

*Asia-Pacific*  
**CHANNELS**



# Asia-Pacific CHANNELS

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Asia-Pacific  
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Editing: Ausdance National (Julie Dyson, [juliedyson@ausdance.org.au](mailto:juliedyson@ausdance.org.au)  
& Leanne Craig, [national@ausdance.org.au](mailto:national@ausdance.org.au))  
Production editor and layout: Rachael Jennings

Cover

Photographer: Boy Triharjanto

*Putera Amaterasu* choreographed by Rianto (Solo, Central Java)

President's Message 1

Vice-President's report 2

Vice-President Pacific area report 2

Vice-President South Asia area report 3

Vice-President South-East Asia area report 4

## NETWORK REPORTS

Research & Documentation network 5

Creation and Presentation network 6

Education and Training network 6

WDA 2007 Events 7

WDA Global Summit 2008 8

## CHAPTER REPORTS 9

Australia 10

Aotearoa, New Zealand 11

Cambodia 12

Fiji 13

Hong Kong 14

India – West Bengal 17

Indonesia 18

Korea 20

Malaysia 21

Philippines 22

Singapore 23

Taiwan 24

Vietnam 26

Events and Opportunities 28

ABOUT THE WDA 30

KEY CONTACTS 31





by Dr Mohd Anis Md Nor  
anisnor@um.edu.my

# President's Message

Greetings dear friends and colleagues. I hope each of us has made significant contributions this year to dance in all its forms, shapes and styles. We have celebrated another International Dance Day and look forward to a bountiful year for dance in the Asia Pacific region and the world at large. We have come through the first half of 2007 in much the same way as we run around managing, staging, performing and observing dance without realising the countless hours spent attempting to fulfill our dreams of sharing the joy of dance.

We members of WDA-AP have managed to accomplish many things together and shall continue striving to achieve our communal goals. WDA Taiwan is again hosting the Asia Young Choreographers Project as well as the Labanotation Training program at TNUA. WDA Taiwan has played a pivotal role in engaging young choreographers and nascent dance notators in this region. WDA-AP is very pleased to be given the privilege of sharing these experiences with its colleagues in Taiwan.

WDA West Bengal was in top gear for its IDD celebrations in April/ May with numerous workshops and performances culminating in the gala performance in Kolkata. It was exciting to see new participants this year from WDA Cambodia mixing and collaborating with Kolkata's dance artists. The developments in West Bengal have indeed left an indelible mark on colleagues in Bangladesh as they strive to organise a new chapter in Dhaka. However, with the current unsettled political climate in Bangladesh, this noble suggestion will have to wait a little longer. We persevere nevertheless.

The WDA-AP Annual General Meeting in Singapore is upon us. We last met there in June 2001 when Carl Wolz attended the AGM for the last time. Indeed Singapore's 2001 AGM was a memorable event for many of us as we unknowingly met with

Carl for the last time. This year's event in Singapore was unanimously endorsed by attending members of the 2006 WDA-AP AGM in Hong Kong after a wonderful presentation by Dr Stephanie Burridge who led a delegation of four Singaporeans to bid for this event. One of the international observers at the Hong Kong event was the Ausdance Queensland Director, Marcus Hughes, who will assist us in hosting the 2008 WDA Global Summit in Brisbane, Australia.

Singapore is privileged to host the assembly, together with a dance festival and conference, of the recently renewed WDA Singapore. The conference entitled 'Asia Pacific Dance Bridge 2007: Exploring Partnerships', aims to further cultivate dance connectivity through a four-day conference held in association with The Singapore Arts Festival. Exploring Partnerships will take place at various venues located in Singapore's burgeoning arts district.

Big changes were made in Singapore by the WDA Singapore committee after the initial plans were presented by the Singapore delegates in Hong Kong. This has led to some anxiety amongst members who are used to the established curatorial procedures of a WDA-AP event, which are normally more connected to the WDA-AP Executive Board and Committee, and has resulted in many enquiries from members. Nevertheless, in the spirit of WDA, these obstacles will be bravely faced as we move onwards with a shared vision. We hope the good memories of 2001 will emerge at this year's AGM.

To our WDA Singapore hosts we toast a great meeting and reunion!

WDA-AP will continue to facilitate exchange and dialogue between nations and regions and we hope to see increased membership as we work towards the 2008 Global Summit in Brisbane, Australia.

# VICE-PRESIDENTS' REPORTS



by Yunyu Wang  
ywang@coloradocollege.edu

## Vice-President

2006 was a very productive year for WDA-AP with the Hong Kong Dance Festival and the Global Assembly in Canada where the richness and diversity of our dance culture was evident. Many of us attended as country delegates, presenters or participants but many were unable to be present due to financial restraints or work commitments. The Canada chapter appears to be a most active region of WDA and I feel we should be proud and positive about new challenges.

President Mohd Anis Md Nor and myself were both elected as Deans in our respective institutions in Autumn 2006. In spite of demanding workloads, we both remain committed to WDA-AP activity. Thanks to the wonders of email, communication between board members is effective and rapid. The Asia Pacific region comprises so many active countries yet we are able to meet in cyber space and maintain and develop our vision and passion for dance.

The organisation of the 2007 conference has presented some difficulties for the team members in Singapore, and the long wait for financial support has made planning for participants difficult. Submissions were accepted in time but the performance selections were delayed until almost the end of March.

As the Vice-President of WDA-AP, I have made it my mission to help young scholars and dancers attain their dream. This year, TAIPEIDEA (Taipei Dance Elite Academy) based in TNUA (Taipei National University of the Arts) will fund up to twenty students to attend the summer dance festival held from August 6 to 25. Participants from Malaysia, Indonesia, Hong Kong, New Zealand, the Philippines, Singapore and Korea will return to continue their training either in dance technique or to complete the Labanotation Teacher Certification Workshop.

I am proud to work with you all and hope to serve every member effectively as we dance together through life.

## Pacific Area

by Dr Cheryl Stock, Vice-President, Pacific region  
c.stock@qut.edu.au



Whilst the activities in the Pacific region have been admirably covered by the Chapter reports, I would like to take this opportunity to report on the often daily communication and regional cooperation across WDA-AP that has been occurring for the last six months in the region and beyond. The Workshop in Kolkata in April, the multi-faceted activities of the WDA Singapore Asia Pacific Dance Bridge Festival and Conference event in June and the Taiwan Choreographic Workshop in July have all been progressing the WDA mission in concrete ways, providing opportunities for artists, students and scholars which they otherwise may not have had.

None of this can happen without the enormous voluntary service of many people and I have been so impressed with the level of communication amongst the executive and networks over the last six months. In our region, I would like to thank Nanette Hassall and Julie Dyson who have worked with me on ad hoc committees to ensure that the profession here was informed of WDA opportunities and that a fair and rigorous process for considering applications took place for the above events.

### World Dance Alliance Global Summit Brisbane 2008

Planning has now begun and, as Chair of the Steering Committee, I am pleased to share some of the ideas being pursued. Entitled 'Dance Dialogues: Conversations across cultures, art forms and practices', we see this particular summit as an international gathering of overlapping conversations through, about and in dance. The event will be hosted by Ausdance Queensland, and will take place in Brisbane, Australia from 13 to 18 July 2008.

There is a full report in this edition of *Channels* under WDA Events, and in the meantime I encourage you to start thinking about ways in which you can assist in planning, serving on committees, and applying for funding from your own regions. We want everyone to participate in Dance Dialogues, engage in the conversations, expand their networks and share their views and practices. For suggestions and offers of assistance contact either myself by email <c.stock@qut.edu.au> or Marcus Hughes <eo.qld@ausdance.org.au>.

# VICE-PRESIDENTS' REPORTS

## South Asia Area



by Dr Sunil Kothari, Vice-President, South Asia  
sunilkothari1933@yahoo.com

This year has seen much activity in the countries of South Asia.

### Bangladesh

Since we last met in Hong Kong, there has been good news about the inauguration of a Bangladesh Chapter. In the last issue of *Channels* I reported on my visit to Dhaka and meetings with Minu Haque and Tamanna Rahaman, members of the Federation of Bangladesh Dancers. They have formed an ad hoc Bangladesh Chapter, following the example set up by the ad hoc West Bengal Chapter in India. Due to the disturbed political environment, formal inauguration has been postponed until the situation returns to normal. Dr Mohd Anis MD Nor has met with Minu Haque, who will be Chair of the Bangladesh Chapter; to discuss details and a group of us will visit Dhaka for the formal inauguration. Stay tuned for more news!

### Pakistan

I have been corresponding with dancers in Lahore in relation to a possible link with WDA-AP. Renowned Kathak exponent Nikhat from Birmingham, who divides her time between the UK and Pakistan, has promised to send the necessary details about dance activities in Lahore and I have been invited to visit Lahore in July to give a talk titled 'The relevance of dance as physical exercise in the educational curriculum'. Sushama Mehta, a Kathak exponent from London, visited Lahore in 2006 and her report has been very encouraging. This year Shami Kirmani, a dancer trained in Bharatanatyam at Kalakshetra, and based in Lahore, has agreed to be a member, the first Pakistani member of WDA-AP.

### Sri Lanka

Sri Lanka has also responded enthusiastically to the idea of WDA-AP membership. Upeka Chitrasena, the

youngest daughter of the legendary late Chitrasena and Vijira, has joined and we are discussing the possibility of establishing a Sri Lanka chapter. I have also been communicating with various Sri Lankan dancers who have received training in Bharatanatyam at Kalakshetra and who run dance academies. Some of these dancers will be visiting Chennai in December so we are planning to have a dance festival of Sri Lankan dancers and will negotiate the formation of an ad hoc Sri Lankan chapter.

### Maldives

In spite of my repeated efforts through the Indian High Commission to locate dancers I have not received any information.

### Bhutan

Troupes of dancers gather for ceremonial and ritual dances every year in October, but there are no established groups or individual dancers who would be interested in joining WDA-AP. However, they would like to send one or two dancers to attend future conferences or meetings as delegates.

### Nepal

I have corresponded with the Nepal Association for Literature and Arts in New Delhi seeking further information about their dancers, but due to the absence of any established organised body the creation of a Nepal chapter does not seem very likely at this stage. The University at Katmandu offers Bharatanatyam as a subject and a few dancers from Katmandu are studying in New Delhi under the Indian Council for Cultural Relations (ICCR) scheme which provides training in classical Indian dance. I am hoping that the Dance Faculty will encourage some of their dancers to become members and support their attendance at some of our meetings and I intend to visit Katmandu in 2008.

### India – Andhra Pradesh

In October last year I met with the new Vice-Chancellor and the Dean of the Performing Arts Faculty, University of Hyderabad, along with Professor Anuradha Jonnalagadda, for discussion about an Andhra Pradesh Chapter. I am pleased to report that both the Vice-Chancellor and the Dean have approved the project so an ad hoc chapter has been established and is to be affiliated with the West Bengal Chapter. Dr Urmimala Sarkar Munsri has agreed to this arrangement so that the activities in Andhra Pradesh may begin and some of the members can participate in the 2008 Brisbane Conference.

### South Africa

During my visit to Kenya and South Africa, I met several dancers from Johannesburg and Durban. Jaysperi Mopen from Johannesburg, Savithri Naidoo from Cape Town and Smita Maharaj from Durban have all joined WDA-AP.

### Honours and Awards

In December 2006 at the Third International Odissi Dance Conference in Orissa, I was happy to receive the Life Time Achievement Award given by the Washington based International Performing Arts of India Institute.

### Correction

My report in *Channels* No 2, December 2006, referred to Anita Ratnam as the director of the only contemporary dance festival. Interface in Kolkata has also become a contemporary dance festival of great importance in the South Asia region with a national /international perspective.

# VICE PRESIDENTS' REPORTS



## South-East Asia Area

by **Basilio Esteban S. Villaruz**, Vice-President, South East-Asia  
basilio\_esteban.villaruz@up.edu.ph

The Philippines hosted a conference on Pangalay and Related Asian Dance Cultures, the first of three WDA events, in Manila 8–10 February. Pangalay is a southern (mainly Sulu: Tawi-tawi) dance with formal and iconographic affiliations in South-East Asia.

Organised by the Alun-Alun Dance Circle, the conference included presenters from Malaysia (Mohd Anis Md Nor; keynote speaker), Indonesia (Indra Utama of West Sumatra and Sukarji Sriman of Java), Japan (Takako Sato of Okinawa on Ryukyo dance), Thailand (Chanai Vannalle and Chulachart Aranyanak), Cambodia (Suon Bun Rith), USA (Peter Paul de Guzman of Los Angeles). Representing the Philippines were Ligaya Fernando Amilbansa, Artistic Director of Alun-Alun Dance Circle, Teresa Sicat, Nannette Matilac, Ernie Cloma of Philippine Educational Theatre Association, Mahael Hadjain of Tawi-tawi, Arnulfo Esguerra, and Basilio Esteban S. Villaruz (keynote speaker with Dr Nor).

The conference aimed to conserve the Pangalay form and style, show affinities with practices in neighbouring Asian countries and to discuss current concerns.

On 16–18 February Asian, American and European scholars and filmmakers met at the the University of California-Riverside for its South-East Asia Text, Ritual and Performance Program (SEATriP) conference on Religious Festivals in Contemporary South-East Asia. Convenors were Hendrik Maier of the Centre, Sally Ann Ness and Patrick Alcedo.

Brought together from Asia were Julis Bautista (National University of Singapore), Surapone Virulrak (Chulalongkorn University), Mohd Anis Md Nor (University of Malaya), Chua Soo Pong (Singapore's Chinese Opera Institute), Marian Pastor Roces who is a curator in the Philippines and Australia, Alcedo (UC-Riverside), Jazmin Llana (University of Wales) and Cecilia de la Paz (University of the Philippines). Villaruz Ricardo Trimillos

(University of Hawaii – Manoa) was the keynote presenter with a speech about 'Nusantara/Nanyang/South East Asia Public Enactments of Religious Belief'.

Also attending were John Marston from Mexico; David Harmish, Scott Johnsen and Tim Pappa from the USA; Reinhardt Wendt and Patrick Ladwig from Germany; Pascal Bourdeaux from France and Julian Millie from Australia. Filmmakers were Janet Hoskins from Vietnam and Fruto Corre from Sama Dilaut of the Philippine south. A workshop on Thai dance was held by Dr Virulrak and the closing speech was succinctly given by Dr Ness.

Books exhibited at the conference included Wendt's *Fiesta Filipina: Koloniale Kultur zwischen Imperialismus and Neuer Identitat* (Freiburg: Rombach Verlag) and Villaruz's *Treading Through: 45 Years of Philippine Dance* (Quezon City: University of the Philippines – Philippine Folklore Museum Foundation). The latter was launched on 23 February at the Philippine Consulate in San Francisco.

The third WDA Philippines event was on 27–28 February at the College of Music, University of the Philippines. It was the symposium on 'Theories of Performance of Musics of Asia' held in honour of composer-musicologist Jose Maceda and convened by Ramon Santos and Eufrazio Abay .

Presenters were from Myanmar; Thailand, Singapore, Malaysia, Indonesia, Japan (Okinawa), Iran and the Philippines, and also echoed practices in other Asian countries including China. The symposium was sponsored by the Musicological Society of the Philippines and Ugnayang Pang-Agham Tao (Society for Social Sciences).

In the Yokohama SoloXDuo Competition for 2007, Donna Miranda and Jay Cruz (Dancing Wounded Commune) competed in the duet category, and Miranda won the Jury Prize for a solo. Miranda is dancer-choreographer-founder of Green Papaya Art Project in Metro-Manila and is now doing a residency in Malaysia.



Above: Ligaya Fernando-Amilbansa, Pangalay dance teacher and choreographer, Artistic Director AlunAlun Dance Circle.  
Right: Sukarji Sriman, classical Javanese mask dancer and contemporary choreographer.



Pictures from the International Conference on the Conservation and Popularisation of the Pangalay and Related Asian Dance Cultures, Metro Manila, Philippines, February 8-10, 2007.  
Photographer: Richard A. De Guzman.

# NETWORK REPORTS

## Research & Documentation

by co-chairs Dr Urmimala Sarkar Munsu [urmimala.sarkar@gmail.com](mailto:urmimala.sarkar@gmail.com)  
and Dr Stephanie Burridge [s.burridge@pacific.net.sg](mailto:s.burridge@pacific.net.sg)



In February, I travelled to Cambodia at the invitation of Amrita Performing Arts, as a delegate for the Cambodian Artists Project meeting in Phnom Penh (organised by Amrita Performing Arts and Leveraging Investments in Creativity). This was an excellent opportunity to witness the ongoing process of grant-making for visual and performing arts, now in its third cycle, through the Cambodian Artists Project on behalf of the Fund for Cambodian Culture. Five years of collaboration and over 15 years of work in the region has brought the project to this important juncture in the support of cultural development in Cambodia.

The invited delegates were able to observe the dynamic relationships between past and future, tradition and transition, each equally important and respected. We were privileged to be able to see some examples of the work this project has supported and to meet many artists working in Cambodia.

The trip to Phnom Penh was an eye opener—a living example of research being performed and documented. Along similar lines is the project proposed by Alan Stark (Chair, Research and Documentation, Americas) for observation and documentation of living dance forms in the Americas. It could perhaps be useful to discuss the possibilities of documenting the dance traditions of each country from the Asia Pacific region as a future Research & Documentation Project.

### New Publication

In the last edition of *Channels* the Research & Documentation Network Report carried the exciting news of plans for a new publication, one of the ideas suggested by the Research & Documentation Network meeting at the Global Assembly in Toronto. The meeting was attended by WDA members from the Americas, Europe and the Asia Pacific region. Since then we have been working hard on the suggested

publication, which will focus on global and local issues of dance in the Asia Pacific, Europe and the Americas. With the help and cooperation of many, we now have an impressive list of authors and contributors:

Editor: Dr Urmimala Sarkar Munsu.

From the Asia Pacific region: Dr Rustom Bharucha (India), Dr Cheryl Stock (Australia), Dr Mohd Anis Md Nor (Malaysia), Dr Pomrat Dumrhung (Thailand), Dr Chua Soo Pong (Singapore). From Europe: Professor Janet A. Lansdale (University of Surrey), Dr Andree Grau (University of Roehampton), Dr Alessandra Lopez (University of Roehampton), Professor Anne Decoret (Université Lyon II, France). From the Americas: Professor Adrienne I. Kaeppler (Smithsonian Institute, USA), Professor Mary Jane Warner (York University, Canada), and two others from the South American countries (names to be finalised by Alan Stark, R&D Chair, Americas).

Since the cost of publication in the Asian countries is much less prohibitive than in the Americas or in Europe, it was decided that the book would be published by the WDA-AP. Tulika Books, a Delhi-based Indian publishing house of good repute, has expressed interest, and with the continued support of friends and the cooperation of the contributors, we plan to submit the full manuscript (approximately 270–300 pages) with photos by end of August.

Stephanie Burridges comments on issues regarding refereeing and sales:

While it is recognised that most of our conference presenters are institution-based, I think it is dangerous for WDA to move towards being an 'academic conference' seen as purely for academic staff and students. We would lose the vibrancy, diversity and openness that we all enjoy (as well as the surprise of some extraordinary people who may turn up!). WDA books and conference publications are currently

'not counted' as refereed journals (by QUT at least) no matter what process we use. However, our own screening process is important in order to be transparent and to keep our level of quality high. Therefore scholars and colleagues willing to review our abstracts and papers are obviously welcome, but the time and money for this needs to be factored in at the outset.

WDA might consider having its own refereed journal/publication for our best papers from either conferences or ongoing biannual submission (like CORD) whereby scholars can submit articles that are refereed in a way acceptable to universities and research councils. This could be a separate entity with its own editing board, but I suspect it would need to be tied to one of our institutions, but it should be considered that if someone has been invited to write, then he or she is already regarded as an appropriate person in their field of scholarship.

If we do a book (like the current project and *Shifting Sands*) where we invite scholars to write, that is enough. I consider that we, and future network chairs, are nominated to our positions from the WDA-AP general meeting on the basis of our academic status and abilities and this trust from the members should mean we can proceed to invite writers for our publications without further endorsement (provided that proposals are presented to WDA, advertised and debated widely through *Channels* and activated through our president's network).

Another very vital issue for our network meeting in Singapore is the question of the distribution and marketing of our publications. Suggestions on this would be welcome, keeping in mind commercial distributors want a large percentage and need stock.

# NETWORK REPORTS



by **Nanette Hassall**  
n.hassall@ecu.edu.au

## Creation & Presentation

To celebrate International Dance Day Urmimala Sarkar organised a series of dance workshops and an opportunity for some young choreographers to work with the dancers in Kolkata. This year two choreographers, Tung I-Fen from Taiwan and Emma Powell from Australia attended, developing new works for a showcase. Two Cambodian dancers, Chumvan Sodhachiv and Khiev Sovannarith, also participated. The event culminated in the Gala celebrations on International Dance Day and included a number of local companies. Names of the choreographers selected to attend the Asia Young Choreographers Project for 2007 organised by Taiwan and supported by the Ministry of Culture have been announced. This year the funding for the project has been expanded to include up to nine

choreographers from across the Asia Pacific region. See report on page 24. We have all been looking forward to the Singapore gathering this month. In addition to some familiar WDA events, Singapore has designed a Choreolab to run over the four days of the gathering. It is a four-tiered event with young dancers working with choreographers, again selected from across the region. The choreographers will have the opportunity to be mentored by two outstanding choreographers from the Asia Pacific region. In addition, two researchers have been selected to be present to both observe and document the processes employed during the workshops. It is a very exciting format, one the Steering Committee for the 2008 Global Assembly in Brisbane is hoping to emulate.



by **Associate Professor Ralph Buck**  
r.buck@auckland.ac.nz

## Education & Training

The WDA-AP Education & Training Committee has had a quiet interlude since the Hong Kong Dance Festival WDA-AP Annual Meeting in June 2006. At this meeting I was elected as Chair of this committee replacing Professor Sue Street from Queensland University of Technology.

I have drafted an Education and Training Strategic Plan which will be the focus for the Education & Training Committee agenda at the Singapore meeting in June. The draft objectives are:

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

I am pleased to have recruited Maaïke Reijntjes as an Honorary Research Assistant. Maaïke is beginning to create a WDA-AP regional 'educators' database, based on the names and addresses gained at the Hong Kong WDA-AP meeting. This database will also be discussed at the Singapore meeting.

I look forward to re-grouping in Singapore and working together across the Asia Pacific region for a stronger dance education community.

# WDA EVENTS

## WDA Conference Singapore

### Asia-Pacific Dance Bridge 2007: Exploring Partnerships

Singapore, 7–10 June, 2007

Program [www.WDASingapore.org.sg](http://www.WDASingapore.org.sg) or [wda2007@gmail.com](mailto:wda2007@gmail.com)

The conference 'Asia-Pacific Dance Bridge 2007: Exploring Partnerships' has been organised jointly by WDA-Singapore, The Arts Festival, Singapore Management University (SMU) and National Museum.

#### Program

##### Artist Showcase

7–10 June, Singapore Management University

Small dance companies and independent artists from Asia present their dance works. Featuring Ananya Dance Theatre, Chang Sue-Ching and Ly Ly Tran et al.

##### Academy Showcase

8 June, Singapore National Museum

Featuring works by leading Asia-Pacific dance training institutions such as Taiwan National University of the Arts, Hong Kong Academy for the Arts and the Western Australian Academy of Performing Arts.

##### Community Showcase

8–10 June, Singapore National Museum's Glass Foyer

Celebrating the diversity of dance through the work of community dance groups from the Asia-Pacific region.

##### Symposium

8–10 June, Singapore Management University

This symposium serves as a forum for discussion about the diversity of dance cultures and partnerships in dance education, composition, research and production.

##### Choreographic Lab Previews

9 June, Singapore Management University

Liu Feng-Shueh, founder of the Neo-Classic Dance Company and pioneer of Chinese modern dance in Taiwan, and Ramli Ibrahim, Artistic Director of SUTRA Dance Theatre in Malaysia have initiated a three-day mentoring program for apprentice choreographers.

##### International Artist Management

8 June, Singapore Management University

Farooq Chaudhry, producer for Akram Khan Company, will share his experience and insights on managing a dance company in an international context. The talk will cover issues relating to career development for artists, cultivating relationships with programmers and festivals, management of international tours and all the related legal, financial and tax implications.

## WDA Americas General Assembly

### Dance as Knowing – Dance as Action

Brazil, November 14–17, 2007

Contact the organisers: Leda Muhana Iannitelli and David Iannitelli

Email: Leda: [danca@ufba.br](mailto:danca@ufba.br), David: [davidi@ufba.br](mailto:davidi@ufba.br)

The next World Dance Alliance Americas General Assembly will be held in Salvador, Bahia, Brazil, in November 2007. We hope to bring together people who study, practice and seek to further develop dance as a means of knowing, a fully cognitive activity involving and affecting the whole person, and as a practice capable of aiding human and personal development in a wide variety of ways.

Our inspiration for this festival is that a substantial number of people who work with dance in the Americas as artists, educators or researchers may come together to meet one another, exchange resources and present papers, panels, workshops and

performances. The festival will, like WDA, be a member-driven event, and Assembly programming will be organised out of the materials selected to be presented, with contributions also by local dance researchers. Our aim is to provide whatever is necessary to promote an interesting, provocative and productive exchange between the people of the Americas.

We hope you will find a way to participate in the World Dance Alliance Americas General Assembly 2007 by presenting your ideas – we are open to the doers and the thinkers in dance who have found something important that they would like to give to others.

# WDA EVENTS

## WDA Global Summit 2008

**Dance Dialogues – conversations across cultures, art forms and practices**

13–18 July 2008 in Brisbane, Australia.

Contact: Cheryl Stock, [c.stock@qut.edu.au](mailto:c.stock@qut.edu.au) or Marcus Hughes, [eo.qld@ausdance.org.au](mailto:eo.qld@ausdance.org.au)



Planning has now begun for World Dance Alliance Global Summit Brisbane 2008 and, whilst in the very early stages, as Chair of the Steering Committee I would like to share with members some of the ideas being pursued. Entitled *Dance Dialogues – conversations across cultures, art forms and practices*, this event will be hosted by Ausdance Queensland under the direction of Marcus Hughes, and will take place 13–18 July 2008 in Brisbane, Australia.

We see this particular summit as an international gathering of overlapping conversations through, about and in dance. Underpinned by a series of provocative and entertaining dialogues between key artists and thinkers from the Asia–Pacific region and beyond, the WDA Global Summit will present a three-tiered program to identify and explore major issues for the creative arts in the 21st century. It is intended that the three tiers will consist of physical, performative / conference and networking dialogues.

*Physical dialogues* will offer practical workshops, sharing culturally diverse and contemporary approaches to dance. We would like to investigate setting up a 'choreolab' following the initiation of this concept by WDA Singapore this year. Other performance programs are under discussion, but in any event major dance performances will be scheduled by the Brisbane International Festival to coincide with the Global Summit.

*Performative conference dialogues:* In parallel with *Physical dialogues* there will be a three-day conference to open up dialogue between artists, educators, researchers, producers and administrators, comprising peer-reviewed academic papers with proceedings published on-line, lively panel discussion and performative presentations focusing on mind/body connections, sustainability, transcultural conversations, and re-thinking the way we make dance.

*Networking dialogues* is the two-day World Congress of the three centres of World Dance Alliance (Asia–Pacific, Europe, The Americas) which will discuss ways, through its five networks, to enhance the profile and increase opportunities for dance internationally over the next two years.

*Associate Professor Cheryl Stock is WDA Asia Pacific Vice-President (Pacific), a dance researcher at QUT Creative Industries, and Chair of the Global Summit Steering Committee.*

*here/there/then/now* (2002)  
Director: Cheryl Stock  
Performer: Ko-pei Lin  
Photographer: Ian Hutson

# Chapter Reports



Photographer: Boy Triharjanto  
*Putera Amaterasu* choreographed  
by Rianto (Solo, Central Java)

# CHAPTER REPORTS



by Julie Dyson  
juliedyson@ausdance.org.au

## Australia

As Ausdance is the WDA Chapter in Australia, I take this opportunity to highlight the organisation's 30th birthday, and to celebrate some of its successes in helping to build the capacity of the dance profession through its initiatives and partnerships. These have value-added to the range of government programs available, and have helped to build infrastructure support in an extremely fragile arts sector. Ausdance initiatives include a safe, reliable and ever-expanding insurance scheme, career development programs, the preservation of Australia's dance history, Indigenous dance development, regional dance partnerships and international opportunities through its participation in the World Dance Alliance. Ausdance also advocates for dance at all political levels, and it has a strong record of campaigning for increased funding and recognition of professional dance, especially with the Federal Government. In an election year, this will be an important focus for the Ausdance network as it works across all States and Territories to achieve its goals.

Ausdance recently welcomed new funding for the small to medium performing arts sector and the major performing arts companies – an amount totalling \$43.6m – announced in the Federal Budget in May. Of this, \$25.1m went to the major performing arts companies, and \$19.5m to smaller companies. Other initiatives announced in the Budget included \$20.4 million over four years to enhance Australia's cultural diplomacy and improve market access for our cultural exports.

Ausdance had long campaigned for these funding increases, noting the companies' contribution to Australia's economy, its cultural life and international profile. In October last year Ausdance co-ordinated a grassroots campaign, with almost 3,000 people signing Petitions to both Houses of Parliament seeking greater investment in the dance sector. This campaign was in addition to personal representations to Ministers and letters to every Member of Parliament, Senator and Cabinet Minister. The Australia Council also made a strong case for increased funding, as did many of the larger companies, including The Australian Ballet.

Ausdance is recognising the increasing importance of web-based dialogue, information services and industry development. *Ausdance Online* is taking on a new look and a new place in the dance profession. In re-thinking that role and the ways in which Ausdance can capitalise on the latest technology, there are some significant developments in the pipeline in 2007. What is the current policy debate in the States and Territories? What dance research is being undertaken? What is happening to dance in our schools? What are the Federal election implications for dance? Members will be encouraged to turn to *Ausdance Online* for the latest in these discussions, and to share ideas with other members.

For the first time since 1989, the directors of dance companies and tertiary dance courses will meet in Melbourne on September 24, hosted by The Australian Ballet and facilitated by Ausdance. Participants will consider ways in which both sectors can better support and resource dance practitioners, share Safe Dance information and develop lobbying and advocacy strategies to complement the Ausdance effort. Company managers, artistic directors and tertiary dance directors will then meet separately, increasing dialogue and providing much-needed opportunities to share ideas and concerns.

Finally, news of another important initiative in dance education, this time involving an Ausdance partnership with the Active After-school Communities (AASC) program, funded by the Federal Government to help address obesity concerns in young children. The program is administered by the Australian Sports Commission, and in 2007 Ausdance was invited to provide content for a dance games and activities booklet which will be included in the AASC resource pack. This will enable the delivery of dance to over 3000 schools and Outside School Hours Care Services across Australia. Dance educator Helen Cameron was contracted to write the material, based on her earlier work, *Kinetic Sensory Studies*, and the resource should be in schools in a few months' time. Funding is now also being sought for Ausdance's *Schooldance* project, which will build on those programs already in place throughout the Ausdance network.

# CHAPTER REPORTS



by **Tania Kopytko**,  
execdirector@danz.org.nz

## Aotearoa, New Zealand

**K**ia ora and warmest greetings to WDA Asia Pacific members from Dance Aotearoa New Zealand (DANZ). It is already June and New Zealand has experienced a huge array of dance activity.

The Te Matatini National Kapa Haka Festival, a major biennial Maori cultural milestone, was held in Palmerston North from 22 to 25 February with crowds of over 40,000 and thirty groups competing. Te Matatini is now recognised by UNESCO as an important world cultural event.

Kapa Haka is commonly used to describe modern day performance of traditional and contemporary Maori song and dance. The performance can be competitive or non-competitive and performed by any number of people. In Te Matatini competition is keen, with Kapa Haka groups across the country first competing against other teams in their own rohe or region to qualify for the National Festival.

This year for the first time Te Matatini introduced Hakarongomai, an interpretation facility via a special on-site radio broadcast which enabled visitors to tune into a live venue frequency for an English commentary on the stage performance. With this increased communication of the performance and its messages, Te Matatini is leading Maori culture in encouraging more Maori and Pakeha (non Maori New Zealanders) to develop a deeper understanding of the complex art forms.

The festival culminated in a magnificent performance event with excellent TV coverage, demonstrating to the nation the truly spectacular, rich and varied nature of Maori performance and culture. Krumping and hip hop were also supported in the youth arena and a new Kapa Haka performance program for elders was premiered which will help retain old performance traditions.

In the words of Te Matatini: 'Kapa Haka celebrates Maori contribution to New Zealand's uniqueness in this modern world. Kapa Haka removes the battlefields of Maori ancestors, with inherent competitiveness now taking place on stage. Kapa Haka recognises the strength of diversity among Maori tribes, iwi, hapu, whanau, while equally encouraging all of us to come together and celebrate as one'. For more information visit <[www.tematatini.org.nz](http://www.tematatini.org.nz)>

The Auckland Festival AK07 ran from 9 to 25 March and included new NZ dance work. A new-look Black Grace Dance Company presented *Amata* by choreographer and director Neil Leremia. *Dark Tourists* choreographed by Malia Johnston explored extinction and environmental issues. *Tempest*, created by Lemi Ponifasio for Mau dance/theatre group, explored



MAU Dance Company in *Tempest*  
choreographed by Lemi Ponifasio  
Photographer: Lemi Ponifasio

colonial conquest and the indigenous voice with great power and beauty. This new work will be premiered in Europe this year and will no doubt fascinate and thrill international audiences.

The enormous Pasifika Festival was also held in Auckland at the Western Springs park and stadium in March and was supported by a variety of smaller events in galleries and other venues across the city. Pasifika is the South Pacific's largest Pacific Island community event. It began in 1993 and attendance has grown from 30,000 to over 210,000 with four performance stages and hundreds of performers from all over Auckland, New Zealand and the Pacific. See <[www.aucklandcity.govt.nz/whatson/events/pasifika/default.asp](http://www.aucklandcity.govt.nz/whatson/events/pasifika/default.asp)>

These are just some of the many dance events that are happening this year in New Zealand. They demonstrate the exciting cultural and artistic exploration that is happening in dance. Despite often fragile support we have artists who are daring and determined to express who they are through dance, music and song.

We are not just a sporting nation — dance is a strong part of our cultural and social fabric. More and more, people are choosing to use dance to maintain their culture and identity, express themselves, keep fit, have fun and socialise. For more information visit <[www.danz.org.nz](http://www.danz.org.nz)>

Dance, the heartbeat of our nation!

# CHAPTER REPORTS



by Fred Frumberg  
ffrumberg@aol.com

## Cambodia

*Revitalizing Monkeys and Giants*, by Thai artist Pichet Klunchon, was created with six Cambodian Khaol masked dancers and featured at the opening festival of the newly renovated National Museum of Singapore. Photographer: James Wasserman



In Cambodia's second year as a WDA member we continue to identify and support the future leaders of our young contemporary dance movement. We endeavour to attain a level of competence and experience so that our young dancers can match the expertise of young choreographers from Hong Kong, Singapore, Malaysia, Taiwan etc.

Competition plays a key role in the selection process for participation in the various regional choreographic forums being held. We are confident that, with continued development and support for small-scale projects, Cambodian dancers will soon begin to have a strong presence at such events.

A number of our WDA colleagues are very interested in including Cambodian dancers as part of their educational programs, even on a short term basis. This will not only strengthen their technical training, but encourage creativity by being in an environment of like-minded young enthusiasts. The WDA conference in Singapore will be an ideal opportunity to confirm and plan some of these programs and we hope to forge stronger exchange links with our colleagues, especially in Australia, Taiwan and India.

Four young dancers demonstrating an outstanding ability and interest in contemporary dance have attracted attention from professionals, both in the region and further afield, and have been invited to participate in various programs. Chumvan Sodhachiv (known as Abelle) and Khiev Sovannarith attended a contemporary dance workshop organised by the West Bengal Chapter in Calcutta, which will include performances in celebration of International Dance Day.

Abelle, with her colleague Phon Sopheap, will participate in a contemporary dance workshop in Yogyakarta, Indonesia, with Miroto Martinus as part of a project that will eventually be expanded into a full-scale new work.

Phon Sopheap, trained in *Khaol*, the Cambodian classical male masked dance form, created his first solo work called *A Monkey's Mask* at the young choreographers workshop in Surabaya in July 2006. This piece will be presented at the 2007 Singapore Arts Mart in tandem with *Revitalizing Monkeys and Giants*, a larger work created two years ago by Pichet Klunchon, incorporating six Cambodian *Khaol* dancers and five musicians.

Sopheap, along with Yim Savann, another young *Khaol* dancer, are currently collaborating with Toronto-based Peter Chin of *Tribal Crackling Wind* in a new work which will tour to Canada at the end of 2007.

# CHAPTER REPORTS



by Sachiko Miller  
sachikomiller@gmail.com

## Fiji

Due to the recent military coup, Fiji is facing some economically challenging times. For the dance community some of the proposed projects cannot be realised due to the inevitable financial constraints that are currently facing the whole country. Despite this, Fiji has a positive future and work is still being created.

In February this year choreographer Shobna Chanel took a group of dancers to perform at the Canberra Festival in Australia. Chanel is known for her unique cultural fusion style in a country where, in terms of music, dance and visual art, there is still little cultural integration between Indo-Fijians and Fijians. Her movement vocabulary is rooted in her Indian heritage, whilst the music is essentially indigenous Fijian and the costumes are usually made of Fijian materials but worn in an Indian fashion.

The Oceania Center for Arts and Culture at the University of the South Pacific recently celebrated its 10<sup>th</sup> anniversary. The Oceania Center has been a thriving hub of contemporary Pacific dance over the last decade and a spectacular night of art, music and dance was held to celebrate this milestone. The venue was overflowing with appreciative fans and patrons of the Oceania Centre.

Choreographer Richard Diguoe of New Caledonia brought his company, the Tjibao Dance Theater for a two-week collaboration with the Oceania Dance Theater in May.

A well-known choreographer throughout the Pacific, Diguoe is of Kanak decent but was trained as a dancer in France. His unique style draws upon his indigenous Melanesian roots and his Western training.

Three of Fiji's most promising young choreographers, Sopapelu Fatiaki, Tulevu Tora and Katalina Fotofili, are to present their first full-length works at the AUSAID Theater in Suva. Their choreographies highlight current social issues that face Pacific Island youth.

Fiji's newest dance company, Vou Dance Fiji ('vou' meaning 'new' in Fijian), has been established in Suva. The new studios offer public dance classes for all ages and there is to be a recording studio (Vou Music Fiji) specifically for the creation of original music for dance. The founders of the company, Sinu Naulumatua and myself, will be presenting a Contemporary-Fijian composition at the International Dance Forum hosted by the Padang Cultural Center in Western Sumatra in June.

In summary, regardless of Fiji's current political situation, the country's dancers are staunchly soldiering on.



Shobna Chanel's dancers performing at the Playhouse in Canberra for the Canberra Multicultural Festival. Theme: *Promoting harmony through dance and music.* Photographer & choreographer: Shobna Chanel.

# CHAPTER REPORTS



by Anna CY Chan  
annachan@hkapa.edu

## Hong Kong

The Hong Kong Dance Awards 2007 were held on 6 February 2007 at the Kwai Tsing Theater and acknowledged individuals and organisations that have made significant contributions to the development of dance in Hong Kong over the past year, marking an exciting new year for the Hong Kong dance community. Yuri Ng, three-time Dance Award winner, was invited to be the Artistic Producer. The focus of the evening was the presentation of awards; however Ng orchestrated a unique and sumptuous dance performance that included ballet, modern and Chinese dance from the three local flagship dance companies, as well as tap dance, musical theatre, national indigenous dance, street dance, improvisation and Chinese Traditional Opera. The evening exhibited the excellence and diversity of dance in Hong Kong.

The two recipients of this year's Distinguished Achievement Award were Jackie Chan, for his outstanding kinetic artistry and unsurpassed support of education for professional dancers through the Jackie Chan Charitable Foundation scholarships, and Helen Ng, CEO of Hong Kong Ballet, for her executive leadership in elevating the quality and international reputation of Hong Kong Ballet over the past ten years.

*Testimony* choreographed by Helen Lai and performed by Xing Liang of the City Contemporary Dance Company. Photographer: Ringo Chan



Besides the Distinguished Achievement Awards, eleven artists and organisations received awards:

- ▶ Hong Kong Ballet for its exhilarating production of *Balanchine and Beyond*.
- ▶ City Contemporary Dance Company for its flawless production of Helen Lai's *Testimony*.
- ▶ Yu Pik-Yim for her dazzling choreography of *Once in Secret Night* for the Hong Kong Academy for Performing Arts School of Dance production of *Pulse*.
- ▶ Liu Yinghong for his outstanding performances in the Hong Kong Dance Company's productions of *Red Poppies* and *The Smiling Proud Wanderer*.
- ▶ Jing Yao for her superb performances in Hong Kong Ballet's productions of *Giselle* and Balanchine's *Tchaikovsky Pas de Deux*.
- ▶ Huang Lei for his exceptional performance in the Hong Kong Dance Company production of *Dream Dances*.
- ▶ Chang Yi Jing for his compelling performances in CCDC's productions of Xing Liang's *Nijinsky* and Helen Lai's *Testimony*.
- ▶ Asian People's Theatre Festival Society and Centre for Community Cultural Development for their spectacular DanceAbility Community Dance Project.
- ▶ Leo Cheung for his exquisite lighting and set design for CCDC's production of Helen Lai's *Testimony*. 'Cheung sculpts the space with light and sets the stage with sculpture to create the quintessential locus for Lai's luminous choreography.'
- ▶ Cui Binghua for her spectacular costume designs for the Hong Kong Dance Company production of *Red Poppies*.
- ▶ Jasper Lau for his work in dance criticism.

### Emerging Choreographers Series

Hong Kong Arts Development Council commissioned Hong Kong Dance Alliance in April 2007 to produce this one-year project. The aims are to identify and nurture local emerging choreographers and dance groups by providing resources for new choreographers and to create an environment conducive to dance

# CHAPTER REPORTS

development. The Emerging Choreographers Series will present a total of eight artists over two seasons.

Established local dance artists Mui Cheuk-yin, Yuri Ng, Daniel Yeung, Yeung Wai-mei, Victor Ma and Francis Leung have been invited to mentor participating artists. Their diverse dance backgrounds enable them to work with the young choreographers in every dance genre. During the rehearsal period of each season there will be two colloquiums at which all the mentors and emerging choreographers will have the opportunity to show their works-in-progress, give feedback and engage in discussion.

Call for proposals is now open to artists/groups of any style of dance and all types of collaborations and performance settings.

## **Hong Kong Arts Festival 2007 — *My Life as a Dancer***

One of the main local performances in this year's Hong Kong Arts Festival was *My Life as a Dancer*, performed on 23–25 March 2007 at the Kwai Tsing Theatre Auditorium. To celebrate the 35th anniversary of the Hong Kong Arts Festival, sixteen leading Hong Kong dance artists gathered for a wonderful and unprecedented evening of performance and collaboration. The artists were Abby Chan, Helen Lai, Lau Siu-ming, Francis Leung, Edwin Lung, Victor Ma, Mui Cheuk-yin, Yuri Ng, Ong Yong-lock, Willy Tsao, Andy Wong, Xing Liang, Daniel Yeung, Yeung Wai-mei, Mandy Yim and Jacky Yu.

*Once in a Secret Night*  
choreographed by Yu Pik-yim and  
performed by Hong Kong Academy  
School of Dance  
Photographer: Conrad Dy-Liacco





## 17th Annual Meeting of the International Association for Dance Medicine & Science

The International Association for Dance Medicine & Science will hold its 17th Annual Meeting in Australia's national capital, Canberra, in October 2007.

This exciting conference will explore all aspects relating to dancers' health and wellbeing and will be held at the new-look Australian Institute of Sport, Australia's most successful and innovative centre for the development of elite athletes.

**25–28 October 2007, Canberra, Australia.**  
**Place these dates in your diary now and watch for further updates.**

For further information:

Tel: +61 2 9290 3366

Email: [iadms2007@icms.com.au](mailto:iadms2007@icms.com.au)

Web site: [www.iadms2007.com](http://www.iadms2007.com)

IADMS membership: [www.iadms.com](http://www.iadms.com)

Miranda Coney and Albert David in Rites, The Australian Ballet and Bangarra Dance Theatre.  
Photograph Jim McFarlane 1997.



Australian Government

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The Australian Ballet School



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**25–28 OCTOBER 2007, CANBERRA, AUSTRALIA**  
**ONLINE REGISTRATION AVAILABLE END OF MARCH**

# CHAPTER REPORTS

## India — West Bengal



by **Ranjita Karlekar**  
munia2jp@vsnl.net

This is the second report for *Asia-Pacific Channels* from the West Bengal chapter covering our activities since our inaugural celebration of World Dance Day in 2006.

In August last year two of our members attended dance workshops in Taiwan. The Chapter facilitated the participation of Vanessa Mirza, an aspiring dancer and student member of WDA–West Bengal in the Young Dancers Workshop offered at Taipei National University for the Arts (TNUA). Tuition fees were waived for Vanessa's participation at the three-week workshop.

WDA–West Bengal facilitated and partially funded Sohini Chakravarty's participation at the Community Dance Workshop offered by TNUA in August 2006 (TNUA again waived tuition fees). Sohini, a recipient of the Ashoka Fellowship offered by the Government of India, is the founder/director of Sanved, a company of young dancers working in the field of dance movement therapy. Through Sanved's activities, Sohini is attempting to develop methods for the rehabilitation of emotionally, mentally, socially and physically damaged people, including victims of abuse and violence and those living with HIV-AIDS.

Reports from both these participants have been very positive and will encourage us to facilitate more such participation in future.

WDA–West Bengal's membership base has widened considerably. West Bengal Dance Group Federation (WBDGF), with a membership of approximately 450, has become an institutional member, allowing us access to a wide range of dancers, choreographers, teachers and scholars.

In our aim to disseminate information and increase awareness of international dance

activities we have begun regular screenings of dance films and are collating dance-related articles, monographs and publications for our website. We intend to compile a list of dance-related websites and books and hope to soon be able to invite dance companies, scholars and teachers from other countries to come to West Bengal for interaction and collaboration.

The State Government of West Bengal, WBDGF and West Bengal State Music Academy again collaborated with WDA–West Bengal in the organisation of International Dance Day (IDD) celebrations. The Eastern Zonal Cultural Centre (EZCC), Ministry of Culture, Government of India, as well as the Indian Council for Cultural Relations (ICCR) have contributed towards the funding.

Events for IDD 2007 were launched on April 16 with two simultaneous 10-day contemporary dance workshops for young dancers, conducted by Tung-I-Fen from Taiwan and Emma Powell from Australia.

Dedications were made to the memory of Guru Govindan Kutty (Kathakali) and Chandralekha (Contemporary Dance) who were both leading dance figures of Indian dance. Performances included two compositions from the workshops, a traditional Cambodian dance performance by Chuvan Sodhachivy and Khiev Sovannarith, presentations by seven local dance companies. Several films were also screened.

IDD 2007 was a joyous and celebratory occasion and we look forward to sharing more of our experiences in the next installment of *Asia-Pacific Channels*. Until then, Namashkar!

# CHAPTER REPORTS



by **Helly Minarti**  
wda\_indonesia@yahoo.com

## Indonesia

**W**DA Indonesia is basically still consolidating with one new chapter added: WDA – Yogyakarta. Local active membership is still very much a challenge as people are not fully aware of the membership benefits and tend to get involved only when there is a chance to perform abroad. This issue is being addressed by the key members.

The biennial Solo Dance Festival commenced on 28 & 29 April coinciding with the International Dance Day of UNESCO. Themed as 'in/out local genius', the festival took place in Solo – the nickname of Surakarta – Central Java. It featured dance performances by Khrisna Lin (Taiwan), Ni Kadek Yuli Moure, Pamardi (Solo), Jefriandi Usman (Jakarta), Fitri Setyaningsih (Yogyakarta) and Sen Hea Ha, a Korean choreographer who is now based in Solo. Organised by Mataya Arts & Heritage, the festival included a photo exhibition of old dances as well as screenings of dance documentaries. Moving from the usual venue at Taman Budaya Surakarta (Solo Arts Centre), events this year were staged in the historical building Gedung DHC '45. The highlight was the Gambyong dance – a traditional female Javanese dance – performed by 1000 students and women from all over Solo.

On June 28–30 there will be an International Gelanggang Dance Festival in Padang, West Sumatra. Organised by The Arts Centre, they have invited Sachiko Miller (President of WDA Fiji) and Suhaimi Magi (Malaysia) to perform, in addition to the local choreographers.

In December, WDA West Sumatra will hold the West Sumatra Islamic Dance Festival, following the 2006 West Sumatra Dance Festival and Minangkabau Contemporary Dance Festival. This year WDA – WS is looking to improve the format.

Also in the capital, several festivals featuring dance performances will be held. August–September is annually allocated for the Shouwburg Festival at the Gedung Kesenian Jakarta (The Jakarta Playhouse) and in November will be the triennial Indonesian Arts Summit, the biggest international festival for contemporary performing arts. For the first time Kreativitaet Dance Indonesia (KDI) is collaborating with the London-based Seven Sisters Company. Susanne Thomas from the Seven Sisters Company, conducted a workshop with local dancers in 2005 and has since been working towards developing the Behind the Scene collaborative project.

July will see the long-awaited choreographic workshop by Lin Hwa Min of the Cloud Gate Dance Company organised by the Kelola Foundation <[www.kelolaarts.or.id](http://www.kelolaarts.or.id)> WDA Indonesia is also trying to secure Professor Marcia Lloyd for a one-day workshop in Jakarta in July, but this is yet to be confirmed.

In addition to these events, dance performances – small and large – are taking place in the usual venues across the archipelago.



# CHAPTER REPORTS

Photographer: Boy Triharjanto  
*Putera Amaterasu* choreographed by Rianto (Solo, Central Java)



# CHAPTER REPORTS



by **Yang Sook Cho**

danceproject@empal.com or danceproject@nate.com

## Korea

2007 began with The 4th World Ballet Star Festival at the Opera Theatre, Seoul Arts Center which once again received standing ovations and endless bravos. This event is a rare opportunity to see some of the world's finest dancers in superb performances of *Swan Lake*, *The Sleeping Beauty*, *Scheherazade*, *The Flame of Paris*, *Romeo and Juliet*, *Giselle*, *Manon*, *The Dying Swan* and *Le Bourgoie*. The audience was especially excited by the duets performed by Christophe Duken and Lore Mure of the Paris Opera Ballet in Forsythe's *In the Middle*, *Somewhat Elevated* and *Bella Figura* by Ji í Kilián. Other dancers included Roberta Marquez and David Makatelli of the Royal Ballet; Victoria Tereshikina and Igor Zelensky of the Kirov Ballet; Daniil Simkin of the Vienna Opera Ballet and Eun-Ji Hah of the Universal Ballet; Maria Alexandrovna of the Bolshoi Ballet and Tamas Solymosi of the Hungarian State Ballet; Ji-Yeon Yu and Igor Kolb of the Kirov Ballet, and Irina Dvorovenko and Gennadi Saveliev of the American Ballet.

Korea's annual platform for promoting emerging choreographers is The 4th Wwoomm-Emerging Choreographers (*wwoomm* means a bud or sprout in Korean). Performances took place in April and the choreographies included *Reflection* by Hye-Ri Lim, *A Wheel of Infinitive Time* by Hanul Park and *Marguerite*

*Marguerite* by Ruda Lee. Passionate young choreographers are selected from this event for WDA-AP's international dance festivals and collaborations.

WDA-Korea chapter's General Secretary, Professor Kui-In Chung of Busan National University, has been elected as the Vice President of East Asia in WDA-AP. Our President Hae-Shik Kim is retiring from The Korea National University of the Arts (KNUA) in August this year as she intends to focus on the international dance scene. Hae-Shik Kim, the first Korean ballerina to study at the Royal Ballet School in the 1970s, danced with Zurich Opera Ballet as a soloist and Les Grands Ballets Canadiens as a prima ballerina. After retiring from the stage, she taught at California State University, Fresno until she returned to Korea as the Director of the Korea National Ballet in 1993. She served as the first Dean of the School of Dance, KNUA from 1996. Hae-Shik Kim significantly raised the standards of Korean ballet and exposed the company to world-renowned choreographers such as Ferdinand Nault and Yuri Grigorovich. At KNUA, she instigated the first dance conservatory in Korea and acted as a jury member in numerous international ballet competitions such as Varna, Pern, Jackson and New York.

*Bella Figura* performed by Lore Mure & Christophe Duken of Paris Opera Ballet  
Photographer: Eun-Joo Lee



# CHAPTER REPORTS



**Mew Chang Tsing**  
semangatseni@yahoo.com

## Malaysia

As the year progresses we are very happy that the WDA Malaysia chapter has a few events organised for 2007.

The events that we have planned fall under the title MyDance Series 2007 (MDS '07) and are enabled by the continued support of the Ministry of Culture, Arts and Heritage (MoCAH) and The Kuala Lumpur Performing Arts Centre (KLPac). MDS '07 consists of four unrelated projects that span over the year. The objectives are, however the same. We aim to:

- ▶ Provide local artists, especially dancers and choreographers as well as musicians, composers, lighting designers etc. with opportunities for collaboration and a platform to showcase new work
- ▶ Build new networks and strengthen existing ones amongst Malaysian artists of various genres and media
- ▶ Build new networks and strengthen existing ones between Malaysian and foreign artists
- ▶ Play a more effective role by initiating and sourcing funding for these projects so that participants and collaborators are free to focus on the creative process and production management

### Finalised projects include:

#### *German Tanztheater DVD Series*

Four sessions featuring works by Pina Bausch and Henrietta Horn. Presented by Goethe Institute, Kuala Lumpur and organised by MyDance Alliance. The four sessions took place in May at the IndiCine, The Kuala Lumpur Performing Arts Centre (KLPac).

Each session was facilitated by artists of various disciplines: Gan Chih Pei (choreographer), Tam Yuet Yoong

(actor, physical performer), Mac Chan (lighting designer), Zulkifli Mohamad (writer, arts educator), Mew Chang Tsing (choreographer).

Besides being a wonderful opportunity to view these rare DVDs, the intention was to encourage discussion and facilitate communication between artists from all disciplines.

#### *Whisper of Love*

A dance collaboration between Ong Yong Lock of Unlock Dance Plaza in Hong Kong and Lee Swee Keong of Nyoba Kan in Kuala Lumpur. An open audition for dancers was held in May, followed by intensive rehearsals housed in MyDance Studio. The final production is to be presented 15–17 June at Pentas 2 at KLPac.

### The other two projects are still in the planning stages:

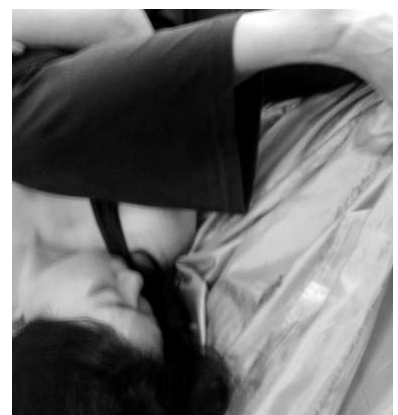
#### *Double Bill*

Featuring the works of two local choreographers and scheduled for performance in September. Rehearsals will be housed in MyDance Studio

#### *A Dance Collaboration*

This will involve both foreign and local choreographers. The rehearsals will be housed in MyDance Studio with performances in December in Pentas 2 at KLPac

We look forward to reporting on more events in the next issue of *Channels*. Our aim is to better utilise this newsletter to present a fuller picture of the Malaysian dance scene by including activities beyond those of MyDance Alliance.



# CHAPTER REPORTS



## Philippines

by **Basilio Esteban S. Villaruz**  
basilio\_esteban.villaruz@up.edu.ph

February was National Arts Month in the Philippines. Always leading the celebrations are the National Commission for Culture and the Arts and the Cultural Centre of the Philippines.

For 2007 the NCCA's National Dance Committee spearheaded the dance events. It opened with a performance at Rizal Park with *Sayaw Pinoy* with dancers from Ballet Philippines, Ballet Manila, Quezon City Ballet, University of the East Dance Troupe, Philippine Normal University Kislap Sining and University of the Philippines Dance Company. This performance toured widely, paralleling other NCCA arts events.

The Cultural Centre also brought together many folkloric groups on 16–18 February, crediting the late national artist Ramon Obusan and Gener Caringal as Artistic Directors.

Participating groups were the Ramon Obusan Folkloric Group, Philippine Baranggay Folk Dance Troupe, Kaloob Philippine Music and Dance Ministry, Kalilayan Folkloric Group of Quezon, Lahing Batangan Dance Troupe of Batangas, Sandiwang Kayumanggi Folk Dance Troupe of Manila, Sindaw Philippine Performing Arts Guild, Sining Bulakenyo Pangkat Mananayaw ng Bulacan and Umalahukan Theatre and Dance Company of Basilan.

At the same time, there were performances from Ballet Philippines with flamenco dancer Angel Gomez of Singapore, auspices of Rose Borromeo, choreography by David Russo of Munich, and Ballet Manila with *Romeo and Juliet* by Sergei Vikulov to Prokofiev (led by Lisa Macuja and Ruben de Dios).

Now in its third year, Contemporary Dance Map (CDM), the annual event marking National Dance Week and International Dance Day in April, was presented by the NCCA and University of the Philippines Dance Company and involved members of the Creation and Performance Network of WDA Philippines. This year, as well as the performances, a series of workshops was held by various WDA member groups: Dancing Wounded Commune in Malate, and in Quezon City Chameleon Dance Theatre, Airdance, UP Dance Company and Dance Forum. These workshops were tailor-made for each community and included choreographic skills.



Above: Ligaya workshop at the International Conference on the Conservation and Popularisation of the Pangalay and Related Asian Dance Cultures, Metro Manila, Philippines, February 8-10, 2007. Photographer: Richard A. De Guzman.  
Below: Artist, Donna Miranda. Photographer: Brendan Goco

On 14 February a gala opening was held at the Halili Cruz School of Dance and hosted by Shirley Halili Cruz, secretary-treasurer of WDA-Philippines. CDM again combined the various groups in performances which culminated in Myra Beltran's Dance Forum studio-theatre on 28 February. Coordinators were Angel Lawenko and Nina Hayuma Habulan, with assistance from Myra Beltran and Paul Morales.

Beltran and Morales are also coordinating the second year of *Wi-Fi Body 2: Xchange* at the Cultural Centre on 10–15 July. This is jointly sponsored by the Centre and the NCCA.

Focus will be on contemporary dance and will encourage the emergence of new choreographers. There will be choreographic opportunities, two gala performances, site-specific shows, film showings, master classes and a symposium to be led by Zubin Mohammad, Denisa Reyes and Basilio Esteban S. Villaruz.

Also in July the UP Dance Company rejoins the Tari '07 Festival in Kuala Lumpur. Organised by Akademi Seni Budaya dan Warisan Kebangsaan and led by Joseph Gonzales, this festival brings together groups from academic dance programs all over Asia and the Pacific. The festival includes performances presented by Flordeliza Fernandez, Elena Laniog, Herbert Alvarez, and a Bharatanatyam piece with Lawenko from New Delhi, as well as workshops and a seminar.



# CHAPTER REPORTS



by **Leong Lai Keun**  
lkleong@nie.edu.sg

## Singapore

The WDA-Singapore chapter was affiliated with Dance Association Singapore (DAS) from 2001–2005, but has since become a separate society following the new direction of DAS. During its affiliation with DAS, WDA-Singapore successfully initiated and organised significant events, including WDA Asia-Pacific Dance Bridge 2001, a four-day annual regional conference in conjunction with Singapore Arts Festival. The conference was attended by WDA delegates from 13 countries as well as many from the Singaporean dance community.

### The objectives of WDA-Singapore are:

- ▶ 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

### Performances January – June 2007

- ▶ *Indian Contemporary Dance Theatre Double-Bill* by Raka Maitra, 28 January at The Substation
- ▶ Forum: Explorations in Indian Dance by Stephanie Burridge, 28 January at The Substation
- ▶ *Divya Darshanam-Elephanta* by Siri Rama, 11 & 16–18 February in India
- ▶ *Leng Kee Dance Troupe Outreach Show* by Leong Siew Ying, 24 February and 10 & 17 March
- ▶ *B.O.B.\* — The Final Cut* (Hong Kong / Singapore) presented by Esplanade, 27 & 28 February at the Esplanade recital studio
- ▶ *02-Square*, a studio dance performance by Frontier Danceland, 8–11 March at Stamford Arts Centre

- ▶ *Bophana* by Maya Dance Theatre Ltd, 3–6 May at The Arts House Play Den
- ▶ The Grey Festival: A Celebration of Indian Contemporary Dance (organised by Jayanthi Siva and Raka Maitra) 9–13 May at The Substation

The Singapore Arts Festival is one of the leading international arts festivals, known for its bold and innovative artistic collaborations at the cutting-edge of contemporary arts with a distinctive Asian flavour. Established as a national celebration for the arts, the Festival offers myriad showcases of world-class and internationally-acclaimed arts productions, and has a strong trademark for presenting several world and Asian premieres. In the last 30 years, it has played a catalytic and strategic role in developing audiences, professionalising arts practice, spawning new interests and creating spin-offs for the arts.

For more information visit  
<[www.wda.singapore.com.sg](http://www.wda.singapore.com.sg)>



# CHAPTER REPORTS



by **Su-Ling Chou**  
dance@mail.tyhs.edu.tw

## Taiwan

Taiwan is taking a new direction in dance as young emerging choreographers and researchers explore their cultural and historical identities for creative inspiration. Performance skills remain very strong while composition techniques need developing.

Although there are no doctorate programs in Taiwan as yet, five dance graduate programs are operating and dance research is flourishing following the establishment of Taiwan Dance Research Association in 2003.

To date, Taiwan has seen more than fifty performances by more than ten dance groups, and two dance conferences are scheduled to allow dance researchers to meet, present work and discuss their experiences. WDA Taiwan will host the 2007 Asia Young Choreographer Project in July and August in Kaohsiung and Taipei. Three talented young choreographers are selected to present their works at Singapore Dance Festival in June and Focus Dance Company, based at TNUA, have been invited to perform in Singapore also.

WDA Taiwan membership continues to grow and now includes many young professional dancers, university and high school students. WDA events are promoted via email to all members and our profile is increasing.

### 2007 Asia Young Choreographer Project

Six choreographers recommended by WDA-AP have been selected to participate in the Asia Young Choreographer Project which is funded by the National Endowment for the Arts in Taiwan, the Culture Bureau of Kaohsiung city and the Chin-Lin Foundation for Cultural and Arts in Taiwan.

Four of the choreographers will be based in Kaohsiung in the south of Taiwan from July 8 – 29 and two will be working at the Taipei Dance Elite Academy (TAIPEIDEA), a department of Taipei National University of the Arts (TNUA) from August 5 – 25. Thanks to all those who applied.

Performances will take place at Tsoying High School, Kaohsiung July 27, 28 and 29 and at TAIPEIDEA August 25.

### Selected Choreographers

#### Kaohsiung

Herbert Española Alvarez, Philippines  
Ho Ching Yu (Frankie), Hong Kong  
Rianto, Indonesia

#### Taipei

Aimee Smith, Australia  
Saeko Aoki, Japan  
Kim Hee Sun, Korea



*Tunnels End—Walking & Falling* choreographed by Motoko Ikeda (Japan).

All performers are dancers chosen from the 2006 Asia Young Choreographers Project  
Photographer: Liu Zen-hau

# CHAPTER REPORTS

## Performances January – June 2007

### Dance Forum Taipei

*My 'S' Daddy*, 11–12 May at the National Taiwan Arts Education Institute

### Scarecrow Contemporary Dance Company

<S>, 18–20 May at Art Space at the Eslite Bookstore in Tainan City

### Taipei Dance Circle

*Of Man and Object*, 31 March at Chung-Hsing Hall, 21 April at Hsinchu Municipal Performance Hall, 5 May at Cultural Affairs Bureau of Taoyuan County Government Performance Hall and 11 May at Keelung Cultural Center

### Lin HH Dance Company

*Tilt*, 12–15 April at the National Taiwan University Theater

### Sun-Shier Dance Theatre

*Prepare the Princess*, 13 April at Bureau of Cultural Affairs Hsinchu City Performance Hall, 15 April at I-Lan Performing Arts Center; 22 April at Kaohsiung Cultural Center Chih-Shan Hall and 28–29 April at Novel Hall for Performing Arts

### Tsoying Dance Group, Tsoying High School

January 2006 Tsoying Dance Troupe performance at Kaohsiung Cultural Center Chih-Teh Hall, the Cultural Affairs Bureau of Pingtung County Performing Art Center, the Tainan Municipal Cultural Center and Taichung County Harbor Arts Center

### Dance Department, Chungwa School of Arts

Annual Public Performance for 2007, 27 April at Tainan County Southern District Community Service Center; 2 May at Music Hall of the Chiayi Municipal Cultural Center; and 9 May at Kaohsiung Cultural Center Chih-Teh Hall

### Kaohsiung City Ballet

*Dance Shoe 4*, 3 March at Crown Art Center Theater; 10 March at Art Space of Tainan Eslite Bookstore and 17–18 March at Kaohsiung Cultural Center Chih-Shan Hall

### Kaohsiung City Ballet

with Kaohsiung City Symphony Orchestra, 11 February at Kaohsiung Music Center and 25 March at Taiwan County Southern District Community Service Center Performance Hall

### Taipei Folk Dance Theater

*Contemporary Dance in Taiwan: Ethnicity and Culture through Centuries*, 25–27 May at National Theater Concert Hall

### Focus Dance Company

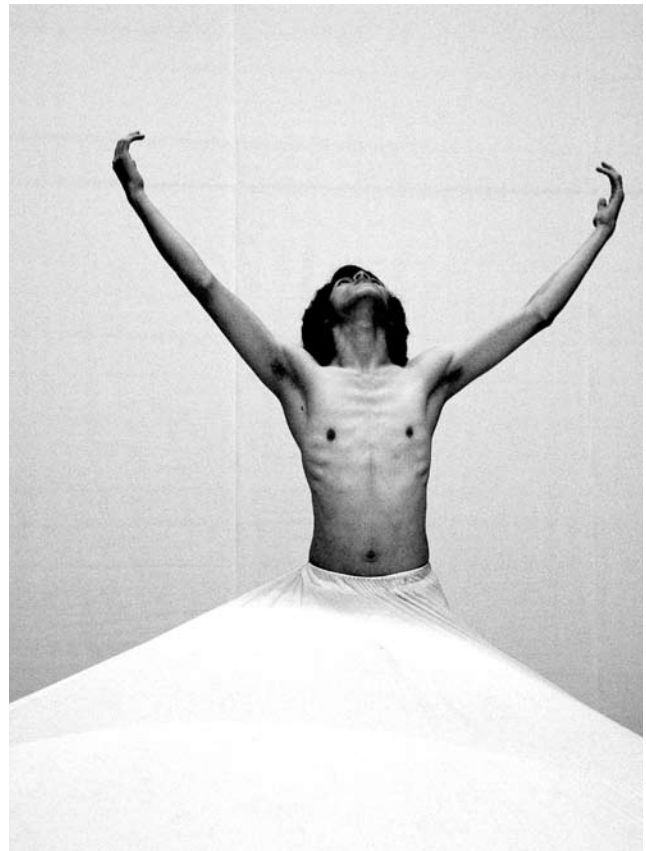
*City of The Sky*, 13 April at Changhua County Yuanlin Performing Hall and 4 May at The Sun Yat-sen Hall, NSYSU

### Scholarships:

- ▶ Chin Lin American Dance Festival Scholarship, sponsored by Chin Lin Foundation for Culture and Arts (CLFCA)
- ▶ The Award for the New Generation Choreographers in Taiwan, by CLFCA
- ▶ The Award for Graduates' Paper Presentation, by CLFCA

### Sponsorships:

- ▶ The project of Neo-classic Dance Company, 'Series of Dance Culture Anthropology—The Publication Proposal on Professional Seminars' by Chin-Lin Foundation for Culture and Arts (CLFCA)
- ▶ The Publication Plan on International Folk Dance Exquisite, Taiwan International Folkdance Association by CLFCA



*Under My Hobbling* choreographed by Luo Wen-jinn (Taiwan)  
Photographer: Liu Zen-hau

- ▶ 2007 Annual Plan of Taiwan Dance Research Association by CLFCA and Ministry of Education, Taiwan
- ▶ 2007 Annual Plan of Tso's Dance Association by CLFCA and its memberships
- ▶ 2006 WDA Taiwan Annual Planning by CLFCA
- ▶ The Development of Young Artists Grant by CLFCA
- ▶ International Dance Exchange Travel Grant Program for Wen-Tsue Wu to Denmark funded by CLFCA

### Conferences:

- ▶ 'Difference, Identity and Hybridity: Performing Arts in the Context of Globalisation, Diaspora, Post/Colonialisation', 12–13 April by National Taiwan University of Arts
- ▶ 'Speaking of Dance: Seminar on the Multi-facets of Dance II', 2–3 June by the Dance Research Society

### Workshops:

- ▶ New-Classic Dance Studying Day, 6 January and 15 April at Hongshulin Theatre by NEO Classic Dance Company
- ▶ Taipei Dance Elite Academy (TAIPEIDEA), summer festival by Taipei National University of the Arts offering scholarships to non-Taiwanese WDA-AP members recommended by each chapter head. Past award winners have been from Hong Kong, Malaysia, the Philippines, New Zealand, Singapore, Indonesia and Hong Kong.

# CHAPTER REPORTS



by Sophie Yuen Mason  
smason@ssischool.org

## Vietnam

Hồ Chí Minh City



Vong Co Traditional Southern  
Vietnamese Dance  
choreographed and performed by  
Nguyen Tang Loc  
Photographer: Jennifer Calvillo

# CHAPTER REPORTS

**SSIS' motto:**  
**'All that is important is this one moment in movement. Make the movement important, vital, and worth living. Do not let it slip away unnoticed and unused'.  
Martha Graham**

Saigon South International School's MS/HS Dance Team has been established for almost a year now. Fourteen young talented dancers from Grade 8 to 12 have been selected and most of them were also winners in the school's annual dance competition held on 27 September 2006.

At SSIS one of the things we teach Dance Team members is to include experiences that develop their technical and expressive skills in a variety of styles of dance. As an aesthetic means of ordering movement into an expressive code, they must come to understand that dance involves structuring gesture and motion to capture and convey ideas, images and feelings, and thus they must learn to use their bodies as the instruments of communication.

Over the last year Dance Team has been in the spotlight with many performances at Saigon South International School. Many people have seen and been impressed by our students. Local teachers, parents and visitors have seen the excellent performance standard and witnessed the wonderful individual expression and unique dance skills of our students.

SSIS is a member of MRISA (Mekong River International Association) which annually conducts a Cultural Exchange that brings together 120 students from four different MRISA schools. This year's MRISA Exchange, hosted by SSIS, started with an opening ceremony in which the SSIS Dance Team performed two dances along with a Vietnamese Contemporary Dance Company – 'Arabesque'. The second night the dance team highlighted the theme of the event, 'Current', in a musical play. Dance Team members also participated in four days of workshops in art, dance, music and drama. As hosts for visiting students, dance team members shared their experiences of living in Ho Chi Minh City and made many new friends. The last night of the Exchange concluded with a performance by Dance Team members along with student dancers from the other visiting schools: Hanoi International School, Vientiane International School and International School of Phnom Penn.



Above: *Study Hall*, choreographed by Sophie Mason and performed by the SSIS Dance Team. Photographer: Jennifer Calvillo

Below: *Current* choreographed by Sophie Mason and performed by the SSIS Dance Team. Photographer: Joseph Graziano

# EVENTS & OPPORTUNITIES

## 2007 EVENTS

### **International Council of Kinetography Laban/ Labanotation (ICKL)**

Mexico, 30 July–4 August 2007

ICKL is a non-profit international organisation whose members practise Rudolf Laban's system of movement and dance for the documentation of, education about, and research on human movement. The aims of ICKL are to promote the use of the system; to increase research for its development and applications; to act as a deciding body with regard to the orthography and principles of the system; to support experimental projects in related areas—to encourage information exchange among centres and individuals using the system. The conference will be hosted by the National School of Classic and Contemporary Dance in Mexico. See <[www.ickl.org](http://www.ickl.org)> for more information.

### **Discovering Dance: Dance Education Conference**

Nanyang Academy of Fine Arts, 5–7 September 2007

Jointly organised by Singapore Ministry of Education, Nanyang Academy of Fine Arts and WDA (Singapore)  
Contact: Caren Carino <[carencarino@yahoo.com](mailto:carencarino@yahoo.com)>

### **So You Can Dance,**

*A national dance conference for primary and secondary teachers.*

Dunedin, New Zealand, 30 September–4 October 2007

The conference will enable teachers who are at different stages of implementing the dance curriculum to:

- ▶ enjoy a wide range of practical sessions
- ▶ dance in collaboration with the other arts disciplines
- ▶ explore dance in the inquiry learning process
- ▶ refine ideas and approaches to purposeful dance assessment
- ▶ develop confidence to use production technologies in dance
- ▶ unpack the dance resources
- ▶ share ideas for strengthening and promoting dance in schools

Supported by Teachers U Refresher Course Committee (TRCC).  
Enquiries <[suzanne.renner@dce.ac.nz](mailto:suzanne.renner@dce.ac.nz)>

### **International Summer Course in Dance**

Lisbon, Portugal, 16–27 July 2007

The Dance Department of Faculdade de Motricidade Humana – Universidade Técnica de Lisboa (Lisbon) is offering an intensive dance course in a two-week program of dance practice and leisure activities. Combining culture, dance and relaxation, this is a perfect opportunity for dancers and dance students from anywhere in the world to get together in a friendly environment, learn more about the diversity of dance and get acquainted with Portuguese Culture. Classes, cultural/leisure activities and lodging will take place in FMH Campus in Cruz Quebrada, facing the Tagus River; close to the woods and the beaches. For more information contact: <[amacara@fmh.utl.pt](mailto:amacara@fmh.utl.pt)> or <[rrato@fmh.utl.pt](mailto:rrato@fmh.utl.pt)>

### **Symposium on Popular Dance and Music**

University of Surrey, UK, 20 October 2007

Presented by the Department of Dance Studies and The

Department of Music and Sound Recording at the University of Surrey, in collaboration with The Society for Dance Research.

From the ragtime era of the early twentieth century through to the recent practices of contemporary club cultures, dance and music have been inextricably linked in a diversity of contexts that include the film and television screen, bars, ballrooms and dancehalls, street sites and the commercial stage. While there is a long tradition of scholarship within the disciplines of dance and music studies that focuses specifically on 'art, dance and music', it is more recently that scholars within these fields have called into question this canonical paradigm through interrogating dance and music practices located in the popular domain. Even then, there is little research that addresses the dance-music relationship.

#### *Call for papers*

The symposium committee invites proposals from researchers and practitioners working broadly in the areas of popular dance and/or music as a means to illuminate both shared and divergent issues, theories and methods.

Deadline for submissions: 22 June 2007.

Enquiries: Dr Sherril Dodds, <[S.Dodds@surrey.ac.uk](mailto:S.Dodds@surrey.ac.uk)>

### **International Association for Dance Medicine & Science (IADMS)**

Canberra, Australia, 25–28 October 2007

IADMS will hold its 17th Annual Meeting in Canberra at the Australian Institute of Sport. This conference works to improve dancers' health, well-being and performance through the encouragement and promotion of dance medicine and science. The conference will be co-hosted by three of Australia's elite institutions, The Australian Ballet School, the Australian Dance Council–Ausdance and the Australian Sports Commission, with additional funding from the Commonwealth Department of Communications, Information Technology and the Arts. See <[www.iadms2007.com.au](http://www.iadms2007.com.au)> for more information.

### **Congress on Research in Dance (CORD)**

*Choreographies of Migration: Patterns of Global Mobility*

New York City, 8–11 November 2007

To celebrate the 40<sup>th</sup> anniversary of CORD and the centennial of José Limón (1908–72), CORD, in partnership with Barnard College and the Limón Institute, will present the theme 'How has migration shaped the course of dance history? What could dance reveal about the experiences and conditions of immigration, diaspora, exile, detention, globalisation, displacement and other forms of social im/mobility?'. For more information see <[www.barnard.edu/dance/cord](http://www.barnard.edu/dance/cord)>

### **Early Dance and Music Summer Workshop**

Bagnacavallo Italy, 28 July–4 August 2007

Eight days of courses, concerts and workshops in early music and dance, organised by the Association Il Teatro della Memoria and directed by Claudia Celi and Andrea Toschi. Information on fees and bookings can be found at <[www.teatrodellamemoria.org/corsihumor\\_eng.htm](http://www.teatrodellamemoria.org/corsihumor_eng.htm)> Enquiries: Andrea Toschi <[info@teatrodellamemoria.org](mailto:info@teatrodellamemoria.org)>

# EVENTS & OPPORTUNITIES

## **21st World Congress on Dance Research Dancers Without Frontiers**

Athens, Greece 5–9 September 2007

This is a gathering of world-wide dance specialists and the best opportunity to showcase work to a wide audience of practitioners, dance teachers, choreographers, researchers, journalists and organisers. All forms of dance are represented. The congress is organised by the Dora Stratou Dance Theater and the Greek Section IOFA, in collaboration with the International Dance Council CID. Its theme is in accordance with the Convention on the Protection and Promotion of the Diversity of Cultural Expressions adopted by the UNESCO General Conference. Primarily intended for professionals, the congress is also a trade fair and a participatory event, facilitating contacts with colleagues and informal discussions.

Presentation proposals must be submitted by 30 July 2007 to: Congress Secretariat: Dora Stratou Dance Theater <president@cid-unesco.org>. Further information <www.cid-unesco.org>

## **Dance/Video/Improvisation Workshop**

Findhorn, Scotland, 25 August–1 September 2007

The workshop, conducted by Kirstie Simson, Katrina McPherson and Simon Fildes will explore how camera technique and editing can capture the essence of improvised dance practice and the uses of improvisation in making dance for the screen. Based on their own ongoing collaborative project, this workshop is open to dancers and video dance artists. For further information, please email <bodysurf@findhorn.com>

## **Ballet and Modern Dance Workshops in Europe**

European Dance Art Salzburg have the following offerings for 2007:

9 July–6 August

Summer Intensive Ballet Workshop, in Salzburg Austria

Artistic Director: Peter Breuer: Four gala performances.

23 July–19 August

Ballet Ostrava Workshop in the Czech Republic

Artistic Directors: Igor Vejsada and Yehuda Maor: Two gala performances.

8–18 August

Bad Reichenhall, Germany

Artistic Director: Beate STibig Nikkanen

21–31 August

Dance Art Greece at Pilion Peninsula, Greece

Offers three concurrent workshops: intensive ballet, dance teachers vacation seminar and visual artists – painters.

More detailed information at <www.eudanceart.org>

## 2008 EVENTS

### **Rural Retreat**

Hertfordshire, UK, 10–14 January 2008

The dance world's artistic directors and creative producers of the future are the focus of DanceEast's fourth Rural Retreat. From a list of 70 applicants, 26 aspiring leaders from around the globe have been selected for an intensive think-tank of inspirational and provocative talks and discussions about the realities and challenges of the artistic director's job in the 21<sup>st</sup> century. The 2008 Rural Retreat is structured for would-be directors of mid to large-scale ballet and contemporary dance companies. In addition to group workshops, there will be key speakers on leadership including Sadler's Wells' artistic director Alistair Spalding, Frank Andersen from the Royal Danish Ballet and Reid Anderson, artistic director of Stuttgart Ballet. Two other luminaries from the worlds of sport and business will also attend the retreat as guest speakers. For further information go to <www.danceeast.co.uk>

### **International Dance Day**

29 April 2008

Celebrations at UNESCO Headquarters, Paris, France, and throughout the world.

### **World Dance Alliance 7th Global Assembly**

Brisbane, Australia, 6–11 July (dates to be confirmed)

WDA Asia Pacific will host the 7th WDA Global Assembly in Brisbane, Australia, in association with Ausdance Queensland.

Enquiries to Marcus Hughes, <eo.qld@ausdance.org.au>

### **Interface 2008**

Kolkata, India

*Call for artists*

This International Festival of Alternative and Contemporary Expressions is the first ever international arts festival of Eastern India and the only international platform for contemporary expressions in the alternative arts. It aims to facilitate the gathering of artists from various disciplines to exchange ideas, develop collaborations and solutions and to develop a larger and more meaningful international arts fraternity. Interface is a major event in the cultural calendar of Kolkata covering the disciplines of dance, music, installations, painting, fashion, theatre and cinema. All artists are invited to join us for the 2008 festival.

Please send your profile and materials to:

Sapphire Creations Dance Workshop

CF 80 Salt Lake city Kolkata 700 064

Fax: 91 33 2334 9107. Email: <sapphirecreations@yahoo.com>

Web <www.sapphirecreations.org>

# 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, Solomons

## 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.

## WDA Asia-Pacific

Professor Mohd Anis Md Nor, Ph.D.,  
President,  
Cultural Centre, University of Malaysia,  
50603, Kuala Lumpur, Malaysia  
[anisnor@un.edu.my](mailto:anisnor@un.edu.my)

## WDA Americas

Professor Adrienne Kaeppler, President  
Curator of Oceanic Ethnology, MRC  
112, Box 37012, Smithsonian Institution,  
Washington, D.C., 20013-7012, USA  
[kaepplea@si.edu](mailto:kaepplea@si.edu)

## WDA Europe

Professor Joseph Fontano, President,  
Accademia Nazionale di Danza,  
Largo Arrigo VII n°5  
00153 - Roma, Italy  
[joseph.fontano@fastwebnet.it](mailto:joseph.fontano@fastwebnet.it)

# World Dance Alliance – Asia Pacific

## PRESIDENT

Professor Mohd Anis Md Nor  
Cultural Centre,  
University of Malaya  
50603 Kuala Lumpur Malaysia  
T +60 3 7967 3458  
F +60 3 7967 3576  
anisnor@um.edu.my

## VICE-PRESIDENTS

Vice President: Yunyu Wang  
yywang@coloradocollege.edu  
Vice Presidents:  
Basilio Esteban Villaruz (S.E. Asia)  
(Philippines Chapter Head)  
Cheryl Stock (Pacific)  
c.stock@qut.edu.au  
Kui-In Chung (East Asia)  
kicdance@naver.com  
Sunil Kothari (South Asia)  
sunilkothari1933@yahoo.com  
Secretary: Julie Dyson  
(Australia Chapter Head)  
Treasurer: Mew Chang Tsing  
(Malaysia Chapter Head)

## NETWORK CHAIRS

*Creation & Presentation*  
Nanette Hassall (Australia)  
n.hassall@ecu.edu.au  
*Education & Training*  
Ralph Buck (New Zealand)  
r.buck@auckland.ac.nz  
*Management & Promotion*  
Fred Frumberg (Cambodia)  
ffrumberg@aol.com  
*Welfare & Status*  
Tom Brown  
(Hong Kong Chapter Head)  
*Research & Documentation*  
Urmimala Sarkar Munsil (India)  
urmimala.sarkar@gmail.com  
Stephanie Burridge  
s.burridge@pacific.net.sg

## CHAPTER HEADS

### AUSTRALIA

Julie Dyson  
Ausdance National  
PO Box 45  
Braddon ACT 2612 Australia  
T +61 2 6248 8992 F +61w2 6247 4701  
juliedyson@ausdance.org.au

### AOTEAROA NEW ZEALAND

Tania Kopytko  
Dance Aotearoa New Zealand (DANZ)  
PO Box 9885  
Wellington New Zealand  
T +64 4 382 8463 F +64 4 382 8461  
execdirector@danz.org.nz

## CAMBODIA

Fred Frumberg and Suon Bun Rith  
Amrita Performing Arts  
No. 241, Street 63  
Sangkat Boeung Kengkang I  
PO Box 1140  
Phnom Penh 12000, Cambodia  
T +855 2322 0424 F +855 2322 0425  
rithsb@amritaperformingarts.org

## FIJI

Sachiko Miller  
PO Box 228  
Suva, FIJI ISLANDS  
T +679 3362 408 F +679 3303 160  
sachikomiller@gmail.com

## HONG KONG

Anna CY Chan  
School of Dance  
Hong Kong Academy of  
Performing Arts  
1 Gloucester Rd  
Wanchai, Hong Kong  
T +852 584 8757 F +852 802 3856  
annachan@hkapa.edu

## INDIA

Kapila Vatsyayan  
Indira Gandhi National  
Centre for the Arts  
New Delhi 110 001 India  
F +91 1 1338 1139  
kv@delnet.ren.nic.in

## WDA West Bengal

Urmimala Sarkar, Chairperson  
urmimala.sarkar@gmail.com

## INDONESIA

Maria Darmaningsih  
info@joglosemar.co.id  
Sal Murgiyanto (Adviser)  
salmurgi@pacific.net.id  
sal@dance.tnua.edu.tw

## West Sumatra

Indra Utama (President)  
Padang Panjang Cultural Institute  
c/o Rumah Buku Boestanoel Arifin Adam  
Jl. Bahder Djohan 12, Padangpanjang  
West Sumatra, Indonesia  
T +62 752 82133 M +62 08126619193  
padangpanjang\_cultural\_institute@yahoo.com>

## JAPAN

Professor Miki Wakamatsu  
Japan Women's College of  
Physical Education Graduate School  
10-7-3 Nishi Boria  
Sakuraku Urawa City 338 0832 Japan  
T +81 4 8853 9410 F +81 4 8853 9421  
mikiwakama@aol.com

## KOREA

Prof. Kui-In Chung  
Director, Pusan Contemporary Dance Co.  
Pusan National University Dance Dept  
San30, Jangjeon-Dong, Kumjung-Ku  
Pusan, Korea 609-753  
T +82 5 1 510 2951 F +82 51 581 3695  
kicdance@naver.com

## MALAYSIA

Mew Chang Tsing  
Mydance Alliance or Rivergrass  
12A Jalan 20/16A, 46300  
Petaling Jaya Selangor, Malaysia  
T/F +60 3 7877 8796  
rvgmew@pd.jaring.my

## PHILIPPINES

Professor Basilio Esteban Villaruz  
College of Music,  
University of the Philippines  
Diliman, Quezon City 1101 Philippines  
T +63 2 428 7772  
basilio\_esteban.villaruz@up.edu.ph

## SINGAPORE

Dr Chua Soo Pong  
Director Chinese Opera Institute  
111 Middle Road  
Singapore 188969  
T +65 6339 8168  
coisinga@mbox2.signet.com.sg

## TAIWAN

Su-ling Chou  
Dance Department  
Taipei National University of the Arts  
#1 Shun-yan Road, Tamsien  
Taipei, Taiwan 112  
T +886 2 2893 8778 F +886 2 2893 8779  
dance@mail.tyhs.edu.tw

## THAILAND

Pornrat Damrhung  
Graduate School  
Chulalongkorn University  
Vichyabhothna Bdg,  
Phya Thai Road, Bangkok 102220  
dpornrat@hotmail.com

## VIETNAM

Hanoi  
Chu Thuy Quynh  
136/106 Nghio Ton,  
Cau Giay, Hanoi  
F +84 4 756 0326

## Ho Chi Minh City

Sophie Yuen Mason  
Saigon South International School  
Saigon South Parkway  
Tan Phong Ward, District y7  
Ho Chi Minh City, Vietnam  
smason@sischool.org



Photographer: Boy Triharjanto

*Putera Amaterasu* choreographed by Rianto (Solo, Central Java)