

ASIA PACIFIC CHANNELS

**THE NEWSLETTER OF THE
WORLD DANCE ALLIANCE: ASIA PACIFIC**

1998

No.2/June

**WDA
Asia Pacific
International
Conference and Festival
Manila
3-9 August 1998**

WORLD DANCE ALLIANCE: ASIA PACIFIC

C/O JAPAN WOMEN'S COLLEGE OF PHYSICAL EDUCATION

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WDA:AP PRESIDENT'S PAGE

Working Together

Financial panic is attacking Asian countries like a chain reaction as the panic of one country spreads to neighboring countries. This illustrates clearly that Asia as a whole is one economic zone. It contains various facets such as currency crisis, profit-equipment investment disproportion, collapse of asset-inflated economies and the errors of economic policies of Asian governments.

The Philippines is planning to have the WDA International Dance Event this summer. It is not an easy period, and I want to extend thanks for their devoted efforts. Also, China, Korea and Japan are planning a project for a big WDA festival and conference in 2000, which may meet with many difficulties; however, we will try our best to overcome every obstacle.

In these depressing days, we need to strengthen our ties in the World Dance Alliance. Languages and customs vary, and sometimes they create walls to hinder cultural exchange, but dance, as a universal expression, allows for a sharing of cultural values. It builds a bridge from man to man and from country to country. Dance, in its various aspects, has similar problems all over the world; so, in unity we can find increased power.

WDA:AP has held an international festival annually these ten years. In the development of dance activities, there are basically two problems; the first is concerned with management of private and government funding organizations. To receive economic support, it is necessary to be familiar with the policy in each country and to be able to compare it with strategies used in other countries in the region. Armed with this knowledge we can approach our foundations and Governments.

The second is concerned with the most fundamental tasks for the dance community — to produce a good dance environment; to educate excellent young dancers; to find good choreographers; and to develop knowledgeable audiences.

As a result of these WDA:AP Festivals, Asian dancers have developed rapidly. Although we may have difficulties in this present era; the World Dance Alliance Asia Pacific network will help us to solve them.

Miki WAKAMATSU



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

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

The project is called World Dance 2000: A Celebration of the Millenium. It is a three year project, 1999–2000–2001, sponsored and coordinated by the three Centers of the World Dance Alliance: Americas, Asia Pacific and Europe.

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

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

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

The Overall Theme of this WDA Project is:

Dance in the Past, Present and Future

Dance in the Past, Present and Future is a broad theme that can encompass the entire world and accommodate a great variety of different dance genres. It has been proposed that each year there be a Global Assembly and the preparation of Dance Resource Materials, to be published or made available on the Internet for dancers world wide.

In all aspects of this project there will be an emphasis on international exchanges, on new technology for dance and on human rights issues



WORLD DANCE 2000: A CELEBRATION OF THE MILLENNIUM

1999 The Past: Heritage

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

Global Assembly: "2000 Feet"

Hosted by the WDA: Americas Center
Philadelphia, USA 12–26 June

Proposed Database: *An Inventory of World Dance Heritages:
Extant. Endangered. Extinct.*

2000 The Present: Celebration

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

Global Assembly: "Choreography 2000"

Hosted by the WDA: Asia Pacific Center
Tokyo or Kyoto, Japan 29 July–2 August

Proposed Database: *Choreographers of the World:
Brief Biographies and Bibliography, and
International Registry of Choreography*

2001 The Future: Vision

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

Global Assembly: Hosted by the Europe Center
City and Date to be announced.

Proposed Database: *Teaching Materials for World Dance
Cultures: Texts, Scores, and Videos*

WORLD DANCE ALLIANCE: ASIA PACIFIC 2000 FEET: A Celebration of World Dance

2000 FEET: A CELEBRATION OF WORLD DANCE, a collaboration between the University of Arts and the Philadelphia Dance Alliance, culminates three years of Philadelphia Dances programming. During the week of June 18–26, 1999, to celebrate the new millennium, a multitude of performances, classes, workshops and symposia will be presented by artists from the four regions of the world.

2000 FEET will include the World Dance Alliance Third Global Assembly, the Congress for Research in Dance "Special Topic" conference, and is produced in cooperation with the World Dance Alliance and the City of Philadelphia.

2000 FEET will be part of a three-year series of events around the world celebrating the millennium with a different theme each year as proposed by the World Dance Alliance. In 1999 the theme "Heritage" will be addressed.

It is planned that there will be global participation in this exciting gathering of dance artists.

Cancellation of Dance Conference in Tari '98

A sense of gloom fell upon the organizers of Tari '98 in the final months of 1997 when we were told that the unprecedented monetary crisis that had hit Malaysia and other Southeast Asian countries might adversely affect the fundings for Tari '98 Commonwealth Dance Festival. Since all monies for the said event were pledges from public funds, the threat was real and worrisome.

By December 1997, the axe had finally fallen. Tari '98 was to be reduced in scale to meet the budget cuts which fell to a third of the initial amount formerly pledged to the committee. We had to salvage whatever was left to keep the Tari '98 afloat. Sadly, we had to forgo the dance conference entirely, downsize the showcase expenditure and reduce the number of groups for the main events.

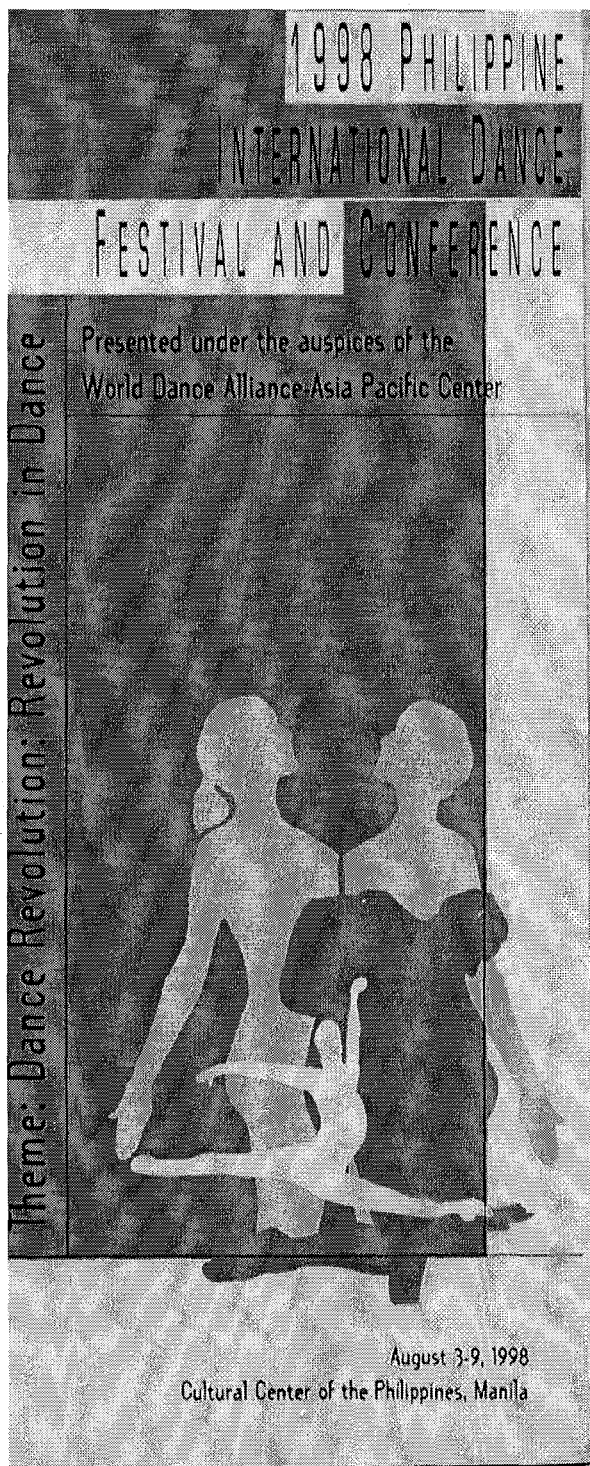
The cancellation of the dance conference was unavoidable. There was no way we could salvage it without the help of public funds. It was a sad decision. We had to do it to keep the other events going. The downsizing of the Tari '98 festival has left the Commonwealth Dance Festival with only a modest dance event, a far cry from what had been envisaged during the early months of 1997.

We in Malaysia will keep the torch going for the cause of dance in spite of the sad outcome of the current economic slowdown. We shall survive.

Mohd Anis Md Nor



Dance Revolution: Revolution in Dance



NEXT WDA EVENT

The conference welcomes papers on the following topics:

- Technical/Artistic Revolts in Contemporary Usage;
- Social Revolution as Dance theme;
- The changing Asia Pacific Dance Scene;
- Social Structure and Dance Leadership; and
- Dance Education, Research and Technology in a Changing World

Send proposals/abstracts to:

*Philippine International Dance Festival & Conference
c/o Performing Arts Dept
Cultural Center of the Philippines
Roxas Blvd, Manila
Philippines*

*Attn: Basilio Esteban S. Villaruz, Conference Director
Fax: (632) 832 3683 and (632) 831 3415;
e-mail: ccpap.admu.edu.ph.*

Enquiries about the festival should be sent to the same address

Attn: Nestor O. Jardin, Festival Director

Philippine, Asian Australian and American companies have been contracted for the festival.

See the Philippines report by Basilio Esteban S. Villaruz on page 15 for more information



WDA: Philippines

Chapter Report by Basilio Esteban S. Villaruz

Manila looks forward to the Philippine International Dance Conference and Festival, 3-9 August, at the Cultural Center of the Philippines. This is under the auspices of World Dance Alliance - Philippines and WDA:Asia Pacific. A number of papers have been pledged, but a few more are welcome. Main topics conform to the theme, "Dance in Revolution, Revolution in Dance". These are: Technical or Artistic Revolts in Contemporary Usage in Dance; Social Revolution as Theme in Dance; The Changing Asian Scene; Social Structures and Dance Leadership. Suggested topics may include: multi/intra-culturalism; dance funding - development vs. elitism; language and literature in choreographic telling (addressing historical/colonial, national/regional concerns); Western and Eastern forms in contrast; social issues including shamanism, women, gender and class-structure; writing the world dance history; tourism and dance; editorial/critical viewpoints; dance audience; music for dance (ethnic/contemporary resources); financial/artistic survival; dance in physical education (research/curricular concerns); dance and sports. Papers may run from 10 to 20 pages, but reading time is limited to 30 minutes. Abstracts were due mid-May; full paper by end of June.

Companies from Singapore, China, Australia the United States and of course the Philippines have confirmed joining the festival. Showcase performances in the afternoon are open to school and small

independent groups or solo artists. These may also opt for lecture-demonstrations in the conference sessions. Already the Hong Kong Academy for Performing Arts and the University of the Philippines Dance Company have pledged participation. Funding for the WDA affair is to be shared mainly between the National Commission for Culture and Arts, and the Cultural Center of the Philippines, plus grants from other government agencies like the Departments of Tourism, Budget and Management, Education and Culture, Foreign Affairs; Commissions on Higher Education and for the Philippine Centennial; Philippine Amusement and Gaming Corporation.

An essential part of the conference will be the annual general meeting of WDA:Asia Pacific and the meeting of its board chaired by Wakamatsu Miki, president, and the general assembly and election of officers for the Dance Committee of the National Commission for Culture and Arts, at present chaired by Corazon G. Inigo.

Late in March to early April, Manila hosted the festival for the Conseil International des Organizations des Festivals de Folklore (CIOFF), also at the Cultural Center. Festival director was Nestor Jardin (WDA:AP vice-president for Southeast Asia and CCP artistic director), and the conference was facilitated by Corazon G. Inigo (CIOFF - Philippines president), assisted by Josefina Guillen. WDA executive director Carl Wolz opened the conference with an address. Groups from Spain, Israel, Ireland, Yugoslavia and Japan joined leading local folk groups, namely the Bayanihan Philippine Dance Company, Ramon Obusan Folkloric Group, Darangan Cultural Company, Leyte Kalipayan Dance Company, Sining Kumintang of Batangas, and winners of folklore festivals Dinagyang and Sinulog in the regions. Meanwhile, some of these groups and ballet companies (scheduled for the August festival, namely Ballet Philippines, Philippine Ballet Theater and Ballet Manila) are preparing for tours and festivals in the United States, Spain, Portugal, Germany, etc. Since mid-1997, the

Philippine chapter of WDA was reorganized with the following officers: Basilio Esteban S. Villaruz, president; Corazon G. Inigo, vice-president; Shirley Halili Cruz, secretary; Prosperidad Arandez, treasurer; Larry Gabao, public relations officer. The WDA event in Manila will also include reports from the various area vice-presidents, the various committees (education, research and choreography), and discussions on anticipated events in Philadelphia in 1999; Japan, China and Korea in 2000; Europe in 2001.

Enquiries on the conference should be addressed to Basilio Esteban S. Villaruz, coordinator; on the festival to Josefina B. Guillen, coordinator, both sent to the Cultural Center of the Philippines, Roxas Boulevard, Manila, Philippines. Telephones are: (632) 831-3415, 832-3657, 832-1125; Fax: (632) 832-3683 or 831-3415; e-mail: denmar@ccpap.admu.edu.ph; and telefax:40094 CULTURE PM.



BROLGA — an Australian journal about dance

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ACT 2903 AUSTRALIA
email: mpotter@pcug.org.au

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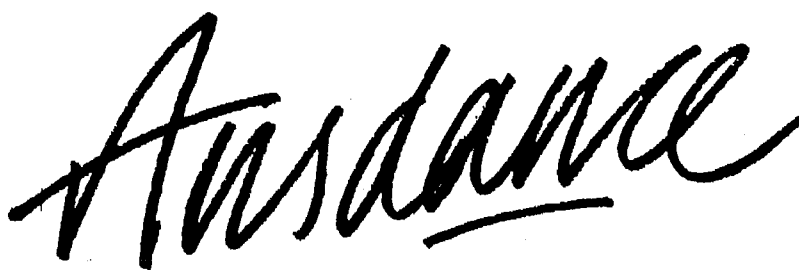
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The brolga is an Australian native bird renowned for its dramatic displays of dancing. These displays have been a constant inspiration to both Aboriginal and non-Aboriginal Australians working in the arts



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Chapter Report by Julie Dyson

We mark 1998 as the 21st year of Ausdance (formerly the Australian Association for Dance Education). There will be a major celebratory event in Canberra which will focus on the achievements of the past and highlight issues for the future of dance in Australia. The event will be linked to other happenings on the weekend of 5 & 6 September 1998.

Ausdance works as a federation, with State and Territory branches agreeing on general policy direction at two national meetings of their Presidents and Executive Officers each year. It also acts as the Australian WDA chapter, providing a voice for Australian dance overseas, especially in the Asia-Pacific region. In 1998 it will assist in consolidating Australia's representation on the three sub-committees set up for this region: Education, Research, and Choreographers. The Asia-Pacific magazine *Channels*, edited by Hilary Trotter, continues to be printed in Australia by Ausdance. Links are also made and maintained with overseas organizations such as Dance USA, and Dance UK which has worked closely with Ausdance on Safe Dance issues.

AUSTRALIAN DANCE WEEK

Australian Dance Week was again a big success in 1998, with a plethora of events around Australia organized by the Ausdance Executive Officers in each State and Territory and their indispensable volunteers. A detailed program of every event was presented on the Ausdance Home Page. Audience development is one of the main aims of Australian Dance Week, and publicist Coralie Vernon of Plain Talk Communications has been working with Ausdance to ensure maximum media

coverage. Dance Week, is centred around International Dance Day on 29 April – the birthday of Jean George Noverre. It is one of the largest annual projects for Ausdance and an extremely effective profile raiser for dance.

THE AUSTRALIAN DANCE AWARDS

The second annual Australian Dance Awards were held on Sunday 3 May at the State Theatre, Sydney. The Australian Dance Awards are a City of Sydney Streets Alive event, co-ordinated by Ausdance NSW, with the generous support of Bloch for Dancers. This is a major media event and an opportunity for the dance community to celebrate and honour its most talented colleagues, the Australian Dance Awards are managed and presented by Ausdance NSW with co-ordinators Keith Bain, Robina Beard and Valda Craig.

KEEP DANCING! PROJECT

This high profile project involves a partnership between The National Film and Sound Archive, The National Library of Australia and Ausdance, with funding provided by the Australia Council. The project aims to develop an Australian dance collection across major institutions, linked by a specially designed electronic data base. The Project's Manager is Dr Michelle Potter, who writes about it on page 16 of this issue.

AUDANCE HOME PAGE

Latest information posted to the site includes the Australian Dance Awards and the new Interim Dance Teacher Competency Standards. There are plans to implement a nation-wide performance calendar this year to inform the public about events and to provide another service to the dance

industry. Ausdance Home Page:
<http://sunsite.edu.au/ausdance>

AUSTRALIAN YOUTH DANCE FESTIVAL

Ausdance branches are now forming their own youth committees to follow up on the Darwin experience and to provide advice on the next festival. It is hoped that the next Australian Youth Dance Festival will be held in a regional city in 1999.

SAFE DANCE

Tony Geeves received a 1998 Services to Dance Award at the Australian Dance Awards for his contribution to dance through his research into dancers' injury prevention and management issues, known as the Safe Dance Project. New research by Masters student Debra Crookshanks will be published in 1998 following a reissue of the original 1990 questionnaire to professional dancers. She hopes to track progress made in Safe Dance education and injury prevention and management since Ausdance's publication of the original report eight years ago.

AUSTRALIAN GUIDELINES FOR DANCE TEACHERS AND INTERIM NATIONAL COMPETENCY STANDARDS

Publication of these standards represents many years of work by the industry to define and produce standards acceptable to all forms of dance. The project has required the National Secretariat and Ausdance branches to facilitate and document public meetings, convene a reference group and work closely with teaching organizations and individuals in order to make this project a success. The competency standards will provide an opportunity for the provision of specific modules for those teachers who require nationally recognized qualifications.

NATIONAL AFFILIATION OF ARTS EDUCATORS (NAAE)

Following board member Ralph Buck's departure overseas earlier this year, Jeff Meiners has been appointed as one of the two Ausdance representatives with Julie Dyson.

TERTIARY DANCE COUNCIL OF AUSTRALIA (TDCA)

Following an informal meeting at the then South Australian College of Advanced Education in 1985, the National Council of Tertiary Dance Directors (now the TDCA) was convened by Ausdance and first met at the Victorian College of the Arts in January 1986 under the chairmanship of Shirley McKechnie. It went on to develop the tertiary dance festival 'Options', first held in Adelaide at the South Australian CAE and the Centre for Performing Arts in 1992. Options '98 will take place at Queensland University of Technology in July 1998.

DANCERS' TRANSITION

In 1997 Ausdance NSW produced a resource entitled *New Moves* to assist dancers in transition with information about alternative careers. Federal Government ministers and Opposition shadow ministers are presently being lobbied about funding a dancers' transition scheme for Australian performers.

THE NATIONAL ABORIGINAL DANCE COUNCIL OF AUSTRALIA

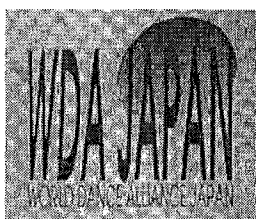
NADCA is working with Ausdance to ensure appropriate representation on Ausdance boards, and liaison in planning projects such as the Youth Dance Festival, publications, conferences, etc.

MADE TO MOVE – AUDSANCE CONTRIBUTION

'Made to Move' is the title of the national subscription series for touring professional dance companies. Ausdance branches in each state contribute to the audience development program by organizing forums and workshops in each venue.

PUBLICATIONS

Ausdance has just published a giant 21st birthday edition of *Dance Forum*, its quarterly journal, and the June edition of *Brolga* (see advertisement on page 8). In preparation is the 1991 edition of *Further Studies in Dance*, a students' guide to dance programs in Australian tertiary institutions.



Chapter Report

by Mayumi Nagatoshi*

ON HOSTING WDA2000 IN JAPAN

At the venue of Danz Messe in Essen, Germany last October there was a meeting to discuss the WDA 2000 Festival. When the Japan Chapter first proposed to host the festival of the Asia Pacific Center in Japan, I expressed a negative opinion and caused confusion although I am a member of the Chapter. I remember this with much embarrassment and regret. (Carl reprimanded me on our return flight!) As I have actually experienced difficulties in hosting a festival I could not help but give the ill-considered opinion. But afterwards a meeting with Ms. Kim of Korea and Ms. Wang who knows well about situations in China brought out a possibility of co-hosting by three countries: China, Korea and Japan. Because of this proposal the WDA officials in Tokyo are motivated and begin to work on this project to make it a reality.

In March, Carl, Professor Wakamatsu and I went to Beijing to attend a meeting that was joined by Ms. Kim and Ms. Wang as well as dance authorities in China, including the Vice President of Beijing National Dance Academy. The project of co-hosting by the three countries is almost decided. The festival is scheduled to be held in the last ten days of July 2000 through the beginning of August and the planned hosting cities are Shanghai, Tokyo and Seoul, in order of date.

We believe that we, the people in the three countries, can strengthen the tie with dance – our common language – by understanding and respecting and helping each other toward realization of this festival, of which the

main theme is choreography. We look forward to it from the bottom of our hearts.

But there is a pile of problems to solve in Tokyo. Now we have reached zero hour!

**Mayumi NAGATOSHI is a member of the executive council of WDA AP and the first dance presenter in Japan.*

by Harumi Kimura

LABANOTATION STUDY GROUP IN JAPAN

**Do you know Labanotation?
Can you study it in your country?**

Recently, Labanotation has become well known among the dance students and researchers in Japan, because the number of Japanese students who study in Europe and US is on the increase and they have had a chance to take the Labanotation classes while overseas. Having some difficulties to study it further after coming back to Japan, such students have tried coming in contact with each other. Some of them have studied together in this way over the years. However, their contact has not been so easy. An easier arrangement would make their studies improve much more.

Finally in 1998 a Labanotation Study Group was started in Japan. The first meeting was held on the 15th of March in Tokyo. Thirteen members joined and studied together under the guidance of Professor Carl Wolz.

We now hope to have this meeting every two months, to get the license eventually, and to have a mutual research contact from different places. Please access our Home Page:

<http://www.dtiinet.or.jp/~monako/labam/index.html>

WDA:Korea Chapter

Report by Joo-eun Lee

NEW FACE OF WDA:KOREA

At the end of last year, Hye-shik Kim, Dean of the Dance School at the Korea National University of Arts was elected as the new president of World Dance Alliance: Korea Chapter. The chapter has also appointed In-sook Park (president of The Korean Modern Dance Association), professor of Hansung University, as vice-president.

Five young dance leaders in Korea have also joined the board of directors. They are Soon-jung Kim (Dance faculty of Dongduk Women's University), Sung-soo Ahn (Modern dance choreographer), Seung-hun Jang (Arts administrator), Sung-ok Yang (Dance faculty of Traditional Arts School at the Korea National University of Arts), and Tae-ji Choi (Artistic director of Korean National Ballet Theater). Thus the WDA Korea Chapter has become a powerful dance association consisting of 28 distinguished dance leaders in Korea.

In addition, the chapter has appointed Haeree Choi, lecturer of the Korea National University of Physical Education as assistant executive director and Joo-eun Lee as secretary.

PLANS FOR 1998

A regular publication of the WDA: Korea Chapter, issued every spring and winter, will be published in the first week of May. It will report on the activities of the directors, give notice of events of the WDA: Korea Chapter, and information about the WDA:AP annual festival. The newsletter will be distributed to WDA: Korea Chapter's members, dance professional and arts administrators nationwide. If any Asia-Pacific members are interested in submitting an advertisement for

the newsletter, please contact WDA: Korea Chapter by April 15 or October 15.

WDA: Korea Chapter has organized The Korean Society of Dance Studies under the direction of Malborg Kim. The society will hold the first academic symposium, entitled "Dance, Humanity, and Value" on May 22nd and a workshop of dance criticism on May 22-23rd. The society will publish the *Korean Journal of Dance Studies* twice a year. The society welcomes new members including those who are interested in joining the board of directors and also welcomes the submission of manuscripts about dance studies.

WDA Korea Chapter will have a workshop on "Dance Technique of Seung-hee Choi" on June 27-29th. Seung-hee Choi, internationally known as the legend of Korean dance, developed the fundamentals of North Korean dance. Mr. Hong-cheon Baek, a Korean-Japanese dancer who has studied the dance under the best successor of Seung-hee Choi, will be invited to present this workshop. This event has received great attention from the south because the North Korean dance style has never been introduced in the south before.

NEW ADDRESS OF WORLD DANCE ALLIANCE KOREA CHAPTER

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WDA:Malaysia

Chapter

Report by Joseph Gonzales

FORMATION OF MYDANCE

On our return from the Hong Kong Arts Festival in August 1997, the WDA: Malaysia Chapter had frequent meetings to chart the course of the organization. It was decided that to best facilitate funding from the Ministry of Culture, Arts and Tourism Malaysia, a society should be formed. Thus MyDance was formed.

An election was called and the following were elected:

President: Dr. Mohd Anis Md Nor

Vice-president: Suhaimi Magi

Secretary: Joseph Gonzales

Assistant Secretary: Abu Bakar Sulaiman

Treasurer: Ms. Mew Chang Tsing.

It should be noted that the above were the office bearers of the WDA: Malaysia Chapter.

COMMONWEALTH DANCE FESTIVAL

MyDance currently is busy in the organization of the Commonwealth Dance Festival (see also note on page 4 – ed.) which is being held in conjunction with the Commonwealth Games in Kuala Lumpur. The Festival will take place from September 2 to September 9, 1998 and will include:

- Afternoon Showcase performances (2.00 pm to 4.00 pm) at MATIC Theatre
- Evening Performances at two different venues, The Experimental Theatre of the National Theatre and City Hall.
- Dance Workshops.

The list of performing companies has not been finalized yet.

MEMBERSHIP

Besides that, we are happy to note that the membership of the society has grown to 15 individuals and companies throughout Malaysia. This includes most of the prominent figures in Malaysian contemporary dance. We foresee the society growing from strength to strength.

ACTIVITIES

Members of the society have been very active in the past few months, performing and choreographing throughout the country:

— Aida Reza and Suhaimi Magi did *Pasang Surut* in Langkawi Island;

— Judimar Monfils, Guna, Mew Chang Tsing, Lee Wsee Keong did *Panca Indera* at Actor's Studio Theatre;

— The Kuala Lumpur Dance Theatre did numerous works this season;

— Taro Dance Theatre performed *Tea, coffee or...*

— Mew Chang Tsing opened a dance school in Petaling Jaya.

— Loke Soh Kim of the Penang Dance Station is still working with the American Cultural Council and performed a one-woman play in Japan.

— Suhaimi Magi and Joseph Gonzales are part of a five-person team choreographing the opening ceremony of the Commonwealth Games.

DANCE SYLLABUS

Many members of the society are part of the teaching faculty at the National Arts Academy where they are currently working on revamping the dance syllabus.



WDA: New Zealand Chapter

Report by Amanda Skoog

AUSTRALIA-NEW ZEALAND CHOREOGRAPHIC COURSE

Dance Aotearoa New Zealand has had a busy start to the year. We began with the very successful Australia-New Zealand Choreographic Course which was led this year by DV8's Lloyd Newson. Everyone involved gained amazing insights, new skills and a lot to think about in their choreographic process.

INTERNATIONAL FESTIVAL OF THE ARTS

We then had the International Festival of the Arts in Wellington, where we were extremely fortunate to meet Mark Morris and run a repertoire class with New Zealand dancers and a company member. This was an invaluable opportunity to experience the work of arguably the highlight of the Festival.

MAORI PERFORMING ARTS FESTIVAL

The Maori Performing Arts Festival was held in February with a huge turnout and evidence that traditional Maori dance is alive and strong.

MADE TO MOVE – DANZ CONTRIBUTION

New Zealand's own Made to Move subscription series has been happening in Auckland, with DANZ leading master classes and forums. To date there have been two groups, Sydney Dance Company and Black Grace Dance Company, both of whom have been very well received.

COMING EVENTS

- a visit (June–July) from pioneering British dance educationalist and animator Veronica Lewis. DANZ will be hosting a variety of workshops for primary, tertiary and private dance teachers, community workers and the dance profession. Presented with the support of the British Council.

- Jordi Cortes Molina (of DV8 fame) Workshops in Auckland and Wellington, May to July.

- Arts in Schools Conference July 8–11 contact Anne Marie Breen, Principal, Tawa Primary School. (04) 232 6453

- DANZ Day, Christchurch August 8
DANZ Day, Dunedin August 9

- Made to Move. Royal New Zealand Ballet Masterclass at the Black Grace Dance Studios, Auckland, September 5.

- Dance Platform, May, Wellington. Interested emerging choreographers contact Paula Crutchlow (04) 384 9187

Please contact DANZ for information at:
PO Box 9767
Wellington
New Zealand

Phone: 04 382 8463.

Fax: 04 382 8461

E-mail: danz@danz.co.nz



Keep Dancing!

Michelle Potter

Dance is a transient art form, a series of afterimages and fleeting moments. For an audience nothing, no film or video, no written or pictorial documentation can ever capture that wonderful feeling of 'being there'. But more often than not this 'fleeting and transient' idea is simply a cliché, an excuse for ignoring the responsibilities of recording history, of building a knowledge base about the past and the present for the future.

An Australia Council-funded partnership initiative between the National Film and Sound Archive, the National Library and the Australian Dance Council (Ausdance) has set out to address the issue of ensuring that Australia's dance history, especially its choreographic legacy, is adequately preserved. As a starting point the project, called 'Keep Dancing!', aims to locate and acquire film and video examples of the work of some of Australia's most significant choreographers, past and present, working in a variety of theatrical dance forms, and to preserve this material in the National Film and Sound Archive in Canberra.

The project has been funded initially for two years until June 1999. During these two years the project will target a small number of key Australian choreographers who will be asked to participate by donating material that they feel best represents their output as creative artists. Should funds become available to continue the project past 1999, the net will be cast wider. During these first two years ten new oral history interviews with Australian choreographers will also be added to the already extensive collection of dance interviews held in the National Library. These interviews will allow connections to be made between an artist's interpretation of his or her work and the work itself on film.

One of the most important consignments of material to have arrived at the National Film and Sound Archive since the project got under way in July 1997 is a collection of films, videos and audio material from Laurel Martyn, dancer, teacher, founder of Victorian Ballet Guild (later Ballet Victoria), and passionate defender of dance as a way of learning about life. This collection includes works choreographed by Martyn herself, works made by other Australian choreographers and produced for Martyn's dance company during the 1970s, as well as material that demonstrates the individualistic teaching method that Martyn has developed during her long career in dance.

The Martyn collection is also significant because it expands on dance-related material already existing in the National Library. An important aim of the Keep Dancing! project is to build on existing collections of the partner institutions, expanding with a selection of moving images the

photographic, manuscript, ephemera and oral history items of those institutions. Martyn was interviewed for the National Library's oral history program in 1989 and, in addition, the extensive photographic component of the Geoffrey Ingram Archive of Australian Ballet, acquired by the National Library in the 1980s, includes many photographs of Martyn herself and of her various choreographic works. Her film and video collection gives extraordinary breadth and context to these other materials.

As a result of the project, unexpected dance treasures have also come to light in the existing collection of the National Film and Sound Archive. A major and exciting find has been footage of the choreography of the modern dance pioneer Gertrud Bodenwieser. Perhaps especially thrilling was the discovery of film of three works made by Bodenwieser in the mid 1950s, *Central Australian Suite*, *Aboriginal Spear Dance* and *Blue Mountains Waltz*. This film shows Bodenwieser looking to Australia as a source of inspiration. The works are remarkable examples of an acclaimed exponent of Central European expressive dance making an effort to come to grips with the culture of a new country.

Also as a result of the project, the National Film and Sound Archive has been proactive in seeking dance material that goes beyond the specific choreographic focus that currently characterizes the Keep Dancing! project. Recent acquisitions include extensive footage of the Ballet Russes tours to Australia between 1936 and 1940 shot by Sydney dermatologist Dr Ewan Murray-Will, and film of a Sydney performance of *Giselle* taken during the Australian tour by Ballet Rambert in 1940.

For the Keep Dancing! project, however, of equal importance to the location and preservation of material is the notion of accessibility. Keep Dancing! aims to ensure that the national dance collection is accessible to an ever-increasing community of Australians eager to find out more about Australian dance – how it got where it is, and what it looks like today. New dance material arriving in the Archive is treated as preservation material and stored in

temperature controlled vaults so that its long term survival is maximized. But this preservation material is also being transferred to video and, subject to any restrictions that donors may have placed on it, will be available to researchers working on Archive premises.

Another major initiative relating to accessibility is the construction of an electronic directory, to be hosted via the National Library's world wide web site. This directory, at present under construction and expected to be on-line by late 1998, will link the film and video material in the National Film and Sound Archive with materials in other media in the National Library. It will also give references to important holdings of unique dance material (as they apply to the present choreographic focus of the project) in other major institutions around Australia, including State libraries and the Performing Arts Museum, Melbourne.

The Keep Dancing! project is focused on an attitude to collecting that is a little different from that of many other dance collections around the world. Rather than working towards a single collection curated by subject experts located in one venue, the national dance collection that Keep Dancing! aims to develop, expand upon and make accessible is a dispersed collection.

The project takes as its underlying philosophy the belief that our prime responsibility as guardians of heritage material is to preserve that material for the future, and that this can be best achieved by depositing material where expert preservation treatment and controlled storage facilities are available. If poorly stored, film becomes fragile, shrinks, develops vinegar syndrome, buckle and wave and other exotic diseases. Most early video formats are notoriously unstable and incapable of being played back on existing domestic equipment. It is logical then that such material be stored in an institution with the best possible facilities to ensure its long term survival. The same applies to printed and photographic material, to costumes and to audio material.

As the project moves ahead it is becoming clear that the idea of a national dance collection distributed across a number of institutions is not just wishful thinking. Partnership is at the heart of Keep Dancing! It leads to unexpected outcomes and benefits, a sharing of resources and expertise that benefits all, and most of all the discovery of the richness and diversity of Australia's dance heritage.

This article was originally published in the May 1998 issue of Museum National (Vol. 6, No. 4). It is reproduced here by permission of the editor and the Performing Arts Special Interest Group of Museums Australia.

Dr Michelle Potter is Manager of the Keep Dancing! project at the National Film and Sound Archive

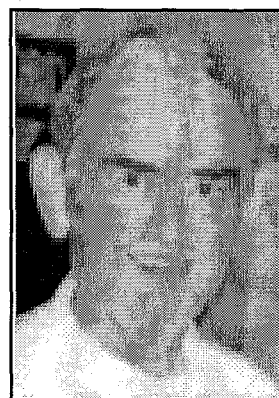


Carl Wolz

Carl said 'Sayonara' to Japan in April and returned to the United States of America. He is now living in St Louis, Missouri and awaiting a new e-mail address. He can be contacted at his postal address:

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CONFERENCE

INTERNATIONAL DANCE AND TECHNOLOGY '99

Arizona State University, USA.

February 25-28, 1999

CALL FOR PROPOSALS

On the threshold of the new millennium, we are past the point of asking questions solely about the appropriateness of technology in dance. Innovators in both fields have been deepening our sense of how dance and technology can affect one another in complex and exciting ways. We can now begin looking historically and critically at how the convergence between these fields has developed, how this affects us, and how dance and technology can continue to give breadth to one another in the coming century.

This conference, co-hosted by the Institute for Studies in the Arts and the Department of Dance at Arizona State University, will be a convergence of performances and explorations by established and emerging artists and scholars at the forefront of the field.

The conference will highlight the efforts of individuals who make use of media and dance in experimental and provocative ways, with supporting lectures, roundtables, symposia, and keynote speeches. Performance-based and participatory events will challenge the traditional conference format, and we encourage proposals that posit new forms and research directions in the area of dance and technology on the stage, in the gallery, on the Web, in the classroom and in non-traditional environments.

The submission deadline for proposals is JULY 1, 1998.

Complete details on eligibility, facilities and guidelines are available on the IDAT99 Website:
<http://researchnet.vprc.asu.edu/isa/idad>

For more information, please contact:
Judith Judson Institute for Studies in the Arts
Box 873302 Arizona State University
Tempe, AZ 85287-3302

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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 Annual International Dance event.

Benefits:

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

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

Students/
Senior citizens US \$ 5 per year

Dance Professionals: US \$15 per year

Organizations: US \$30 per year

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

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

WDA:APC National Chapter Heads

Australia	Cheryl STOCK, c/o AUSDANCE, P.O. Box 45, Braddon, ACT 2612, Australia TEL: 61 2 6248-8992 FAX: 61 2 6247-4701 E-mail: julie.dyson@anu.edu.au
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Malaysia	Mohd Anis Md Nor, National Arts Academy 464 Jalan Tun Ismail, 50480 Kuala Lumpur, Malaysia TEL: 603-294-5749 FAX: 603-291-1164
New Zealand	Amanda SKOOG, Dance Aotearoa New Zealand (DANZ), 16 Cambridge Terrace, Wellington, New Zealand TEL: 64-4-382-8463 FAX: 64-4-382-8461 E-mail: raodanz@atlantis.actrix.gen.nz
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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, or LO, Man-fei, National Institute of Arts, Department of Dance, 1 Hsueh Yuan Road, Peitou, Taipei TEL: 8862-893-8777 FAX: 8862-896-1042



WORLD DANCE ALLIANCE: ASIA PACIFIC DANCE CALENDAR

1998

August 3-9 Manila, Philippines WDA:AP Annual Event

'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

1999

June 18-26 Philadelphia, USA WDA Global Assembly

2000 Feet: A Celebration of World Dance

Contact: via WDA Pacific Secretariat, Japan, or

c/o Janney, 433 West 34th St, 8L, New York NY 10001 USA

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

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