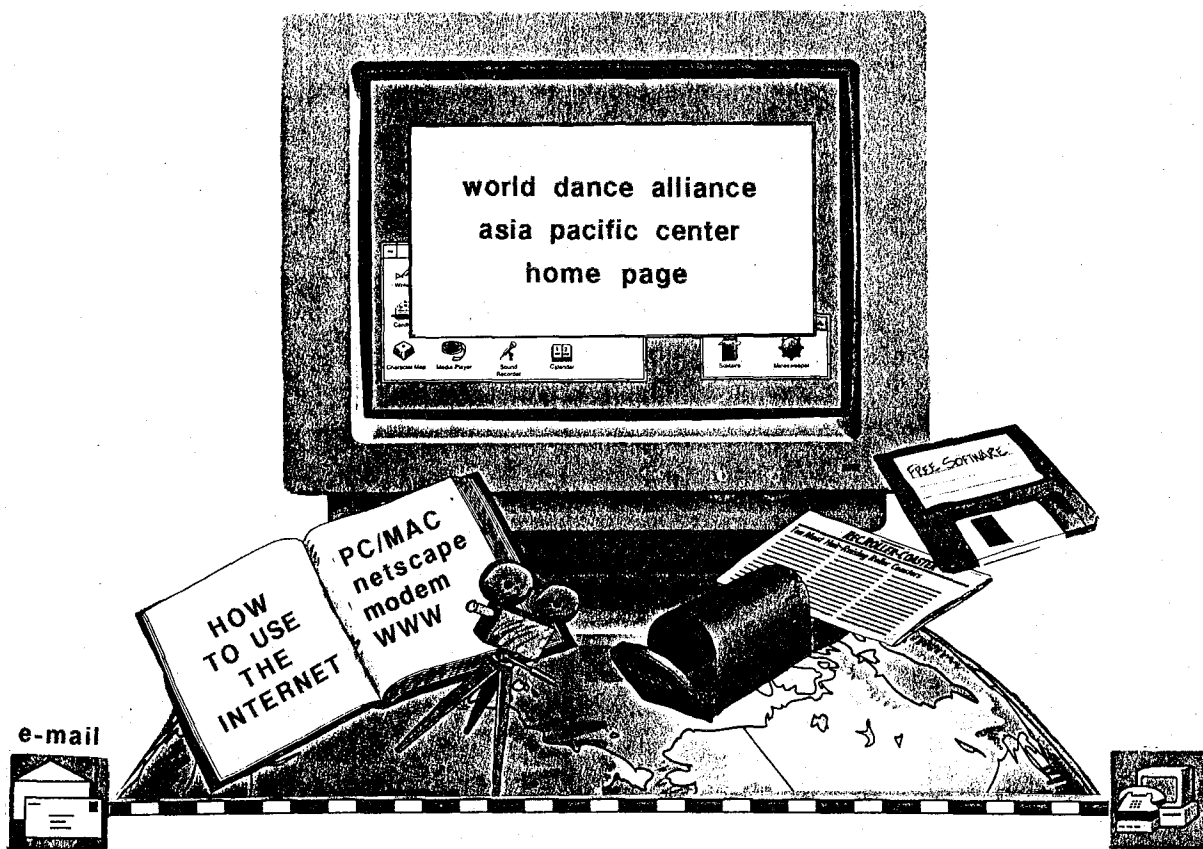
THE NEWSLETTER OF THE
WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

1996

No.2

June

Dance on the Internet



WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

**C/O JAPAN WOMEN'S COLLEGE OF PHYSICAL EDUCATION
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Hong Kong '97: Paul Yeung

Indonesia '96: Farida Feisol
Philippines '98: Nestor O. Jardin

NOTICE

1996 WDA:APC MEETINGS

**Annual General Meeting (AGM) 1
Asia Pacific Dance Education Assembly
Saturday, 6 July 1996, 0930-1530, Melbourne, Australia
Melbourne Town Hall, Lower Hall**

**Annual General Meeting (AGM) 2
Asia Pacific Dance Research Assembly
Wednesday, 31 July 1996, 0900-1530, Jakarta, Indonesia
Galeri Cipta, Taman Ismail Marzuki**

WDA:APC PRESIDENT'S PAGE

Annual Events in Melbourne and Jakarta

Another year has passed and soon many of us will be meeting for another World Dance Alliance: Asia Pacific Center Annual International Event in Melbourne or in Jakarta. It is anticipated that there will be many participants at both locations. As a reminder to readers, in addition to the WDA:APC Annual General Meetings in both Cities (see Announcement on previous page), there will be two Assemblies to explore the possibility of establishing sub-organizations for the Asia Pacific Center:

In Melbourne, there will be a meeting of dance educators.

In Jakarta, there will be a meeting of dance researchers.

These two groups will be important links in establishing a strong network for communication among dance professionals in Asia and the Pacific. The more people that participate, the stronger the network, and the more possibilities for dance exchanges and development in this region.

WDA Executive Council Projects

At the conclusion of the First WDA Summit Meeting last summer in Seoul, the newly formed Executive Council moved to initiate two projects for the development of the WDA Goals:

1. The first was the establishment of a WDA Site on the World Wide Web.
2. The second was to coordinate a 3-year series of events to celebrate the turn of the Century and the beginning of a new Millennium.

In this issue of *Asia Pacific CHANNELS*, there are eight pages of information on ***Dance on the Internet*** and a brief introduction to and summary of the project ***World Dance 2000: A Celebration of the Millennium***.

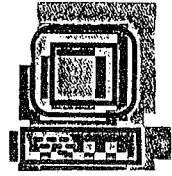
President's Plans for 1997

I have been serving as president of the WDA Asia Pacific Center since 1988, when the Asia Pacific Dance Alliance was established (The name was changed in 1993 to World Dance Alliance: Asia Pacific Center.). Next year, 1997, will mark ten years in the post and sometime after the Hong Kong Event, I will be returning to the United States for personal and professional reasons. As Executive Director of the WDA Global Secretariat, I would also like to help in the development of the other Regional Centers. Thanks to so many dedicated dancers in this region, the WDA:APC has come along way in ten years: however, there is still much work to be done. I know that the leadership is here among the dance professionals of Asia and the Pacific to do it. See page 15 for information on the Hong Kong Event and the Asia Pacific Center Summit and General Assembly planned for the same time.

I look forward to seeing many of you in Melbourne and Jakarta this year, and in Hong Kong in 1997.

Carl Wolz

Dance on the Internet



What is the Internet?

The Internet is used to describe the massive world-wide network of computers. The word 'internet' literally means 'network of networks.' In itself, the Internet comprises thousands of smaller regional networks scattered throughout the globe. On any given day it connects roughly 20 million users in over 50 countries. The World Wide Web and the Internet do not mean the same thing. The Web refers to a body of information--an abstract space of knowledge, while the Internet refers to the physical side of the global network, a giant mass of cables and computers.

Nobody 'owns' the Internet. Although there are companies that help manage different parts of the networks that tie everything together, there is no single governing body that controls what happens on the Internet. The networks within different countries are funded and managed locally according to local policies.

What is the World Wide Web?

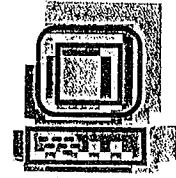
For fifty years, people have dreamed of the concept of a universal database of knowledge--information that would be accessible to people around the world and link easily to other pieces of information so that any user could quickly find the things most important to themselves. It was in the 1960s when this idea was explored further, giving rise to visions of a 'docuverse' that people could swim through, revolutionizing all aspects of human information interaction.

The World Wide Web (WWW) is officially described as a 'wide-area hypermedia information retrieval initiative aiming to give universal access to a large universe of documents.' What the World Wide Web project has done is provide users on computer networks with a consistent means to access a variety of media in a simplified fashion. Using a popular software interface to the Web, such as *Netscape*

or *Mosaic*, the Web project has changed the way people view and create information--it has created the first true global hypermedia network. The World Wide Web uses the Internet to transmit hypermedia documents between computer users internationally. Via the Internet, hundreds of thousands of people around the world are making information available from their homes, schools, and workplaces.

Only now has the technology caught up with these dreams, making it possible to implement them on a global scale. The earliest visions of such systems had as their goal the advancement of science and education. Although the World Wide Web project has the potential to make a significant impact in these areas, it is poised to revolutionize many elements of society, including commerce, politics, literature and the arts.

Dance on the Internet



What You Need To Get Started

Computer: You don't need fancy or expensive equipment; almost any personal computer will work for the purposes of telecommunication. IBM compatibles and Apple Macintoshes are by far the most popular and versatile personal computer systems. Which of these is a better choice has been the subject of intense, emotionally charged database for years. If you don't already have a computer, do some shopping around and ask a lot of questions.

Modem: A modem is a device that connects any computer to the outside world through your telephone. A modem translates the digital signals that a computer can generate and understand into the analog signals that a telephone can transfer, and vice versa. When a modem translates from computer language to telephone language, it **modulates**, and when it translates from telephone language to computer language, it **demodulates**. Thus it's called a MODulator/DEModulator, or modem. Modems can be internal or external.

Communications Software: Modem activity is controlled by Communications Software. When you buy a computer system bundled with a modem or a modem by itself, it usually includes communication software. The program transmits instructions to you modem, directing it to make connections, transfer files, and carry out other procedures. Fortunately, top-quality communications programs are easy to obtain and usually inexpensive.

Telephone Line: Your modem will plug directly into a standard telephone jack. It is a good idea to have a phone line dedicated you your modem or modem/fax. You can connect your modem to your existing touch tone or pulse telephone so you can use your phone when you're not using your modem, and vice versa. In this case, be sure to turn off features such as call-waiting, which will interrupt your on-line connection.

An Internet Account

To gain access to the Internet, you need to have an account with a service provider. Some people connect to the Internet through their university of the company or government agency for which they work. Today an increasingly popular way to connect to the Internet is through public-access service providers. Some providers are run as for-profit companies, others as non-profit organizations. Most service providers charge a fee for Internet access. Check your local service providers.

For Further Information on Getting Started, check with your local:

Friends and Institutions: They may already be on Internet and can help .

Computer Shops: Personnel are usually very helpful, but shop around.

Book Stores: Most have a section of books and magazines on the Internet.

Dance on the Internet



What You Can Do

Send Mail

By far the greatest use of the Internet is for Electronic Mail, **E-mail**. Simply put, E-mail is the means by which people can send messages or files to one another using personal computers. With E-mail, not only can you compose your correspondence at your computer, you can send it to one or many different recipients with a click of a mouse, and in less time and money than it takes via traditional phone, fax, or mail services. An E-mail address has two parts separated by an @ sign. The part before the @ is the who, the person sending or receiving the message. The part after the @ is the where, the domain or identification of the site of the address. **See page 10 for a list of WDA Asia Pacific Center Board of Director members who have e-mail addresses.**

Communicate With Interest Groups

Some communication tools allow users to interact with groups. **Listservs** are mailing lists on specific topics. Several thousand lists are available. **Usenet Newsgroups** are news and discussion groups that cover just about any topic on the planet. There are more than 10,000 groups to which users can subscribe, read, or post information.

Access Information

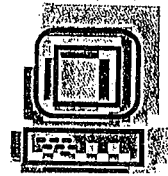
There is more information available on the Internet than one could ever explore in a lifetime. Many access tools are available to help users find what they want quickly. One can quickly spend many hours "surfing" the Net linking up with all kinds of new and interesting things. The World Wide Web is the predominant tool for storing information on the Internet. In addition, with the proper type of connection and use of *Mosaic*, *Netscape*, or some other Web browser, one can view graphics, video, and audio files, allowing the Internet to be used for multimedia applications.

Browse In the New York Public Library Dance Collection

Clearly the foremost collection of dance materials in the world, the Dance Collection of The New York Public Library is a treasure house of information on virtually every type and aspect of dance. The collection includes some 40,000 books, seventy-five periodical subscriptions, 355,000 manuscripts, 1,000 microfilm reels, 9,000 videotapes and films, 1,600 oral history tapes, 200,000 clippings, 1,050 original stage and costume designs, 250,000 photographs, 150,400 negatives, 5,000 prints, 4,450 posters, 92,000 programs, and 2,210 scrapbooks. **This is just one of the many exciting sites to explore on the Internet.**

See the following page for a list of a few other dance sites to be found on the Internet. They are easy to access when you are "online."

Dance on the Internet



Dance Sites on the Web

It is planned that the World Dance Alliance and the Asia Pacific Center will soon have a site on the Internet. This will facilitate a greater exchange of ideas among dancers not only in Asia and the Pacific but around the world. More information on this will be included in the next issue of *Asia Pacific CHANNELS*. Those readers already online, please send you e-mail address to the WDA:APC Secretariat.

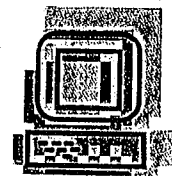
Hundreds of Dance groups already have a home page on the Internet, most are in the U.S. and Europe. Below is a list of a few dance sites that may be of interest to the reader. Some of the names are intriguing. Are you ready to start your search?

American Ballet Theatre
Ballets Russes
Boston Ballet
Candance Network, The
Dance and the Arts Magazine
Dance Ink, Inc.
Dance Philippines!
Dance Styles at War
Dancing Teacher's Guide
Digital Dancing
France and Dance
Global Dance Online
Gypsy Meltdown
International Tap Association
Kitchen, The (New York)
Life Forms
Merce Cunningham Dance
New York International Ballet Competition
Ohio State University
Pina Bausch
Royal Ballet, The
Tango Server
University of California
World of Dance Music, The
WWW Virtual Library: Dance

American Dance Festival
Ballroom Dancing Websites
Callboard, The (India/Africa)
Country Western & Swing Dance
Dance Heritage Coalition
Dance Out Of Darkness
Dancer's Archive, The
Dance Umbrella
Department of Dance: (Many)
European Dance Server
George Balanchine
Gotta Dance (Singapore)
International Dance Discovery
Java-Dance
Kokoro Dance (Japan)
Martha Graham
Motion Potion
New York Public Library
Paris Opera Ballet
Red Earth Dances (Am. Indian)
San Francisco Ballet
The Place Dance Services (London)
William Forsythe (Project)
World Wide Web Dance Server
Yahoo! - Art Soup: Dance

After connecting to Internet, it will be easy to access these and other dance sites.

Dance on the Internet



What is the meaning of . . . ?

BBS: **Bulletin Board System.** A BBS is an electronic version of a public bulletin board you might find in a company lunchroom or community center. Using a modem, users connect to a BBS and download files and leave messages for each other.

Bit: **Binary Digit.** The smallest unit of data a computer can handle. Each bit has a value of 0 or 1 that the computer interprets as "off" or "on" respectively.

bps: **Bits Per Second.** Refers to the speed at which a particular modem can transmit data. Divide the bits per second by 10 to get an approximate idea of how many characters per second the modem is transmitting.

Cyberspace: A number of terms have evolved to describe the online world, including "global village," "virtual community," "electronic frontier," and "cyberspace." The term cyberspace was coined by science fiction writer William Gibson in his 1984 novel *Neuromancer*. What is cyberspace? "Cyberspace is like Oz—it is, we get there, but it has no location," says Nicole Stenger in an essay in the book *Cyberspace: First Steps*. Cyberspace is the place in the mind where those who connect to each other electronically share their thoughts and feelings.

Download: To receive a file sent from another computer via a modem.

Gopher: A menu-driven, information-finding and retrieval tool providing access to databases, text files, and other resources on the Internet.

Hypermedia/Hypertext: The joining together of video, sound, graphics, animation, and other such elements to form an association of independent yet interrelated topics. Rather than moving in a linear or sequential format, hypermedia (like hypertext) allows the user to use the human thought process to make associations between topics. The user can jump from subject to subject in search of information on related topics. If the data is primarily text-based, the information is called hypertext instead of hypermedia.

Information Superhighway: The Information Superhighway does not yet exist. Billions of dollars will be spent this year on portions of what will eventually become a unified system that will transmit the world's information: mail, financial transactions, movies, television, music, news, literature, conversation, homework, utility bills, and on and on. To be able to access anything, at anytime, at anyplace: that's the dream of the yearned for Information Highway. Also known as the Infobahn.

Netiquette: The rules of Internet etiquette for all online communication.

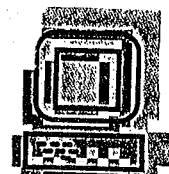
Online: In communications, online refers to the successful connection with another computer via telephone lines or through a network.

Snail Mail: Slang term used by online users referring to letters and other paper mail sent through regular Postal Services.

Telnet: **Telephone Network.** A method of obtaining information by logging in to a computer remotely. You may control the remote computer as if it were your own.

The above definitions were excerpted from the magazine *PCVoice*, Vol.3 Issue 5.

Dance on the Internet



Preserve, Inc.

Preserve, Inc. is a United States national organization for archival documentation and preservation of the performing arts. It has received funding from the National Endowment for the Arts.

afterimages

Preserve publishes a quarterly newsletter called *afterimages*. The Spring and Summer 1995 double issue is completely devoted to "Dance on the Internet." This issue is full of many helpful suggestions and has a guide to all of the major dance sites on Internet. A brief outline of the contents follows for your information:

Dance on the Internet: The Basic Connection

Here's what you need to get started.

Communication Tools, Access Tools, and Search Tools.

How to subscribe to a Listserv.

Telnet to the New York Public Library Dance Collection Catalog

Resources on the World Wide Web including

Virtual Places for Dances, Art Work on the Net, Marketing,

Institutions on the Net, Nonprofit Organizations, Funding,

Dance Education, Library and Research Collections, and more.

Dance Archives

Also available from Preserve, Inc. is a publication called *Dance Archives: a practical manual for documentation and preservation of the ephemeral art*. The manual provides clear and concise instructions for preserving and storing "endangered species" such as newspaper clippings and scrapbooks, photographs, documents on paper, and video-tapes and films. In addition, *Dance Archives* presents a case study of the Cunningham Dance Foundation's extensive archive, a glossary of archival terms, a bibliography, and a comprehensive list of resources.

"If you're responsible for (or in need of) the archives of an arts organization, sending away for this manual could be the most crucial move you make."

Elizabeth Zimmer, The Village Voice

afterimages

overseas subscription (4 issues)

US\$ 18

Dance Archives

including postage

US\$ 35

To subscribe to *afterimages*, or order the publication *Dance Archives* from Preserve, Inc.

Please send your name, address, and numbers
The names of the publications you are ordering
with an international bank draft for the total amount to:

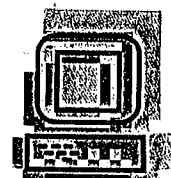
Preserve, Inc. P.O. Box 743, Falls Church, VA 22040 -0743 USA

Tel: 1-703-573-9580

Fax: 1-703-573-9581

e-mail: Preserve_Inc@msn.com

Dance on the Internet



WDA:APC National Chapter Heads

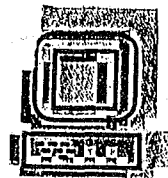
Australia	Ralph BUCK, c/o AUDANCE, P.O. Box 45, Braddon, ACT 2601, Australia TEL: 616-248-8992 FAX: 616-247-4701
Cambodia	Chhieng PROEUNG, Royal University of Fine Arts, Dance School, Phnom Penh, Kingdom of Cambodia FAX: 855-23-60427
China	BAI Shu-xiang, Chinese Dancers Association No. 3 Taiping Street, Beijing, China FAX: 861-605-6172
Hong Kong	Willy TSAO, c/o City Contemporary Dance Company, Shatin Pass Road, Wong Tai Sin, Hong Kong FAX: 852-2351-4199
India	Kapila VATSYAYAN, Indira Gandhi National Centre for the Arts New Delhi 110 001, India FAX: 91-11-3381139 e-mail: kapila@ignca.ernet.in
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Japan	WAKAMATSU Miki, 10-7-3 Nishibori, Urawa City 338, Japan TEL: 8148-853-9410 FAX: 8148-855-9215 e-mail: wakamatu@taiiku.tsukuba.ac.jp
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Singapore	CHENG Kwa-hwa, Sally, c/o Singapore Ann Kway Association 255C Newbridge Road, Singapore 0208 TEL: 65-339-1292 FAX: 65-339-9931
Taiwan	KU Ming-shen, National Institute of Arts, Department of Dance, 1 Hsueh Yuan Road, Peitou, Taipei TEL: 8862-893-8777 FAX: 8862-896-1042

Other WDA:APC Executive Board Members

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Corresponding Secretary	Patrick DADEY, 1157 6th Avenue, Inglewood, WA 5062, Australia TEL: 618-370-5085 e-mail: pdadey@scorpion.cowan.edu.au

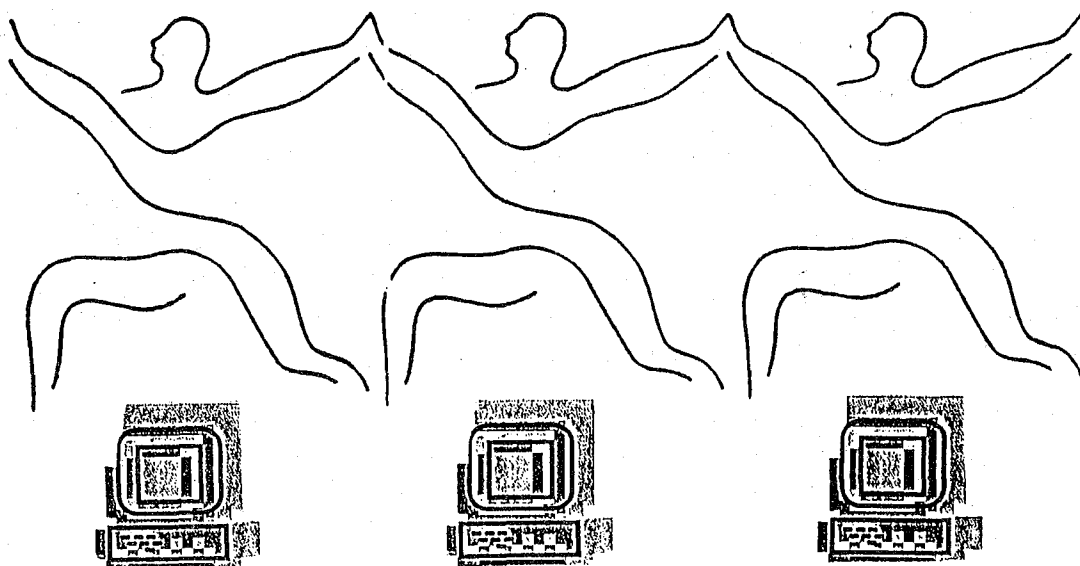
Dance on the Internet

WDA:APC on the Internet



**It is planned that the World Dance Alliance
and the WDA Asia Pacific Center
will have in the near future
a home page plus other materials
on the Internet/World Wide Web**

Are you "online" yet?



WDA:APC Members!

**Please send your name
and e-mail addresses
to the WDA:APC Secretariat
(see address on page 2)**

**They will be included
in the next issue of the
*Asia Pacific CHANNELS***

WORLD DANCE 2000: A CELEBRATION OF THE MILLENNIUM

The year 2000 is close at hand. The Millennium comes around only once every one thousand years. It is a momentous historical occasion that people all over the world will be celebrating in many ways. It is a time also for the world of dance to take stock of where we have come from, where we are, and where we are going. At the end of an era, it seems appropriate to reflect on the past, evaluate the present, and speculate about the future.

To celebrate the year 2000 the World Dance Alliance has identified a theme around which a series of events can be organized world wide.

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

The Past: Heritage. In 1999 it is proposed that there be a retrospective of the dance heritages and masterpieces of the past. The focus will be on preservation and documentation, research and scholarship.

The Present: Celebration. In 2000 the main effort will be to celebrate the Millennium. The focus will be on Choreography and the Choreographer.

The Future: Vision. In 2001 there will be a look into the future to identify major needs and issues in dance. The focus will be on Dance Education and developing a plan for the role of dance in the 21st Century.

World Dance 2000 will give dancers of the world an opportunity to cooperate 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 can be a source of 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 need 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.

It is expected that there will be many different types of events planned for the Millennium: Festivals, Competitions, Conferences, Symposia, Workshops, etc.

The World Dance Alliance will initiate and maintain a global calendar of events for these three years on its soon to be established Web Site.

WORLD DANCE 2000: A CELEBRATION OF THE MILLENNIUM

A Three Year Summary

1999

THEME:	The Past:	"Heritage"
FOCUS:	Research	
PERFORMANCES:	Dance Masterpieces of the Past	
CONFERENCES:	Documenting the Past	
CLASSES:	Training in Research and Documentation	
PUBLICATION:	<i>An Inventory of World Dance Heritages: Extant, Engangered, Extinct</i>	

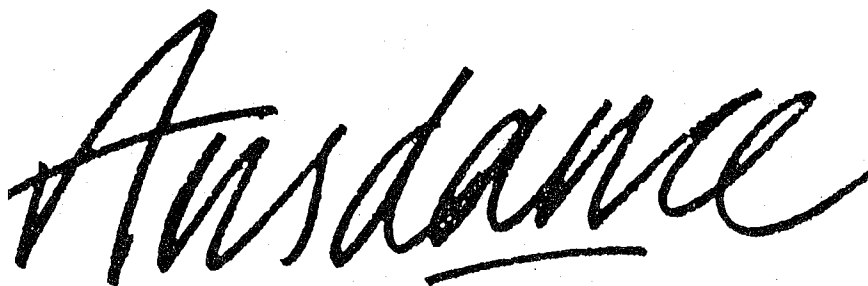
2000

THEME:	The Present:	"Celebration"
FOCUS:	Choreography	
PERFORMANCES:	Commissions to Celebrate the Millennium	
CONFERENCES:	Choreography: The Heart of the Art	
CLASSES:	Training for Choreographers and Critics	
PUBLICATION:	<i>Choreographers of the World: Brief Biographies and Bibliography</i>	

2001

THEME:	The Future:	"Vision"
FOCUS:	Education	
PERFORMANCES:	Dances of, by, and for Children	
CONFERENCES:	Dance Education in the 21st Century	
CLASSES:	Training Teachers For The Future	
PUBLICATION:	<i>Teaching Materials for World Dance Cultures: Texts, Scores, and Videos</i>	

Please send information on Dance Events planned for 1999-2001 to
World Dance Alliance Secretariat in Tokyo--Address on Page 2



AUSTRALIAN
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AUDANCE INC.

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40 Mort Street
Braddon ACT 2612

Postal address
PO Box 45
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Phone: (06) 248 8992
Fax: (06) 247 4701

WDA:APC — AUSTRALIAN CHAPTER

* **World Dance Alliance: Asia Pacific Centre Congress, *World Dance '96*:** The Green Mill Dance Project will host the 1996 WDA congress in Melbourne from July 1-6. The AGM of the Asia Pacific Centre will be held on July 6, with Part II of the Congress and AGM taking place in Jakarta two weeks later. Green Mill has prepared an extensive national and international forum, workshop and performance program which is open to anyone interested in dance in our region.

* **Options '96:** The tertiary dance festival will welcome 400 students from across Australia and some from the region in an intensive program to be hosted by the Victorian College of the Arts for the Tertiary Dance Council of Australia. A special performance of international academies will be held in Melbourne on July 7 and 8.

* **New Ausdance National Executive elected:** After a distinguished two-year term as National President, Ralph Buck has stepped aside to become a vice-president of Ausdance. Cheryl Stock, senior artist and recipient of an Australian Creative Artists Fellowship, took over the presidency in March, with educator and dance critic for *The Australian* and ABC Radio, Lee Christofis, being elected as the second vice-president. The National Council also welcomed five new State/Territory Presidents to its board in March.

* **Australian Dance Week** (incorporating International Dance Day on April 29) was celebrated across the country from April 28-May 4, with many high profile media events, community programs and professional performances. It is hoped that next year's Dance Week will also be celebrated in New Zealand.

* **Contemporary dance touring:** As part of a new plan to build audiences for contemporary dance, the Federal Government's *Playing Australia* program and the Adelaide Festival Centre Trust have developed a consortium of venue presenters to provide a subscription season in five capital cities in 1996. Each touring dance company is producing a forum/workshop program with Ausdance to complement performances and provide audiences with greater insight into contemporary dance processes and practice. The subscription season will be extended to other capital cities and regional centres in 1997.

* **Dance Teacher Registration:** A second national meeting was convened by Ausdance in April at which a steering committee was elected to oversee the next stage of this project. The steering committee will distribute draft teaching guidelines for ratification, and produce a guidebook for studio teachers by the end of 1996, with support information and an inservicing program co-ordinated by the teaching organisations. Ausdance will undertake wider networking on their behalf to ensure that the guidelines are taken into consideration by teacher training institutions and departments of education.

DANCE ON HONG KONG '97

1-10 AUGUST 1997

"CHINESE DANCE: TRADITIONAL AND CONTEMPORARY"

The 12th Annual Asia Pacific Center International Dance Event

"Dance On Hong Kong '97" will include a Festival of professional dance companies; plus groups from major dance academies from around the world; a conference with papers and panel discussions on a variety of dance topics; showcase performances, and workshops.

FOR "DANCE ON HONG KONG '97" BROCHURES

Write To: WDA HONG KONG CHAPTER

C/O CCDC, Shatin Pass Road, Wong Tai Sin, Hong Kong

FAX: 852-2351-4199

**BROCHURES ALSO AVAILABLE AT THE WDA ANNUAL EVENTS
IN MELBOURNE AND IN JAKARTA**

ASIA PACIFIC CENTER SUMMIT MEETING

Saturday-Sunday, 2-3 August

During the Hong Kong '97 Event, the World Dance Alliance: Asia Pacific Center will convene a Summit Meeting for official WDA:APC delegates and a General Assembly for current and new members. Full agendas for these meetings will be distributed in the future. Here are a few of the important issues to be discussed and decided to give those interested in being a participant ample time to plan.

The WDA:APC Summit Agenda will include:

Continuing Plans for WDA:APC on Internet

Continuing Plans for World Dance 2000

Development of WDA:APC Standing Committees

Development of WDA:APC VIP Committees

ELECTION OF A NEW BOARD OF DIRECTORS

SELECTION OF NEW SITE FOR WDA:APC SECRETARIAT

**MAKE PLANS NOW TO ATTEND THIS IMPORTANT GATHERING OF
DANCERS FROM ASIA AND THE PACIFIC**



WDA JAPAN ANNUAL MEETING

On 9 June 1996, WDA Japan held its Annual General Meeting. After the AGM, a symposium was held with three panels: 1. Dance and Discourse; 2. Welfare of Retired Dancers; and 3. Dance and New Technology. Panelists were Ms. Mieko Fuji, Ms. Mayumi Nagatoshi, Mr. Kazuo Kamizawa, Mr. Tatsuroh Ishii, Mr. Akira Amagasaki, Mr. Takamichi Takei, Ms. Yasuko Kataoka, Mr. Yoshinobu Matsuzawa, Mr. Hideaki Ohnuki, Ms. Akiko Zukawa, Ms. Chiyoe Kawaguchi, and Mr. Yukio Oguri. At the end of the day, improvisation workshops were lead by Mr. Koh Fujii, Ms. Toshiko Saiga, Ms. Furnie Kanai, and Ms. Juliette Crump from the University of Montana.

DANCE NEWS FROM JAPAN

The New National Theatre for Opera and Ballet: Because the Japanese government is in the fiscal red, the budget for art and culture seems to have been reduced for the near future. It is ironic that when the National Theater for Opera and Ballet is to start under this severe situation, the opening date will be in October 1997. The sponsors of the National Theatre plan to call dancers together for each individual performance in order to avoid a deficit that is not over the original estimate. On the other hand, they want to attract a large audience for maximum income. Since it is difficult in the present situation to organize a long season for Japanese modern dance, the first performances will be primarily standard ballet repertory. It is a little disappointing that the new theatre will not encourage new works.

All Japan Performing Arts Alliance: The All Japan Performing Arts Alliance (AJPAA) will open their database on Internet the middle of June 1996. The Agency for Cultural Affairs (ACA) recommends PC-VAN, the e-mail provider through which people can examine grants information and access the AJPAA database. Two points have become clear from current database information: The first is that dancers are the poorest among all performing artists in Japan; and women dancers receive an average of US\$10,000 less annual income than men dancers. The second is that dancers have an innovative way of thinking and are the most earnest group in the AJPAA in terms of international exchanges.

The 9th Saitama International Creative Dance Contest: The Organizing Committee for the Saitama International Creative Dance Contest has announced that it is seeking applications from prospective participants. The date of the final contest will be Saturday, 18 January 1997. Overseas applicants must submit application forms and a video cassette tape of a choreographic work during the period 1 July to 10 September 1996. Expenses required for participation in the Saitama Contest must be borne by participants. However, local transport, accommodation costs, and 15,000 yen per person per day for expenses in Japan shall be paid by the sponsor. The winners shall receive a certificate and a cash award: First Prize (Grand Prix), 600,000 yen; Second Prize, 300,000 yen, and Third Prize, 100,000 yen. For more information, please contact "AN CREATIVE CO., TEL: 813-5458-0548; FAX: 813-5457-0547.

Miki Wakamatsu

Mr. Miki Wakamatsu is President of WDA Japan and a Professor of Dance at Tsukuba University.

For further information about the Japan Chapter, contact: Mr. Miki Wakamatsu
His address can be found on page 10

Philippines

1996 took concrete steps to help realize the 1998 WDA-APC conference-festival in Manila. Philippine chapter president Nestor Jardin called for initial meetings with an ad hoc steering committee. The theme "Dance in Revolution; Revolution in Dance" was chosen to coincide with the centennial of the Philippine independence in 1998. Parallel social and choreographic landmarks, perspectives and projections are meant to be discussed and demonstrated by national and international participants in this event. It will be recalled that more than a thousand attended the WDA-APC conference in Manila in 1991.

This event has already been broached up in discussions at the Cultural Center of the Philippines' Culture and Arts for Philippine 2000 summit in 1995, and at the National Commission on Culture and the Arts general assembly last April. The NCCA Dance Committee chair Corazon Generoso Inigo supports this initiative. The event could consequently involve the 1998 Centennial Commission headed by former Vice-President Salvador Laurel.

Philippine chapter president Jardin himself just assumed artistic directorship of Ballet Philippines, resident company at the Cultural Center. The company is scheduled to perform in the United States in July. Earlier, Ballet Manila headed by Eric Cruz and Lisa Macuja, and Philippine Ballet Theatre headed by Gener Caringal performed there in June, around the Philippine independence celebration.

Workshops that had international prominence were; the 1996 University of the Philippines (College of Music) International Dance Workshop with Filipino-Canadian choreographer Christine de Leon in February, and the CCP Summer Dance Workshop with Russian Valeri Kokorev and French Lionel Hoche in April-May. The Association of Ballet Academies-Philippines held its second summer dance camp in Baguio City in May. Ida Beltran Lucila is ABAP president.

In April, the International Dance Day was celebrated with a gala concert at the University of the Philippines Theater in Quezon City. A program was organized by the NCCA Dance Committee. It featured nine of Metro-Manila's leading groups: Ballet Manila, Ballet Philippines, Bayanihan Philippine Dance Company, Bellestar, Chameleon Dance Company, Philippine Ballet Theatre, Powerdance, Ramon Obusan Folkloric Group and University of the Philippines Dance Company. The committee also set up the 1996 National Dance Congress with workshops and seminars in folk dance, ballet, modern dance and interdisciplinary dance studies. In 1997 the congress will be held in Cebu City.

BASILIO ESTEBAN VILLARUZ

International Forum on Asian Dance and Music

The International Forum on Asian Dance and Music, held on the 12th-19th, March, 1995 at the Thailand Cultural Centre, was co-organized by the Office the the National Culture Commission, the Fine Arts Department, and the Chulalongkorn University Demonstration School. Twelve foreign delegates and over 100 local participants attended the Forum.

The main objective of the event is to compare how traditional dance and music are being taught and promoted in Asia and to explore ways of co-operation in introducing Asia traditional dance and music into the school curricula in the Asian countries.

The Forum consisted of lectures, workshops, panel discussion as well as a performance. Mrs. Prakob Larpkesorn, Senior Expert of the Fine Arts Department, gave the first lecture. Her topic was "Music and Dance in the Schools of Thailand." Mr. Surender Singh from Bombay gave a comprehensive account of Indian music while choreographer and dancer Mrs. Shovana Narayan talked about *Kathak* dance with lively demonstration. The Indonesia session was conducted by dance scholar Dr. Sal Murgiyanto and musician Dr. Rahayu Supanggah from Solo. Representing the Philippines were Prof. Jose Maceda and Mr. Benny Sokkong. They discussed the influences of the Spanish and the American on Filipino music and then focused on the music of the Kalingga. The Director of Vietnam Institute of Culture and Arts Studies, Mr. To Ngoc Thanh, gave an overview of Vietnamese language and culture with reference to the games, rituals, festivals, ceremonies and contemporary dance an music activities.

Prof. Mohamed Ghouse Nasuruddin from Malaysia Science University discussed Malay music with special reference to the music of the two important Malay instruments: *Rebab* and the *Serunai*. Prof. Tatsuko Takizawa discussed how traditional and folk music and dance are taught in Japanese schools, with many interesting examples. The delegate fro Lao Democratic Peoples' Republic, Mrs. Nouth Phouthavongsa invited the participants to join her in a workshop whereby everybody learnt the grace of partnering in social dance. Helped by the video projected on a large screen, the participants were able to follow without great difficulty.

The Forum was concluded in a plenary session chaired by Assoc. Prof. Orawan Banchongsilpa. The participants agreed that despite some differences there are underlying similarities in Asian music and dance as seen in the workshops and presentations of each delegate. Dr. Sal Murgiyanto suggested that western performers tend to project themselves more forcefully to attract the audience while oriental dancers and musicians are inclined to stress the inner feeling and draw the audience to them by appeal to their spiritual demands. While Dr. Somsak Ketukaenchan from the Srinakarinwirot University expressed his anxiety of the overwhelming influence of western pop culture and advocated that Asian countries must take appropriate measures to counter the domination with active promotion of their own dance and music, Mrs. Narayan and Mr. Singh felt that the peoples will make their own choices and traditional dance and music will respond to the changes of society and develop accordingly. At the end there was no single answer offered to the question of how Asian traditional dance an music will develop although it is clear that each country is certain to treasure her cultural heritage and draw resources from the civilization that nurtured her.

The highlight of the Forum was the Cultural Night on the 18th which featured all the participants and a folk dance group led by Mr. Toshio Ozawa from Japan. The College of Dramatic Art started the evening programme with a *hippaat* ensemble playing the overture entitled *Lyared*. It was followed by the dances of the four regions. Mr. Singh surprised the audience by showing off his singing talent in a piece called "Kyayal." Mrs. Narayan afterwards charmed the audience with an introduction of the dance in Thai, then presented a *Kathak* dance with virtuosity, spinning across with lightning speed. Professor Emeritus Maceda of the Philippines University amazed the audience by joining his young colleague, Mr. Sokkong, in a Kalingga dance.

Indonesia was represented by Dr. Rahayu Supanggah's "Gender Patet Nem" played by *Gender Barung*, the fourteen bronze keys with resonator tubes, and Miss Edang Nrangwesti's performance of the Javanese dance "Golek Ayun Ayun." Dr. To Ngoc Thanh amused the audience with his many lullabies, children's songs and love songs and his colleague, Mr. Pham Dank Than improvised a piece called "Dance in the Spring Ceremony." The Laotian *kane* player, Mr. Khamzene Philavong impressed the audience with his wide range of skills while his compatriot Miss Nouth Phouthavongsa presented a graceful dance entitled "Dokhampa." Prof. Mohamed Ghouse began with a short demonstration of Malaysian *Silat* (martial art) with Mr. Suhaimi Magi, then played the *Rebab*, while later on Mr. Suhaimi showed a *Ngajat* dance in colourful shield, spear and impressive feathered headgear.

The host country chose the famous excerpt of "Manorah," the legend of the bird fairy, to showcase classical Thai dance. It was performed by Miss Varangkha Wuthichauj with intricate movements. Then came the Thai ensemble led by the two key persons of the Forum, Assoc. Prof. Orawan Banchongsilpa and Dr. Kovit Kantasiri. Finally came the loud drums and Lion dance, children's mask dance of Japan. Called "Nukui Matsuri Bayaski" and "Yatai and Ninba." The simple but dramatic mask dance, accompanied by the drumming of *otsuzumi* drums by the experts led by Toshio Ozawa, brought the captivated audience into the festive atmosphere on enjoys in an folk celebration. However, the most charming items came at the very end when all the participating artistes were invited to perform together. Although this format of making all artistes appear together in their original costume is not new, as it has been seen in many ASEAN festivals, the magic of symbolic unity never fails to appeal to the audience. Smiles were written on all faces and the hearts were warmed by the dance and music heritage being vitalised so energetically in the packed auditorium at the Thailand Cultural Centre.

Dr. Chua Soo Pong

Dr. Chua Soo Pong is Director of the Chinese Opera Institute in Singapore



"Really, Isabel!
Why can't you
just grab the bar
like everyone else?"

THE ABORIGINES OF TAIWAN

Apart from the culturally assimilated "plains aborigines" who are now virtually merged with the Han Chinese population, Taiwan still has nine culturally distinct aboriginal tribes: the Ami, the Puyuma, the Atayal, the Saisat, the Bunun, the Tsou, the Paiwan, the Aukai, and the Yami. Numbering some 340,000 people in all, these tribes belong to the Austronesian language group and live partly in mountainous districts, partly on level terrain. They exhibit great diversity in terms of their language, material culture, social organization, and rituals, and they maintain ancient and rich cultural traditions and ceremonies. As a result of colonization by the Dutch, Spanish and Japanese, together with the impact of Chinese culture from the Chinese mainland, Taiwan's aboriginal tribes have experienced great social change and their culture faces an uncertain future.

THE FORMOSA ABORIGINAL DANCE TROUPE

The Formosa Aboriginal Dance Troupe is made up of young aborigines from different tribes in Taiwan. With the assistance of anthropologists and through actual participation and observation, they have reconstructed declining traditions of aboriginal singing and dancing. Together with advice from tribal elders, this enables them to reproduce the spirit of aboriginal ceremonies on stage. The vitality of their performances is helping to further our understanding of the aboriginal groups and to enrich our stage culture.

Founded in April 1991, the Formosa Aboriginal Dance Troupe has given over 100 performances across Taiwan. In 1992 they were selected as winners of the prestigious Wu San-lien Award for Literature and Arts (Arts Category).

At the same time, having signed a contract with the Council for Cultural Planning and Development, Executive Yuan, the Formosa Aboriginal Dance Troupe has become eligible for R.O.C. government support as an internationally outstanding artistic troupe. They are now rapidly gaining recognition as a troupe that expresses the unique cultural and artistic features of Taiwan's aboriginal peoples.

The troupe has received generous assistance from the R.O.C. National Endowment for culture and Arts, the Academia Sinica's Institute of Ethnology, and the foundation for Scholarly Exchange (Fulbright Foundation, Taipei).

The current Troupe Commander is Ms. Snaiyan, who is a founding member of the Troupe. The producer of the Troupe until recently was Mr. Chen Chin-cheng, who is now with The National Culture and Arts Foundation of Taiwan. Dance adviser to the Troupe is Ms. Ping Heng, who has been an active member of the WDA Asia Pacific Center for many years. The article on the following pages, "The Passing of the Year," was written by Dr. (Ms.) Hu Tai-li, who is a professor at the Graduate School of Sociology and Anthropology, National Tsing Hua University.

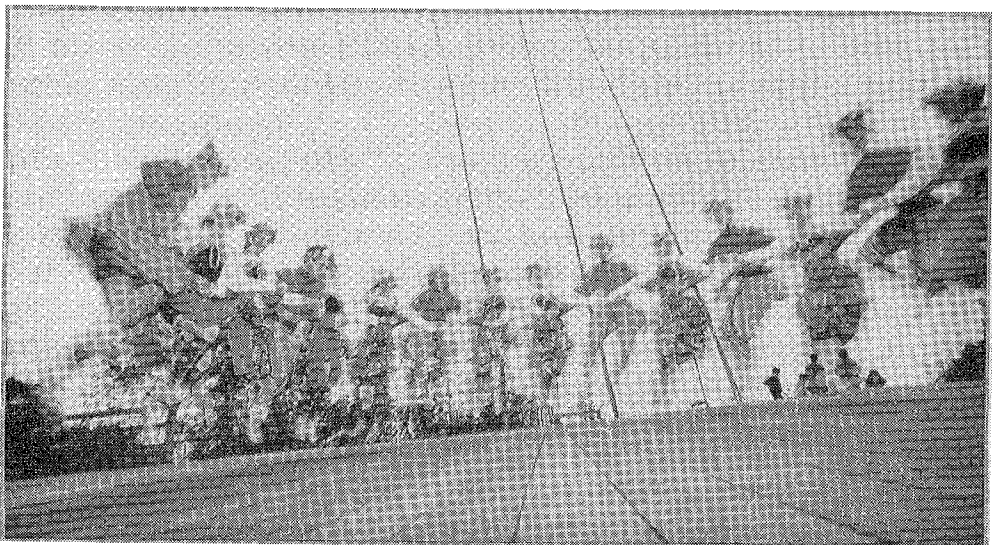
THE PASSING OF THE YEAR

In the cycle of the seasons, the passing of the year has a deep meaning in Taiwan aboriginal society. Under the impact of the Western New Year as well as the Chinese Lunar New Years, and other outside cultural influences however, the ancient ceremonies marking the passing of the year have degenerated into a secular "Harvest Festival." Their original significance has become obscured. Wide-ranging observation of ceremonies in Taiwan aboriginal society shows that there is a type of communal ceremony that should be regarded as the "New Year;" it marks the passing of the year by bidding farewell to the old, ushering in the new, dispelling evil influences and praying for good fortune and plenty.

Although ceremonies marking the passing of the year go by different names in different aboriginal societies they are usually the grandest ceremonies of each society. They take place following the harvest ceremonies for the main crops, marking the transition to a new farming year. In the past, the most sacred and important crop grown by most of Taiwan's aboriginal tribes was millet (upland rice and other dry^land crops are also cultivated), and the new seeds were only sown after the passing the year. This stands in contrast to Taiwan's Han Chinese society, whose main crop is rice grown in paddy fields.

The passing of the year is marked by a series of ceremonial events. Primarily devoted to veneration of gods and ancestral spirits, these ceremonies form an integral part of each tribe's religious system. At the same time they also provide a ceremonial framework within which the men, who have the important responsibility of protecting the tribe, can organize, train, and come to maturity. Tribal societies which have a men's age grade system hold adulthood rituals so that the men can enter upon a new stage of life along with the passing of the year, and so shoulder even greater social responsibilities. Shamans and priests carry out purification rites for the whole community and pray for successful hunting and plentiful harvests in the coming year.

(Continued on the following page.)



Formosa Aboriginal Dance Troupe

These ceremonies are by no means simply joyful gatherings; they also have a very solemn side. The aboriginal societies of the Puyuma, Ami and Tsou, all of which have men's houses and adulthood rituals, hold magnificent tribal-wide ceremonies for the passing of the year involving ceremonial songs and dances that continue for several days in succession.

Among the Ami tribe this is called the *Ilisin*, during which it was the custom to build a special ceremonial house, the pantheon of gods (Maratao). Songs and dances were used to invoke and send away the deities and ancestral spirits. Song and dance form an extremely important element in the *Ilisin* ceremonial rituals in the words of the songs, along with a multitude of meaningless sounds, there often occurs the phrase "papokohan no mihcaan" (the joint of the year). Interestingly, in their ceremony for the passing of the year, which includes the adolescents' a monkey ceremony (basibas) and the adults' grand hunting ceremony (mangayao), the Puyuma also sing "this is the joint of the year" (amawu na amian/amawu na betelan). Like the Ami, the Puyuma hold ceremonies connected with the men's age-grade system. They also perform rites to release grieving families from mourning and to purify the entire community. The Tsou tribe's series of ceremonies, known as *Mayasvi*, held after their millet harvesting ceremony each year, serves to mark the passing of the year. The most important functions of the *Mayasvi* Ceremonies are to worship the God of War, expel bad luck from the community, and pray for plentiful hunting and harvests in the new year. Other ceremonies include rituals for purifying roads, and marking the first entry of youths into the men's house and their passing into adulthood.

A survey of ceremonies in Taiwan's aboriginal society has shown that some tribal groups' ceremonies have changed out of all recognition, while others have been adapted and restored to some extent. The change or disappearance of these rituals is due primarily to the impact of outside influences. Active efforts were made during the Japanese Occupation (1895-1945) to remove "superstitious and degrading customs" from aboriginal society, making it impossible for the aborigines to carry out certain ceremonies. With the post-1945 arrival of Christianity, government policies of assimilation and sinification, changing crop environments, and the absorption of aboriginal populations by industrialization, it has become even more difficult to maintain the traditional ceremonies of aboriginal society.

Even though the ceremonies marking the passing of the year in Taiwan aboriginal society are steadily growing vaguer in meaning, certain aboriginal communities still uphold their sacred nature and observe the rituals in their proper form. They carefully prepare and carry out each step, introducing certain adjustments to suit changing times, but seeking to preserve the original intent as far as possible. There is also a group of aborigines who are rediscovering their own culture and identifying themselves with it, who have become involved in studying, exploring, transmitting and contributing creatively to their tribal culture in the hope that their "New Year" may flourish and continue in the future. The members of the Formosa Aboriginal Dance Troupe have participated in the Puyuma, Tsou and Ami tribes' New Year Ceremonies and have learned their ceremonial songs and dances in order to display the spirit of tribal culture and complete the "passing of the year" in songs and dances of good augury.

Dr. Hu Tai-li

WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

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

Benefits to WDA Asia Pacific Center members are as follows:

- | | |
|--------------------|---|
| Events: | Members pay reduced rates for the Asia Pacific Center Annual International Dance Event. |
| Calendar: | Members receive a biannual calendar of major dance activities world wide. |
| Newsletter: | Members receive and may contribute to the APC Newsletter <i>Asia Pacific Channels</i>. |
| Committees: | Members may participate in committees which contribute to the growth of dance in Asia and the Pacific. |

Dues

Annual Membership Dues for the WDA 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 Application

Membership in the World Dance Alliance: Asia Pacific Center is applied for through the WDA:APC National Chapters.

Contacts for current Chapters can be found on page 10.

WORLD DANCE ALLIANCE ASIA PACIFIC DANCE CALENDER

1996

World Dance '96

Sunday-Sunday, 30 June-21 July 1996.

Melbourne, Australia

Theme: "New Dance from Old Cultures"

Contact: AUSDANCE Secretariat, FAX: 616-247-4701

Indonesian Dance Festival

Thursday -Wednesday, 25-31 July 1996.

Jakarta, Indonesia

Theme: "When Tradition Modernizes: An Intercultural Dialogue"

Contact: WDA Indonesian Chapter Secretariat, FAX: 6221-381-0924

1997

Dance On Hong Kong 1997

Friday-Sunday, 1-10 August.

Hong Kong

Theme: "Chinese Dance: Traditional and Contemporary"

Contact: WDA Hong Kong Chapter Secretariat, FAX: 852-2351-4199

"Dance On 1997" will include an International Festival and Conference and will be held just after Hong Kong is returned to the Republic of China. The WDA:APC Summit will be held 2-3 August.

1998

WDA:APC Annual Event in the Philippines

Tentative Dates: July 1998.

Manila, Philippines

Theme: "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**

