Center for Intercultural Performance records

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Box 951575
Los Angeles, CA, 90095-1575
(310) 825-4988
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Title: Center for Intercultural Performance records
Collection number: UARC 798
Contributing Institution: UCLA Library Special Collections
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Date: 1960-2012
Abstract: Founded in 1995 by Professor Judy Mitoma, the UCLA Center for Intercultural Performance (CIP) hosted several international residencies and cross cultural exchanges such as the Asian Pacific Performance Exchange (APPEX). The Center was established under the umbrella of UCLA’s Department of World Arts and Cultures (WAC). CIP also played a large part in producing Los Angeles’ World Festival of Sacred Music from 1999-2011. The Center for Intercultural Performance was active from 1995 until 2012. The Center for Intercultural Performance records consist of administrative records, financial records, press and ephemera, photography, and University correspondence.
Language of Materials: Materials are in English.
Physical Location: Stored off-site at SRLF. Advance notice is required for access to the collection. Please contact the UCLA Library Special Collections Reference Desk for paging information.
Creator: Center for Intercultural Performance. 1995-
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The processing of this collection was generously supported by Arcadia.
Biography/History
Founded in 1995, the UCLA Center for Intercultural Performance (CIP) brought together internationally recognized artists, scholars, writers, filmmakers, arts professionals and educators from around the world. After receiving major funding from the Ford Foundation, the Center for Intercultural Performance (CIP) was established as a center under the umbrella of the Department of World Arts and Cultures at UCLA.
The Center for Intercultural Performance was founded by Professor Judy Mitoma. She served as Director of the UCLA Center for Intercultural Performance and Professor of Dance in the Department of World Arts and Cultures until her retirement in 2011. Judy Mitoma was the recipient of the distinguished 2003 John D. Rockefeller Foundation award from the Asian Cultural Council in honor of her service and support of cultural exchange between the United States and Asia.
CIP hosted several international residencies and welcomed over 250 artists both on the UCLA campus and abroad. These residencies were open to UCLA students and international artists. One of these residencies was UCLA’s successful Asian Pacific Performance Exchange also directed by Professor Mitoma. APPEX was an international residency program with a particular focus on American and Asian artists. The program’s aim was to offer an educationally based international exchange that fostered cross-cultural and interdisciplinary understanding.
Although the Center for Intercultural Performance was a UCLA based institution, the center had multiple ties with the Los Angeles community at large. CIP’s largest undertaking was producing the World Festival of Sacred Music in Los Angeles. The World Festival of Sacred Music (WFSM) began as a one-time event in 1999 inspired by a letter from His Holiness the

When the Center for Intercultural Performance was founded in 1995, it was the only arts department in the United States based on interdisciplinary, international and intercultural research with a performance agenda. CIP was active from 1995 until 2012.

1962: Department of Dance founded at UCLA under leadership of Alma Hawkins
1972: World Arts and Cultures (WAC) is established, originally called “Ethnic Arts”
1982: Judy Mitoma joins WAC
1995: Center for Intercultural Performance founded by Judy Mitoma
1996: APPEX program is established
1998: Ah Q! Performance premieres
1999: The World for Sacred Music Festival began as a one-time millennium event
1999: Foundation for World Arts incorporated as a non-profit organization
2002: Second WFSM implements “Local Heroes” initiative, a project seeking to recognize and celebrate local heroes in the Los Angeles community and urban prayer flag initiative
2002: “Envisioning Dance on Film and Video” (Book/DVD) published and released
2003: “Art of Rice” travelling theater begins, traveling across Indonesia and the US
2005: Third WFSM
2006-2007: UCLA Choreographers/Arts Management Residency takes place
2007-2008: Bridge Choreographic Dialogues (Tel Aviv/UCLA) international arts residency takes place
2008: Fourth WFSM
2009: Indonesian Arts Education Exchange Residency takes place
2010: Department name changed to Department of World Arts and Cultures/Dance
2011: Fifth and final WFSM “Water Is Rising”
2011: Judy Mitoma retires

Scope and Content
The Center for Intercultural Performance records consists of administrative records, financial records, press and ephemera, photography, and University correspondence. The collection demonstrates the immense amount of time and effort spent planning and eventually producing CIP’s multiple projects. The financial records include the grant applications and awards for all of the Center for Intercultural Performance’s programs, including the World Festival of Sacred Music and APPEX. A majority of the financial correspondence is involving the Ford Foundation, the United States Department of State, PEW Trust, the Rockefeller Foundation, and the Freeman Foundation. The Center for Intercultural Performance (CIP) was established as a Center within UCLA’s Department of World Arts and Cultures. CIP produced Los Angeles’ World Festival of Sacred Music (WFSM) and administered the Asian Pacific Performance Exchange (APPEX). Due to the large amount of material on WAC, WFSM, and APPEX each was given its own series, as well as CIP. This collection is a testament to the incredible amount of work Professor Judy Mitoma put forth into the Center for Intercultural Performance and its many projects on the UCLA campus, in the city of Los Angeles, and all over the world.

Acronyms found within this collection include:
AAP- Art Association of the Philippines
ACC- Asian Cultural Council
Al-Arts International
APASI-Asian Performing Arts Summer Institute
APPEX- Asian Pacific Performance Exchange
CIP-Center for Intercultural Performance
FWA-Foundation for World Arts
LACAD-Los Angeles Cultural Affairs Department
TPC- The Philanthropic Collaborative
WFSM- World Festival of Sacred Music

Box 70 is pending description.

Organization and Arrangement
This collection has been arranged in the following series:
Series 1: Asian Pacific Performance Exchange (APPEX), 1981-2010
Subseries 1.1: Financial Records, 1993-2010
Subseries 1.2: Planning, 1981-2010
Subseries 1.3: Photos, 1996-2010
Subseries 1.4: Final Reports, 1996-2010
Series 2: Word Festival Sacred Music Festival (WFSM), 1997-2011
Subseries 2.2: Planning, 1997-2011
Subseries 2.3: Photos, 1999-2005
Subseries 2.4: Final Reports, 1999-2010
Subseries 2.5: Press/Ephemera, 1999-2011
Series 3: Center for Intercultural Performance (CIP)
Subseries 3.3: Photos, 1998-2006
Subseries 3.4: Programs, 1946-2009
Series 4: World Arts and Cultures (WAC)
Subseries 4.1: Administrative Records, 1960-2012
Subseries 4.2: Photos/Ephemera, 1977-2012

Subseries are arranged chronologically.

Subjects and Indexing Terms
University of California, Los Angeles. Center for Intercultural Performance--Archives.
University of California, Los Angeles. Department of World Arts and Cultures--Archives.
Asia Pacific Performance Exchange--Archives.
Music festivals--California--Los Angeles--Archives.
ephemera (general).
promotional materials.


Scope and Content
In 1995, Chair of the UCLA’s Department of World Arts and Cultures Professor Judy Mitoma received major funding from the Ford Foundation for the development of an international exchange program focused on performance. With Ford’s support, Professor Mitoma founded the Center for Intercultural Performance (CIP) to administer these programs, the first of which was the Asia Pacific Performing Arts Exchange (APPEX) program. APPEX was an international residency program with a particular focus on American and Asian artists. The program’s aim was to offer an educationally based international exchange that fostered cross-cultural and interdisciplinary understanding. The Center for Intercultural Performance’s APPEX exchanges took place throughout the years of 1996-2010. In total, APPEX brought together more than 250 traditional and contemporary artists of varying disciplines and backgrounds from the United States and abroad. Artists participated from several countries including Bangladesh, Cambodia, China, India, Indonesia, Japan, Korea, Malaysia, Myanmar, Philippines, and Vietnam whom traveled to UCLA for six week long intensive residency sessions. As well as artists from UCLA were sent to Bali, Indonesia in exchange. In 2010, APPEX became a three-week intensive residency in Bali, Indonesia. A total of 16 artists were selected to participate. The Asian Pacific Performing Arts Exchange resulted in several creative off-shoot projects and performances. In 1998 two members of APPEX’s first residency program in 1996, Victoria Marks and Xu Ying, created the performance piece “Ah Q!” which toured throughout Southern California. Also, “The Art of Rice Traveling Theater” was created during two APPEX workshops (spring 2002 and summer 2003) in Bali and later embarked on an extensive US tour from September to October in 2003. In 1999 and 2000, with the support of The Rockefeller Foundation, a humanities component was added to APPEX. This humanities component implemented the inclusion of writers within the APPEX summer workshop. These writing fellows interacted with the APPEX artists, observed workshop activities, and developed research topics surrounding the theme of Cross-Cultural Collaboration. In 2004, a volume of these writing fellows’ essays titled “Narrative/Performance: Cross-Cultural Encounters at APPEX” was published. APPEX was inspired by Professor Mitoma’s earlier directing of the UCLA Classical Performing Arts Friendship Mission of Japan, which hosted 30 of Japan’s greatest artists. This series is broken into four subseries: Financial, Planning, Photos, and Final Reports.

Scope and Content
This subseries consists of all APPEX financial records including ledgers, detailed budgets, financial reports to the University and funders, travel expenses, as well as grant applications and awards. The subseries includes correspondence with the Ford Foundation, the National Endowment for the Arts, the Department of Cultural Affairs, the City of Los Angeles, the Asian Cultural Council-New York, the United States State Department and others from 1993-2010. This subseries will be particularly useful for researchers analyzing UCLA’s financial relationship with major funders like the Ford Foundation and Rockefeller Foundation. These correspondences are especially interesting in regards to the US market’s decline after 2008 and the unfortunate budget cuts many university programs have been forced to undergo.

Box 1, Folder 1  Rockefeller Foundation. 1993-1995.
Box 1, Folder 3  Ford Meeting Notes/Minutes/Memos (1 of 2). 1994-1995.
Box 1, Folder 4  Ford Meeting Notes/Minutes/Memos (2 of 2). 1994-1995.
Box 1, Folder 5  Rockefeller Proposal. 1995.
Box 1, Folder 6  Ford (1 of 2). 1995.
Box 1, Folder 7  Ford (2 of 2). 1995.
Box 1, Folder 8  Ford Foundation Grant Award. 1995.
Box 1, Folder 18  Inroads/Asia Conference (1 of 2). 1996-1997.
Box 1, Folder 19  Inroads/Asia Conference (2 of 2). 1996-1997.
Box 1, Folder 20  APPEX Ledgers (1 of 5). 1996-1997.
Box 1, Folder 21  APPEX Ledgers (2 of 5). 1996-1997.
Box 1, Folder 22  APPEX Ledgers (3 of 5). 1996-1997.
Box 1, Folder 24  APPEX Ledgers (5 of 5). 1996-1997.
Box 1, Folder 26  APPEX Ledgers (1 of 4). 1997-1998.
Box 1, Folder 30  Ford Correspondence. 1997-2000.
Box 1, Folder 31  Grant Proposals to the Burma Foundation. 1997-2000.
Box 1, Folder 32  Grant Proposal Ford Foundation. 1998.
Box 1, Folder 33  Ford Correspondence. 1998.
Box 1, Folder 34  Ford Correspondence. 1998-1999.
Box 2, Folder 7  Ford Foundation (1 of 8). 1999.
Box 2, Folder 8  Ford Foundation (2 of 8). 1999.
Box 2, Folder 9  Ford Foundation (3 of 8). 1999.
Box 2, Folder 10  Ford Foundation (4 of 8). 1999.
Box 2, Folder 11  Ford Foundation (5 of 8). 1999.
Box 2, Folder 12  Ford Foundation (6 of 8). 1999.
Box 2, Folder 13  Ford Foundation (7 of 8). 1999.
Box 2, Folder 14  Ford Foundation (8 of 8). 1999.
Box 2, Folder 23  Freeman Fund Ledger. 2000.
Box 2, Folder 26  Dept of State. 2002.
Box 2, Folder 27  Ford Extension Request. 2002.
Box 2, Folder 28  National Endowment for the Arts Award, Correspondence, Ledgers (1 of 3). 2002-2004.
Box 2, Folder 29  National Endowment for the Arts Award, Correspondence, Ledgers (2 of 3). 2002-2004.
Box 2, Folder 30  National Endowment for the Arts Award, Correspondence, Ledgers (3 of 3). 2002-2004.
Box 2, Folder 31  Grant Applications Research. 2003.
Box 2, Folder 32  Ford Correspondence. 2003.
Box 3, Folder 1  Proposals to NCAA, Ford Jakarta, AI (1 of 2). 2004.
Box 3, Folder 4  ACC. 2004.
Box 3, Folder 7  National Endowment for the Arts, APPEX 04, Proposal/Award/Finances (1 of 3). 2004-2005.
Box 3, Folder 8  National Endowment for the Arts, APPEX 04, Proposal/Award/Finances (2 of 3). 2004-2005.
Box 3, Folder 9  National Endowment for the Arts, APPEX 04, Proposal/Award/Finances (3 of 3). 2004-2005.
Box 3, Folder 17  Asian Cultural Council Grant Denied. 2006.
Box 3, Folder 18  Travel Expenses, Travel Budget. 2006.
Box 3, Folder 19  NEA Ledgers and Summary Budget (1 of 3). 2006.
Box 3, Folder 20  NEA Ledgers and Summary Budget (2 of 3). 2006.
Box 3, Folder 21  NEA Ledgers and Summary Budget (3 of 3). 2006.
Box 3, Folder 26  Overall Budget and Expenses. 2010.
Box 3, Folder 27  Academic Senate and National Endowment for the Arts. 2010.

Scope and Content
The Planning subseries primarily contains the contents of APPEX planning binders. It also includes the planning of Professor Mitoma's earlier project, The Friendship Mission of Japan, which served as inspiration for the founding of APPEX. This subseries contains correspondence, travel plans, drafts of letters and funding proposals, meeting notes, rehearsal plans and notes, calendars, and orientation packets. The subseries spans the years of 1981-2010. This subseries shows the immense amount of time and hard work UCLA spent for the preparation of APPEX and its off-shoot programs.

Box 4, Folder 1

Box 4, Folder 2

Box 4, Folder 3

Box 4, Folder 4

Box 4, Folder 5

Box 4, Folder 6

Box 4, Folder 7
Facilitator's Meeting 10/14/95. 1995.

Box 4, Folder 8
Advisors Meeting. 1995.

Box 4, Folder 9
Advisor Committee Letter. 1996.

Box 4, Folder 10
Facilitator's Meeting 1/4. 1996.

Box 4, Folder 11
Korean Cultural Center. 1996.

Box 4, Folder 12

Box 4, Folder 13

Box 4, Folder 14

Box 4, Folder 15

Box 4, Folder 16
Inroads/Asia Conference. 1997.

Box 4, Folder 17

Box 4, Folder 18

Box 4, Folder 19
Fellowship Program Calendar of Activities. 1997.

Box 4, Folder 20

Box 4, Folder 21

Box 4, Folder 22

Box 4, Folder 23

Box 4, Folder 24

Box 4, Folder 25

Box 4, Folder 26

Box 4, Folder 27

Box 4, Folder 28

Box 4, Folder 29

Box 4, Folder 30

Box 4, Folder 31

Box 4, Folder 32

Box 4, Folder 33

Box 4, Folder 34
Fellowship Program Calendar of Activities. 1999.

Box 4, Folder 35

Box 4, Folder 36

Box 4, Folder 37

Box 4, Folder 38
Correspondence, Show seating arrangements, Reports. 2006.

Box 5, Folder 1

Box 5, Folder 2
Miscellaneous Application Forms. 2006.

Box 5, Folder 3
Air Travel, Ground Transport. 2006.

Box 5, Folder 4
Housing Agreements, Catering. 2006.

Box 5, Folder 5

Box 5, Folder 6
Travel, Evaluations, Overview. 2009-2010.

Box 5, Folder 7
Orientation, Acceptance Forms, Correspondence. 2009-2010.

Scope and Content

The Photos subseries of APPEX contains both personal and professionally taken photos of the APPEX residency and its performances. The photos are both black and white, and color; negatives, and contact sheets are also included. The photos span the years of 1996 through 2010. This subseries offers a refreshing aesthetic perspective of what APPEX entailed both in its performances, as well as its workshop environments.

Box 5, Folder 8

Box 5, Folder 9

Box 5, Folder 10

Box 5, Folder 11

Box 5, Folder 12
Black and White Contact Sheets, Negatives. 1997.

Box 5, Folder 13
Color and BW contact sheets, negatives. 1997.

Box 5, Folder 14

Box 5, Folder 15

Box 5, Folder 16

Box 5, Folder 17

Box 5, Folder 18

Box 5, Folder 19

Box 5, Folder 20

Box 5, Folder 21

Box 5, Folder 22

Box 5, Folder 23

Box 5, Folder 24

Box 5, Folder 25

Box 5, Folder 26

Subseries 1.4: Final Reports. 1996-2010.

Scope and Content

The Final Reports subseries contains ephemera, performer notes, evaluations from both artists and directors, writing fellows' final essays, brochures, newspaper and online press, site visit field notes, and annual reports to funders. This subseries contains incredibly detailed notes about the APPEX residencies and can offer researchers an amazingly accurate description of what happened during these cultural exchanges. Also, the press and publicity shines light on APPEX and the Center for Intercultural Performance's relationship with the greater public as well as on the UCLA campus. The subseries spans the years of 1996-2010.

Box 6, Folder 1

Box 6, Folder 2
Ford Site Visit Field Notes (1 of 2). 1996.

Box 6, Folder 3
Ford Site Visit Field Notes (2 of 2). 1996.

Box 6, Folder 4
karen Ito Evaluations. 1996.

Box 6, Folder 5

Box 6, Folder 6

Box 6, Folder 7

Box 6, Folder 8

Box 6, Folder 9

Box 6, Folder 10
Inroads/Asia Documentation (1 of 2). 1997.

Box 6, Folder 11

Box 6, Folder 12

Box 6, Folder 13

Box 6, Folder 14

Box 6, Folder 15

Box 6, Folder 16
Karen Ito's Final Notes, Reports, Discussions. 1997.

Box 6, Folder 17
Site Ethnographer Notes (1 of 2). 1997.

Box 6, Folder 18
Box 6, Folder 23: Notes (1 of 3). 1997.
Box 6, Folder 28: Report to the Burma Project. 1998.
Box 6, Folder 31: Report to the Southeast Asia Regional Office of Ford Foundation. 1998.
Box 6, Folder 33: Executive Summary to the Ford Foundation. 1998.
Box 6, Folder 34: Performance Evaluations. 1999.
Box 7, Folder 7: Karen Ito Notes of Writers. 2000.
Box 7, Folder 29: "At Home in This World" Press Clippings (1 of 2). 2006.
Box 7, Folder 30: "At Home in This World" Press Clippings (2 of 2). 2006.
Box 7, Folder 34: 2006 Program Biner (4 of 6). 2006.

Scope and Content
The World Festival of Sacred Music (WFSM) began as a one-time event in 1999 inspired by a letter from His Holiness the Dalai Lama suggesting that people from around the world mark the new millennium with hope and commitment to peace and universal responsibility through music. In response to this call, the Foundation for World Arts in association with EarthWays Foundation, and the UCLA Center for Intercultural Performance produced the 1999 Festival in Los Angeles. As a result of the overwhelmingly positive response from the community, the organizing partners took initiative to host the Festival every three years up until 2011. The World Festival of Sacred Music took place in 1999, 2002, 2005, 2008 and 2011. The Los Angeles Festival (discontinued in 1993) was the precursor to the World Festival of Sacred Music Festival. Supported by Los Angeles City agencies and UCLA, Judith Mitoma and Peter Sellars from UCLA served as co-curators for the LA Festival. WFSM brought together tens of thousands of people of diverse ethnic, cultural, and religious backgrounds. Artists of all types, community and religious leaders, educators and students were in attendance. With a combined total of 226 multidisciplinary events presenting the work of 7,000 artists in 195 diverse venues across Los Angeles and an attendance of over 300,000 people throughout five separate Festivals, WFSM was the largest citywide Festival active in Los Angeles at the time. In 2002 the Urban Prayer Flag Initiative was founded. The Urban Prayer Flag Initiative served as a hands-on visual art component with a special focus on children, teachers, and parents to create a contemporary visual expression of the ideals and aspirations of the festival. A series of flag-making workshops at Inner City Arts and public schools in downtown Los Angeles took place prior to the Festival. 500 Prayer Flags were used to mark festival events and welcome audiences. The Local Heroes project was also implemented in 2002. This project sought to recognize, honor and celebrate the “heroes” among the Los Angeles community. Nominated by festival participants and organizers, a total of 31 Local Heroes from all walks of life were formally introduced and honored throughout the Festival. Both the Urban Prayer Flag Initiative and the Local Heroes project are examples of how the World Festival of Sacred Music and UCLA fostered a meaningful and significant relationship with the city of Los Angeles at large. WFSM also confronted timely environmental issues such as climate change. The World Festival of Sacred Music helped present Water Is Rising, a group of thirty-six artists from the world’s smallest countries -- the island nations of Kiribati, Tokelau, and Tuvalu. After the World Festival of Sacred Music, Water Is Rising toured extensively throughout the United States spreading their environmental message through the medium of dance and performance. The collection spans the years of 1997-2011. The World Festival of Sacred Music Festival series is arranged into five subseries: Financial, Planning, Photos, Final Reports, and Press and Ephemera.


Scope and Content
The WFSM Financial subseries contains grant proposals, awards, applications, and declines. It also contains correspondence with granting institutions such as the Rockefeller Foundation, Earthways, the National Endowment for the Arts (NEA). Within the subseries there are detailed budgets and financial plans, as well as individual donor names and fundraising tactics. The subseries spans the years of 1998-2008.

Box 8, Folder 1
Irvine Foundation Proposal. 1998.

Box 8, Folder 2
Earthways Fiscal Agent Agreement. 1998.

Box 8, Folder 3

Box 8, Folder 4

Box 8, Folder 5

Box 8, Folder 6

Box 8, Folder 7

Box 8, Folder 8

Box 8, Folder 9

Box 8, Folder 10
Soros Foundation. 1999.
Box 8, Folder 11  Phase II Basic Funding Proposal. 1999.
Box 8, Folder 12  Rockefeller Pase II Proposal/Decline. 1999.
Box 8, Folder 13  Fred Segal Correspondence. 1999.
Box 8, Folder 15  Richard Gere Productions. 1999.
Box 8, Folder 16  Marlene Canter Pledge. 1999.
Box 8, Folder 17  Phase 1 Funding Proposal. 1999.
Box 8, Folder 18  Irvine Foundation Grant Reward. 1999.
Box 8, Folder 19  Japan Foundation Grant. 1999.
Box 8, Folder 20  The Nathan Cummings Foundation. 1999.
Box 8, Folder 21  CA Arts Council Contract. 1999.
Box 8, Folder 22  Japan Foundation/Center for Global Partnership. 1999.
Box 8, Folder 27  Rockefeller Grant Award. 2000.
Box 8, Folder 28  Suntry International Corp.. 2000.
Box 8, Folder 29  Rockefeller Grant. 2001-2002.
Box 8, Folder 30  LA City Council Pledges. 2001-2002.
Box 8, Folder 31  Nathan Cummings Grant Agreement. 2002.
Box 8, Folder 32  Irvine Foundation Grant Proposal. 2002.
Box 8, Folder 33  Threshold Grant. 2002.
Box 8, Folder 34  Ford Foundation Grant. 2002.
Box 8, Folder 35  National Endowment for the Arts. 2002.
Box 8, Folder 36  Rockefeller Foundation. 2002.
Box 8, Folder 37  General Grant Proposals. 2002.
Box 8, Folder 38  National Endowment for the Arts. 2003.
Box 8, Folder 39  Ralph Parsons Foundation. 2004.
Box 8, Folder 40  Anneberg Foundation. 2004.
Box 8, Folder 41  Ahmanson, NEA, misc. correspondence. 2005.
Box 8, Folder 42  Anneberg, Nathan Cummings Funding. 2005.
Box 8, Folder 43  LA County Arts Commission Funding. 2005.
Box 8, Folder 44  City of Los Angeles Funding. 2005.
Box 8, Folder 45  John Anson Ford, Liberty Hill, Rockefeller, Henry Luce Foundation. 2005.
Box 8, Folder 46  Misc. Funder Correspondence. 2005.
Box 8, Folder 47  Shumei Arts Council, Irvine Foundation Funding. 2005.
Box 8, Folder 48  Funding Sources (1 of 4). 2008.
Box 8, Folder 49  Funding Sources (2 of 4). 2008.
Box 8, Folder 50  Funding Sources (3 of 4). 2008.
Box 8, Folder 51  Funding Sources (4 of 4). 2008.
Box 9, Folder 1  FWA Grants (1 of 5). 2008.
Box 9, Folder 2  FWA Grants (2 of 5). 2008.
Box 9, Folder 3  FWA Grants (3 of 5). 2008.
Box 9, Folder 5  FWA Grants (5 of 5). 2008.


Scope and Content

The WFSM planning subseries consists mostly of the contents from general planning binders belonging to Judith Mitoma and other administrators. These documents consist of artist names, performance applications, general information and performance dates. The subseries also includes meeting notes, general correspondence from various contacts, performer final agreements, letters of support for the festival, and venue research and arrangements. Also, included is His Holiness Dalai Lama’s initial letter which called for the creation of the Festival. The Planning subseries spans the years of 1997-2011.
Box 9, Folder 6  Message from Dalai Lama. 1997.
Box 9, Folder 7  Tibet House (1 of 2). 1997-1998.
Box 9, Folder 9  California Culture’s Edge. 1998.
Box 9, Folder 10  Dalai Lama at Brandeis University. 1998.
Box 9, Folder 11  Incorporation Research for Earthways. 1998.
Box 9, Folder 12  Religious Community Meeting. 1998.
Box 9, Folder 13  Arts Presenters Meeting. 1998.
Box 9, Folder 14  Rinpoche’s Visit to LA. 1998.
Box 9, Folder 15  Correspondence with Adolfo Nodal, City of LA Cultural Affairs. 1998.
Box 9, Folder 16  Music Specialist Meeting. 1998.
Box 9, Folder 17  Misc. Correspondence. 1998.
Box 9, Folder 18  Judy Mitoma Meeting Notes. 1998.
Box 9, Folder 32  Community Meetings. 1998-1999.
Box 9, Folder 34  Continental Committee Meeting Notes. 1998-1999.
Box 9, Folder 36  General. 1998-1999.
Box 9, Folder 37  His Holiness Dalai Lama. 1998-2003.
Box 9, Folder 38  First Planning Binder (1 of 2). 1999.
Box 9, Folder 39  First Planning Binder (2 of 2). 1999.
Box 10, Folder 1  October 9th Performance Info (1 of 4). 1999.
Box 10, Folder 3  October 9th Performance Info (3 of 4). 1999.
Box 10, Folder 5  October 13th Performance Info (1 of 5). 1999.
Box 10, Folder 6  October 13th Performance Info (2 of 5). 1999.
Box 10, Folder 7  October 13th Performance Info (3 of 5). 1999.
Box 10, Folder 8  October 13th Performance Info (4 of 5). 1999.
Box 10, Folder 9  October 13th Performance Info (5 of 5). 1999.
Box 10, Folder 10  October 14th Performance Info (1 of 4). 1999.
Box 10, Folder 12  October 14th Performance Info (3 of 4). 1999.
Box 11, Folder 2  Media Sponsorship with LA Weekly. 1999.
Box 11, Folder 3  The Mystical Arts of Tibet. 1999.
Box 11, Folder 4  Media Sponsorships on Radio. 1999.
Box 11, Folder 5  Director’s Statement (Judy Mitoma). 1999.
Box 11, Folder 6  National Satellite Production Media Services. 1999.
Box 11, Folder 7  Mailing List, Contact Information. 1999.
Box 11, Folder 8  Photographer Info and Correspondence. 1999.
Box 11, Folder 10  Individual Donors. 1999.
Box 11, Folder 11  Documentary Film Contacts. 1999.
Box 11, Folder 12  Documentary Film Rights, Contracts. 1999.
Box 11, Folder 13  Office of Tibet Correspondence. 1999.
Box 11, Folder 14  Foundation for World Arts Employer ID. 1999.
Box 11, Folder 15  Public Relations and Marketing Summary. 1999.
Box 11, Folder 16  Press Kit. 1999.
Box 11, Folder 17  Corporate Sponsorship. 1999.
Box 11, Folder 18  Development Declined. 1999.
Box 11, Folder 22  Meeting Minutes. 2001.
Box 11, Folder 23  Demo CDs and DVDs. 2002.
Box 11, Folder 24  Thank You Notes, Whole Earth Festival. 2002.
Box 11, Folder 26  Memorandum of Understanding. 2002.
Box 11, Folder 27  Local Heroes Project. 2002.
Box 11, Folder 28  LA County Arts Commission Correspondence. 2002-2004.
Box 11, Folder 29  Funding/Donation Research. 2005.
Box 11, Folder 30  Pillar Partners. 2005.
Box 11, Folder 31  Correspondence, Evaluations, Volunteer and Public Feedback. 2005.
Box 11, Folder 32  Administration and Agreement. 2005.
Box 11, Folder 33  Artist Applications. 2005.
Box 11, Folder 34  Meeting Agendas. 2005.
Box 11, Folder 35  Timelines, Volunteers, Website. 2005.
Box 11, Folder 37  APPEX Ensemble Performance. 2005.
Box 11, Folder 38  Opening Ceremony. 2005.
Box 11, Folder 41  Emerging Voices Retreat Planning. 2008.
Box 12, Folder 1  Performer Agreements, Memorandums of Understanding (1 of 5). 2008.
Box 12, Folder 2  Performer Agreements, Memorandums of Understanding (2 of 5). 2008.
Box 12, Folder 3  Performer Agreements, Memorandums of Understanding (3 of 5). 2008.
Box 12, Folder 5  Performer Agreements, Memorandums of Understanding (5 of 5). 2008.
Box 12, Folder 6  Venue Arrangements (1 of 5). 2008.
Box 12, Folder 7  Venue Arrangements (2 of 5). 2008.
Box 12, Folder 8  Venue Arrangements (3 of 5). 2008.
Box 12, Folder 9  Venue Arrangements (4 of 5). 2008.
Box 12, Folder 10  Venue Arrangements (5 of 5). 2008.
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Scope and Content
The Photos subseries consists mostly of the World Festival for Sacred Music’s performance photography, though there are also extensive photos of the festivals’ opening and closing ceremonies. A small amount of photographic venue research is included. The photography range from black and white prints to color with negatives, contact sheets, and digital CDs included. Photography from the WFSM 2011 is missing, but it is possible that this could be included in the media series, and is also readily available online. The subseries spans the years of 1999-2005.

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Scope and Content
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Scope and Content

The WFSM Press and Ephemera subseries includes international and local press and miscellaneous ephemera. The press mediums include online, newspaper, magazine, and advertisements. The ephemera included are performance handouts, calendars, brochures, and schedules of events. The Press/Ephemera subseries offers the local and international opinion and overall admiration for the World Festival of Sacred Music. The subseries spans the years of 1999-2011.

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Scope and Content

Founded in 1995 by Judy Mitoma as part of the World Arts and Cultures Department, the UCLA Center for Intercultural Performance (CIP) brought together internationally recognized artists, scholars, writers, filmmakers, arts professionals and educators from around the world. CIP hosted several international residencies and welcomed over 250 artists both on the UCLA campus and abroad. When the Center for Intercultural Performance was founded it was the only arts department in the United States based on interdisciplinary, international and intercultural research with a performance agenda.

The Center for Intercultural Performance created several successful international residency programs such as the Asian Pacific Performance Exchange (APPEX), Bridge: Choreographic Dialogues, the Indonesian Arts Education residency, UCLA Choreographers/Arts Management (CAM), the UCLA National Dance/Media Project, and the Cudamani Summer Institute in Bali. Not only did CIP organize and produce these residencies but the Center also produced the World Festival of Sacred Music in Los Angeles from 1999-2011.

In 1996, the Pew Charitable Trusts awarded a five-year grant to CIP to establish The UCLA National Dance/Media Project. The goals of this project were to support a broad range of innovative documentation and preservation activities within the field of dance, and to conduct effective dance documentation in film and video. The UCLA National Dance/Media Project consisted of three components: Fellows Program, Leadership Group and Dance/Media Publication titled “Envisioning Dance on Film and Video”. The Fellows Program (1998-2000) supported 24 fellows over a rigorous ten-week residency program.

In 2006 and 2007, a grant from the United States State Department supported the UCLA/Choreographers Arts Management Fellowship Program. The UCLA Choreographers/Arts Management Residency accepted three performing artists from Asia in 2006 and UCLA fellows were sent in 2007. The unique program combined dance artists, educators, and culture workers from Cambodia, Malaysia and Indonesia with UCLA students.

Bridge: Choreographic Dialogues, one of CIP’s residency programs, brought four of Tel Aviv’s leading and most creative contemporary choreographers to work directly with students in the Department of World Arts and Cultures (WAC) during a two-week residency. This cultural exchange eventually culminated in a public performance in 2008. As a two-part reciprocal performing arts exchange program, the first phase sent three UCLA choreographers to Tel Aviv for a two-week residency in 2007.

CIP’s Indonesian Arts Education residency sent American fellows to Indonesia, and hosted Indonesian fellows at UCLA. Developed in 2009, Indonesian Arts Education hosted seven master artists and educators from three diverse arts organizations in Yogyakarta for eleven weeks.

CIP also worked in partnership with The Cudamani Summer Institute in Bali. The institute features intensive study with six master artists, lectures and demonstrations by internationally renowned scholars and artists, observations of rehearsals and performances, and visits to sacred sites and ceremonies. The Center for Intercultural Performance was active from 1995 until 2012.

The CIP series is arranged into four subseries: Financial, Administrative Records, Photos, and Programs.


Scope and Content

The Financial subseries consists mostly of grant proposals, awards and reports to funding sources such as the Ford Foundation, the United States Department of State, PEW Trust, the Rockefeller Foundation, and the Freeman Foundation amongst others. This subseries is especially interesting in regards to CIP’s earliest stages of development and the struggle to consistently receive funding for each residency. The subseries spans the years of 1995-2009.
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**Scope and Content**

The Administrative Records subseries contains legal documents, miscellaneous correspondence, press releases, and gives particular attention to Ford’s implementation grant and how CIP was established. This subseries highlights the relationship CIP has to the department of World Arts and Cultures (WAC) and UCLA at large. The Administrative Records subseries spans the years of 1994-2003.

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Scope and Content
The Photos subseries contains photos of CIP's various residencies and performances. The photos are both professionally and personally taken. The photos range from black and white, color, negatives, and contact sheets. These photos grant the researcher an accurate depiction of not only the public and polished performances CIP shared, but also the daily happenings during residencies and rehearsal time. The subseries spans the years of 1998-2006.

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Subseries 3.4: Programs. 1946-2009.

Scope and Content
The CIP Programs subseries contains documents surrounding the production of CIP's different residency programs and their subsequent performances. These programs include: The Cudamani Summer Institute in Bali, Bridge: Choreographic Dialogues, CIP's Indonesian Arts Education, UCLA/Choreographers Arts Management Fellowship, and UCLA National Dance/Media Project. The documents consist of production books and notes, performance planning, meeting notes and final reports sent to funders. The subseries spans the years of 1946-2009.

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<td>UCLA Choreographers/Arts Management (CAM) Program Binder (3 of 3). 2007.</td>
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<td>Box 65, Folder 4</td>
<td>Choreographers/Arts Management (CAM) Final Reports. 2007.</td>
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<td>Box 65, Folder 5</td>
<td>Tel Aviv/Los Angeles Exchange. 2007-2008.</td>
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<td>Box 65, Folder 7</td>
<td>Indonesia Arts Fellowship Planning (2 of 6). 2007-2009.</td>
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<td>Box 65, Folder 8</td>
<td>Indonesia Arts Fellowship Planning (3 of 6). 2007-2009.</td>
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Subseries 3.4: Programs. 1946-2009.

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<td>Box 65, Folder 12</td>
<td>Indonesia Arts Education Exchange Planning Correspondence (1 of 2). 2008.</td>
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<td>Box 65, Folder 13</td>
<td>Indonesia Arts Education Exchange Planning Correspondence (2 of 2). 2008.</td>
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<td>Box 65, Folder 14</td>
<td>&quot;Bridge Choreographic Dialogues&quot; Ephemera and Press. 2008.</td>
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<td>Box 65, Folder 15</td>
<td>Indoensia Arts Education Residency Itinerary/Travel plans. 2008-2009.</td>
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<td>Box 65, Folder 16</td>
<td>Indoensia Arts Fellowship Misc. DVDs (3). 2009.</td>
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<td>Box 65, Folder 17</td>
<td>Indoensia Arts Education Exchange Planning: Tutor/Living Arrangements. 2009.</td>
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<td>Box 65, Folder 18</td>
<td>Feria Del Libro (International Book Fair) Guadalajara Trip Planning. 2009.</td>
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<td>Box 64, Folder 38</td>
<td>Choreographic Arts Management Images Correspondence. 2006.</td>
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<td>Box 64, Folder 39</td>
<td>Press Clippings, Choreographic Arts Management Fellowship (1 of 2). 2006.</td>
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<td>Box 64, Folder 40</td>
<td>Press Clippings, Choreographic Arts Management Fellowship (2 of 2). 2006.</td>
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Scope and Content
Still active today, the University of California Los Angeles' department of World Arts and Cultures/Dance is committed to cross cultural education and performance study. First established in 1972, Professor Hawkins and faculty from six disciplines convened to establish the World Arts and Cultures Program (originally named Ethnic Arts). The WAC Program developed an interdisciplinary B.A. with faculty members from Anthropology, Theater, Dance, Music, Folklore, and Art History. In 1993, the World Arts and Cultures Department and Dance Department faculty members at UCLA started to discuss the possibility of merging both departments and developing a unique configuration of creative, educational, and conceptual goals. In 1995, this merger was implemented and the Department of World Arts and Cultures/Dance was born. The department officially changed its name to the Department of World Arts and Cultures/Dance in the Fall of 2011.

WAC/D offers two undergraduate majors: World Arts and Cultures and Dance. The Dance major places a special emphasis on dance composition. The World Arts and Cultures major emphasizes cultural studies through visual and performing arts. The graduate program offers both MA and PhD degrees in Culture and Performance (CAP) as well as a Master of Fine Arts in Dance.

While operating with a substantial amount of independence, the department of World Arts and Cultures/Dances' two degree streams are unified by WACD's common emphasis and concern for aesthetic production and cross-cultural performance. The department seeks to explore and unpack the dynamics of "tradition," and "culture-building" in contemporary societies.

The Center for Intercultural Performance (CIP) was a center under the umbrella of the Department of World Arts and Cultures from 1995-2012.

The World Arts and Cultures series is arranged into two subseries: Administrative Records and Photos and Ephemera.

Scope and Content
The WAC Administrative Records subseries contains financial records, UCLA Dance historical records, WAC departmental historical records, Judy Mitoma misc papers and correspondence. These administrative records also include documents from the planning and production of the Los Angeles Festival, for which WAC Professors Peter Sellars and Judy Mitoma served as co-curators. Along with the Los Angeles Festival documents, the subseries includes a directory of arts organization within the Los Angeles community. This subseries may be particularly helpful to researchers who not only want to look into CIP and WAC but the city of Los Angeles overall. Focusing specifically on the happenings and history of the UCLA campus, this subseries also includes the meeting minutes of the controversial and heavily debated merger of the Department of World Arts and Cultures and Dance. The Administrative Records subseries spans the years of 1960-2012.


**Subseries: Photos and Ephemera. 1977-2012.**

**Scope and Content**

The WAC Photos/Ephemera Subseries includes various photographs, press, and ephemera of WAC’s earlier projects. This subseries includes some unique historical material including ephemera from UCLA’s “Music and Dance on the Grass” events in the late 70’s. The subseries includes ephemera and slides of “The Friendship Mission of Japan”, and early inspiration to what the APPEX residency became. Also included are photographs of the Los Angeles Festival’s venue research, granting researchers a view into what the City of Los Angeles venues looked like in the early 90’s. The collection spans the years of 1977-2012.

| Box 68, Folder 1 | Music and Dance on the Grass, Planning and Ephemera. 1977-1982. |

Box 68, Folder 3  Friendship Mission of Japan Slides (1 of 2). 1981.
Box 68, Folder 8  New York City Lore Magazine. 1988.
Box 68, Folder 9  Los Angeles Festival. 1990.
Box 68, Folder 10  LA Festival Press Reader (1 of 4). 1990.
Box 68, Folder 12  LA Festival Press Reader (3 of 4). 1990.
Box 68, Folder 14  LA Festival Calendar. 1990.
Box 68, Folder 15  LA Festival Press Reader. 1990.
Box 68, Folder 16  LA Festival and “Who Are We” Slides (1 of 2). 1990.
Box 68, Folder 17  LA Festival and “Who Are We” Slides (2 of 2). 1990.
Box 68, Folder 18  LA Festival Press Kit. 1990.
Box 68, Folder 19  LA Festival Performance Handouts. 1990.
Box 68, Folder 20  LA Festival Venue Research (1 of 2). 1997.
Box 68, Folder 21  LA Festival Venue Research (2 of 2). 1997.
Box 68, Folder 22  Miscellaneous Publications (1 of 2). 2001-2012.


Scope and Content
The Media series includes documentation of the Center for Intercultural Performance’s residencies, performances, and production of the World Festival of Sacred Music and the Asian Pacific Performance Exchange. Various documentation of UCLA’s Department of World Arts and Cultures' productions is also included. The series contains an extensive amount of slides, video footage, music, and photography. The Media series spans the years of 1980-2000.

Box 15  APPEX: DV transfer tapes 1-29, 31-45, shows 1-2, salon memory tape, crossing culture. 1999.

Physical Characteristics and Technical Requirements
VHS

Box 16  APPEX: tapes 1-99. 1996.

Physical Characteristics and Technical Requirements note
VHSC

Box 17  APPEX: TC tapes 201-213, salon tapes 201-209, tapes 74-82. 1996.

Physical Characteristics and Technical Requirements note
VHS

Box 18  APPEX: tapes 29-73. 1996.

Physical Characteristics and Technical Requirements note
VHS

Box 19  APPEX: tapes 1-28, 74-96. 1996.

Physical Characteristics and Technical Requirements note
VHS


Physical Characteristics and Technical Requirements note
VHS, Betacam, Mini DV, VHSC, paper logs
| Box 21 | **APPEX: tapes 17-19, 25-27, assorted titles. 1997-2000.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS, Betacam, DVD, Mini DV |
| Box 22 | **APPEX: tapes 20-67. 1997.** |
|        | Physical Characteristics and Technical Requirements note |
|        | Betacam |
|        | Physical Characteristics and Technical Requirements note |
|        | photo rolls |
| Box 24 | **APPEX: DV transfer tapes 1-24, assorted tapes. 1999.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS, Betacam |
| Box 25 | **APPEX: tapes 89-132, assorted edits. 1997.** |
|        | Physical Characteristics and Technical Requirements note |
|        | Betacam |
| Box 26 | **APPEX: AHQ and assorted tapes, orientation booklets. 1997.** |
|        | Physical Characteristics and Technical Requirements note |
|        | Betacam, VHSC, paper booklets |
|        | Physical Characteristics and Technical Requirements note |
|        | photo rolls |
| Box 28 | **Festival of the Pacific Arts: assorted tapes, logs, correspondence. 1992.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS, paper logs and correspondence |
| Box 29 | **Festival of the Pacific Arts: assorted tapes, logs, forms. 1992.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS, cassette, paper logs and forms |
| Box 30 | **Festival of the Pacific Arts: tapes 000-050, assorted tapes, informational papers. 2000.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS, Betacam, papers |
| Box 31 | **Festival of the Pacific Arts: assorted tapes, logs, notebooks. 1988.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS (48), cassette (1), papers, spiral notebooks |
| Box 32 | **Festival of the Pacific Arts: assorted tapes, slide archive, student papers, logs, correspondence. 1988.** |
|        | Physical Characteristics and Technical Requirements note |
|        | VHS (44), floppy disk (1), papers |
| Box 33 | **Festival of the Pacific Arts: Samoa Project tape, assorted tapes, event information papers. 1996.**  
Physical Characteristics and Technical Requirements note  
VHS (48), Betacam (1), VHSC (7), papers |
| Box 34 | **APPEX: assorted tapes. 2000.**  
Physical Characteristics and Technical Requirements note  
VHS (12), DVCAM (39), Betacam (2), DAT (4), Mini DV (1), DVD (1) |
| Box 35 | **APPEX: Workshop tapes. 2000.**  
Physical Characteristics and Technical Requirements note  
VHS (48) |
| Box 36 | **Festival of the Pacific Arts: assorted tapes. 1988-1996.**  
Physical Characteristics and Technical Requirements note  
Hi-8, VHSC |
| Box 37 | **Festival of the Pacific Arts: assorted tapes. 1996.**  
Physical Characteristics and Technical Requirements note  
VHS |
| Box 38 | **Festival of the Pacific Arts: tapes 001-009, assorted tapes. 2000.**  
Physical Characteristics and Technical Requirements note  
VHS |
| Box 39 | **PEW Fellows: workshop tapes. 2000.**  
Physical Characteristics and Technical Requirements note  
DVCAM, cassette tapes, Betacam, Mini DV, VHS |
| Box 40 | **PEW Fellows: samples reels and J. Mitoma CIP field tapes. 1993-2000.**  
Physical Characteristics and Technical Requirements note  
VHS, DVD, Betacam |
| Box 41 | **Smithsonian Folklife Festival: assorted tapes. 1989.**  
Physical Characteristics and Technical Requirements note  
VHS |
| Box 42 | **World Festival of Sacred Music: Emerging Voices, assorted tapes, contracts and release forms. 2008.**  
Physical Characteristics and Technical Requirements note  
Mini DV, DVD, DVCAM, paperwork |
| Box 43 | **APPEX: applicant tapes, J. Mitoma CIP field tapes. 1987-2003.**  
Physical Characteristics and Technical Requirements note  
VHS, DVD, cassette tapes |
| Box 44 | **World Festival of Sacred Music: Day of Drumming, Poetry of Peace, source video, release and permission forms. 1999.**  
Physical Characteristics and Technical Requirements note  
DVD, Mini DVD, Betacam, binder of paperwork |
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
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</table>
| 45     | **APPEX: assorted tapes. 2004-2006.**  
        | Physical Characteristics and Technical Requirements note  
        | Mini DV                                                                 |
| 46     | **World Festival of Sacred Music: Ulali master tapes. 1999.**  
        | Physical Characteristics and Technical Requirements note  
        | Mini DV, Betacam                                                          |
| 47     | **APASI: assorted tapes. 1979-1984.**  
        | Physical Characteristics and Technical Requirements note  
        | tapes                                                                    |
| 48     | **APASI: Bali/Topeng rehearsal tapes. 1979.**  
        | Physical Characteristics and Technical Requirements note  
        | tapes                                                                    |
| 49     | **CIP: Envisioning Dance video master and source video, tapes 501-507, assorted titles.**  
        | Physical Characteristics and Technical Requirements note  
        | Betacam, VHS                                                             |
| 50     | **WAC: events and field tapes in LA. 1992-1997.**  
        | Physical Characteristics and Technical Requirements note  
        | VHS, VHSC, HI-8                                                          |
| 51     | **PEW Fellows: assorted tapes, Artist Alphabet program. 1997-2000.**  
        | Physical Characteristics and Technical Requirements note  
        | VHS, Betacam, Mini DV, floppy disk, paper                                 |
| 52     | **PEW Fellows: assorted tapes.**  
        | Physical Characteristics and Technical Requirements note  
        | Betacam                                                                  |
| 53     | **LA Festival: tapes and program. 1990.**  
        | Physical Characteristics and Technical Requirements note  
        | VHS, HI-8, audio cassette tapes, program book                            |
| 54     | **World Festival of Sacred Music: master tapes, list of credits. 1999-2000.**  
        | Physical Characteristics and Technical Requirements note  
        | Betacam, VHS, floppy disk, Mini DV, paper packet                          |
| 55     | **Friendship Mission of Japan: assorted tapes.**  
        | Physical Characteristics and Technical Requirements note  
        | UCA tapes                                                                |
| 56     | **Assorted audio cassette tapes. 1984-1994.**  
        | Physical Characteristics and Technical Requirements note  
        | audio cassette tapes                                                     |
| 57     | **WFSM 1999 tapes. 1999.**  
        | Physical Description:  
        | Physical Characteristics and Technical Requirements                     |
|        | 15 BetaCamSP and 3 Film Reels                                                |
| Box 67 | **WFSM 2002 Tapes. 2002.**  
|        | Physical Characteristics and Technical Requirements  
|        | 72 DVC tapes and 5 DVCam tapes |
| Box 69 | **Pacific Festival Slides. 1988.**  
|        | Physical Characteristics and Technical Requirements  
|        | 2 large clear boxes containing slides |
| Box 69 | **WAC assorted slides. 1981-1999.**  
|        | Physical Characteristics and Technical Requirements  
|        | 18 Kodalux Boxes of slides, 45 assorted boxes of slides |
| Box 69 | **Japan Pacific Festival Audio Tape. 1981.**  
|        | Physical Characteristics and Technical Requirements  
|        | 1 Audio Tape |