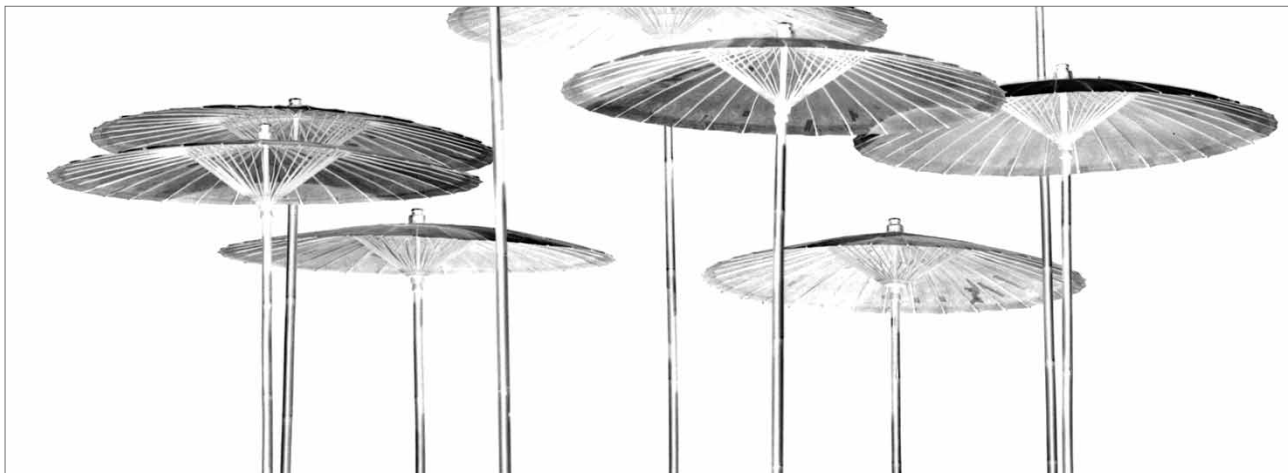


# Asia-Pacific CHANNELS

No. 1 | June 2008



Newsletter of the World Dance Alliance – Asia Pacific



# contents

## Executive reports

|                                            |   |
|--------------------------------------------|---|
| President's message                        | 2 |
| Vice President's report                    | 2 |
| Vice President South Asia area report      | 3 |
| Vice President South-East Asia area report | 3 |
| Vice president Pacific area report         | 5 |

## Network reports

|                                  |   |
|----------------------------------|---|
| Education & Training network     | 7 |
| Creation & Presentation network  | 7 |
| Research & Documentation network | 8 |

## Chapter reports

|                          |    |
|--------------------------|----|
| Australia                | 12 |
| Aotearoa, New Zealand    | 14 |
| Cambodia                 | 16 |
| Fiji                     | 17 |
| Hong Kong                | 18 |
| Indonesia                | 20 |
| India                    | 22 |
| Japan                    | 23 |
| Korea                    | 25 |
| Singapore                | 25 |
| Malaysia                 | 26 |
| Philippines              | 27 |
| Taiwan                   | 28 |
| Vietnam                  | 31 |
| Events and Opportunities | 32 |
| About the WDA            | 33 |
| Key Contacts             | 34 |

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World Dance Alliance  
 Asia-Pacific



# executive reports

The Executive Board of WDA AP is elected by the membership every three years at the Annual General Meeting, which is held in a different country each year and is hosted by the local WDA chapter. The Executive Board consists of the President, the Vice President, the Secretary, the Treasurer and four regional Vice Presidents, who represent the interests of their regions: East Asia, Southeast Asia, South Asia and the Pacific. Members with a specific interest in the affairs of one of these regions should contact the designated Vice President. If members wish to contribute to issues within their own countries, they should contact their Chapter heads. For information about the 2008 AGM, see page 32.

## Roles of Executive Board members

The President guides the organisation to achieve its aims by formulating policy and communicating regularly with Executive Board members, whose activities are vital to the growth and development of WDA AP. The President represents the organisation and actively participates, by invitation, in Chapter meetings, workshops and celebrations, and communicates twice a year to the general membership through *Asia-Pacific Channels*. The President presides at all Executive Board and Annual General Meetings, and participates in the annual World Dance Alliance Presidents' meeting.

The Vice President represents the organisation and deputises for the President as required, also providing advice on matters of policy and procedure. The Vice President attends all WDA AP Executive Board and Annual General Meetings, communicates regularly with the President and other Board members, and provides two reports annually for *Asia-Pacific Channels*.

The Treasurer is responsible for the funds of the WDA AP, invoicing and collecting Chapter subscriptions and lodging funds in a bank approved by the Executive Board to a WDA AP account. The Treasurer closes the accounts 31 March each year, and submits them to the AGM with a financial statement after audit.

The Secretary oversees the WDA AP's election processes, corresponds regularly with the Executive Board, provides it with advice on policies and procedures, and maintains the organisation's records. The Secretary minutes the Annual General Meeting and disseminates them to Chapter Heads and Board members, and provides a summary of AGM outcomes and other procedural information for *Asia-Pacific Channels*.

The Area Vice Presidents represent their regions' interests on the Executive Board and ensure that Chapters in their areas of responsibility are properly represented and supported within WDA AP. They endeavour to establish new country Chapters with advice and support about WDA AP structures, and are required to provide two reports each year for *Asia-Pacific Channels* about activities of their regions. The four Area Vice Presidents represent East Asia, Southeast Asia, South Asia and the Pacific. See back cover for a list of the countries in each of these regions.

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## President's Message

by Dr Mohd Anis Md Nor  
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# President

Dr Mohd Anis Md Nor

The strength of WDA as a global organisation is confirmed every two or three years through its global summits. It has been seven years since the assembly has been held in the Asia-Pacific region so it will be an auspicious event in Brisbane. It becomes even more propitious when our own WDA AP general election coincides with the Global Summit. I feel most privileged to be able to comment on this as the President of WDA AP. While we look to the future with a unified commitment to realising our vision, we must also acknowledge and address our weaknesses.

This year signifies the immense growth that WDA has seen during the first decade of the millennium. I have seen how small events organised by local members have frequently evolved to become significant occasions. I wish to highlight two such events, one in Cambodia and the other in India.

While visiting Cambodia in February, I saw marked improvements in the commitment of younger members of WDA Cambodia. They displayed real confidence and leadership in their collaborative projects, in securing grants and showcasing superb new works in Phnom Penh. The combined efforts of WDA Cambodia, Amrita Performing Arts and the funding organisations enabling access for young Cambodian performers to WDA events are achieving wonderful outcomes.

Similarly, I saw great strides in the activities of WDA West Bengal when I visited Kolkata in March to meet the West Bengal Dance Group Federation. The empathy and kindness of many individuals who have contributed time and energy to the West Bengal chapter was impressive. There have been many events held recently in Kolkata including this year's International Dance Day Celebration at the prestigious Max Mueller Bhavan. Organised by both Kolkata Sanved (advocating the use of Dance Movement Therapy) and Eastern Zone Cultural Council, WDA West Bengal presented *Dance in Outreach*, featuring work by young therapists, choreographers and dancers of Kolkata Sanved, including that of Priti Patel who works with cerebral palsy patients, Alokanda Roy's work with inmates of correctional homes, and Suman Sarawgi's work with the hearing impaired.

With all of these achievements by relatively newly-established chapters and provincial affiliates, and the opportunities for members to participate in events such as Taiwan's Dance Notation Workshop and the Asia Young Choreographers' Forum (WDA—Taiwan), WDA AP should be able to concentrate on member recruitment and the organisation of multi-focus programs.

This year's Annual General Assembly and Global Summit in Brisbane will be an exciting occasion, made even more significant with 2008 being an election year. This is only our second event in Australia—the first being the 1996 WDA Green Mill Project in Melbourne.

WDA AP must continue to serve its vision and it is my hope that excellent new candidates will come forth to take on leadership roles. I will certainly be wishing them great success. Honest and considered voting is crucial. I look forward to seeing many of you in Brisbane.

# Vice President

Prof. Yunyu Wang

Time is flying! It is almost the end of my second term as Vice President of WDA AP and time to welcome new blood to support and complement those who have been so active in their involvement and passion for WDA AP over the years. Our wonderful founder, Carl Wolz, was my Labanotation mentor when he restaged Humphrey's master dances for the spring season performances of Cloud Gate in 1981. Carl led all of us to what we have now—the most active region of the WDA.

Three regions of WDA have been working hard to achieve the recognition and association with UNESCO that has been our goal since Anis and I visit the UNESCO headquarters in Paris five years ago. This year Ralph Buck, Chair of the Education and Training Network, has been invited to deliver the keynote speech at World Alliance for Art Education (WAAE) Summit in Taipei in June ([www.worldcreativitysummit2008.org](http://www.worldcreativitysummit2008.org))

The Global Assembly is just around the corner and exciting events in Brisbane will include more than one hundred papers, four selected choreographers and many dancers for the Choreolab, evening performances by local dance companies, and more.

As they have done for the past five years, the Asia Young Choreographer Project continues to offer opportunities for eight young choreographers to create and perform on the main stage in Tsoying Theatre. Also, the Taipei Dance Elite Academy (TDEA) will again support five students with scholarships enabling free tuition and housing to WDA AP members.

The pleasure of promoting dance throughout Asia and the Pacific will remain my mission and I am looking forward to meeting my friends in Brisbane. I thank Dr Anis, who has been willing to travel around and to make things happen in Asia and the Pacific. I also thank all the delegates I have met and managed to stay connected with via email. You have all become my friends for life.

# South-East Asia

Prof. Basilio Esteban S. Villaruz

There have been two Indonesian initiatives since the last edition of *Channels*. Both were most interesting and both addressed the theory and praxis in dance.

The first was the March international workshop organised by Helly Minarti for the Yogya/Kunai Cultural Studies and University of Sanata Dharma. Its line-up of presenters was very impressive and Helly should be highly commended.

The second was the Pastakom Dance Art Mart in Pekanbaru, Sumatra in July. It provided the opportunity for young choreographers to come together and showcase their work, similar to the annual Asia Young Choreographers Project in Taiwan.

The Japan Foundation has also been bringing together dancers and choreographers in Asia. Last February, under the auspices of Japan Contemporary Dance Network, they held the Asia Contemporary Dance Now at Fukuoka. Dancer/choreographers were Thai Pichet Klunchun, Indonesian Jecko Siompo, Korean Yung Young-doo, Japanese Hirouki Miura and Filipina Ava Maureen Villanueva.

The Foundation also toured cutting-edge dancers to Asian cities via the Japan Contemporary Dance Network with *We're Gonna Go Dancing* in 2007. In the same year, Donna Miranda won the jury prize at the Yokohama Dance Competition-R. In February, the Foundation also brought a kabuki team, Kyoza Nakamura and Matanosuke Nakamura to Metro-Manila for a lecture-demonstration (see page 27 for photograph with University of the Philippines Dance Company and others). The form is now familiar as there are Filipino kabuki (and noh) scholars, while productions have been held locally.

Late in 2007, India brought Kathakali and contemporary dancer Astad Deboo to the Green Papaya Art Project and a workshop at the University of the Philippines. Early in 2008, author Rina Corpus arranged for a workshop with US-based choreographer Paz Tanjuaquiao at the university. Corpus has also published her book: *Defiant Daughters Dancing* (University of the Philippines Press, 2007) which is about three independent Filipina choreographers: Myra Beltran, Agnes Locsin and Kristin Jackson (living in USA).

We have had remarkable dance initiatives in Cambodia and the now well-attended Tari Festival in Kuala Lumpur, organised by Akademi Seni Budaya Dan Warisan with the Malaysia's Ministry of Culture, Arts and Heritage. Its 2007 seminar has resulted in the 2008 publication of *Independence and Identity: Topics in Dance Studies*, edited by Mohd Anis Md Nor and Joseph Gonzales.

# South Asia

Dr Sunil Kothari

## New Indian Chapters for WDA AP

Dr Mohd Anis Md Nor met with Dr Kapila Vatsyayan (Chapter Head, India) and Delhi-based dancers at the India International Centre, where he delivered a presentation about the mission and aims of WDA AP and explained how the India Chapter will function. He had previously met with new members of the West Bengal chapter, which resulted from an initiative of Dr Urmimala Sarkar Muni four years ago. The Delhi gathering consisted of dancers, choreographers, scholars, critics and young dancers. (A separate report is filed by Dr Anis and also by Dr Urmimala Sarkar Muni.)

I also visited Mumbai on 23 March to meet with dancers and to establish a new Maharashtra Chapter. The minutes will be approved by Dr Vatsyayan before being submitted to the WDA AP Executive.

I was pleased to deliver the keynote address at the International Dance Day celebrations in Bangalore on 27 April. The enthusiasm and response by the Bangalore dancers was most encouraging and we welcome a new Karnataka Chapter. After approval by Dr Kapila Vatsyayan, the minutes will be tabled at the Annual General Meeting in Brisbane.

WDA AP is proud now to have four Indian chapters—West Bengal, Maharashtra, Karnataka and Delhi. Carl Wolz's vision for an active and unified dance community continues to be realised. Full credit goes to Dr Anis, whose visits to Kolkata and Delhi have been invaluable.

## Pakistan

I met recently with renowned Kathak dancer Nahid Siddiqui from Lahore, Pakistan, who was performing in New Delhi. She updated me on the changes in government and the unsettled conditions in Pakistan, where it is still not safe for her, or any other dancer, to perform in public. It is therefore not possible at this time to form a Pakistan Chapter, but I made the suggestion that she and other dancers register as individual members of WDA AP.

## Bhutan

There has been a change in the government in Bhutan and democratic rule has been established. It is only via the Indian Mission that any information about the dance groups reaches me. A visit to Thimpu in Bhutan is under consideration with the Indian Council for Cultural Relations (ICCR). If it is approved, I will visit in October during the dance festival and shall report in the December issue of *Channels*.

## Nepal and Sri Lanka

The Indian Missions in Nepal and Sri Lanka have not had any encouraging news about dance institutions. I am in communication with the late Chitrasena's widow, Vijira, and daughter, Upeka, as well as some Kalakshetra dancers. In spite of relationships with several dancers in Sri Lanka established five years ago, there has been no systematic or unified group formed as yet.

### Bangla Desh

Because of the political uncertainties here, Mrs Haque, President of the ad hoc Bangla Desh chapter, is unable to formalise the group. She is in contact with Dr Anis, but he has had to cancel plans to visit Bangla Desh until more settled conditions prevail.

### Maldives

There have been no responses from the Indian Mission in the Maldives so I presume that there are no dance groups operating there.

### Natya Kala Conference

The 29th Annual Natya Kala Conference, the only Indian conference exclusively devoted to dance, took place at Chennai from 14 –21 December, 2007. I presented my paper on Seraikella Masked Chhau dance accompanied by dancers from Seraikella. December is the month of dance in Chennai with numerous

festivals, conferences and performances. Special events in honour of the first anniversary of Chandralekha's death included an evening of Kathakali performance and a seminar in the newly-built Kalari, which will be made available to dancers.

### Other news

I attended a conference on Mohini Attam dance in Kerala on the West Coast, in December last year. This dance form has seen major developments with the introduction of 'sopan' music and one could see the richness of the form with several ramifications.

I will be presenting a paper at an International Conference and Festival of Odissi dance during May and June, which has been initiated by dancer Ramli Ibrahim. Also this month, I am attending an international convention of Kuchipudi at Cupertino, convened by Silicon Andhra from the USA. More about that in the next issue of *Channels*.



The first meeting of Bangalore-based dancers on 30 March, 2008.

Front row from Left to Right: Anuradha Vikranth, Vani Madhav, Sharmila Mukherjee, Sai Venkatesh, Praveen, Sheela Chandrashekar. Back Row seated from Left to Right: Vikranth T M, Ulaganathan, Joshua, Suparna Venkatesh, Sunil Kothari, Chetana, Hari, Rajyashree Ramesh, Ellen. Standing: Bhanumati B

# Pacific Area

by Dr Cheryl Stock

It is with great excitement that I report on the final planning stages of the 2008 WDA Global Summit. This global summit has attracted participation from leading dancers, choreographers, cultural thinkers, theorists, academics and educators to discuss and investigate current critical issues facing the future of dance. The four major themes of Dance Dialogues: Conversations across cultures, artforms and practices comprise:

- sustainability
- mind/body connections
- transcultural conversations
- re-thinking the way we make dance

These themes have shaped all aspects of the program, through verbal and visual presentations, in the studio and on stage.

Since this is the first time a WDA Global Summit has been held in the Pacific region, we have endeavoured to provide a Pacific focus, whilst retaining a globally-oriented program. You will be greeted at the Opening Ceremony with an Australian Indigenous Welcome to Country followed by a performance of short works by Aboriginal and Torres Strait Islander artists and a performance from Fiji. The opening will also feature the launch of the new WDA publication *Transcending Borders*, edited by Dr Urmimala Sarkar. This publication will be launched by Aboriginal director Noel Tovey, Australia's first Aboriginal professional dancer, who rose to the rank of principal dancer with Sadler's Wells. Noel also directed the Indigenous welcoming ceremony at the Sydney Olympics and is an acclaimed writer.

Highlights of the program include *Dance Dialogues*, a series of conversations by leading artists and cultural thinkers. These include Li Cunxin, dancer, writer and now stockbroker, whose compelling story is captured in his book *Mao's Last Dancer*, now being filmed. Other luminaries include Lloyd Newson, founder and artistic director of DV8 Physical Theatre and Indonesia's Boi Sakti. Indian cultural activist and author Rustom Bharucha joins us in dialogue, as do six of Australia's leading artistic directors, including David McAllister of The Australian Ballet, controversial theatre director Barrie Kosky and renowned opera singer and Brisbane Festival's artistic director Lyndon Terracini.

The conference component has attracted an impressive diversity of scholars and artists—210 submissions resulting in 146 presentations from 21 countries. Diversity is reflected in the cultural arena and by the array of presentations which include scholarly papers, academic panels, postgraduate poster presentations and performative panels of artists showing their work.

Professional development for artists is addressed through two programs, the Choreolab and Masterclasses. The Choreolab is mentored by Lloyd Newson and Boi Sakti working with four choreographers, Sarah-Jayne Howard, Aimee Smith, Ingrid Voorendt and Pichet Klunchen. They will work with dancers also selected from an international pool of applicants.

The Masterclass program has also been curated from a pool of international applicants featuring

Aboriginal, Torres Strait Island and other Australian teachers as well as from New Zealand, UK, India and the USA. These classes are open to the public and bookings can be made online.

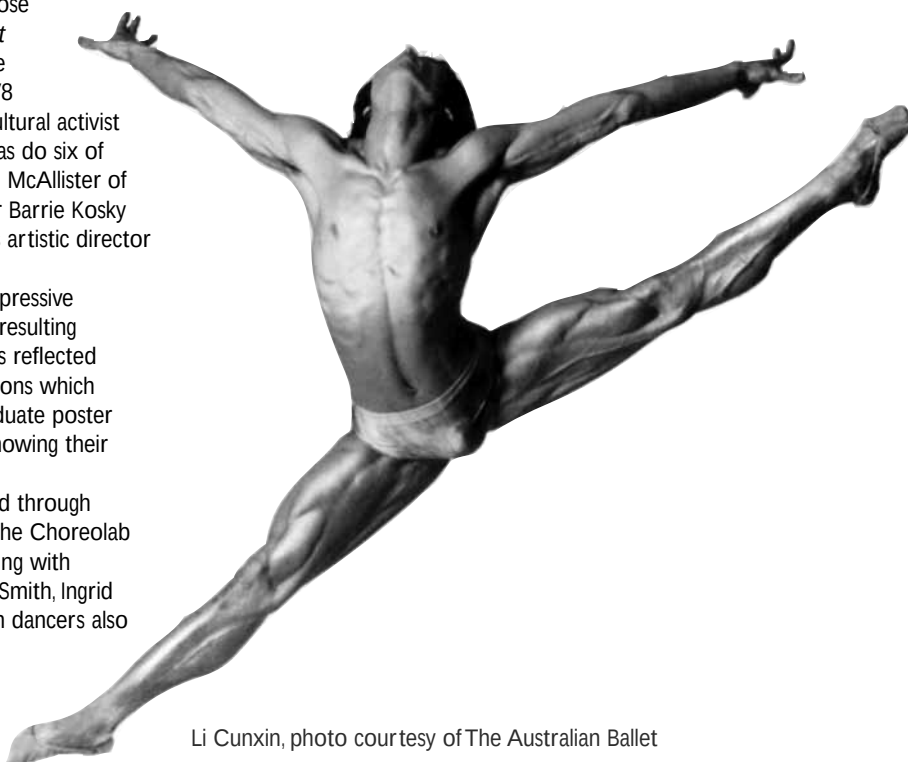
Evening performances will feature Expressions Dance Company, the Queensland Ballet and the national ReelDance on Screen Festival.

Global Assembly meetings will be held in the Parliamentary Annexe close to the Brisbane River. Excellent state-of-the-art facilities are available at QUT Creative Industries Precinct, the Queensland Performing Arts Centre and the Parliamentary Annexe. Costs have been kept to a minimum for participants through funding and sponsorship from government, philanthropic, arts, university and private sources.

The Program Executive Committee is Cheryl Stock (Chair), Marcus Hughes, Director of Ausdance Queensland, Janelle Christofis, Chair of Ausdance Queensland and Julie Dyson, National Director of Ausdance and Secretary of WDA AP

Program and registration details are all on the website: [www.ausdance.org.au/](http://www.ausdance.org.au/)

The 2008 World Dance Alliance Global Summit acknowledges the generous support of its partners and sponsors: Arts Qld, the Australia Council, QUT (Creative Industries and iCi), QPAC, Ausdance, Gambling Fund, Myer Foundation, British Council, Besen Family Foundation, Brisbane Festival and Jimbour Wines.



Li Cunxin, photo courtesy of The Australian Ballet

# network reports

The World Dance Alliance works through five Networks, based on specific areas of interest and embracing the mandate of the organisation. Each of the networks has a chairperson who co-ordinates activities to advance the issues raised by these special interest groups. These networks may also be duplicated in each chapter.

The positions of Network Chairs are not subject to election, but nominations may be received by the President for discussion and negotiation at the AGM.

Network Chairs initiate and drive the work of special interest groups within the WDA AP and provide two reports annually on their activities for *Asia-Pacific Channels*. Network Chairs are responsible for the following:

The Creation & Presentation Network, which includes choreographers; directors; performers; costume, lighting and set designers, composers, dramaturges, filmmakers and any others who collaborate in the creation of dance. The Creation & Presentation network provides opportunities for choreographic development, networking and cultural exchange.

The Education & Training Network, which ranges from the formal preparation of dance professionals (performers, choreographers, teachers, arts administrators, writers, researchers, notators, dance scientists) to dance education and appreciation. It covers public and private schools and studios, cultural and recreational groups, senior citizens and general audiences. The Education & Training network provides a forum for professional exchange to improve dance curriculum content and delivery, and opportunities for sharing information and resources.

The Management & Promotion Network, which includes artistic directors, impresarios, presenters, agents, producers and company managers. The Management & Promotion network focuses on the programming, dissemination, advocacy and administrative aspects of the dance community.

The Research & Documentation Network, which includes historians, anthropologists, performers, ethnographers, notators, librarians, educators, archivists, theorists, critics, videographers, photographers, choreographers and filmmakers. The Research & Documentation network promotes dialogue and identifies, supports and initiates projects that preserve dance's heritage through conferences, print and online publications.

The Status & Welfare Network, which includes physicians, lawyers, dancers, dance scientists, arts policy makers, arts administrators, psychologists, physiotherapists, mental health professionals and financial planners. The Status & Welfare network identifies and advocates the interests of dance professionals and their legal, economic, health and societal status.

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# Education & Training

by Ralph Buck

The World Dance Alliance was invited to present a dance education keynote address at the World Alliance for Art Education (WAAE) Summit in Taipei in June 2008. Dan Baron Cohen, Chair of WAAE, has been liaising with Anis Nor, Ralph Buck and Cheryl Stock in establishing WDA's possible role as a future member of the WAAE Council, along with the International Drama and Education Association, International Society for Education through Art and the International Society for Music Education. The WDA AP Education and Training Network is facilitating this very exciting development, and to this end a team of WDA AP dance educators has been invited to speak at the WAAE World Creativity Summit on the topics of research, networking and advocacy. We will be building on initial connections established by Julie Dyson, Jeff Meiners, Stephanie Burridge and others who spoke at the WAAE Summit, Lisbon, 2006.

In the Education and Training Network and AGM meetings this year, we will be reporting on the WAAE Summit and discussing the recommendation that WDA become a member of the WAAE. We will also discuss the idea of altering our network name and business to include Community Dance. Other business will include ongoing development of our strategic plan and future action, published in the December 2007 edition of *Asia Pacific Channels*.

# Creation & Presentation

by Nanette Hassall

The focus for this network in 2008 has been organising the International Choreolab, a component of the WDA Global Summit in Brisbane, with Lloyd Newson and Boi Sakti as the two mentor choreographers. Lloyd Newson is director of the UK-based company DV8 Physical Theatre, and Boi Sakti is choreographer and technical director at the Gumarang Sakti Dance Company and Artistic Director of the Boi Sakti Dance Theatre in Indonesia.

Following an international application process, four choreographers were selected by Lloyd and Boi to participate in the Choreolab: Ingrid Voorendt and Aimee Smith (Australia), Sarah-Jayne Howard (New Zealand) and Pichet Klunchen (Thailand). They will each work with dancers selected from a pool of international applicants, developing their ideas over five days. The choreographers will then discuss the process and show some of their work-in-progress in the final Dance Dialogue of the Global Summit.

The International Choreolab is a development of the Choreolab initiated as part of the 2007 WDA Asia-Pacific 'Dance Bridge—Exploring Partnerships' conference, held in Singapore in June 2007.

The dancers for the Australian Choreolab include two from Hong Kong, and one each from Cambodia and India. The dancers from Australia include dancers with extensive training and experience in Chinese, Malay and Indian dance. The two Choreolab researchers will be Sal Murgiyanto and Anne Dils.

Complementing the work of the Creation & Presentation Network is the Asia Young Choreographer program, sponsored by the Taipei National University of the Arts (TNUA), which this year again offered places to young choreographers to travel to Taiwan for a 4-week program with TNUA students, culminating in a performance at the end of July. The 2008 young choreographers are Hui-Chen Tsai Szu-Wei Wu, Kuei-Ju Tung, Pei-Hsuan Li (all from Taiwan), and Kaoru Uchida (Japan), Felecia Hick (Australia), Ernest Hojilla (Philippines) and Cody Choi (Hong Kong).

# Research & Documentation

Dr Stephanie Burrridge and Dr Urmimala Sarkar Munsî

My colleague Urmimala Sarka Munsî has been working tirelessly to bring the wonderful new publication *Transcending Borders* to fruition. It is now at the printers and will be launched at the Brisbane Global Summit in July. To order copies of the book, please write/email us at:

## *Dance: Transcending Borders*

edited by Urmimala Sarkar Munsî

Hardback • 9.5 x 6.25 inches • 292 pages • R 995 / US\$ 25



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AGNES LARSEN Writing Indonesian Dance Performance in Britain: Transnational Features?  
JAMES ANDERSON-LOUGHER Global and Local: Tracing a Dance and Musical Movement  
ANNE GARCIA Dance and the Shifting Sands of Multiculturalism: Questions from the United Kingdom  
ANNE DICKSON-ANON Cross-Culturalism in Dance: A Historical and Ideological Analysis



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Meanwhile, I have been negotiating two new projects for the Research and Documentation network. These plans and projects have been embarked on with the support and suggestions of other members of the WDA AP and international executive board members, and I thank them for their time and generous support. Without this communication, our projects would not go beyond the 'dream stage', but with everyone's help I have been able to formulate proposals and move forward with ideas and plans. The current situation for each project is outlined below.

## WDA Journal

In negotiation with Routledge: Taylor and Francis Publishing Group: *Cross-Cultural Dialogues in Dance: Research Journal of the World Dance Alliance*

The proposal for an academic journal resulted from discussions at the last WDA Asia Pacific meeting in Singapore in 2007. The Executive Board considered the current broad spectrum of publishing activity by the organisation and we agreed on the need for a top-level academic journal. The purpose of such a publication will be to profile scholarly writing of eminent academics throughout the world, both WDA members and non-members. The proposed journal and title, *Cross-Cultural Dialogues in Dance: Research Journal of the World Dance Alliance*, has been embraced by the three current WDA regional sectors: Asia Pacific, the Americas and Europe. (Africa is currently being formed and progress on this will be announced at the WDA Global Summit in Brisbane.)

The journal will be a new publication in the WDA portfolio that currently includes the magazine *Asia Pacific Channels*, the annual publishing of all accepted conference papers, uploading of papers on websites, books such as *Transcending Borders* (to be launched in July 2007) and the 2006 title *Shifting Sands: Dance in Asia and the Pacific*.

WDA books incorporate various directions and points of view and may include reflective essays, academic articles, reports, artist profiles and interviews. Within this framework, the new biannual academic journal will have a distinct role and will enable the publication of the top 30 or so scholarly papers each year. These will be selected through a rigorous blind-refereeing process by members of the journal editing and advisory boards. *Cross-Cultural Dialogues in Dance: Research Journal of the World Dance Alliance* aims to provide valuable information on dance at the highest academic level for dissemination to universities, libraries and the global Routledge distribution network.

## Cambodian dance book

*Beyond the Apsara: Celebrating Dance in Cambodia*. In association with AMRITA Performing Arts and the WDA—Asia Pacific. Joint editors: Stephanie Burrridge and Fred Frumberg.

AMRITA Performing Arts has been at the forefront of cultural revival in Cambodia through its international performing arts groups, in particular the presentation, mentorship and nurturing of contemporary dance artists. Writers will include HRH Princess Norodom Buppha Devi, Toni Shapiro-Phim, Pornrat Damrhung, Hum Pen, Chey Chankethya and Sophiline Chean Shapiro.

Last year in Singapore the Research and Documentation Network discussions focused on producing a series of books about the dance in each of the countries in our region. This is a long-term plan and the book on Cambodian dance will be the first in the series. It will celebrate and document the resurgence of dance in Cambodia since the fall of the Khmer Rouge, and the work of those few remaining dance masters in rebuilding and reviving the traditional dances. These individuals are responsible for the re-opening of the acclaimed Royal University of Fine Arts in Phnom Penh and continue to mentor young dancers as they embrace contemporary influences coming from both the East and the West.

It is timely for the international community to learn about the unique achievements of this country, its dance heritage and Cambodian dance in the new millennium.

# *Dance: Transcending Borders*

edited by Urmimala Sarkar Munsi

Hardback • 9.5 x 6.25 inches • 292 pages • Rs 595 / US\$ 25

RUSTOM BHARUCHA Remembering Chandra: Points of Reference in the Here and Now

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PORN RAT DAMRHUNG From Preserving National Forms to Reviving Traditions for the World: Some Recent Instances Uses of Classical Dance from Mainland Southeast Asia



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ALESSANDRA LOPEZ Y ROYO Indonesian Dance Performance in Britain:  
Transnational Futures?

JANET ADSHEAD-LANSDALE Global and Local: Tracing a Danced and  
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# chapter reports



Nine Warriors choreographed by Fu-Chan Yuan for Tsoying High Dance Group and performed by Tsoying High Dance Group.  
Photographer: Su-ling Chou

Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking. WDA Chapters may be represented by existing organisations.

These Chapters propose and implement projects, which address not only the general goals of WDA and WDA Asia-Pacific, but also the specific needs of the local dance community. The countries (chapters) in each WDA AP region are  
East Asia: Japan, Korea, China, Taiwan, Hong Kong  
Southeast Asia: Malaysia, Indonesia, Cambodia, Brunei, Laos, Myanmar, Thailand, Singapore, Philippines, Vietnam  
South Asia: India, Bangladesh, Nepal, Bhutan, Pakistan, Sri Lanka, Maldives  
Pacific: Australia, New Zealand, Fiji, Tonga, Hawaii, Samoa, French Polynesia, Palau, New Caledonia, Vanuatu, Solomon Islands

Chapter Heads regularly disseminate WDA AP information to members in their countries, informing them of WDA AP events, opportunities and the biennial elections. They maintain a database of their members, and regularly communicate with the President and their Area Vice President, as well as providing two Chapter reports annually for *Asia-Pacific Channels*.

If you would like to contribute information about dance activities in your country please contact your region's Vice President (see back cover). To join the WDA see page 33.

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# Australia

by Julie Dyson

The first half of this year has seen performances and premieres of new works at three major capital city arts festivals, the biennial tertiary dance festival 'Options', and nominations for the Australian Dance Awards. There was also a series of public forums across the country which fed into the new national dance plan to 2012 and, of course, intense preparation for the World Dance Alliance Global Summit to be held in Brisbane in July.

The WDA conference program is now finalised and posted to the Ausdance website. Program Chair Cheryl Stock has provided a full report on p.5 of *Channels*, and the Australian dance community looks forward to welcoming national and international colleagues to this event.

A new Australian dance action plan is being co-produced by the Australia Council and Ausdance, at the request of the Australian Government. It will be launched at the World Dance Alliance Global Summit, just prior to the Peggy van Praagh Memorial Address on 13 July. The consultation process involved forums in most States and Territories, at which ideas were canvassed for the future of dance in this country. Companies and independent artists have also provided a wonderful array of images, which will serve to illustrate the strength of the plan to decision makers.

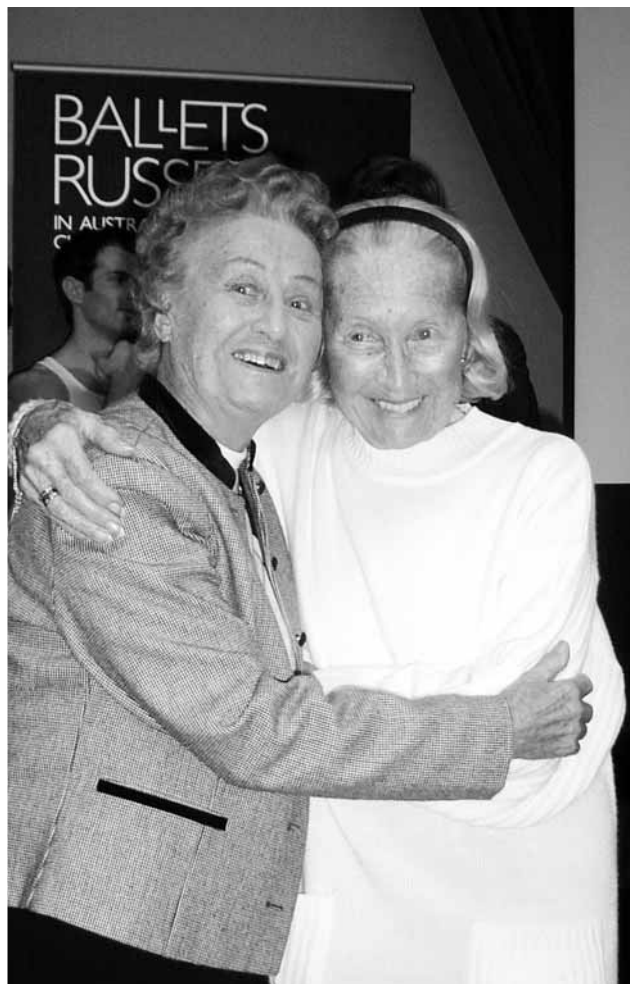
A new Indigenous Dance Directory has now been launched, developed by Blackfella Films in consultation with National Indigenous Dance Co-ordinator, Marilyn Miller (see [www.theblackbook.com.au](http://www.theblackbook.com.au)). Marilyn is working as the director of a project called 'Treading the Pathways', a partnership between Ausdance and the Australia Council set up to promote mid-career Indigenous dancers and choreographers. The launch of the directory was held at the Sydney Opera House in May, and was complemented by performances from Vicki Van Hout, Albert David, Miranda Wheen and Mark Lavery. Marilyn also directed 16 dancers in the first Welcome to Country at the opening of the 42nd Parliament in February, a very special occasion which preceded the Prime Minister's Apology to the 'stolen generations' of Indigenous peoples.

The Australian Dance Awards will be held in Melbourne at the State Theatre on 15 June, hosted by Ausdance Victoria. Shortlisted artists have been announced, with the Lifetime Achievement Award to go to former dancer and teacher Paul Hammond. The Arts Minister, Peter Garrett, will be on hand to present one of the awards.

Australia is once again represented in the WDA Asia Young Choreographer Project, supported by the Taipei National University of the Arts (TNUA). Felecia Hick from South Australia will travel to Taiwan in July to participate.

An Australian Research Council-funded project *The Ballets Russes in Australia* was highlighted in late May with a two-day symposium in Adelaide. Hosted by research partners the University of Adelaide, The Australian Ballet and the National Library of Australia, the symposium examined the impact of the Ballets Russes on Australian culture. Former Ballets Russes ballerinas Irina Baronova and Anna Volkova (both now living in

Australia) were special guests and lively contributors; international speakers included Lynn Garafola, Stephanie Jordan and Bob Lockyer, complemented by Australian speakers from the three partner institutions who gave fascinating insights into the research and its outcomes. Several publications and at least two exhibitions at the National Library of Australia and the National Gallery of Australia will result in 2009.



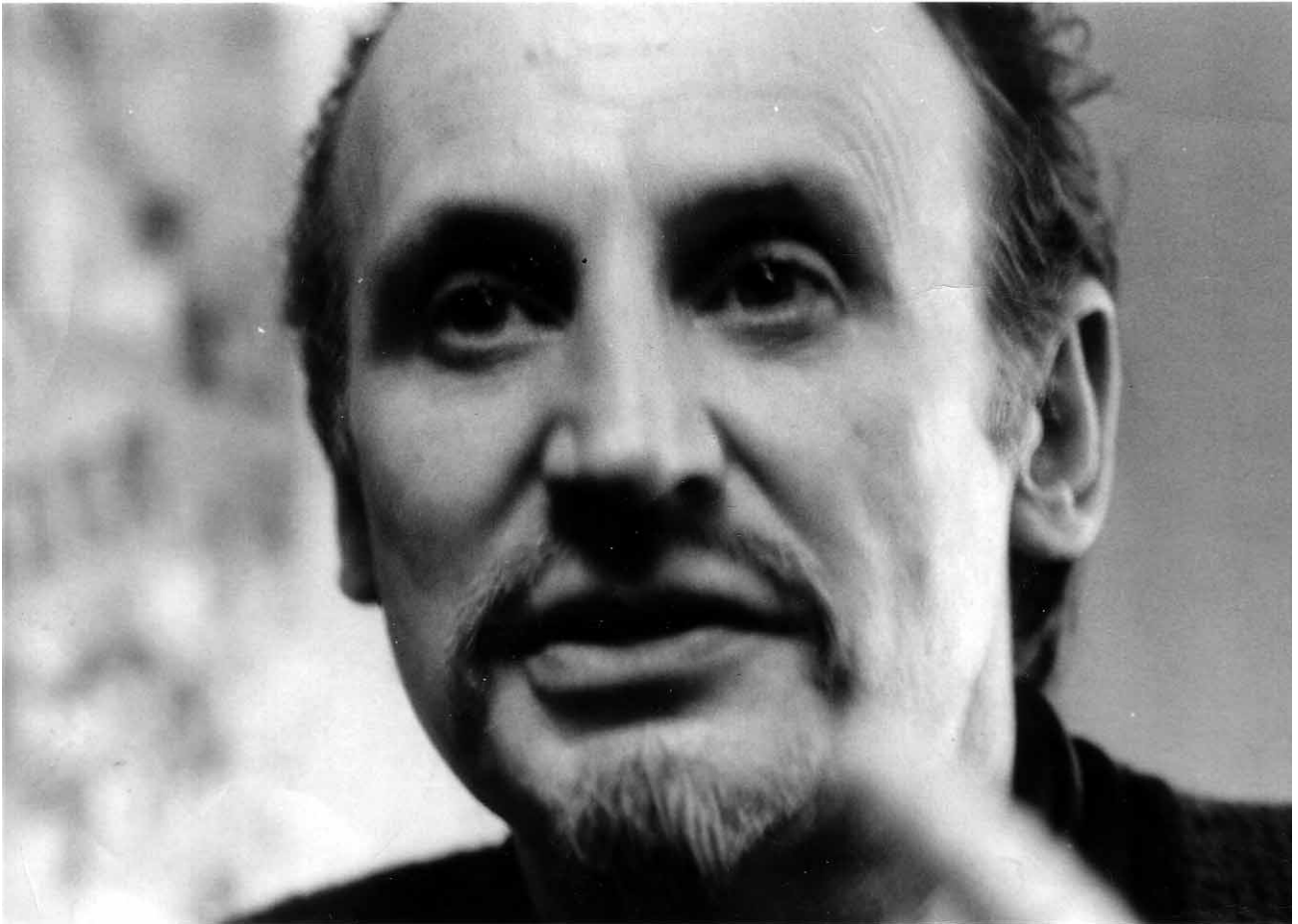
Above: Anna Volkova and Irina Baronova, former ballerinas of the Ballets Russes, at the Adelaide symposium in May 2008.

Picture: Julie Dyson

Opposite top: Lifetime Achievement Award winner Paul Hammond as a teacher at The Australian Ballet School 1975  
Bottom left: As the squire in *Facade*, 1948

Bottom right: Pas de deux with Peggy Sager, London 1948

Photographer: Gordon Anthony



# Aotearoa, New Zealand

by Tania Kopytko

**D**ANZ has begun the year by launching a national training program covering best practice for teaching, dance health and safety and working in schools as an artist, guest teacher or community cultural dance leader. Response to the program has been good. The now-completed 'Studios in the 21st Century' workshop series has shown that dance teachers and studio owners are open to change. Some are adopting innovative business and artistic approaches to ensure that their businesses, as well as the art form, survive and flourish in the current environment. They are looking at ways their clients—from young students and their parents, through to adult students—will be satisfied with what is being offered.

It is also exciting to see New Zealand dance practitioners making strong links within the Asia-Pacific region. New Zealand choreographer Raewyn Hill, currently artist-in-residence at the School of Dance at The Hong Kong Academy of Performing Arts (HKAPA) is one example. She recently created a project linking dance and rugby, with support from both the New Zealand Consulate-General in Hong Kong and the Hong Kong Rugby Football Union. Her project shows the creative dialogue we can have together, working and exploring through dance. Reflecting on this project, issues of dance, rugby and national identity emerged for Raewyn. She notes: 'I developed a dance work and photographic exhibition focusing on links between the athleticism

and beauty of contemporary dance and rugby. Although the connection between dance and rugby seems unusual, for me the relationship is clear. When watching rugby I see an athletic dance played out on a big scale. At 'full pace', both dance and rugby appear as continuous action; however, when either discipline is captured in a still frame, there is time to examine an instant where players and dancers alike create remarkable arrangements of the human form.

'From a dance perspective, this project was an opportunity to challenge stereotypes which, from my experience continue to exist, around dance as being a domain of the feminine (or at least the traditional notion of femininity). By investigating rugby from an 'artistic' standpoint, there was an opportunity to highlight the beauty of movement demonstrated in the sport. Rugby is played with power, style, skill and passion, backed up with fluid physical movements.

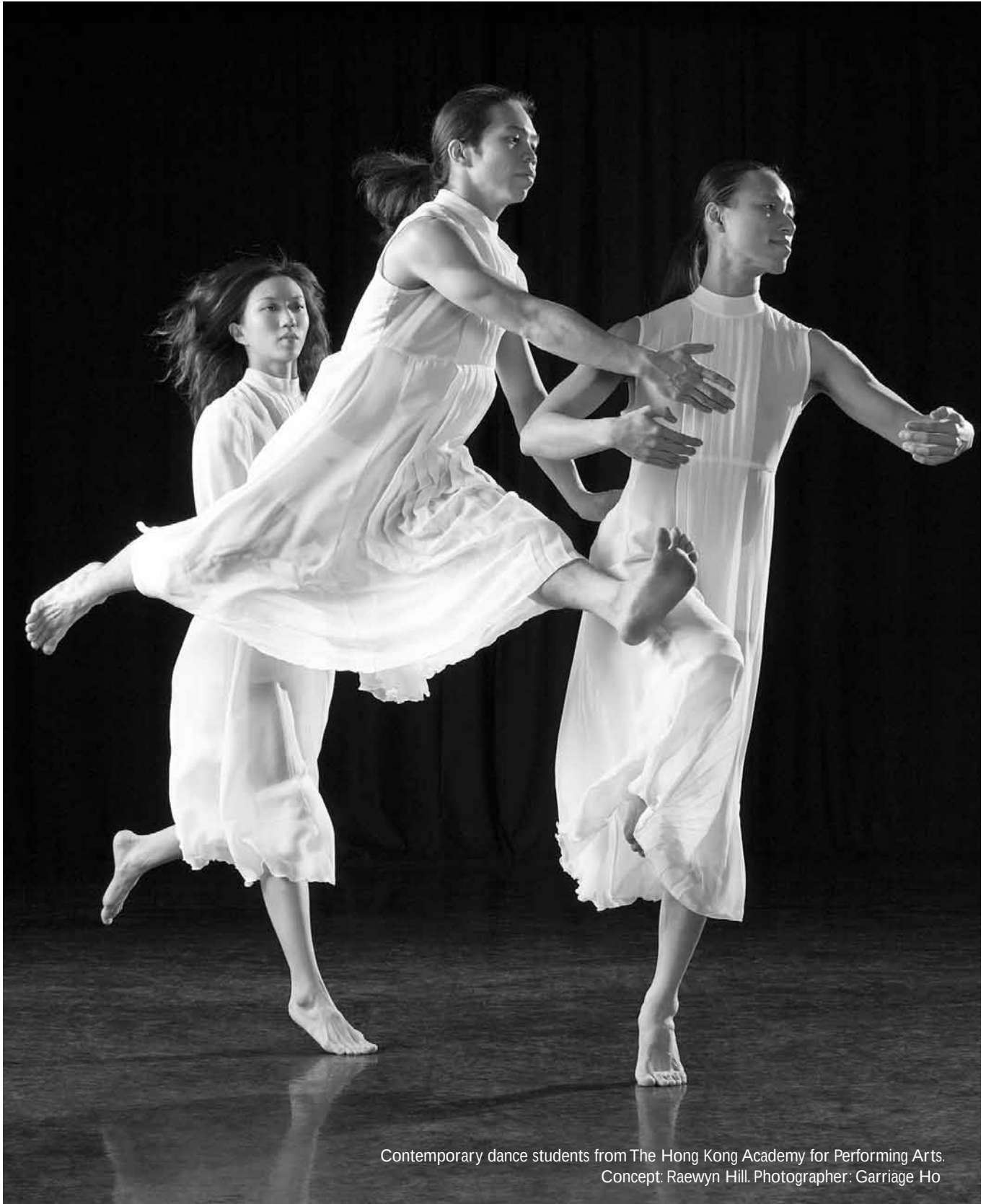
'Any New Zealand artist working overseas is an ambassador, not only for the country's art, but also for the nation as a whole. Therefore, I am content that my identity as a New Zealander is intensified whilst here in Hong Kong.'

DANZ looks forward to the WDA Global Conference in Brisbane and the opportunity for exchange, networking and strengthening our Asia-Pacific alliances and opportunities.

**At 'full pace', both dance and rugby appear as continuous action; however, when either discipline is captured in a still frame, there is time to examine an instant where players and dancers alike create remarkable arrangements of the human form.**







Contemporary dance students from The Hong Kong Academy for Performing Arts.  
Concept: Raewyn Hill. Photographer: Garriage Ho

# Cambodia

by Fred Frumberg

This year got off to a very exciting start with the premiere of a new work entitled *Transmission of the Invisible*, choreographed by Peter Chin, Artistic Director of Toronto-based Tribal Crackling Wind. The work premiered on 7 January at the Harbor Front International Arts Center in Toronto, the result of four years of intense research during which Peter visited Cambodia many times. He worked in close collaboration with two of our dancers (Yim Savann and Phon Sopheap) to create a work that captures the essence of Cambodia's efforts to preserve its dance traditions, while celebrating its new-found voice in contemporary dance.

The work explores issues from both Cambodian and universal perspectives by featuring three outstanding Canadian dancers with two Cambodians. *Transmission of the Invisible* had four sold-out performances with unanimously positive reviews. This was a landmark opportunity for two very gifted Cambodian dancers to collaborate with a committed, professional, international team in a nurturing and creative environment. The work will tour Canada in early 2009 with tentative plans for an Asian tour later in the year.

Another four of our dancers will join French/Cambodian choreographer Emmanuele Phuon in August for a three-week workshop in contemporary dance at the Baryshnikov White Oak Center in Florida. This will be the first stage of a new collaborative work to be further developed over the next two years.

Amrita Performing Arts has the great privilege of collaborating with Stephanie Burrridge to produce a book examining the current dance scene in Cambodia and exploring its evolution in post-war revival and preservation. (See Research and Documentation report on page 8)

Following is an update on the Khmer Arts Ensemble in Phnom Penh from Artistic Director, Sophiline Cheam Shapiro:

In February the Khmer Arts Ensemble presented Sophiline Cheam Shapiro's *Seasons of Migration* at Angkor Wat as part of Les Nuits d'Angkor Festival. In May, the Ensemble presented Cheam Shapiro's concert-length classical dance drama *Pamina Devi: a Cambodian Magic Flute* at Amsterdam's Het Muziektheater, which followed a five-city USA tour. Next will be Cheam Shapiro's collaboration with Cambodian composer Chinary Ung for the Los Angeles Master Chorale. This piece, tentatively titled *Sathukar*, will have its world premiere at the Frank Gehry-designed Walt Disney Concert Hall on 9 November. The Ensemble is now working on a collaborative project with Japanese one-string zither grand master Issui Minegishi. The piece, titled *The Rice Goddess Variations*, will have a work-in-progress presentation in early 2009. The Ensemble will also be conducting an ANA-funded exchange with choreographers from Central Java.



*Transmission of the Invisible* choreographed by Peter Chin of Tribal Crackling Wind for Harbor Front International Dance Series Toronto. Performers: Yim Savann, Phon Sopheap and members of Tribal Crackling Wind. Photographer: Cylla von Tiedemann.

# Fiji

by Sachiko Miller



There has recently been an explosion of hip hop dance in Fiji, a style of dancing that, since only last year, has become enormously popular. The national gymnasium has been hired to stage 'battles' between hip hop groups and is a hive of activity for Fiji's youth. The two top groups at present are Troop 10 and the BSQ squad that comes from the island of Rotuma.

Shobna Channel's choreography was featured at the Pasifika Festival in Auckland, New Zealand, a celebration of Pacific cultures. Channel's trademark is her fusion of Indo-Fijian and indigenous Fijian movement, costume and music. After more than a century of Indians populating Fiji, the Indian Fijians are proud to call themselves Pacific islanders; it is symbolic that they perform for the Pasifika Festival in New Zealand.

Choreographer Bernadette Walong, who has made work for Bangarra Dance Theatre in Australia, has been working with the Oceania Dance Theatre at the University of the South Pacific. Currently researching indigenous dancers in the Pacific, Bernadette staged an informal showing which presented an intriguing creation of abstract Aboriginal-flavoured contemporary dance.

Two new places for public dance classes have recently opened in Fiji. In Nadi, a school run by Pelu Fatiaki is teaching a range of contemporary and Pacific styles. In Pacific Harbour, the other is being run by former Russian ballerina Katya White, who has recently settled in Fiji and is a huge asset to the dance community here. This is the first ballet studio in Fiji, and Katya's skills are in great demand with people of all ages and abilities, hungry to learn the basics of ballet.

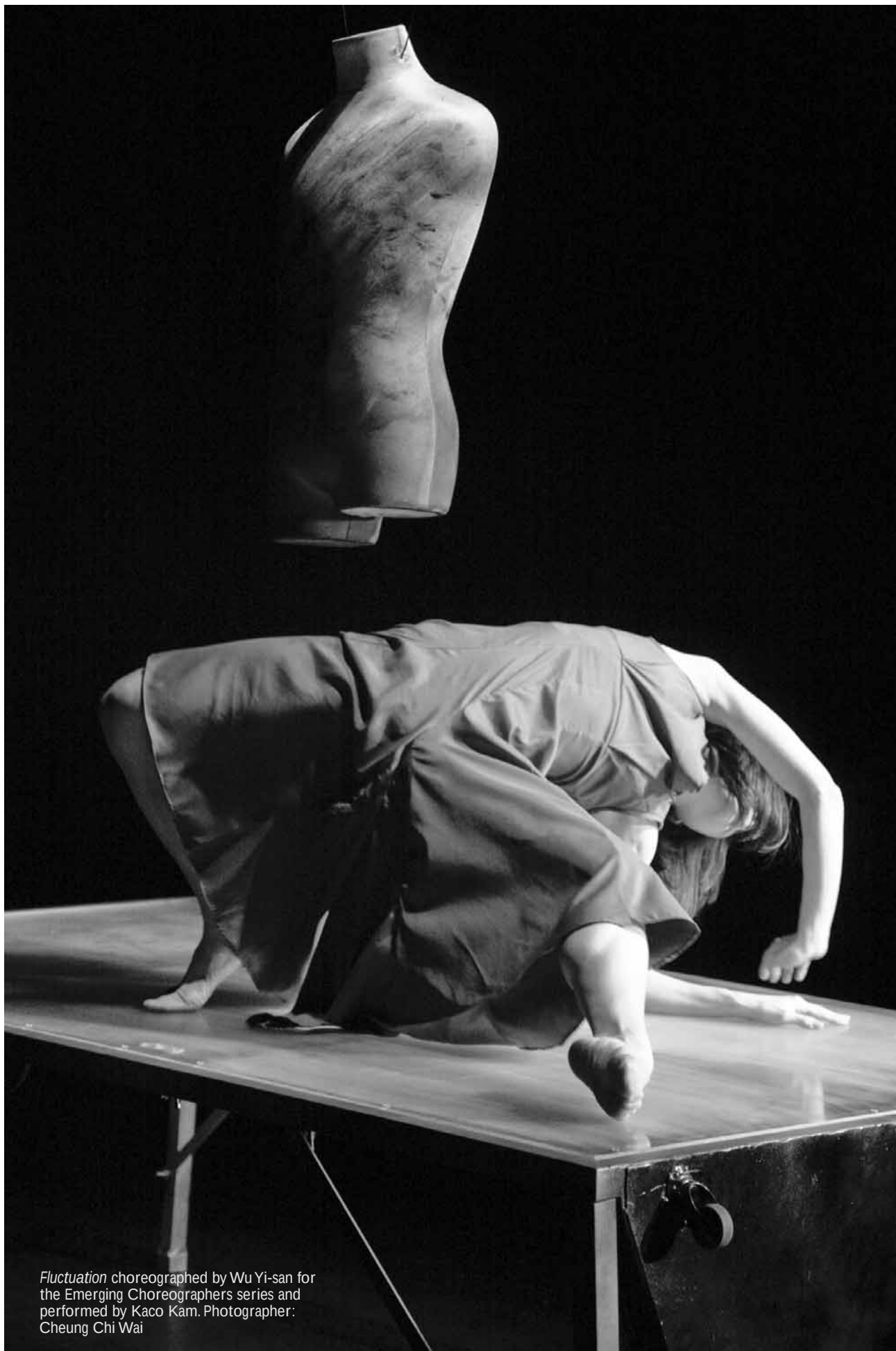
Another recent arrival in Fiji is retired Australian opera singer Jeff Harrison, who is directing a series of Broadway productions. The first is titled *Broadway Spectacular* and is to premiere in August. The musical theatre genre is something quite new to Fiji and this show will feature traditional singing and dancing from Broadway shows, with choreography by Sinu Naulumatua.

The Alliance Française in Suva, which organises an annual week-long music festival, has incorporated dance this year, giving local choreographers an opportunity to stage their work in a variety of locations. Tibao Dance Theatre from New Caledonia will be performing and teaching workshops at the festival. If the dance component proves successful, it will become a regular part of this exciting annual event in Fiji.

Choreographer Ateca Ravuvu is staging her first full-length choreography titled *Vakai Taukei—People of the Land*. This dance is about a time in Fiji when the people were at one with nature, and how the essence of oneness is slowly beginning to disappear. Sponsored by the Alliance Française, *Vakai Taukei—People of the Land* will be performed at the Civic Auditorium in Suva during June.

Vou Dance Fiji will be performing at the opening of the World Dance Alliance Global Summit in Brisbane in July. This event is a fantastic opportunity for Fijian dancers to experience the international dance scene, to participate in the workshops and to see performances from other countries. So from Fiji, a big thank you to Cheryl Stock, Marcus Hughes and all the Brisbane team!

Sasa, choreographed and performed by Vou Dance Fiji.  
Photographer: Jason Chute



*Fluctuation* choreographed by Wu Yi-san for the Emerging Choreographers series and performed by Kaco Kam. Photographer: Cheung Chi Wai

# Hong Kong

by Anna CY Chan

## Emerging Choreographers Series

In an effort to help explore opportunities for up-and-coming choreographers, the Hong Kong Dance Alliance presented the Emerging Choreographers Series from June 2007–February 2008. This project was a platform for choreographic interaction, providing resources for the creation of new work. Through this project, we also hoped to draw public attention to dance development and increase interest in new choreography. Thirty-five young choreographers presented new work in Series II of this project. The final five chosen to present were Wu Yi-san, Lai Tak-wai, Jo Leung, Chloe Wong and Anthony Suen, whose work appeared in a program titled *Danzzzzzling: Dream5 Realised in Dance* at the Sheung Wan Civic Centre on 16 and 17 February.

## Hong Kong Dance Awards 2008

The 10th Annual Hong Kong Dance Awards presentation and Gala performance was held on 2 April 2008 at the Kwai Tsing Theatre. This event acknowledges individuals and organisations that have made significant contributions to the development of dance in Hong Kong over the past year. Guest of honour, Mr Tsang Tak-sing JP, Secretary for Home Affairs, presented the Distinguished Achievement Awards to four outstanding dance educators: Joan Campbell, Pearl Chan, Christine Liao and Stephen Kwok, acknowledging their long-term contribution and sustained support and promotion of dance education in Hong Kong.

The 2006 award recipients, Abby Chan and Yeung Wai-mei from McMuiMui Dansemble, were the artistic curators of the 2008 awards. This year's presentation showcased Hong Kong flagship dance companies with award-winning works including: *HerStory* (excerpt), performed by City Contemporary Dance

Company (CCDC); *The Way Alone* (excerpt), performed by Hong Kong Ballet; *Qingming Riverside* (excerpt), performed by Hong Kong Dance Company; *Sextet* (excerpt), a contemporary abstract ballet performed by Hong Kong Academy for Performing Arts, and other exhilarating performances of Latin dance, Flamenco, hip-hopping B Boyz, contemporary Chinese ballet and tap.

## Award recipients:

Congratulations to all the following winners:

- Hong Kong Arts Festival for its production of *My Life as a Dancer*
- Hong Kong Ballet for its production of *Merry Widow*
- Hong Kong Dance Company for its production of *Qingming Riverside*
- Yuri Ng and HK Sinfonietta for the production of *A Soldier's Story*
- Manna Dance for its production of *Private Landscape*
- Helen Lai for her choreography of CCDC's *HerStory*
- Chen Rong for his performances in Hong Kong Dance Company's *The Smiling, Proud Wonderer* (role: Dongfang Buba) and *Angel Falls* (role: Hu Le)
- Faye Leung for her portrayal of Juliet in HK Ballet's *Romeo & Juliet*
- Yang Yi Zi for her performance in CCDC's *HerStory*
- Dr Chan Hing-yan for his original music for CCDC's *Warrior Lanling*

*Qingming Riverside* choreographed by Leung Kwok-shing for Hong Kong Dance Company and performed at the Dance Awards 08 presentation and gala performance. Photographer: Monica Wong



# Indonesia

by Helly Minarti



Fundamental change often begins with small, steady steps, and that is perhaps how the development of WDA—Indonesia can be described since a handful of Indonesian members met at the WDA AP meeting in Kuala Lumpur in 2005.

Last year, with increased funds, we were able to send more members—old and new—to participate in the WDA AP Annual General Meeting which was conveniently located in nearby Singapore.

Indonesia covers a relatively large and diverse dance community, making it essential for us to focus on specific tasks and to prioritise carefully. One of the identified priorities is the *Indonesian Dance Catalogue* which will eventually accommodate and serve the needs of Indonesian dance.

We have also decided to strengthen our networks by recruiting new members, rather than hurriedly opening a local WDA branch or sub-chapter as we have done in the past. Dr Anis's presentations in Yogyakarta and Surakarta, Central Java, in May provoked renewed interest from local dance communities which have had a taste of some of the benefits that WDA events and activities can bring. Our Chapter Head and deputy are very active in the local dance scene, including the biennial Indonesia Dance Festival, which is great for our profile.

#### Performance Calendar

1. The Indonesian Dance Festival (IDF) will take place again in October. Tang Fukuen (curator and dramaturg from Singapore) and Daisuke Muto (critic from Japan) have been invited as guest curators. Performances will include collaborative works of Jérôme Bél and Pichet Klunchun, Ery Mefry and Cynthia Lee, Kadek Puspasari and Ronarong Khampa; three solos from Japan: Natsuko Tezuka, Megumi Kamimuza and Yuko Suzuki; and group works from Hartati, Retno Sulistyorini and I Made Tegeh.
2. In November, Jakarta will have a new black box theatre built by Komunitas Teater Utan Kayu. For the grand opening there will be a month-long festival, featuring local and international artists including Leni Basso (Japan) and Arco Renz of Kobaltworks (Germany/Belgium).
3. The Kelola Foundation is continuing its program Empowering Women Artists (EWA), for which they have commissioned three female artists (one choreographer and two theatre directors) to create one full-length work per year from 2007

to 2009. The selected choreographer, Hartati, is preparing a work that will be staged in October as part of the IDF.

4. Pastakom (Contemporary Arts Market), now a biennial festival in Pekanbaru, Sumatera, will test the new theatre, Anjung Idrus Tintin, in August. The line-up includes local choreographers from different cities in Indonesia and the Surakarta-based Korean, Sen Hea Ha.
5. Yogyakarta also contributes a new performance space, Yayasan Bagong Kussudiarjo, which is run by the Foundation of Bagong Kussudiarjo.
6. WDA—West Sumatra will hold its *West Sumatra Islamic Dance Festival* (WSIDF) from 10–13 November, presenting works from West Sumatra, Riau and Jambi provinces.

#### Recent events

- *Contemporary Dance in Asia: Mapping Out a Discourse* [www.dance.kunci.or.id](http://www.dance.kunci.or.id) an international scholarly workshop. Papers will be published soon.
- Women Choreographers' Meeting. Organised by Mataya Arts & Heritage in Solo every 29 April to coincide with International Dance Day. The theme this year was *Whitening Body*—exploring issues about how the cosmetic industry imposes an idea of beauty. Five women choreographers were invited to present work and the event took place in a shopping mall in Surakarta.
- An event reaching a wide audience in a commercial space was produced by Maria Darmaningsih, who has joined Creative Cultures, an event organising company. The event involved a ballet danced by 100 children in a department store with a talk featuring Farida Oetojo, Director of Sumber Cipta Ballet School and Artistic Director of Kreativitaet Dance Company. Maria has now been commissioned to produce the event every month.

#### Other news

Foreign dance presenters will bring two French dance companies to Indonesia as part of the Printemps Française—the annual Spring Festival organised by the French Cultural Centre. The Japan Foundation invited Strange Kinoko Dance Company last April and is preparing a program titled *We're Gonna Go Dancing* with Japan Contemporary Dance Network, which will tour Jakarta, Yogyakarta, Bali and Padang Panjang.

Tribute to Farida Oetojo by her students at Sumber Cipta Ballet School,



Dharmawangsa Square. Photograph: courtesy of Creative Culture





# India

by Dr Urmimala Sarkar (Munsi)

The India Chapter of WDA has been very busy this year, not only with WDA activities but also with the winter season of festivals, dance performances, seminars and dance workshops.

## WDA activities

Professor Mohd Anis Md Nor visited India, on request from WDA West Bengal, to consolidate activities and membership and to help in the restructuring process of WDA India, of which Dr Kapila Vatsyayan is the Chapter Head.

A meeting of the regional West Bengal chapter was convened by the West Bengal Dance Group Federation at the West Bengal State Music Academy in December 2007. Professor Nor met the functional heads of the Ad-Hoc Committee and the network chairs, to take stock of activities and the level of participation. Many eminent dancers, choreographers and teachers were present, including respected dance seniors from Kolkata, Rani Karna and Alokanda Roy. It was agreed that West Bengal be declared a fully-fledged chapter rather than an ad hoc group.

The next meeting was held at the India International Centre in Delhi, where Dr Vatsyayan chaired the session. The attendance was heartening with 25 dance practitioners present, ranging from senior, eminent professionals to young dancers and researchers.

With Dr Vatsyayan as the India Chapter Head and network heads volunteering to take responsibilities, it was decided that the state chapters within India will work and raise funds independently and contribute a portion of any income to WDA India funds. The presidents of WDA state chapters will automatically become members of the core committee in WDA India.

The last few months saw the establishment of two new state chapters: Maharashtra, with Dr Sunil Kothari as the president, and Karnataka with Bhanumati as the President. The President of the West Bengal Chapter is Dr Urmimala Sarkar.

## Karnataka

There was a three-day celebration of International Dance Day in collaboration with Karnataka Nrityakala Parishat: 27 April Inauguration at Ravindra Kalashetra Auditorium, Bangalore; a keynote address for International Dance Day by Dr Sunil Kothari and a Bharatanatyam recital by Malavika Surukai. 28 April: Meeting of WDA AP Karnataka Chapter at Seva Sadan to finalise details of yearly program; performance of Kathak dance by Rajendra and Nirupama and group at Chowdiah Auditorium, followed by a performance of Bharatanatyam by Nupoor, choreographed by Lalita Srinivasan. 29 April: Performance of dance-drama *Romeo and Juliet*, choreographed by Birju Maharaj.

## Mumbai

Celebration of International Dance Day

## Maharashtra

Meeting of local dancers at Shreemati Nathibai Damodar Thackersey Women's University and the inaugural Temple Dance Festival with performances by local dancers and students.

## West Bengal

The focus of this year's International Dance Day was dance as a creative agent in fostering social change. The event was organised by Kolkata Sanved in collaboration with WDA West Bengal and supported by Eastern Zonal Cultural Centre (EZCC) and Sanbad Pratidin.



WDA West Bengal meeting at the West Bengal State Music Academy, with Prof Anis Nor as the special guest.  
Picture: Hanafi Hussin

The event was titled *Dance in Outreach* to illustrate the effectiveness of dance as an instrument of empowerment for disadvantaged and marginalised people.

*Dance in Outreach* was presented in the Max Mueller Bhavan auditorium at the Goethe Institut. The proceedings were chaired by Vikram Iyengar, with Dr Volker, Director of Max Mueller Bhavan, delivering the welcome address. Amala Shankar introduced the program and Sohini Chakraborty and Urmimala Sarkar gave brief outlines of the activities of Kolkata Sanved and WDA West Bengal respectively.

Over 100 children and young adults from diverse backgrounds participated in the event, helping to spread the powerful message of dance. The program included students from Kolkata Sanved's Dance Movement Therapy (DMT) classes directed by Nasima Khatun; *Apne Aap Women Worldwide* by Khateja Khatun; *Nirman (Baruipur)* by Sabita Debnath; *Newlight* by Sudesna Bag; a short documentary about the work of Jhulan Sarkar (DMT trainer) with patients at Lumbini Park Mental Hospital; a showing of Alokanda Roy's work with women from the Inspiration Foundation and an excerpt from her film about her dance work with prison inmates; a demonstration by Suman Sarawgi of her work with hearing-impaired boys from the Oral School for the Deaf, and cerebral palsy patients from Anjika Centre for Manipuri Dance and Movement Therapy showing some of their work with Priti Patel.

The event was well attended by the media and we extend our thanks to all sponsors, collaborators, participants and well-wishers for their warm support and generosity in helping us to make this huge event a success.

## Delhi

The Kri Foundation held a three-day festival around International Dance Day at the India Habitat Centre, from 27 – 29 April, which included the Video Dance Festival in association with the Pro Helvetia, The Swiss Arts Council, and an evening of dance by Prathibha Prahlad, Sonal Mansingh and Jayant Kastuar on 28 April.



# Japan

by Yukihiko Yoshida

The first half of the year began with deep sorrow. Midori Ishii, who danced throughout the Asia-Pacific region as a star with the Baku Ishii Dance Company before and after World War II, passed away on 6 March. Visitors from Korea and Taiwan attended her funeral on 3 April.

The years 2007 and 2008 have seen other major milestones in Japanese dance history, with several anniversary events being held in Tokyo. The Japan Ballet Association marked its 50th anniversary this year, the Contemporary Dance Association of Japan had its 60th anniversary in 2007 and the Kanagawa Art Dance Association had its 50th anniversary, also in 2007. Dance critics Hakudai Yamano and Makoto Urawa celebrated their work over 50 years, and are representative dance critics of the post-War period. These anniversaries all demonstrate the achievement of the Japanese dance world since World War II.

This season also marks a new beginning for Japanese dance in the 21st century, with rising talents active in every field. In ballet, two younger ballerinas, Ayako Ono (New National Theater Ballet, Tokyo) and Juri Houmura (Homura Tomoi Ballet) are the newest stars. In contemporary dance, Satoko Yahagi and Tetsutoshi Tabata (Cell/66b) collaborated and produced a wonderful piece called

*Kaleidoscope* in February. Tetsutoshi works as a researcher at Rikkyo Amusement Research Centre (RARC) and also develops work in collaboration with Berlin and Australia-based artists. Yoko Higashino and her company, Baby-Q, are known for their aggressive work, and the popular Kaoru Uchida—one of Japan's best dancers and choreographers, with her stylish and sharp work will participate in the Asia Young Choreographer Project in Taiwan in July.

In other important developments for the dance world, Miki Wakamatsu has joined the board of directors of the Contemporary Dance Association of Japan, while dance and the Child international Japan (daCi) will hold its first workshop by Junko Nakatsukasa and Yoshie Kaku. Children's dance has a long tradition in Japan, with Midori Ishii and the Baku Ishii Dance Company (the origin of Japanese Western dance) and Kosaku Yamada (the origin of Japanese modern music) working in this field. The daCi workshop will be another new step forward for Japanese dance.

Baby-Q (Yoko Higashino) Photo: Banri





## 제5회 Color of Dance – Purple

2007. 11. 18(일) 오후 6시 나루아트센터 대공연장

# Korea

by Yang Sook Cho

**W**DA-Korea concluded 2007 with its own annual performance series on 18 November 2007, with the fifth *Color of Dance-Purple* at the Naru Arts Centre's Grande Theatre, with support from the Arts Council of Korea. This series has been showing each choreographer's interpretation of colours in contemporary ballets, Korean dance and contemporary dance over the past five years.

The World Ballet Star Festival took place in June this year at the Grande Theatre, Sejong Cultural Centre (see [www.sejongpac.or.kr](http://www.sejongpac.or.kr)). Due to last year's fire at the Seoul Opera House, there have been many cancellations of shows throughout the year including mega international musical productions at the Opera House. The festival was relocated to the Sejong Arts Centre which resulted in many complications with the schedules of international ballet artists. Nevertheless, stars such as Manuel Legris and Daniel Simkin performed for their Korean fans.



Singapore Youth Festival Central Judging of International Dances 2008. From L to R: Lam Boon Fong (MOE CCAB officer), Anna Chan, Carol Walker, Stephanie Burrridge, Caren Carino, Leong Lai-Kuen (Judges) and Peter Gn (MOE CCAB officer) Photograph: Courtesy of the Singapore Ministry of Education Co-Curricular Activities Branch.

# Singapore

by Caren Carino

**F**ollowing an eventful year that included two conferences, 'Asia-Pacific Dance Bridge: Exploring Partnerships' and 'Choreography: Approaches, Safe Dance Practices and Resources', the WDA Singapore executive committee—President Caren Carino (Nanyang Academy of Fine Arts); Vice President Aaron Khok (Ah Hock and Peng Yu Dance Company); Treasurer Siri Rama (independent artist) and Secretary Joey Chua (independent artist) identified the initiatives and projects for 2008–2009.

The first was the celebration of International Dance Day (IDD) in Singapore. IDD celebrations took place on Saturday afternoon 3 May at The Plaza National Library Building, in the heart of Singapore's arts and culture district. Intended as a 'by-the-community, for-the-community' event, there were more than 20 performances by non-professional groups, including salsa, funk, belly dance, Malay, Indian, contemporary and more. It is hoped that the celebration of IDD will become an annual event.

The next project is Made in Singapore, scheduled for September. The inaugural Made in Singapore event was held in conjunction with the launch of the re-convened WDA Singapore chapter and this will continue to feature young and emerging talent from a range of dance genres in Singapore.

Besides hosting a series of forums to encourage discourse on various dance topics, WDA Singapore will also see the return of Singapore's Dance Legacy—the Unsung Heroes. This features a 'behind-the-scenes' look at individuals who have contributed significantly to Singapore's dance scene, but have not been recognised in any national awards platforms. The inaugural production in 2004, when WDA Singapore was affiliated with Dance Association (Singapore), commemorated the late ballet master Tony Llaser. The committee is presently looking into the selection of the next deserving individual to commemorate.

Concentrating its efforts on furthering the development of dance in Singapore, WDA Singapore looks forward to realising these projects over the next two years.

# Malaysia

Mew Chang Tsing

As a rather new organisation, MyDance is growing slowly but steadily, gradually strengthening a sound foundation from which we can support and develop larger projects.

Besides offering dance studio rental at a subsidised rate and initiating (rather than producing) projects, we are focusing on financing three to five individual artists to travel and participate in international projects. The estimated cost is approximately RM11.5K.

There are two outstanding candidates: Gan Chih Pei, who received a full scholarship to participate in the Tanz Plattform, Deutschland, 21-24 February (see report below) and Amy Len Siew Mee, who has been invited Taipei International Dance Elite Academy in August 2008.

## Tanz Plattform, Deutschland

by Gan Chih Pei, Vice President, MyDance Alliance and Principal, Centre Stage Dance Academy

My arrival in Hannover, with a temperature of seven degrees Celsius, was quite a shock after being in tropical Kuala Lumpur, but I was soon very warmly welcomed by Anne Fleckstein from the Goethe Institute.

I saw eleven very distinctive dance performances, attended a forum about contemporary dance in Germany chaired by dance critic, Professor Gerald Siegmund, and met with Tanzplan Deutschland members, which was most exciting.

This trip has really challenged and stimulated my perspective on dance. For someone coming from South-East Asia where the emphasis is very much on skill and technique, and showing

that off through the choreography, much of the work that I saw in Hannover was interestingly contrary to my experience and culture. All of the presentations were uniquely conceptual, with choreographers exploring a variety of mediums and utilising visuals, live vocals and props as well as the human body.

Sometimes dance and the body were quite incidental. For instance, *and then* by Eszter Salamon, was a multimedia creation with interviews projected on to a screen, live singing, conversation between the performers and some wonderful lighting. Another stunning piece was by *Neuer Tanz* performed in an old green house surrounded by a picturesque park. This piece aimed to show movement through sound, with the dancers actually playing music and making sounds on keyboard, electric guitar, percussion instruments and drums. One dancer inserted paper into a shredder for the two hours!

The trip to Berlin was specially arranged by Goethe to extend our experience of German contemporary dance. We visited a tiny, beautiful and peaceful town called Potsdam-Fabrick, which offers residency programs for artists, has a festival every May and dance courses for the local community.

I had a memorable meeting in Berlin with Jochen Sandig and Sasha Waltz, artistic directors at a new arts space called Radialsystem V, which is a stunning building that blends old and new elements most beautifully. The experience of these German dance and performance groups, the strength of their community and creativity, has been a life-enriching experience and I thank MyDance Alliance for making this possible.



Tanzplattform group photo: Back row from left: Anne Fleckstein (Goethe officer from Berlin), Michael Earl Parmenter (New Zealand), Gideon Obarzanek (Australia), Christopher (Canada), Front row from left: Maria Donna Grey Miranda (Philippines), Tamatha LingGWong (Singapore), Gan Chih Pei (Malaysia), Ly Ly Tran (Vietnam), Frisca Saputra (Indonesia). Photograph taken in front of Ballhof Eins Theatre, Hannover

# Philippines

by Basilio Esteban S. Villaruz



Picture: Luigi Neri. See South-East Asia area report for image details

The Philippine dance calendar has been full since January, which started with three ritual-bound festivals in honour of Santo Nino (the Christ Child). These are huge events in three Visayas cities, all held in the streets: Cebu with its *sinulog*; Kalibo with its *ati-atihan* (to be like the autochthonous negrito); and Iloilo with *dinagyang* (merrymaking).

There was a cornucopia of dance in early February at the Cultural Centre of the Philippines with *Galaw Galaw ... Filipino Soul in Dance*. Twelve groups performed together for three nights of ballet, contemporary dance and folk dance. Directed by Edna Vida, they displayed the full range of Philippine dancing. This event also included Ramon Obusan's group—he is the late indomitable researcher and National Artist whose first anniversary was celebrated with the 10th edition of his annual *Vamos a Belen* (*Let's to the Bethlehem Manger*) production in December 2007.

February is National Arts Month in the Philippines. The dance committee of the National Commission for Culture and the Arts organises the annual *Sayaw Pinoy* (Filipino Dancing) that tours various groups (folk, ballet and contemporary) nation-wide. The committee, chaired by WDA Philippines' Shirley Halili Cruz, also conducts the conference for National Dance Week and International Dance Day.

Ballet Manila's tribute to Antonio Fabela in February was celebratory. Now diagnosed with cancer, Fabela has contributed many ballets to the company, which displayed the virtuosity of its director/ballerina, Lisa Macuja Elizalde. His pieces were brilliantly performed by Ballet Manila, and Fabela's and Luther Perez's own young dance scholars in Quezon City were joined by all the dancers (including Ballet Philippines) in a riotous finale.

In March, Ballet Philippines bade farewell to its artistic director, Augustus Damian with the program *Latin Beat*. Maxi Luna, formerly of the Joyce Trisler and Alvin Ailey dance companies, succeeds him. In three years Damian developed superlative dancers, among them Carissa and Candice Adea, Rhea Bautista, Mikaela Mascarinas, Marc Angel Gabriel, Biag Gaongen, Ramcy Cortista and prize-winning ballerina Camille Ordinario Joson. Damian used to dance for Maurice Bejart and further distinguished himself as a dancer-choreographer in Germany.

In April and May several competing contingents from regional festivals converged in Manila for the Aliwan Festival which

is sponsored by Star City Entertainment Centre and Manila Broadcasting Company. This festival awards the biggest prizes for street dancing.

April is the month when WDA Philippines organises Contemporary Dance Map (CDM), now in its fourth year. CDM features performances by various groups in their own studio venues, hosting their fellows in the Creation and Presentation Network. Audiences can see works by both senior and junior choreographers, interesting in their variety and invention.

This year, CDM also collaborated with Instituto Cervantes in a forum on dance journalism. Featured speakers were Spain's ambassador to Japan, Delfin Colome, and myself, with moderator Joelle Jacinto, a dancer-writer. Colome was a former director of the Asia Europe Foundation in Singapore and a pianist who once accompanied ballet classes in Spain. The Instituto has brought a number of Flamenco and contemporary dancers to the Philippines, many of them outstanding.

Wi-Fi Body Festival of WDA Philippines (in collaboration with the Cultural Centre and the National Commission for Culture and the Arts) featured once again in June. In just two years it has established a reputation for showcasing alternative independent dance groups. The festival occupied most of the venues in the centre with performances over four days, as well as dance films, workshops and seminars. Myra Beltran curated the festival, which included WDA members Beltran's Dance Forum, Paul Morales (Network Chair), Airdance, Jay Cruz's Dancing Wounded Commune, Shirley Halili Cruz's School of Dance, University of the Philippines and invited others.

Marcelino Libao was the winner of the ballet section of the 2007 National Music Competition for Young Artists (NAMCYA). Coached by Raul Sauz and Sofia Zobel Elizalde, he also made it to the finals at the Lausanne Ballet Competition and was offered scholarships abroad. The three other winners in the NAMCYA were from Ballet Philippines: Ronelson Yadao and Philip Joseph Sicat who tied with Victor Maguad for third place.

A special citation as the Luva Adameit awardee was Anna Margarita Reyes. Chair of the jury was Zenaída Halili of Irvine, California. (Luva Adameit was the Polish-Russian pioneer teacher in Manila.)

# Taiwan

by Su-Ling Chou



Young choreographers and researchers from Taiwan are establishing their own identity and place in the world. They are eager to develop distinctive individual styles and characteristics, and to increase their profile domestically and internationally. Performing skills remain strong in Taiwan, while the development of choreographic techniques continues to be a challenge. Dance research grows under the leadership of the Taiwan Dance Research Association, established in 2003.

The last six months have seen an abundance of dance performances including those from five university dance departments. WDA—Taiwan will host the 2008 Asia Young Choreographer Project in July in Kaohsiung. Tso's Dance Association (WDA—Taiwan member) has been selected by the Bureau of Cultural Affairs, Kaohsiung City Government to present their multi-media work *Chess* at the 2008 Edinburgh Festival Fringe. There will be eleven scholars from Taiwan presenting papers at the Global Summit in Brisbane and we will see many other WDA—Taiwan members at this exciting event.

We would like to increase our membership over the coming years. It currently includes many young members from professional dance companies and university and high school dance programs, as well as individuals in the dance community, but with some effort we could recruit more. WDA AP events are published through our membership email system and this is working well.

## 2008 Activities

### Performances

1. Kaohsiung City Ballet *2008 Dance Shoe*  
V 23–24 February at Kaohsiung Culture Center Chih-Shan Hall; 1 March at The Eslite Theater and 8–9 March at National Experimental Theatre.
2. Scarecrow Contemporary Dance Company  
2008 Annual Dance Production *Shadow of Andersen's Illusion*, 27–29 June at National Experimental Theatre.
3. Scarecrow Contemporary Dance Company  
<S>, 8–11 May at Nine Theater of Beijing Chaoyang Cultural Center.



*Reflex* choreographed by Chun-hsien Wu for Double C Dance Company and performed by Fa-Hsuan Chen, Chrystel Guillebeaud, I-Fen Lin, Anne Jung.. Photographer: Till Bruhne



4. Dance Forum Taipei 2008 *Dancing in Spring* with Franc Christian Rizzo *How to Say 'Here'?* 6–8 June at National Experimental Theater.
  5. Ku & Dancers *Rendezvous* 2–3 May at Novel Hall for Performing Arts; 16 May at Changhua County Yuanlin Performance Hall and 24 May at NSYSU Sun Yat-Sen Hall.
  6. Lin HH Dance Company *The Other Side of Darkness* 8–11 May at National Experimental Theater.
  7. Taipei Crossover Dance Company 2008 *Spring Performing Tour* 8 March at Tsoying Dance Theater; 29 March at Yilan Performing Arts Center and 28 June at Hsinchu Performance Hall.
  8. Focus Dance Company *Overthrown & Reassembled* 28–30 March at TNUA Dance Theater; 12 April at Yilan Performing Arts Center; 17 April at Changhua County Yuanlin Performance Hall and 17 May at NSYSU Sun Yat-sen Hall.
  9. Tso's Dance Association *Reflex* by Wu Chun-Hsien and Double C Dance Company 23–24 May at Tsoying Dance Theatre.
  10. Taipei Dance *Circle Folk Songs & Dances* 26 April at Hsin-Chuang City Culture Center of Arts; 3 May at Hsin-Chu County Tung Blossom Festival; 17 May at Pingtung County Hakka Sportsmeeting of Liudui and 30 May at Miaoli County Chunan Performing Hall.
  11. Hua-Wei, Chang *Heartsease Pansy* 18–20 April at TNUA Dance Theatre.
  12. Neo-Classic Dance Company *Satori—The Dance Age of Liu Fung-hsuei* 16–18 May at National Theater Concert Hall.
  13. Taipei Physical Education College *Dance Come* 16 April at Taichung Zhongshan Hall and 26–27 April at The Metropolitan Hall.
  14. Century Contemporary Dance Company *Taste of The Thirty* 12–15 June at National Experimental Theatre.
  15. Tsoying High School 2007 Tsoying Dance Troupe Performance 4 January at National Taiwan Symphony Orchestra; 8 January at Chiayi Performing Arts Centre; 10 January at Pingtung County Performing Arts Center and 12 January at Kaohsiung Cultural Center Chih-Teh Hall.
  16. Dance Division, Chung-Hwa School of Arts *Annual Dance Performance 2008*, 22 April at Tainan Culture Center Performing Hall; 25 April at Chiayi Culture Center Music Hall, 30 April at Kaohsiung Culture Center Chih-Teh Hall.
- Scholarships**
1. Chin Lin American Dance Festival Scholarship, sponsored by Chin Lin Foundation for Culture and Arts (CLFCA).
  2. The Award for the New Generation Choreographers in Taiwan, by CLFCA.
  3. The Award for Graduates' Paper Presentation, by CLFCA.
- Conferences**
- 2008 Graduate Students' Dance Conference—"Practice and Theory", 31 May–1 June by Dance Research Society Taiwan
- Sponsorships**
1. 2008 Annual Plan of Taiwan Dance Research Association by CLFCA and Ministry of Education, Taiwan.
  2. 2008 Annual Plan of Tso's Dance Association by CLFCA and its memberships.
  3. 2008 WDA—Taiwan Annual Planning by CLFCA.
  4. The Development of Young Artists Grant by CLFCA.
  5. Neo-Classic Dance Company project—a series of dance culture and anthropology professional seminars by CLFCA.
- Workshops**
- New-Classic Dance Studying Day, 22 March, 19 April, 24 May and 14 June by NEO Classic Dance Company at Hongshulin Theatre.



# Vietnam

Ho Chi Minh City  
by Sophie Yuen Mason

Saigon South International School's (SSIS) K–12 Dance Program started three years ago. In the first year, dance students worked to identify their individual strengths and weaknesses, passions and values, while developing the skills and attitudes necessary to achieve their goals. The following year the program was designed to give students an appreciation for both excellence and balance. This year our primary focus has been on teaching students that dance is, by its nature, a community art, one which demands collaboration and cooperation, and requires that students learn to play different roles at different times. In this way dancers learn the importance of stage directors, teachers, musicians, choreographers, informed audience members and critics to the dance experience.

There are 150 students enrolled in My Dance Classes at SSIS (Grades 5 through high school). I often ask students what kinds of feelings they get while they are dancing. One Grade 8 dance student wrote in her journal after two semesters of dance: 'Dancing is all about expressing your feelings or just dancing your heart out. But sometimes it can bring pain, literally. For many people dancing is easy when they see it, but it's pretty complicated when it comes to space, time, energy, form, action, function and analysis.'

Through practice, rehearsals, performance and by writing in their journals, students come to realise how much they love to dance. Many middle and high school students comment passionately about dance. One student wrote: 'Dance is an exercise that people can really be creative in; when you take a big leap in dance class you feel really powerful. When we practise jumping in class I really feel like I am flying.'

Another said: 'I think dance is an activity to reduce my stress and a way to make my body healthy. Dance is a wonderful hobby for me and it helps me to be disciplined in other areas. I like dancing because it's a fun thing to do. I want to have some professional dancer training in the future.'

Another wrote: 'Dancing is a great way to get in good shape, and it helps you study hard, and helps you build up confidence. Why not give it a try?'

SSIS also offers an after-school dance program, and over the years we have invited Vietnamese dance artists to conduct several dance workshops. Classical ballet classes are popular with the elementary students.

SSIS High School also has a very successful Dance Team that includes six boys and 12 girls from Grades 8 to 12. Dance Team members auditioned and were chosen by the SSIS Fine Arts Department faculty. It has been a pleasure for me to work with these talented students and to see how much they have achieved since the beginning of this program. Dance Team members have not only had to explore different dance forms, they have also developed a repertoire of their own personal dance styles. They are expected to engage in all aspects of performance and production, and to demonstrate an ability to self-correct.

The first three years of dance at SSIS have been productive and wonderful. Students have learned the importance of commitment, focus, personal best effort, caring and sharing. One of our talented dance team members summed up the value of dance: 'Dance is the most communicative and expressive way to show our inner side. It is like looking at a mirror in your mind.'



Grieg E choreographed by Sophie Mason for New Year's eve celebration and performed by Saigon South International School High School Dance Team. Picture: Brian Do.

# Events & opportunities

## London Dance International 2008

21 July – 8 August

Greenwich Dance Agency, Chisenhale Dance Space and Independent Dance announce the return of the London International Summer School under its new name London Dance International (LDI). Offering three weeks of workshops for experienced professional dance artists, complemented by a program of associated events. Each artist will take part in an open discussion relating to topics taught in their workshop. For further details go to [www.londondance.com/LDI](http://www.londondance.com/LDI)

## International Performers Village 08

Malpils, Latvia, 1 – 28 August

The four-week International Performers Village is open to professional actors, dancers, musicians, directors, choreographers, playwrights, scriptwriters and artists from different countries, creative genres, techniques and styles. See [www.iugte.com/projects/Performance.php](http://www.iugte.com/projects/Performance.php)

## Jacob's Pillow Choreographers' Lab

Massachusetts, USA, 19 – 27 August

The program will focus on artistic process and community interaction by creating work with diverse communities. Community arts practitioner, author, soloist and choreographer Celeste Miller is influenced by the aesthetic issues and politics of community involvement in the artistic process. The program will bring together 12 colleagues to consider the creation of aesthetically-driven choreography with community groups. Daily movement labs, journal writing, discussion sessions and selected readings and videos will delve into the professional rigour required to create community dance, while involving the artist's aesthetic points of view, inquiry and inspiration. For more information see [www.jacobspillow.org/school/choreographers.asp](http://www.jacobspillow.org/school/choreographers.asp)

## Laban/Bartenieff Certificate Program

Loyola Marymount University, Los Angeles, CA

This professional 400-hour movement training program will be held one weekend a month from September 2008. It offers a Professional Certificate as a Certified Laban/Bartenieff Movement Analyst (CLMA); eligibility as a Registered Somatic Movement Therapist/Educator (RSMT) and 40 Loyola Marymount University Continuing Education Units. The deadline for applications is 15 July 2008. See [www.imsmovement.com](http://www.imsmovement.com)

## The Body Festival of Dance and Physical Theatre

Christchurch, New Zealand, 25 September – 12 October

Inquiries to: Adam Hayward, Festival Director

E: [adam@thebody.co.nz](mailto:adam@thebody.co.nz)

W: [www.thebody.co.nz](http://www.thebody.co.nz)

## International Dance Film Festival

Budapest, Hungary 10 – 13 October

For information about the 2007 festival see [www.wsf.hu/edit/honlap2007\\_angol/indexangol.html](http://www.wsf.hu/edit/honlap2007_angol/indexangol.html) or email [editfest@yahoo.com](mailto:editfest@yahoo.com)

## Congress on Research in Dance

Hollins University, Roanoke, Virginia 14 – 16 November 2008

*Dance Studies and Global Feminisms* We invite presentations that will speak to the emergence of global feminisms and strategies of resistance, mobilisation, and art-making. We are especially interested in presentations that reach outside the traditional realms of research topics: unwieldy locations; impossible subjectivities; anarchic formulations of dance and its study. For more information see the CORD website [www.cordance.org](http://www.cordance.org)

## 2008 WDA Asia Pacific Annual General Meeting

The Executive Board of WDA Asia Pacific is keen to attract new nominees and volunteers to its ranks, and is actively encouraging new members to participate. Members and observers are welcome at all meetings of the World Dance Alliance Global Assembly, to be held at the Parliamentary Annexe, Gardens Point in Brisbane at the following times:

Wednesday 16 July

2.00 – 5.00pm World Dance Alliance Asia Pacific Annual General Meeting

Thursday 17 July

9.00 – 1.00pm World Dance Alliance Global Assembly and regional reports

2.00 – 3.30pm Welfare & Status Network; Management & Promotion Network

3.30 – 5.00pm Education & Training Network

Friday 18 July

9.00 – 10.30pm Creation & Presentation Network  
11.00 – 1.00pm Research & Documentation Network  
2.00 – 4.00pm WDA Global Assembly—issues and future projects

## Election of Executive Board

WDA AP Chapter Heads have been informed that all positions for the Asia-Pacific Executive Board (except Secretary) are open for election at this year's AGM, to be held on 17 July 2008. Nomination forms are available from WDA AP Chapter Heads and on the WDA website.

Nominations may be made by any WDA Chapter members, and this includes members of organisations such as Ausdance, MyDance Alliance and the Hong Kong Dance Alliance who act as WDA AP chapters. Please note that all nominations need a seconder and must carry the signed agreement of the nominee.

Fax or post signed nominations by 20 June 2008 to the WDA Secretary, C/- Ausdance National, PO Box 45, Braddon, ACT 2612, Australia. Fax +61 (0)2 6247 4701.

# World Dance Alliance Asia Pacific

## Mission

To serve as a primary voice and support group for dance in the Asia Pacific region

## Objectives

- To promote the recognition, development and mutual understanding of all forms of dance.
- To facilitate communication and exchange among dance individuals, institutions and organisations interested in dance.
- To provide a forum for discussion of matters relating to dance.
- To encourage and support the research, education, criticism, creation and performance of dance.
- To liaise, co-ordinate and participate in activities with other dance organisations in the world.

## Founder

Carl Wolz

## Background

This independent, non-profit, non-political organisation began as the Asia Pacific Dance Alliance in Hong Kong in 1988. In 1990, the global body, World Dance Alliance (WDA), was founded at the Hong Kong International Dance Conference. In 1993, the name of the Asia Pacific Center was changed to WDA Asia Pacific to reflect its relationship to the global body.

WDA Asia Pacific is one of three regional centres that make up WDA. The other two are WDA Americas [www.wdaamericas.org](http://www.wdaamericas.org) and WDA Europe [www.wda-europe.com](http://www.wda-europe.com). A fourth regional centre, WDA Africa, is in the process of establishing itself.

## Networks

Based on specific areas of interest, these networks focus the activities of WDA and WDA Asia Pacific. They are:

- Education & Training
- Research & Documentation
- Creation & Presentation
- Welfare & Status
- Management & Promotion

## Chapters

Countries or defined geographical areas within a regional centre may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking.

These Chapters propose and implement projects, which address not only the general goals of WDA and WDA Asia Pacific, but also the specific needs of the local dance community.

The countries (chapters) in each WDA AP region are:

- East Asia: Japan, Korea, China, Taiwan, Hong Kong
- Southeast Asia: Malaysia, Indonesia, Cambodia, Brunei, Laos, Myanmar, Thailand, Singapore, Philippines, Vietnam
- South Asia: India, Bangladesh, Nepal, Bhutan, Pakistan, Sri Lanka, Maldives
- Pacific: Australia, New Zealand, Fiji, Tonga, Hawaii, Samoa, French Polynesia, Palau, New Caledonia, Vanuatu, Solomon Islands

## Membership

Open to any organisation or individual interested in furthering the objectives of the society.

## Benefits

- Biannual newsletter *Channels*
- Annual regional assemblies
- Biennial global assemblies
- Participation in the WDA Asia Pacific Networks
- Discounts to certain member events
- Privileged access to WDA Americas and WDA Europe services and activities
- Networking opportunities

Types of membership and annual subscription fees  
(*subject to change*)

- Chapter / Organisational US\$ 200
- Associate Organisational (to be advised)
- Associate Individual US\$ 20

## To join

Contact your Chapter Head (contact list on back of this issue) for details on how to join the local chapter.

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