

# Asia-Pacific CHANNELS



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No. 1 / June 2006

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### EDITORIAL / PRODUCTION

Editor: Julie Dyson (Australia)

juliedyson@ausdance.org.au

Publisher: Australian Dance Council—Ausdance Inc.

Ausdance National Office, PO Box 45

Braddon ACT 2612, Australia

email: juliedyson@ausdance.org.au

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# PRESIDENT'S REPORT



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

## President's Message

Seasons Greetings as we prepare to bid goodbye to 2006 and usher in 2007 with great hopes for a bountiful year for all those in Asia and the Pacific region. I wish to take this opportunity to congratulate everyone for their work for WDA-AP and for world dance in general. We could not achieve such success without the unity that we have established in an organisation encompassing such diversity of cultures and traditions as WDA. I thank all of you for making 2006 a great year to remember.

The festival during our Annual General Meeting at the Hong Kong Academy for the Performing Arts in June demonstrated a merging of junior and senior dance artists, and the conference presented many scholarly discourses on dance education. We had three full days of meetings, discussions, deliberations and consensual dialogue that was fully attended and well organised by WDA Hong Kong. I hope the success of this meeting and the ensuing dialogue will set the precedent for future meetings. To all our dedicated Hong Kong colleagues who worked tirelessly to make this gathering a memorable event, we offer our sincere appreciation and thanks.

WDA-AP was again well represented at the WDA Global Assembly in Toronto in July with presenters, delegates and performers converging from all areas of the Asia Pacific region to celebrate and affirm our commitment to WDA. Our voices, dialogues and proposals were appreciated by our colleagues from the Americas and Europe as much as we valued their participation and contributions. This was the first time that representatives of WDA from every region were together and we shall be hearing more from the network heads as new projects develop. WDA-AP was also entrusted to begin dialogue with our African counterparts and establish WDA Africa. I was asked to lead the challenging task of uniting the

myriad African diversities for the good of dance and WDA. This project awaits more input from colleagues in Europe and the Americas before a trip to South Africa takes place.

One of our greatest success stories for 2006 is the unique and impressive publication *Shifting Sands: Dance in Asia and the Pacific* edited by Stephanie Burridge, which was officially launched first in the Asia Pacific region, and then in Toronto. *Shifting Sands* has received excellent reviews and is making good sales. This festschrift has indeed become an example of team work and dedication to keeping alive the memory of our great mentor, Carl Wolz. The publication was made possible because of the well coordinated and strategic partnership between WDA-AP and the Australian Dance Council-Ausdance Inc., with printing funds generously provided by Taiwan's Chin Lin Foundation for Culture and Arts.

We have explored new territories and rekindled great strategies as we continue to give our support to WDA-AP. With this optimism and motivation, WDA-AP will continue to increase membership and facilitate connections between dance people within the region. It was agreed in Toronto that the next Global Assembly of WDA will be held in Brisbane, Australia in July 2008, hosted by Ausdance Queensland, and in the meantime, there is the possibility of a convergence of new members in Bangladesh in March 2007 with the hope of inaugurating a new WDA-AP Chapter in South Asia. We also hope to see the inauguration of a new WDA-AP chapter in Samoa through the efforts of Sachiko Miller (President of WDA-AP Fiji), and her colleagues. I look forward to seeing representatives from our newest group of affiliates at the 2007 Annual General Assembly in Singapore.

# VICE PRESIDENTS' REPORTS



by Yunyu Wang  
ywang@coloradocollege.edu

## Vice President's Report

The WDA-AP conference in Hong Kong and WDA Global Assembly in Canada were indeed very fruitful. These were two events in one month and at the end of the semester it was quite stressful and several of us were unable to attend. Luckily, we had a handful of WDA-AP representatives stand together in the center stage of the Global Assembly. We were commended as the strongest team in all WDA regions. At that moment, I heard myself saying in the heart 'thanks, my dear mentor, Carl Wolz'.

Forty copies of *Shifting Sands* were sold at the conference, with WDA-AP delegates sharing duties in the temporary bookstore. The beautiful banner, designed and made in Singapore (also used at the Hong Kong Dance Festival two weeks before the Global Assembly)

drew buyers to us with many good comments. This is one of several applauses we gained for WDA-AP in the Global Assembly this year. In addition to the good sales of *Shifting Sands*, three dance companies representing WDA-AP were DanceArts Hong Kong, led by Andy Wong; Taipei Dance Circle led by Cloud Gate pioneer, Shaw-lu Liu and Dance Forum Taipei led by Ping Heng, which all gained glory for us.

Most of the paper presentations by WDA-AP delegates are rich in diversity; innovative in topic and deep in thought. Thanks to Dr Anis—the publication of those papers will be in a handsome book later.

We are now ready for the 2007 WDA-AP conference/festival in Singapore and excited about the Global Assembly in Brisbane, Australia in 2008.



by Dr Sunil Kothara, Vice-President, South Asia  
sunilkotthari1933@yahoo.com

Since we all met at Hong Kong where I reported on my visit to Dhaka, there have been some very interesting and important developments. Key members of the Federation of Bangladesh Dancers, Mrs Tamanna Rahaman and Mrs Minu Haque, have had discussions with the President of WDA-AP and it has been decided that in March 2007 a formal meeting, as well as a workshop, will take place at Dhaka. A Bangladesh chapter would be a welcome addition to WDA-AP. Details are to be confirmed.

My week-long visit to Dhaka in June was a most rewarding and memorable one. I visited most of the dance institutions, interacting with the dancers and witnessing their performances, especially arranged for my visit. Included in the presentation of the choreographic works was one by the foremost institution, Bulbul Academy, which was founded by

one of the disciples of the legendary dancer Uday Shankar. I am planning to visit Karachi and Lahore in Pakistan in 2007 where some dancers have shown interest in participating in the activities of WDA-AP.

After the Hong Conference, I visited Singapore and Kuala Lumpur to give illustrated lectures on New Directions in Indian Dance, and to meet several Indian Diaspora dancers. From Kuala Lumpur I went to Bali to attend the International Ramayana festival for a week. There I met several Balinese dancers, including the husband and wife team of Wayan Dibiya at the SINI institution. Back home after the Global Assembly in Toronto, I attended an international dance conference, Dance Matters, in Kolkata and met with Urmimala Sarkar and Chandrodaya Ghosh to work out details of the proposed workshop with Dhaka dancers. We discussed strategies to strengthen

regional chapters, like Kolkata, in other cities such as Chennai and Bangalore in India. Now that Urmimala has settled in New Delhi we hope to start a Delhi chapter of WDA-AP.

This has been an exceptional year for me, having received three invitations to attend international dance conferences in the USA organised by Indian Diaspora dancers. I have recently completed a tour of the United States with the Chorus Repertory Theatre, followed by a series of lectures in South Africa where I met the Zulu warrior dancers of the Tribhangi Dance Company in Johannesburg.

Chennai, South India offered an amazing array of round-the-clock performances of classical dance and music in December. Whilst there, I will work with Anita Ratnam, member of WDA-AP and director of the only contemporary dance festival in India, to organise a WDA-AP conference in India.

# VICE PRESIDENTS' REPORTS

## Pacific Area Report

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



### OCEANIA DANCE FESTIVAL

26–28 July 2006

Oceania Center for Arts and Culture,  
University of the South Pacific, Suva, Fiji.

It was a privilege to be invited to participate in the inaugural Oceania Dance Festival organised by Sachiko Miller, President of the Fiji Dance Alliance, and Allan Alo, Director of the Oceania Dance Theater. It was an important beginning to 'promote dance as a serious art form and field of study' which was the stated aim of the festival, with four tiers of activities: performances, seminars, workshops and an intercultural collaboration between choreographer Indra Utama (also President of the newly formed West Sumatran Chapter of World Dance Alliance—Asia Pacific) and Allan Alo and Oceania Dance Theater.

Media coverage was excellent and attendance by key education and government figures at evening events was a testament to the significance of this key cultural event in Fiji. The workshop and seminar setting was idyllic, with a covered, open air studio with wooden floor, surrounded by trees and grass, and other open air workshops where wood sculptors worked and musicians dropped in.

Apart from Indra and myself, the other overseas guest was Dr Ralph Buck, Head of Dance Studies at the University of Auckland and Chair of the Education Network of WDA—AP. The festival began with his workshop for teachers of dance from primary to high school—this was very well attended and well received, with an impromptu follow-up session on Friday morning. Ralph also conducted an extremely well received workshop at the Hilton School for students with disabilities, which the entire school attended. Ralph was assisted by Sachiko, Allan and members of Oceania Dance Theater.

My workshop introduced a release style of contemporary dance to the students and dancers, followed by some choreographic tasks which the participants seemed to enjoy. Other workshops were conducted over the three mornings by local and New Zealand teachers in a range of styles.

Three seminars took place featuring two or three presenters, followed by discussion which reflected the strong desire for Fiji to further develop dance scholarship and education in a serious and ongoing manner. In the first seminar Ralph Buck spoke of how we construct knowledge and develop understandings, and the importance of the learner—rather than the teacher—as centre of the learning experience. This approach of 'inviting in' students

to participate in learning was echoed through the seminars by other speakers. Ralph also spoke of the value of arts education in problem-solving and creativity, whilst not forgetting that dance is a discrete area of knowledge and a separate discipline. Lucy Langdon, an Australian currently living in Fiji, spoke about transformational dance and how we might use our dances to face global challenges.

The second seminar featured Jennifer Liew, a dance educator from the Cook Islands who spoke of her experiences with students at the International School in Suva. She noted how Fijian youth are now beginning to appreciate their own culture, at the same time merging influences from globalised mass pop culture through the Rock Eisteddfods which have recently included elements of Fijian and Pacific cultures. Indra Utama compared the philosophies of Western modern dance with the concept of Indonesian contemporary dance, which focuses more on traditional dances both for movement material and the symbols that are embedded in traditional dance.

My own paper 'Beyond Interculturalism—the accented body' looked at the changes brought about by both homogenisation of cultures and the packaging of de-contextualised 'difference', and how we might use the advances of technology to re-assert the importance of cultural identities and their context. The paper explored the increasing hybridity of cultural and social identities and the concept of interculturalism as a post-colonial performance practice, suggesting that in dance we may perhaps look at the dancing body being 'accented' by its complex differences in a globalised context.

A very lively discussion was led by the moderator Vilsoni Hereniko (Director of the first Fijian feature film 'The Land has Eyes' and currently lecturer at the University of Hawaii). The discussion centred around questions of identity and the importance of respecting one's own culture in order to respect other cultures. In the Fiji context, the significance of the traditional Fijian 'meke' to know the inner feeling of the ancestors and the spiritual side of Fijian culture, was reinforced. The question of 'cultural democracy' was also brought up in terms of performance, choreography and teaching, with the idea of both solidarity and significance, the communal and the individual, striving for balance. Unfortunately I could not attend the final seminar at which New Zealand choreographer and dancer Cathy Livermore spoke of her dance practice and discovering her Maori heritage, whilst Allan Alo spoke of the importance of tattoo in his Samoan culture.

*continued next page...*

## Pacific Area Report continued...

The opening night of the performances was exciting indeed, preceded by a wonderful cocktail party outside the theatre in which Sachiko Miller gave an insightful presentation into the issues being explored during the festival and the development of dance in the region. Allan Alo also elaborated on the development of Oceania Dance as being a new form, which drew on many Pacific cultural traditions but did not directly appropriate them.

All performances were held at the AusAid Performance Space. Several key people attended the opening performance on 26 July including the Honourable Ro Teimumu Kepa, Minister of Education, Ms Bernadette Rounds Ganilau, Deputy Leader of the Opposition and the Indonesian Ambassador; in addition to Mr Walter Fraser, Registrar of the University of the South Pacific and Professor Dr Epeli Hau'ofa, Founder of Oceania Center for Arts and Culture. Both the Minister of Education and the Indonesian Ambassador spoke and I delivered the keynote address.

The first performance of the festival began with a traditional 'meke' from Ra with powerful, strong, rhythmic movements danced by the boys and men in two lines across the front of the stage whilst a chorus of men and women sat centre stage to accompany with song and music. It was one of the most powerful and exhilarating dance experiences I have had the privilege to see.

What followed was a first for dance in Fiji—the collaborative work, *Embrace*, by Indra Utama, drawing on his Minangkabau traditions from West Sumatra and the Pacific traditions of Allan Alo and the Oceania Dance Theater; with both choreographers performing a moving duet as their two dance cultures came into dialogue. The following two nights featured works from local dancers and students, most of whom were choreographing for the first time. All drew in some way on their Pacific or Indian traditions, and there were several who showed great potential. All three performances were sold out, a wonderful sign that dance is on the verge of an explosion in Fiji.

The hospitality we were shown was unforgettable. Not only did we eat extremely well, but we slept extremely well, thanks to the generosity of Sachiko and her parents David and Elsa Miller. Our partners and families were similarly well catered for with their own 'tour guide' Sol, who took them on fabulous river and city adventures as we worked.

My most extraordinary experience was after the final night's performance when the entire Oceania Dance Theater, together with Allan and Sachiko, did a special farewell dance for me on stage, merging all kinds of dance

with energy, panache and humour, making my smiling face ache with delight. The traditional Fijian farewell song that followed brought tears to my eyes and bound me to return.

What will follow this successful first event for the Fiji chapter of WDA-AP? It seems that what would be beneficial in the short term might be an extended artist-in-residency program through the university but attached to the Center, which could provide choreographic tools to emerging young choreographers in Fiji. Another recommendation is the provision of a scholarship for full-time dance training for two of the most committed students in the company, who could then return and assist Sachiko and Allan in their quest for building a strong Oceanic dance identity in the region and beyond. Perhaps also a closer link with the School of Languages, Arts and Media may strengthen dance as a valid and serious field of study. These are, of course, decisions for Fiji to take but I hope we can provide assistance in their future endeavours.

*Associate Professor Cheryl Stock is Vice-President (Pacific) World Dance Alliance—Asia Pacific. Formerly head of dance at the Queensland University of Technology, Cheryl's work is now focused on creative practice as research at QUT.*

## Research & Documentation

by Dr Urmimala Sarkar Munsî, Co-Chairperson  
urmimunsî@rediffmail.com



### Report on Meeting—WDA Global Assembly, Toronto

Chairperson: Alan Stark

Members present:

Alan Stark, Mexico City  
Sunil Kothari, India  
Gorge Dorris, New York  
Nancy Lee Ruyter, California  
Harel Franco, Trinidad Tobago  
Fabiana Britto, Salvador  
Allana Lindgren, Canada  
Jetty Roels, Belgium  
Ann Vachon, USA  
Katheleen Fraser, Canada  
Lys Stevens, Canada  
Dina Roginsky, Canada  
Rhonda Rhyman, California  
Si-Hyun Too, Korea  
Linda Ashley, New Zealand  
Grace Crawford, New Zealand  
Adrienne Kaeppler, USA  
Joan Erdman, Chicago  
Urmimala Sarkar, India  
Additional member present  
on Day 2: Anis Nor

The Asia Pacific chapter reported on the following projects:

- The publication of *Global and Local*—from Malaysia in 2005
- Seminar in December 2004 in Kolkata and the outcome in the form of the monograph *Time and Space* in 2005
- The Festschrift publication in memory of Carl Wolz, *Shifting Sands: Dance in Asia and the Pacific*, launched at the Hong Kong conference in June, 2006.

Over the past three years the WDA Americas has been discussing a project consisting of research on, and documentation of, endangered dance cultures. Unfortunately there is the ongoing problem of acquiring funding for any project, especially in South

America, but the consensus is that this *Endangered Dances* project is vital and should be prioritised. Possibilities and procedures for the necessary documentation were discussed.

Plans for the establishment of a database consisting of bibliographies and abstracts of papers/writings published by members of WDA—AP over the past five years—agreed to in Hong Kong—will go ahead. There was also great enthusiasm for the idea of a Chair for scholars in the Universities as well as an exchange program for young scholars focusing on research, ideas already discussed in Hong Kong. The concrete example of the young choreographers' exchange, organised with TNUA as the main base university, was presented, and there were many other suggestions. Members from non-Asian countries expressed surprise and happiness at the amount of work undertaken by the Asia Pacific.

### Proposal for a new WDA publication

The publication *Diversity in Dance in the World Today* will reflect the topical issue of globalisation in dance and will be launched at the Brisbane Global Assembly in 2008. The Research and Documentation Network of World Dance Alliance will select articles by eminent dance scholars from the Americas, Europe, and the Asia Pacific region. The book will highlight the depth of diversity and cultural specifics of each ethnic group, community or region.

The Research and Documentation Network of World Dance Alliance invites articles from three or four eminent and well known scholars, researchers and choreographers from each of its organisations in the Americas, Europe, and the Asia-Pacific on the academic concerns of

'Diversity in Dance in the World Today'. The papers should ideally be eight to fifteen pages of single space typing, and may be accompanied by one, or at the most two, photographs.

The aim is to project the depth of diversity within each region, particularly in view of the ongoing debate about globalisation in dance, and the cultural specificities of each ethnic group, community, race, region etc.

It is envisaged that the publication will bring together academic, critical and research-based writings by very eminent and distinguished people from each region, who may or may not be WDA members.

The Research and Documentation network members from each region are requested to select names of 3/4 probable authors, who may approach to contribute. The final list of those who have agreed to write may be sent to the R&D Chairs, Alan Stark <ahstark@hotmail.com>, Urmimala Sarkar Munsî <urmimala.sarkar@gmail.com> and Stephanie Burridge <s.burridge@pacific.net.sg>

Network Co-chairs Alan Stark (from the Americas) and Urmimala Sarkar Munsî and Stephanie Burridge (from Asia-Pacific) need to know the names of those who have been approached, and have definitely given their consent, by 31 January 2007. This will enable us to start the next phase of work in time, and to have the book ready for the grand release at the time of the Global Assembly in Brisbane in 2008.

The tentative deadlines for the publication:

- a) 31 January 2007—finalising of the names of contributors.
- b) 31 May 2007—submission deadline for all articles.
- c) 30 November 2007—completion of editorial work.



# 2007 WDA EVENT

## WDA Conference Singapore 2007

Conference registrations and enquiries:  
wda2007@gmail.com

### **Asia-Pacific Dance Bridge— Exploring Partnerships**

Singapore 7–10 June 2007

The recently renewed WDA Singapore chapter is set to present *Asia-Pacific Dance Bridge 2007: Exploring Partnerships*.

*Asia-Pacific Dance Bridge 2001*, organised by World Dance Alliance Singapore in affiliation with Dance Association Singapore, raised the awareness and forged alliances within Singapore's own dance community, as well as facilitating the connection of dance artists, academics, educators and administrators throughout the Asia-Pacific region and beyond. *Asia-Pacific Dance Bridge 2007: Exploring Partnerships* aims to further cultivate dance connectivity by focusing on partnership possibilities in the areas of creation and presentation; management and promotion; status and welfare; education and training; research and documentation.

The four-day conference will be held in association with The Singapore Arts Festival and will take place at various venues located in Singapore's burgeoning arts district. The respective conference components are:

- WDA-AP Regional Congress
- Symposia
- Choreographic Lab
- Performance Showcases
- Workshops

### **Symposia**

Academics, administrators, educators or artists who are specialists in their relevant fields were invited to submit an abstract for consideration by December 15, with notification of accepted papers by 15 January 2007. Each of the

five Symposia sessions will consist of presentations by 4–6 selected speakers in the following areas:

- Informal and Formal Dance Education
- Documentations and Teaching Materials
- Comparative Studies in Dance in Different Cultures
- Linkage and Collaboration of Dance Institutions and Artists
- Tradition as Cultural Resource

### **Small Companies and Independent Artists Performances Performance Proposals:**

A Small Company and Independent Artist Performance Showcase, consisting of 4–6 works, will take place on one of the following days: 8, 9 or 10 June. The performance showcase is open to small companies and independent artists who are WDA-AP chapter members.

The performance is dedicated to all creators/dancers interested in collaborating, integrating and sharing dance; it aims to encourage a professional and friendly environment; and provides an opportunity to present cutting edge and/or mainstream ballet, contemporary/modern, Asian, Asia-Pacific, and South-East Asian ethnic dance.

### **Community Groups Performance Showcase Showcase Proposals:**

A Community Groups Performance Showcase consisting of 4–6 amateur community groups is planned to take place on one of the following days: 8, 9 and 10 June 2007.

The performance showcase is open to amateur community groups who are WDA-AP Chapters Members. It

aims to provide a platform dedicated to all amateur groups, communities, sectors, companies and organisations; to bring dance to the masses in enjoyment and appreciation; to provide an opportunity to celebrate different characteristics/expression, genres/styles, and strata of dance and; to provide the opportunity to present out-standing dance performance of fine quality.

### **Requirements for submissions**

- a) English medium (preferable)
- b) video recording of the completed work (on stage or in studio)— each DVD/VCD/Video tape must be only of the proposed piece; tapes must be in VHS format and Pal system is preferred
- c) brief biography (150 words) of the choreographer, dancer/s, company, institution, and organisation
- d) brief text (100 words) about the work
- e) any documents considered important for the selection process.

Proposed work may have 4–6 dancers and may be presented in English, Hindi, Malay, or Mandarin. However, the work must not exceed 10 minutes and must not have sets or bulky props. Production (e.g. basic lighting and sound) and publicity support will be provided.

### **Send submissions to:**

WDA Singapore, c/- Chinese Opera Institute, 111 Middle Road, Singapore 188969.



# WDA – ASIA PACIFIC

## 2006 AGM

Summary by Julie Dyson, Secretary  
juliedyson@ausdance.org.au

### **World Dance Alliance–Asia Pacific**

Summary of the Annual General Meeting held at the Hong Kong Academy for Performing Arts on 11 June 2006

#### **President's Report**

The President noted that his report was contained in the June 06 edition of *Asia Pacific Channels*. He then reported additionally on the WDA Presidents' meeting in Paris, with particular reference to the process of WDA's registration as a Non-Government Organisation (NGO) of UNESCO. He tabled a written report, which was attached to the minutes. Several questions were raised about the status of the Conseil International de la Danse (CID), and several clarifications were sought on the President's tabled report.

#### **Election of Office Bearers**

The nominees and their biographies had been previously circulated. The Secretary declared all positions filled by the following nominees, and congratulated them on their election.

#### **Executive Board**

Mohd Anis Md Nor (Malaysia)—President  
Yunyu Wang (Taiwan)—Vice-President  
Basilio Esteban Villaruz (Philippines), VP—South East Asia  
Sunil Kothari (India) VP—South Asia  
Kui-In Chung (Korea) VP—East Asia  
Cheryl Stock (Australia) VP—Pacific  
Mew Chang Tsing (Malaysia)—Treasurer  
Julie Dyson (Australia)—Secretary

The Secretary noted that at this stage, Network chairs' positions were nominated and negotiated by the President, a situation which worked well in a small organisation. The following positions were declared:

#### **Network Chairs**

Welfare & Status—Tom Brown (Hong Kong)  
Research & Documentation—Urmimala Sarkar Munsri (India),  
Stephanie Burrridge (Singapore)

Creation & Presentation—Nanette Hassall (Australia)

Education & Training—Ralph Buck (New Zealand)

Management & Promotion—Fred Frumberg (Cambodia)

The President noted that the heart of WDA work was undertaken by the networks, and he emphasised the importance of network chairs in this process. He also requested that each area VP take special care to be active, not only in their own countries, but in the regions for which they were responsible.

#### **2008 Global Assembly**

Julie Dyson introduced Marcus Hughes, Executive Officer of Ausdance Queensland, who would be making a bid for the 2008 Global Assembly on behalf of his organisation. Marcus presented his committee's vision for the Assembly, and it was agreed that, in the absence of any other bids, Brisbane would be the city recommended to the Global Assembly in July for the 2008 event. All agreed that WDA–AP would work for the Global Assembly in 2008 in Brisbane. Network chairs were encouraged to work with Marcus in the planning stages to provide feedback about the program.

The President reminded WDA–AP members of the launch of the wonderful new WDA publication, *Shifting Sands: Dance in Asia and the Pacific*, about to take place. He then thanked members, the Executive Board and Network Chairs for their attendance and participation, and closed the meeting at 12.30 p.m.

WDA–AP network meetings were held over the following two days, with many issues discussed and motions agreed to. Full reports are available from the Secretary, as above.

There was further discussion of WDA events in 2007 and 2008. A full copy of the AGM minutes is available from Secretary, Julie Dyson <juliedyson@ausdance.org.au>



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

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



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)



Australian Government

Australian Sports Commission

Department of Communications,  
Information Technology and the Arts



The Australian Ballet School



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

# CHAPTER REPORTS

## Australia

by Julie Dyson  
juliedyson@ausdance.org.au



The Australian Dance Awards were again presented in the Sydney Opera House at a spectacular event on 19 November. A full list of winners and shortlisted nominees—chosen by a national panel of 14 high profile artists and writers—is on the Ausdance website, but the Lifetime Achievement Awards went to two of Australia's greatest artists, Graeme Murphy and Janet Vernon, artistic directors of Sydney Dance Company for 30 years. Best performance by a company went to Australian Dance Theatre for Garry Stewart's *Devolution*, which has just completed a long and successful tour of Europe.

Ausdance was recently one of four recipients of a bequest from Dame Peggy van Praagh's estate. Dame Peggy was founding artistic director of The Australian Ballet in 1962, and she was passionate about developing Australian choreographers. She has specifically asked that her bequest be devoted to choreographic development, and, with the other three beneficiaries—The Australian Ballet, The Australian Choreographic Centre and the School of Dance at the Victorian College of the Arts—Ausdance will now be able to provide a small scholarship program for choreographic development.

Ausdance turns 30 in 2007, a landmark year in which the organisation will celebrate its achievements and its people, particularly its founders—Peggy van Praagh, Shirley McKechnie, Keith Bain, Hanny Exiner, Warren Lett and Donna Greaves. The organisation has also had a distinguished number of national presidents, including Cheryl Stock, Ralph Buck, Shane Colquhoun and



Australian Dance Theatre performing  
Garry Stewart's *Devolution*  
Photographer: Chris Herzfeld

Sue Street, all of whom have contributed greatly—with their National Council colleagues—to the organisation, and to Australian dance development.

Ausdance National organised Petitions to both the House of Representatives and the Senate in October 2006, to draw the attention of Federal MPs and Senators to a serious shortfall in Federal funding for small to medium dance companies. With the assistance of the Ausdance network, about 1,300 signatures were gathered for each House, and the Petitions now appear in the official parliamentary record, *Hansard*. Follow-up letters were sent all Federal MPs and Senators summarising the issues raised in the Petitions. Further meetings will be held with individual members of parliament in 2007.

The 'Securing Career Opportunities for Professional Employment' (SCOPE) project—a partnership between the Australian Sports Commission and its Athlete Career Education (ACE) program, the Australia Council and Ausdance—combines arts, sport and education resources to advance career opportunities for dance artists as part of their professional lives. SCOPE project manager Kay Halliwell was appointed in October to manage the project, and she will work with a dance steering committee from Ausdance (Julie Dyson), the Australia Council (Michelle Vickers) and Shane Carroll, former Chair of the Dance Board. This is an exciting partnership which will open up many new opportunities for professional dancers as their careers progress.

The 17th International Dance Medicine and Science (IADMS) Conference will be held in Canberra from 25 to 28 October at the Australian Institute of Sport (AIS), and all WDA members are strongly encouraged to participate, as the world's leading dance scientists and practitioners reveal their latest research. As the IADMS conference has previously always been held in the northern hemisphere, this is a rare opportunity for artists and teachers in the Asia Pacific region to attend, and at the same time see the world-class facilities at the AIS. For further information visit the 2007 IADMS website at <[www.iadms2007.com](http://www.iadms2007.com)>

A new Indigenous project manager will shortly be appointed to manage *Treading the Pathways*, a project which will implement recommendations from *Creating Pathways*, the national Indigenous dance forum held at

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# CHAPTER REPORTS



by Tania Kopytko,  
execdirector@danzt.org.nz

## Aotearoa, New Zealand

Kia ora and greetings from New Zealand and Dance Aotearoa New Zealand (DANZ).

As I look back over 2006 there have been good achievements in contemporary and performance dance, which reflect on the nature and state of current dance development in New Zealand.

September and October were very busy months for dance performance with three dance festivals illustrating the strong energy and motivation within the dance industry at this time. September saw Wellington's *Dance Your Socks Off* festival celebrating 10 years. Beginning as a community and recreational dance event, through Wellington City Council support and BATSTheatre, it has grown into an excellent platform for contemporary dance.

The Body (festival of dance and physical theatre in Christchurch), quickly followed by TEMPO Dance

Festival in Auckland, showed an inspiring variety of contemporary dance and other dance which left us in no doubt that dance is on the crest of a major developmental wave.

Other festivals such as the Fringe in Wellington in February 06, and the Dunedin Fringe, just before The Body Festival in October, play an important role in facilitating dance development and touring. They also provide fragile but vitally important infrastructure, essential for the maintenance and support of this new momentum in dance. These festivals, along with some artist-driven initiatives such as work-in-progress showings and technique classes, and the DANZ mentoring and workshop program, ensure that the standard and diversity of contemporary New Zealand dance continues to grow.

Mature practitioners continue to develop new choreography despite poor project funding and the insecurity of self-producing, along

with funding trends which demand new works but fail to provide adequate infrastructure and resources.

*Fishnet*, developed over four years by experienced New Zealand dancers Kilda Northcott and Lyne Pringle, explored themes of aging—the older you get the more invisible you become. *Fishnet* was awarded the Best Dance Award at the Dunedin Fringe and the Supreme Award for Choreography, Performance and Production at TEMPO. Now setting their sights at touring the work off shore, Kilda and Lyne (Bipeds Productions), are setting an important example of development and progress in a motivated but still fragile professional dance scene.

Let us hope that 2007 will see this development continue, and that New Zealand dance work will begin to be seen in our Asia Pacific neighborhood.

Yours in dance!



Kilda Northcott and Lyne Pringle in *Fishnet*  
Photographs courtesy of BIPEDs Productions

# CHAPTER REPORTS

## Cambodia

by Fred Frumberg  
ffrumberg@aol.com



Since joining WDA in January 2006, we have experienced a surge in contemporary dance activities. The enthusiasm emanating from the young Cambodians, combined with growing outside interest, has proven without a doubt that Cambodia is indeed ready to plunge into the world of contemporary dance! In addition to Cambodia's presence at this year's Hong Kong Dance Festival and WDA regional conference, there were the following highlights:

In July, two of our dancers, Phon Sopheap and Chen Chankethya attended the young choreographers workshop in Surabaya, Indonesia, in which Sopheap's short creation called *A Monkey's Mask* was chosen to be part of a young choreographers' showcase at the Indonesia Dance Festival in Jakarta. As his first choreographic effort, it was an important moment for this young Cambodian *Khaol* dancer. His work has been invited to be part of the 2007 Singapore Arts Mart.

We have been in discussion with Jonathan Hollander, the Artistic Director of Battery Dance Company in New York, about bringing American post-modern dance to a country still largely unfamiliar with contemporary idioms. The opportunity came earlier than expected in October 2006, when the US Embassy in Phnom Penh sponsored a week of workshops and one public performance featuring a new work with twenty-one Cambodian dancers. The performance was a great success and it was a huge honour for the Cambodians to perform for HRM King Sihamoni.

*Revitalizing Monkeys and Giants*, a new work by Thai artist Pichet Klunchon, created in 2005 with six



*Revitalizing Monkeys and Giants*, choreographed by Pichet Klunchon.  
Photo by James Wasserman.

Cambodian *Khaol* masked dancers, featured at the opening festival of the newly renovated National Museum of Singapore, with performances on December 22 and 23.

Two of our *Khaol* dancers, Phon Sopheap and Yan Sovann, will take part in a series of workshops leading to a new creation with renowned Canadian choreographer Peter Chin, a relationship which was forged during the July 2006 WDA Global Assembly in Toronto. Peter visited Cambodia in December to begin the first stages of this new work.

Chumvan Sodhachiv, a promising future leader of Cambodia's contemporary dance movement, has been chosen to participate in this year's Asia-Europe Point to Point Dance Forum in Warsaw, Poland.

Rehearsals took place in November for Sophiline Cheam Shapiro's newest creation *Pamina Devi*. Based on Cambodian classical dance, the story revisits Mozart's *Magic Flute* and was featured at the New Crowned Hope Mozart Festival in Vienna Austria from December 8–13 2006.



# CHAPTER REPORTS



by **Sachiko Miller**  
sachikomiller@gmail.com

## Fiji

**T**alofa! I'm writing from Apia, Samoa as the Oceania Dance Theater is here doing its latest project titled 'Silence and HIV'. Samoa is the first stop for this project that intends to travel throughout Polynesia, Micronesia and Melanesia with two key objectives: to start building contemporary Pacific dance networks and infrastructure in Oceania and to build HIV/AIDS awareness. This Oceania Dance Project, instigated by Allan Alo, involves workshops, seminars and performances at the University of the South Pacific Alafua campus, the National University of Samoa, the Ministry of Women and Youth and the Madd Art Gallery. The production 'Silence and HIV' explores the Pacific's culture of silence, especially in relation to taboo subjects such as sex. This piece breaks this silence through movement, expressing that our cultures need to evolve and be open to changing culturally established ways such as 'silence', if we are to save our Pacific peoples from being wiped out by HIV.

Whilst here in Samoa we are excited about the establishment of a Samoan chapter of WDA, to be headed by Allan Alo. Alo is the Director of the Oceania Dance Theater at the University of the South Pacific, who collaborated with Indra Utama, president of the West Sumatra chapter; earlier in 2006 for WDA Fiji's inaugural Oceania Dance Festival (see Cheryl Stock's report).

In October the dance company Rako, lead by Letila Mitchell, travelled to Santa Domingo, Dominican Republic, to

perform at the ACP cultural festival in which 79 countries from Africa, the Caribbean and the Pacific participated. The group collaborated with musician Sailasa Tora of Vuku to create a piece named after one of his songs, 'Solesolevaki'.

The company name 'Rako' means to learn in Rotuman. Letila, who is of Rotuman decent, describes her work and her company:

*As we create we learn...  
As we merge we discover...  
As we know...we move ...*

The Melanesian festival was also recently held in Suva, and despite the constant tropical downpours we welcomed cultural dance groups from Papua New Guinea, the Solomon Islands, New Caledonia, Torres Straight Island and Vanuatu, all adorned in an exquisite range of traditional costumes. One of the highlights of the festival was choreographer Richard Digoue with his company Niyan Dance Theater from New Caledonia, who did an explosive, animalistic contemporary-Kanak dance performance.

The triumph of WDA Fiji was unsurpassed by the first Oceania Dance Festival, where we were joined by WDA family members Dr Ralph Buck, Dr Cheryl Stock and Indra Utama. The most exciting aspect of the festival was the array of talented upcoming choreographers that demonstrates a promising future for contemporary dance in Fiji.

## Australia continued from page 11...

the National Museum of Australia in 2005. The Australia Council has funded the new position which will be supported by the Ausdance network. An Indigenous steering committee will work with the project officer and it is anticipated that the SCOPE manager will also provide access to resources for Indigenous professional dancers.

The Australian Ballet convened a very productive meeting of dance company managers at its Melbourne headquarters on 22 September. There were opportunities to hear from each company, to share ideas, to talk about projects and activities and to work through some advocacy suggestions. Australia Council

representatives (Dance Board and Major Performing Arts Board) provided statistics to enable better understanding of the current funding environment. The generous hospitality of The Australian Ballet was much appreciated, and special thanks are due to the AB's executive director, Richard Evans, who co-ordinated and chaired the meeting.

The Council for Humanities, Arts and Social Sciences held a one-day forum in Melbourne on 26 September to examine the impact on the visual and performing arts of the new research quality framework, about to be introduced into universities by the Federal Government. A follow-up forum will be held in Brisbane on 26 February.

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## Hong Kong

by Anna CY Chan  
annachan@hkapa.edu



The 2006 Hong Kong Dance Festival entitled *Imagine, Capture, Project*, commissioned by the Hong Kong Arts Development Council and presented by the Hong Kong Dance Alliance in partnership with The Hong Kong Academy for Performing Arts, was held on June 8-18 2006. The successful 11-day event was made possible by the collaboration of the Hong Kong dance community and a committed team of enthusiastic people, headed by the former Chairman of HKDA, Tom Brown, all of whom generously volunteered a great deal of time and effort to this project.

The Festival also celebrated the 20th Anniversary of the International Festival of Dance Academies (IFDA), which was initiated by Carl Wolz at the HKAPA. This festival has successfully travelled the world, resulting in the establishment of World Dance Alliance centres in the Americas, Europe and Asia Pacific.

Sixteen events attracted over 76 performing groups (19 from overseas and 57 locals) and around 2000 participants from 13 overseas countries. The program included:

- The 20th Anniversary International Festival of Dance Academies (IFDA)
- Three evening performances at the Lyric Theatre of the HKAPA including presentations by Hong Kong Academy for Performing Arts, Beijing Dance Academy, Taipei National University of the Arts, Queensland University of Technology, Western Australian Academy of Performing Arts, Tshwane University of Technology, Purchase College State University of New York and Transitions Dance Company/Laban.

### **IndepenDANCE**

Three evening performances at the Drama Theatre of the HKAPA. Participating choreographers included Cho Yang-sook, Jose Jay B. Cruz, Long Yunna, Zhao Liang, Mui Cheuk-yin, Jonathan Fredrickson, Wu Jian, Yang Mei-qi, Yeung Wai-mei, Youya Shinjo, Li Sze-yung Justyne, Wong Tan-ki, Ho Hsiao-mei, Rob Kitsos and Evelin Moreira.

### **Dance Trinity**

A gala performance at the auditorium of the Kwai Tsing Theatre sponsored by the Leisure and Cultural Services Department presented Hong Kong's three flagship dance companies: City Contemporary Dance Company, Hong Kong Ballet and Hong Kong Dance Company.

### **Jia Zuoguang, and the Mastery of Chinese DANCE (Beijing Dance Day)**

A matinee lecture/performance at the Drama Theatre of the HKAPA sponsored by Professor Anna Pao Sohmen, featured Chinese Traditional Folk Dance Master Jia Zuoguang and some first class dancers in China including Huang Doudou, Dili nager, Kang Shaohui and Liu Min and students from the Beijing Dance Academy.

### **Time of Passion—For the Broken Heart**

Play Dance Group dang-ldang-! Two evening performances choreographed by Kim Min Jung from Korea at the Fringe Studio, jointly presented by Seoul Fringe Network and Hong Kong Fringe Club.

### **Jumping Frames@HKDF2006**

Co-presented with CCDC and Emergency Lab in collaboration with the Goethe-Institut Hong Kong,

presented three award winning works and four commissioned projects.

### **New Millennium Dance**

Co-presented with the Hong Kong Dance Federation, an evening performance at the Lyric Theatre of HKAPA showcased 15 local dance companies, schools, organisations and groups.

### **Master (Dance) Class**

A total of 143 classes conducted at the dance studios of the HKAPA over a 6-day period.

### **Afternoon showcase**

Four afternoon showcases by students of the HKAPA, Tsoying Senior High Dance Group, The University of Auckland, DanceArt Hong Kong, Dance Forum Myra Beltran and Amrita Performing Arts at the Studio one of the HKAPA.

### **The Spirit of Dance Rally**

A four-hour extravaganza with all ages rallying different dance forms at the Piazza of the Hong Kong Cultural Centre. This event was co-presented with the Association of Hong Kong Dance Organizations.

### **International Dance Education**

#### **Conference—Imagining the Future:**

Dance Education in the 21st Century Twenty-one papers presented in eight conference sessions over a four-day period at the HKAPA by 28 dance educators, administrators and advocates.

### **Site specific dance**

Twelve site specific dance performances at the lobby or other public areas in the HKAPA, featuring choreographers from Hong Kong,

*continued next page...*



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## Hong Kong

### Hong Kong continued...

including Dominic Wong, Wu Kam-ming, Chloe Wong, Wendy Chu and Thyne Kong, and overseas artists Susasrita Lora Vianti and Keity Anuoure.

#### ***Imagine Ballroom***

An evening ballroom dance performance and dinner at the Hong Kong Convention and Exhibition Centre, co-presented by the Heavenly Dance Studio.

#### ***World Dance Alliance—Asia Pacific Annual General Assembly***

Three morning sessions of meetings headed by the WDA–AP president Dr Mohd Anis Md Nor.

***Book Launch: Shifting Sands—dance in Asia and the Pacific***, edited by Dr Stephanie Burrige. This WDA publication represents dance in most countries of our region, and contributors include some of the most well-respected dance writers in the world.

#### ***A Memorial Service for Lo Man Fei***

A moving ceremony was held during the WDA conference to farewell much-loved Taiwanese dancer, choreographer and teacher Lo Man Fei (see tribute in June06 edition of Asia Pacific Channels).

#### ***Book Launch: Why They Dance?***

HKDA completed another major dance archival project commissioned by the Hong Kong Arts Development Council in October. The book, *Why They Dance?* records interviews and analyses the works of twenty-one dance practitioners, including five artistic directors, five choreographers, six dancers, six educators and advocates who have actively contributed to the Hong Kong dance

scene. Also included is an article about cross-media dance in Hong Kong, focusing on the post 1997 accomplishment within the historical context.

The aims are to reaffirm the status, and acknowledge the achievements of, Hong Kong dance and dance artists. The book includes four DVDs of performance excerpts and interviews with the three major dance companies in Hong Kong, five independent dance artists and groups in dance education and international exchange. The different perspectives of the contributors provide readers with a comprehensive overview of dance in Hong Kong.

#### ***New MFA in Dance at the HKAPA***

HKAPA School of Dance commenced its first Masters degree in September. This two-year full time program (also offered in a part-time mode) informs, complements and enriches our Bachelor Degree programs and establishes HKAPA as a fully-fledged tertiary institution. To prepare such a major change at the academy, Tom Brown, Associate Dean and Head of Modern Dance at the School of Dance and former chairman of HKDA, has been appointed Director of Graduate Education. Last year, he successfully led the academy's three Masters programs through the HKCAA validation process. He is currently developing another two Masters programs for the School of Drama and Technical Arts. Congratulations to Tom.

#### ***New Artistic Director for the Hong Kong Ballet***

In July 2006, John Meehan, former Artistic Director of the American

Ballet Theatre Studio Company, was appointed as Artistic Director of the Hong Kong Ballet. The first program of his opening season in October was a mixed bill, including two masterpieces by George Balanchine, the exquisite romantic work *Hush* by Stephen Mills, and a new creation by our talented, homegrown choreographer Yuri Ng on the enigmatic erotica Jin Ping Mei. We wish him all the best and look forward to his new leadership of the Hong Kong Ballet.

#### ***HKDA New Executive Committee***

HKDA elected an executive committee at its AGM on 2 September 2006. Chaired by Anna CY Chan, with Vice-Chair Ringo Chan, the committee includes Maggi Sietsma (Treasurer), Chow Pui Wan (Secretary) and members Paul Bishop, Charissa Lee, Helen Ng, Yuri Ng, Karen Suen, Daniel Yeung, Yeung Wai Mei and Yuen Lup Fun. The meeting passed a motion that conferred the title Emeritus Chairman to outgoing Chairmen Willy Tsao and Tom Brown, so that they will continue to attend the committee's meetings and contribute to the development of the Alliance. The committee is looking forward to embarking upon a new path and continuing to work closely with the WDA–AP.

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Above: *Beyond* choreographed by Ong Yong-lock and performed collaboratively by students of the HKAPA, QUT and WAAPA at the 20th Anniversary International Festival of Dance Academies

Below: *The Story of Liang Shanbo and Zhu Yingtai* choreographed by Yuri Ng and performed by students of the HKAPA at the 20th Anniversary international Festival of Dance Academies. Photo credits: Hong Kong Dance Alliance



# CHAPTER REPORTS



by Dr Urmimala Sarkar  
urmimunsi@rediffmail.com

## India—West Bengal

It is a pleasure this year to be writing the report on the WDA organisation and its activities in West Bengal. The WDA West Bengal is still on a high from the success of International Dance Day, 2006, and suddenly there are a lot of queries, requests and renewals of membership for the WDA here.

Noted dancers and choreographers from other parts of India are also expressing eagerness about joining the organisation, and are planning to co-ordinate future activities.

The West Bengal Dance Group Federation called WDA representatives to its meeting where the WDA West Bengal activities were reviewed and discussed. The need to register the organisation was recognised by the organisers and the registration process has now started.

WDA member Illiana Chiterasti, a noted Odissi dancer and dance films archivist, helped organisers to co-ordinate,

through WDA-West Bengal, a two-day film festival during the annual mega event in Kolkata, the Uday Shankar Festival.

As in 2006, the organisation plans to have a similar dance workshop in 2007 with two choreographers from the Asia Pacific region. Its WDA work was conducted last year with complete accessibility and transparency to all dancers, choreographers, senior or junior, and it has consequently created a niche for itself, which is being strengthened by the enthusiasm and trust of the dance community of West Bengal.

WDA-West Bengal has already been assured of extensive help from the Government of West Bengal and the Eastern Zonal Cultural Centre of the Ministry of Culture, Government of India, for the International Dance Day celebrations, and has started the process of organising the ten-day workshops which will culminate in performances of the work produced during the workshops.



### International Dance Day 2006

From left to right: Leng Poh Gee (Malaysia), Guru Govindan Kutty, Mei Kuang Lee (Taiwan) and Manas Mukhopadhyay, Addtl. Director Culture, I&C Government of West Bengal.



### International Dance Day 2006

From Left to right: Tapan Bandopadhyay, Director Culture, I&C Dept. Government of West Bengal, Leng Poh Gee (Malaysia) Guru Govindan Kutty and Mei Kuang Lee (Taiwan)

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## **International Dance Day—2007 Contemporary Dance Workshop, Kolkata, India**

**Invitation from Dr Urmimala Sarkar Munsî, Chairperson  
Adhoc Committee, World Dance Alliance—West Bengal**

It is with great pleasure that we inform you of International Dance Day Celebrations in Kolkata, on 29 April, 2007, being jointly organised by the WDA West Bengal and the West Bengal Dance Group Federation, with the help of the Government of West Bengal, and the Government of India. We have planned two ten-day workshops on contemporary dance with two WDA—AP young choreographers if possible.

The World Dance Alliance—West Bengal Chapter will invite two choreographers from member countries of the Asia-Pacific region to work with approximately 25 dancers each. The workshop will start on 16 April 2007, and will continue until 27 April 2007, with a final performance of the pieces, of about 10 minutes each, at a showcase on the evening of 29 April, 2007—International Dance Day. The evening will also include works of choreographers from West Bengal (each of about five minutes duration only, to accommodate more people).

We would ideally like to have two choreographers who can take care of the travel expenditure themselves, but they will be given local hospitality and transport in Kolkata during their stay. The choreographers may be from any contemporary dance background and may not necessarily be familiar with Indian dance styles, although they should be aware that the body training of Indian dancers is very different and is born out of a strong-rooted Indian dance tradition. It may be necessary for the choreographer to be able to negotiate with the differences and produce a short contemporary presentation.

The group of participants will be chosen by the WDA WB and the WBDGF from the interested applicants. Please note that the choreographers will need to arrive in Kolkata by 15 April 2007. The choreographers need to be a member of the WDA—AP to be able to apply for this workshop. The application needs to be accompanied by an endorsement of the Chapter head.

The past workshops have had choreographers from Taiwan (2), Australia (2) and Malaysia (1). While we would welcome applications from all countries, other member countries are also encouraged to apply. The application form needs to be sent to all the five members of the review committee, whose email addresses are provided on the form below.

As the Chairperson of the ad hoc committee, I would like to request Chapter heads of all member countries of WDA—AP to ensure that the announcement is circulated within each member country. In spite of our inability to provide the international airfare, we are

hoping that there will be choreographers who would want to experience and participate in this event.

### **Email application form for choreographers**

#### **Please send to**

1. Mohd. Anis Md Nor: <anisnor@um.edu.my>
2. Nannette Hassall: <n.hassall@ecu.edu.au>
3. Yunyu Wang: <ywang@coloradocollege.edu>
4. Mew Chang Tsing: <rvgmew@pd.jaring.my>
5. Urmimala Sarkar Munsî: <urmimala.sarkar@gmail.com>

### **Deadline for emailed submission: 30 January 2007**

It would be greatly appreciated if one photograph of a choreographic work of the applicant can be sent with the online application.

Please note: All applications are to be endorsed by covering letters from the Chapter heads.

The following information is required:

1. Name:
2. Age:
3. Sex:
4. Nationality:
5. Address:
6. Phone:
7. Mobile:
8. Fax:
9. Email:
10. Details of Passport:  
Passport Number  
Date of Issue  
Date of Expiry  
Place of Issue
11. Date of Birth:
12. Occupation:
13. Awards:
14. A brief (10 line) bio and CV:
15. Choreographic experience:
16. A brief concept of the work you would like to do in the current choreographic project.
17. Why are you interested in the current project.
18. Please send a VCD / DVD, along with a hard copy of your application to:  
**Urmimala Sarkar Munsî**  
**153 Ruby Park, Flat 16,**  
**G.I.C. Co-operative,**  
**Kolkata 700078, India**

### **Deadline for receiving VCDs and DVDs:**

**10 February 2007**

# CHAPTER REPORTS



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

## Indonesia

**W**DA Indonesia hosted the 8th Indonesian Dance Festival (IDF) from 19–22 July, which featured both local and international choreographers such as Mugiyono Kasido <www.mugidance.com>, Jecko Siompo (Indonesia), Arco Renz (Brussels-based German), Padmini Chettur (India), Ananya Chatterjea (India), Un Yamada (Japan), spell #7 (Singapore) and M Dans (Taiwan). It was operated and programmed by a team of WDA members, including founder Dr Sal Murgiyanto. The festival consisted of evening performances, afternoon showcases for emerging choreographers and a two-day forum. The next IDF, scheduled for 2008 and hosted by the Jakarta Arts Institute, will incorporate a preliminary event focusing on local talent.

The Kelola Foundation (<www.kelolalarts.or.id>) will organise a choreography workshop by Lin Hwa-min of Cloud Gate Dance Theatre, from 26 July to 8 August 2007. This is only open to Indonesian choreographers. For more information email <kelola@cbn.net.id>

The new staff of Jakarta Arts Council (DKJ) was selected in September, and they are contracted for the next three years. The Dance Committee conducted a program specifically designed to showcase emerging choreographers, titled *The Next Traces*. Out of thirty applicants, most of whom are still studying at arts schools in Jakarta or Solo, or just beginning work as independent choreographers, eight were selected. Students worked with an assigned choreographer

in the role of production partner/mentor and selected works were staged 15 and 16 December.

Following the success of the December 2005 West Sumatra Dance Festival (WSDF), the WDA West Sumatra conducted Minangkabau Contemporary Dance Festival 7–14 December, in Padang Panjang. The aim was to provide a forum for local choreographers to hone their craft in preparation for future employment, both nationally and internationally, and the festival comprised performances, showings, workshops, discussions and exhibitions. The theme this year was 'Dance Towards World Tradition' with the focus being on Minangkabau dance and silek, a local style of martial arts. Workshops catered for dancers, musicians, choreographers, composers, school teachers and children. Twenty-six papers by arts educators, arts administrators, critics and choreographers were presented during discussion sessions. The photographic exhibition showcased the work of Hoerijah Adam, one of the pioneers of contemporary dance from Minangkabau, as well as work by the students and lecturers of the Padang Panjang art school.

2006 was the 50th anniversary of Namarina, one of the oldest ballet schools in Jakarta. The company, now led by Maya Tamara Sianturi LRAD, ARAD, celebrated its birthday by staging *Cinderella* in November.

### **Ibu Tiyah**

– a report by **Alex Dea**

<sinom\_49@heavenlychimes.com>

Ibu Tiyah is the director of the Javanese classical dance studio at Pujokusuman,

whose pavilion was damaged by the May 2006 earthquake. She continues the vision and work of her husband, the late Rama Sasmita Mardawa, one of the last dance masters of Java's golden age of performing arts.

I wish to report that the money collected (US\$300 plus) at the WDA conference in Hong Kong to assist the family was forwarded to Ibu Tiyah immediately upon my return to Java after the meeting in June. The money collected was the result of Sal Murgiyanto's communique to WDA President Dr Mohd Anis Md Nor, which was subsequently verbalised by Helly Minarti (WDA Indonesia) at the AGM.

Ibu Tiyah was very touched by our gesture, saying—not from gratitude, but from concordance with camaraderie of anonymous friends of the heart—that she would accept the support and compassion of the dance community.

### **Women Playwrights Conference – a report from Maria Darmaningsih**

<info@joglosemar.co.id>

The 7th Women Playwrights International Conference in Indonesia from 19 to 26 November 2006 brought together 186 participants from 23 countries, including 112 women and some men from 25 provinces from throughout Indonesia. Dance-associated activities included a movement workshop by Jakarta-based Mexican Ines Sommelera and choreographer Hartati, and a workshop led by the Wayang Bharata Company (the wayang wong, or Javanese dance drama, arguably the best in Indonesia). Some traditional dances from various provinces in

# CHAPTER REPORTS



## Women's Playwrights Conference

Top left: Keynote Speaker Mrs Nawal El Saadawi from Egypt at the 7th WPIC  
Others: opening of the 7th WPIC. Photos by Logo Sitomorang

Indonesia were also presented in different sections, courtesy of the local governments, including some from Palembang (South Sumatera).

The Conference noted three major issues dominating artistic and creative life as we experience it today. Power relations between State and the stage, exemplified by censorship and coercion using politics, financing and religious restrictions is a harsh reality to which the conference strongly objects.

Language, which could be a barrier for understanding between communities, is in fact a medium for critical and creative expression as a means of resistance and cultural

intervention and for bridging transnational borders. The imperative is for freedom of artistic cultural expression as a vehicle to portray women's reality, vision and point of view as opposed to the male worldview which has dominated for so long.

## Resolution of WPI Indonesia Conference

Women Playwrights International is seeking official status with the United Nations. They are asking for United Nations' recognition of WPI's role as a global network that is furthering the UN's aims of fighting for women's issues. The Conference thanks the Indonesian Government for its support

and urges it to ensure cultural liberty in Indonesia today and in the future.

## Steering Committee:

The Steering Committee members are the directors of WPI Conferences who have come to the Conference in Indonesia in 2006: Ratna Sarumpaet (Indonesia), Malou Jacob (Philippines), Julie Holledge (Australia), and, Anna Kay France (USA).

## International Advisory Group:

Participants in the Conference have been asked to choose a representative from their country to be on the International Advisory Group, and, if possible, to choose a back-up person.



# CHAPTER REPORTS



by Yukihiro Yoshida  
yukihiro@s6.dion.ne.jp

## Japan

### From tradition to contemporary — toward the next decade

For Japanese dance critics, 2006 was the year to keep an eye on the next decade. The Japanese economy and society are maturing and aiming to develop toward 2010 (ref:1). In the field of performing arts, the next decade will be important.

Starting from 2006, the Japanese dance world began to not only look to the West, but also started to face the Asia Pacific region. In the Australia-Japan Dance Exchange program AjdX, for example, choreographers worked across the Pacific. H.R. Chaos worked in Singapore.

At the Japanese Contemporary Dance Showcase held by the Japan Society in NY, Roussewaltz's work was highly-recognised. John Rockwell complimented the work by Kaoru Uchida. Like Uchida, several important young artists have been appearing there in the last few years. For example, Akiko Maezawa and Naoki Inui's duet was one of the excellent works of this year. A Portuguese festival invited Japanese contemporary dance companies, and Miho Konai had an excellent reception (cover).

The market for contemporary dance itself is maturing, and a new generation is coming up. The structure of Japanese society is changing from the 1990s, and so is the environment for Japanese choreographers.

As Gero Landow discussed, postcolonial culture and a media-associated environment are spreading in front of people in the Asia Pacific region, including Japan (ref:2). In the field of science, the new tide has been coming, which Francis Doss referred to as 'after-postmodernism'

in his book 'Empire of meaning' (ref:3). Those new waves will influence the research and vision of next generation's dance. For example, Motoko Ikeda is trying to start the 'Homeless Dance Company' with Asian dancers. This is an example of an artist trying to figure out new Japanese-ness and Asian-ess.

There are many genres of dance for dance critics to see, and they cannot cover all genres each year. They need to specialise in one genre and become Otaku. However, that will mean that critics will not be able to see the whole picture of performing arts in Japan, which creates a big dilemma today.

What Japanese dance critics and researchers must work on right now is to develop new criteria to analyse contemporary dance. Between Japanese critics, there is a hypothesis that 'the world is getting Japanised' and so is the contemporary dance of the world. However, as sociologist Koichi Iwabuchi says in his book, I believe this hypothesis is a delusion and it is not universal (ref:1). There should be new criteria for measuring Japanese-ness, which is more universal (ref:4).

In December 2006, Dance Research Society-Taiwan held a conference 'Dancing Under the Rising Sun—The Influences of Japanese Colonialism on Dance in the Asia-Pacific Region', and Ms Akiko Nikaido and I gave a conference paper from Japan. This is an important approach for Japanese dance history. The conference indicated a new place for Japanese dance history during modern times, war-time and post-war time in the context of the Asia Pacific region. As with this conference, we need to know our history and dance

through dialogue and conversation with Asia Pacific colleagues.

In 1911 the Imperial Theater opened. In 2011, Western-style dance will have a 100-year-old anniversary. Before WW2, in Japan, the traditional performing arts were more popular than Western performing arts. However, after WW2, Western performing arts have been popular. We need to examine the definition of 'traditional' and 'contemporary' in the spectrum of steps toward the next decade.

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*Yukihiro Yoshida is a dance critic and Visiting Researcher, Keio University, SFC Research Institute.*



# CHAPTER REPORTS

## Call for Participation and Partners

*Archive/Database: Publication and material list for cultural control and policy on dance in the Asia-Pacific Region*

Project webpage:

<http://www.dance-streaming.jp/postcolonialdance-db.html>

Yaping Chen, PhD (Taiwan); Yukihiro YOSHIDA (Japan)

The study in cultural control and policy will be an important field in dance research now, especially when we analyse the development of dance in the Asia-Pacific region. Hence, a multi-lingual online archive serving as an exchange platform for research materials will greatly enhance cross-cultural research and understanding of this specific subject.

Now the first-ever project in this regard is underway. As the first step, Yukihiro Yoshida and Dr Yaping Chen are making publication and material lists for cultural policy related to dance under Japanese Colonialism before WW2. Even in Japan, this is still a hidden subject

in both Japanese and Asian dance history research.

Yukihiro is currently compiling such a list within Japan. Related materials in different languages are believed to exist in countries ranging from Japan, China, Taiwan and Korea to South-East Asian countries such as Malaysia. All the contributed lists will be credited with the contributors' names and shared in the online archive.

Cultural policy under Japanese colonialism is just the beginning of the project, and compiling lists are but the first step. We hope to include publication and material lists from the more recent past in the archive as well. The ultimate goal of the project is to facilitate and promote research in the relationship between cultural policy and dance throughout the Asia-Pacific region. In future, cross-national research projects may be conducted through the international connections made possible by this online archive. We look forward to welcoming new members and partners.



Aiko Maezawa and Naoki Inui: *scabs*—tracing memories of affection. Photo by STAFF TES

# CHAPTER REPORTS



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

## Malaysia

**W**arm greetings from MyDance Alliance. 2006 was a quiet year as most core committee members found it essential to return to their respective work places for a while. However, some small and exciting decisions were made that laid the path for 2007, and we look forward to again hosting some projects, albeit in a different way.

In June 2006, MyDance Alliance took over a fully set-up dance studio. With support from Malaysia's Ministry of Culture, Arts and Heritage (MoCAH); it can be rented out to members of the dance community at a very modest rate. We are glad to be able to contribute in this small but still meaningful way.

For 2007 we have planned four short-term projects in collaboration with the Kuala Lumpur Performing Arts Centre. These will involve:

- Four dance DVD screening sessions in collaboration with the Goethe Institute;
- A commissioned collaboration between local dance and music groups;
- A collaboration between a local choreographer and foreign composer; and
- A collaboration between local and foreign choreographers.

These projects will be announced to the dance community, along with calls for members to apply to participate.

The main aim of these activities is to provide local artists especially (dancers, choreographers, but also musicians, composers, lighting designers etc.) with working experience and a platform to showcase the works created.

We hope these projects will build new networks and strengthen those existing among Malaysian artists of various genres, laying a foundation for the 2008 Malaysian Dance Festival.

With recharged energy, the joint effort of various arts organisations and the support of MoCAH, we believe 2007 will see MyDance play a more effective role by focusing on initiating and sourcing funding for specific projects, leaving participants and collaborators to take care of actual production management.

Finally, I would like to express my sincere gratitude to Rogayah Shahariman for her continued support.



MyDance Alliance committee members. Photo: Mew Chang Tsing.

# CHAPTER REPORTS

## Philippines

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



2006 was a year of celebrations, with anniversaries and awards for personalities and companies.

On 12 June (Philippine Independence Day) the National Artist honour was awarded to the late Ramon Obusan, one of our foremost folk dance researchers (see tribute on p.33). Celebrations continued with national and international presentations of the Ramon Obusan Folkloric Group (ROFG) and publication of series of the Philippine Folk Dance Society called *Sayaw (Dance)*. Previous winners of this award include Francisca Reyes (Tolentino) Aquino, Leonor Orosa Goquingco and Lucrecia Reyes Urtula. Laudable as this conferment is, it always seems to be a struggle to secure and justify such a title in the field of dance (and architecture) compared to the other arts.

2006 also saw the launch of my book *Treading Through: 45 Years of Philippine Dance*, published by University of the Philippines Press and comprising a collection of articles and conference papers. Lisa Macuja Elizalde's book *Ballerina of the People*, marking the 20th year since she returned home from Leningrad and the Kirov Ballet, was also released.

The year also marked 10 years of Macuja Elizalde's company, Ballet Manila, with a season that featured her in *La Bayadere*, and a gala series that displayed an undiminished virtuosity and expressiveness. In preparation by the Francisca Reyes Aquino Memorial Foundation is a commemorative book on the first national dance artists, expected to be launched on her birthday in March 2007. Contributing to the publication are students and colleagues since

before WW II, as well as her only daughter, Celia Tolentino Martinez.

Another cause for celebration is Philippine Ballet Theatre's 20th birthday. Resident company at the Cultural Centre of the Philippines after the 1986 People Power Revolution, Philippine Ballet Theatre is now under the leadership of Augustus Damian. Damian returned home after 20 years in Belgium, Switzerland and Germany to inspire a new crop of dancers, having lost many established PBT artists to the Hong Kong Disneyland.

The world-famous Bayanihan Philippine Dance Company celebrated its 50th year, along with the Baranggay Folk Dance Troupe of Paz Cielo Belmonte, and the Hwa Yi Ethnic Dance Centre, which has been operating for 35 years. Uniquely, the latter is composed of Filipino-Chinese who perform both Filipino and Chinese traditional dances.

Soon to celebrate its 20th year is the University of the Philippines Dance Company, which has joined WDA's festival of dance academies in Hong Kong, Beijing, Manila, and others in Macau, Kuala Lumpur, Taiwan and Sumatra.

Ramon Obusan received the Lifetime Achievement in Humanities Award from The National Research Council of the Philippines (NRCP) and was also granted a professorial chair from the Metro-Manila Commission. A Gawad award from the Cultural Centre was granted to Eddie Elejar who, along with Alice Reyes, established Ballet Philippines (BP) in 1970. Joy Coronel, charter member of BP since 1970 and founder of Dancers Inc., Status and Welfare network chair in WDA-P, passed away mid-year with cancer (see tribute on p.33).

Manila hosted the global assembly of the International Theatre Institute-UNESCO, as well as a meeting of the ITI Dance Committee, led by WDA's own Ilona Copen and close associate, Jetty Roels.

Other significant events included projects from the Creation (Choreography) and Presentation Network of WDA-AP. Chaired by Myra Beltran, Contemporary Dance Map (CDM) gathered together independent groups in contemporary dance, mainly in Quezon City, coinciding with International Dance Day.

Performances were held in studios and studio-theatres of Beltran's own Dance Forum, Paul Morales' Airdance, Raul Alcoseba's Chameleon Dance Theatre, Green Papaya Art Projects, and Shirley Halili Cruz's school with UP Dance Company. From Manila was Jay Cruz's Dancing Wounded Contemporary Dance Commune.

This enterprise endeavours not only to generate creative work but also to draw an audience to the work spaces of artists engaged in independent and contemporary dance. The Cultural Centre invited the network to stage a similar festival, on consecutive evenings, and supported events by providing venues and equipment for free.

After abandoning its 2005 support of CDM, the National Commission for Culture and the Arts gave a substantial grant for the Wi-Fi Body Festival, with the Japan Foundation

This independent contemporary dance festival challenged its audiences to enter the spaces by way of backstage, or sit in banked benches, staircase or floor. To many, including my own general education class for non-dancers (Reading Dance) in the

*continued next page...*

# CHAPTER REPORTS

## Philippines continued...



Above: The duet from guest Denisa Reyes' *Love Lies Bleeding* during the Gala.

Below: Dancing Wounded in *Volunteers for Comatose*

Photos: Courtesy of the Cultural Center of the Philippines

university, this unconventional use of spaces or dances was provocative in perspectives and mode of presenting dance. It also opened their eyes to groups they are not usually familiar with, including Powerdance, Steps Dance Studio, Ballet Philippines dancers, Halili Cruz School of Dance, Denisa Reyes (in a revival of her dance from *Airdance*), resident groups at St Benilde College of De la Salle University (Footworks and Neo-nescas), and from the provinces, Teatro Baile de Cavite, Philippine High School for the Arts from Laguna, and Kahayag Community Dance and Theatre Company from South Cotabato.

In December 2006, WDA-P met to evaluate these events, and discuss plans for 2007. Manila is the proposed site for 2009, although establishing a budget and seeking funds for three years hence are, of course, difficult tasks. Hopefully the Manila and Philippine governments will acknowledge the value of our dance culture and the importance of maintaining global links by contributing generously. That will again explicitly relink the country to the Asia-Pacific and global world of dance, and allow colleagues renew ties with who and what I have named above as cause of Philippine celebration in 2006.



# CHAPTER REPORTS

## Singapore

by Dr Chua Soo Pong  
wda2007@gmail.com



With the rebirth of the WDA Singapore Chapter in July 2005, we have seen a steady increase in membership. Key positions in the committee are confirmed and representatives of the five major networks (Research and Documentation, Education and Training, Creation and Presentation, Management and Promotion, Welfare and Status) have been filled by a very enthusiastic and efficient group of dance practitioners, choreographers and educators.

It was timely that we had our Made in Singapore Inaugural Launch, i.e. the WDA Singapore Launch which was scheduled for 19 November at the Play Den, The Arts House. Dance performances by various prominent artists from the local community were showcased: *Landscapes* by Joey Chua and Ix Wong; *Wa Tribe Dance* by Jenny Neo and Shu Chong; *Remains of Echo* by Albert Tiong; *New Kreasi-Love* by Huda Binte Abdul Rahim Shah; *Ardhanaari* by Young Artists of Apsaras Arts.

The renewed WDA Singapore Chapter is ready to move into the exciting phase of organising its very first international conference, Asia-Pacific Dance Bridge: Exploring Partnerships in 2007. It is heartening to note that members are actively and cohesively working in the planning stage to make this conference a success. Asia-Pacific Dance Bridge 2007: Exploring Partnerships has the unenviable task of emulating the success of its predecessor, Asia-Pacific Dance Bridge 2001 which was organised by WDA Singapore in affiliation with the Dance Association then.

The 2007 conference aims to further cultivate dance connectivity along the same lines, focusing on partnership possibilities in the area of creation and performance; management and promotion; status and welfare; education and training; research and documentation. The four-day conference will be held in conjunction with The Singapore Arts Festival.

The respective conference components are WDA-AP Regional Congress; Symposia; Choreographic Lab; Performances Showcases and Workshops. For more information about the conference please email <wda2007@gmail.com> or see p.8 for details.

WDA (Singapore) is pleased to advise the following appointments:

President: Chua Soo Pong  
Vice President: Aaron Khek  
Secretary: Caren Carino  
Assistant Secretary: Teresa Pee (unofficial)  
Treasurer: Som Binte Mohamed Said

### Network co-ordinators:

Status & Welfare: Miss Joey Chua  
<joeychua\_99@yahoo.com>  
Research & Documentation: Ms Leong Lai Keun  
<lkleong@nie.edu.sg>  
Management & Promotion: Miss Kavitha Krishnan  
<kavitha@apsara-asia.com>  
Education & Training: Miss Lim Mei Chian  
<amicelim@yahoo.com>  
Creation & Presentation: Mr Ricky Sim  
<rickye\_sim@hotmail.com>



Ix Wong Thien Pau and Joey Chua in one of the dance items for *Made In Singapore*, WDA (Singapore) launch.

Photographer: Ng Joon Kiat

# CHAPTER REPORTS



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

## Taiwan

The Taiwan dance community has been busy creating, performing and producing as usual. There have been more than seventy performances by dance groups throughout the island. In addition, there has been a special dance conference sponsored by Taiwan Dance Research Society focusing on the influence of Japan during the time when most of the countries in Asia were controlled by Japan. The general assembly for members also took place at this conference, and Taiwan WDA members had many chances to share experiences and raise their profiles amongst local dance people. With the new President of WDA-AP, Taiwan, the office is planning to be more active and supportive of WDA-AP headquarters.

### July–December 2006

#### Performances:

1. Taipei Crossover Dance Company  
*Silent Island*, 14–29 October at the National Taiwan Museum of Fine Arts, Taipei City
2. Dance Forum Taipei  
*Naughty by Three Dancing Choreographers*, 8–9 September at the Novel Hall for Performing Arts, Taipei City, 1 October at the National Center for Traditional Arts, Yi-lang City and 13 October at the Taoyuan Arts Center, Taoyuan City.
3. Ku & Dancers  
*Memory Puzzles*, 9–2 November at The Red Theatre, Taipei City.
4. Scarecrow Contemporary Dance Company  
*The Beauty of the Historical Remain Dance Series—Wu-Xia of the City*, 4–5 November at The Great South Gate, Tainan City.  
*When Beauty of Classical and Contemporary Dance Meets*, 25–26 November at the Chiang Kai-shek Memorial Hall, Matsu City.
5. Taipei Dance Circle  
*Olympics 2006*, 1–2 September at the Metropolitan Hall, Taipei City; 9 September at the Performance Hall, Keelung City; 15 September at Penghu County Stadium, Penghu County; 14 October at the Performing Arts Center, Yilan City; 21 October at the Performance Hall, Kinmen County; 28 October at the Culture Center, Tainan County; 3 November at the Cultural Affairs Bureau of Chungcheng Hall, Miaoli County.
6. Sun-Shier Dance Theatre  
*Faculty Performance Gala*, 8–9 July at Colorado College 2006 Summer Festival of the Arts.  
*Views in Dancing 2006*, 22 September at the Performance Hall of Dasi Town, Taoyuan County.  
*Show Case 2006*, 21–22 October at Sun-Shier Dance Theatre, Taipei City.
7. Tsoying Dance Group,  
Tsoying High School  
*Poetry and Dance*, 1 December at Kaohsiung Literature Museum, Kaohsiung City.  
*2006 Tsoying Dance Troupe Performance*, 20 December at the Performance Hall, Kinmen County; 26–31 December at Tsoying Dance Theatre, Kaohsiung.



Sun-Shier Dance Theatre performing *Cinderella, who is she?*, choreographed by Hsiu-Ping Chang and Pi-Jung Wu. Photo: Shou-Sheng Lin



# CHAPTER REPORTS

## Taiwan continued...

8. Kaohsiung City Ballet  
*Blossom Paquita*, 12 August at Chih-Teh Hall, Kaohsiung Cultural Center, Kaohsiung City ; 13 August at Kang-Shan Performance Hall, Kaohsiung County; 19 August at Jungil Arts Hall, Kaohsiung County; 27 August at Chongheng Art Center, Pingtung County ; 2 September at the Tainan Municipal Cultural Center, Tainan City.

9. Wind Dance Theatre, Taiwan  
*2006 Lives*, 23–25 June at The Red Theatre, Taipei City.

10. Feng Multi-Arts Creative Ensemble  
*1997–2006 Feng-shi Yen's Works Presentation*, 22–24 September at the Art Space of Eslite Bookstore, Tainan City; 26–27 September at Chih-Shan Hall, Kaohsiung Cultural Center, Kaohsiung City.

11. Assembly Dance Theatre  
*Aurora*, 27 September at National Chengchi University Arts & Culture Center, Chai-yi City; 21 October at Chungcheng Hall, Miaoli County; 27 October at Hsin-Chuang City Culture Center of Arts, Taipei County.

12. Tso's Dance Association  
*We'll all go to Heaven*, 16–17 December at Tsoying Dance Theatre, Kaohsiung City; 23–24 December at Crown Art Center Theater, Taipei City.  
*Imaging Germany* Exhibition, Symposium, and Lecture, 15 November & 31 December at Kaohsiung Performing Arts Library, Kaohsiung City.

### Scholarships:

1. Chin Lin ADF Scholarship, by Chin Lin Foundation for Culture and Arts (CLFCA).
2. Chin Lin Scholarship at Chinese Culture University, by CLFCA.
3. Chin Lin Scholarship at Taipei Physical Education College, by CLFCA.
4. Chin Lin Scholarship at Tainan University of Technology, by CLFCA.

### Sponsorships:

1. 2006 Taipei International Dance Elite Academy (TAIPAIDEA) by CLFCA.
2. International Dance Exchange Travel Grant Program for Ms I-Fen Tung to America by Taipei Artist Village and for Hsiao-May Ho to Australia funded by CLFCA.
3. Dancing Under the Rising Sun Conference, lodge support funded by CLFCA.
4. The project of TUNA, Retrieving the Path—Nijinsky's L'Après-midi d'un Faune by CLFCA.

### Workshop:

1. 2006 Summer Dance Workshop by Scarecrow Contemporary Dance Company 3–7 July at Scarecrow Dance Company Rehearsal Space, Tainan City.

### Conferences:

1. 'The Reality and Ideal of Dance Research', 2006 National Graduate Dance Research Conference, 4–5 July by Culture University and Taiwan Dance Research Society.
2. 'Dancing Under the Rising Sun', Dance Research Society, Taiwan annual conference, 9–10 October by Taipei National University of the Arts, Taiwan.



# CHAPTER REPORTS



by Cheryl Stock and Ly Ly Tran  
c.stock@qut.edu.au

## Vietnam News from Hanoi

I re-visited Vietnam from 5–22 January 2007, spending most of my time in Hanoi, the country's capital and cultural centre. Although this was my 13th visit and I am very familiar with Vietnam, having worked there over a period of almost 20 years, this was my first visit in six years and I found much that was familiar but also much that had changed.

It was wonderful to re-connect with my friends and colleagues from the dance world, and although I came on vacation, I found that within a day I was invited to present a paper ('Training the Thinking Dancer') at the Vietnam Dance Education Conference which was hosted by Truong Cao Dang Mua Vietnam (Vietnam Dance College). This is the national training school for professional dancers, where students from around the country are chosen for full-time training from the age of 11 to 18. The conference was held on 6 and 7 January to discuss current issues in dance education with a range of participants from training institutions, companies, the Vietnamese Dance Association and the Performing Arts university.

On Tuesday 9 January I was invited to the Vietnamese Dance Association, which is the national organisation for dance in Vietnam, and there I met with the President, Mrs Chu Thuy Quynh. The occasion was to present me with a gold medal from the Association for my contribution to development of dance in Vietnam over an extended period. This was a great honour and certainly a surprise. The small ceremony was very moving and afterwards we had occasion to discuss how Vietnam could become more active in WDA–Asia Pacific. The Vietnamese Dance Association is

a national government organisation charged with looking after dance within Vietnam, but understands the importance of making connections outside the country. It was suggested that a WDA–AP committee be set up within the Dance Association, consisting of dance professionals who could speak English, with a President (Chu Thuy Quynh), Vice President and 5 members representing the five networks of WDA.

A second meeting was held on Friday 12 January at Nha Hat Nhac Vu Kich Vietnam (Vietnam Opera Ballet Theatre), the national dance and opera company, directed by Pham Anh Phuong who has been instrumental in all my visits here and is one of Vietnam's most respected and well-known choreographers. Attending that meeting were Mr Pham Anh Phuong, Mr Vu Duong Dung, Vice-Director of the Vietnam Dance College, choreographer Ms Ly Ly Tran, Ms Bui Thuc Anh, former dancer now working for dance development in the Ministry of Culture, and dancers and founders of Noi Den Dance Company Mr Le Vu Long and Ms Luu Thu Lan. It was agreed that a committee be formed as suggested, and that this be put to the Executive Board of the Vietnamese Dance Association by Pham Anh Phuong at their next meeting, for their approval.

I was fortunate during my visit to meet with old colleagues and also to view performances. One of the principal activities in the capital late last year and early in 2007 consisted of an exchange between hip-hop artists Storm from Germany, Sebastien Ramirez from France and Vietnamese hip-hop group Big Toe, supported by L'espace (France) and Goethe Institute in Hanoi. The result was a

very tight, exciting and impressive performance called *Traffic* with multi-media projections of Hanoi street scenes and some spectacular hip-hop dance. *Traffic* is currently touring major cities in Vietnam.

On 12 January I attended a music and dance program by the Vietnam Opera Ballet Theatre (VNOBT) which took place at the Hanoi Opera House, a stunning theatre which is a replica of the Paris Opera, built in 1900 and restored in the late 1990s. A cultural exchange program funded by the United States Embassy, 'A Romantic New Year', comprised works by Mendelssohn and Brahms featuring the Opera singers and musicians, followed by a concert version of Bernstein's *West Side Story*, all conducted by Canadian Daniel Perkins, with the latter choreographed by Lisa Travis from the United States and performed by dancers and the orchestra of VNOBT.

Future activities in the next six months include the National Choreographic Competition in March, organised and hosted by the Vietnamese Dance Association, and a tour to the US (Chicago, Seattle, Portland and New York) by Noi Den (Together Higher) Dance Company. This company is unique in Vietnam in that it consists entirely of deaf performers. Founded four years ago by Le Vu Long and his wife Luu Thu Lan—dancers of VNOBT with whom I have worked closely for over a decade—this ongoing project is funded by international foundations and last year raised US\$20,000 in support of HIV sufferers in Vietnam.

There are, of course, many many dance activities happening throughout Vietnam, as it is a country with a long and rich dance history. My heartfelt thanks to all my dance colleagues

# CHAPTER REPORTS



by Sophie Yuen Mason  
<smason@ssischool.org>

## Vietnam News from Ho Chi Minh City

Greeting to WDA members from Ho Chi Minh City, Vietnam—newly established in Dance Education at Saigon South International School. SSIS has five core values: academic excellence, sense of self, dedicated service, balance in life and respect for all. We have built our educational program solidly on the foundation of these core values. Our dance program has become a major contributor to the education of our students with the integration of these core values into their lives. In particular, it is essential in helping students to develop a strong sense of self and balance in life.

Two years ago we had no dance program. We had only the conviction that dance would help our students develop 'self, confidence, grace, courage and the desire to achieve excellence in all they do'. We also

believed dance would help them balance academic pursuits with mental, physical and spiritual wholeness. And finally, because dance is an ancient and universal form of communication we knew it would promote respect and understanding among the thirty different nationalities that make up our school community.

Today we have more than 80 students enrolled in our dance program and we have both Middle School and High School dance performance teams as well. Not only do our dancers perform for special events like Christmas concerts and graduation ceremonies and community events, but they often perform for the school during recess and lunch breaks as well. Indeed, dance has become such an integral part of our school life that we cannot imagine a time when we it was not!

SSIS is a member of MRISA (Mekong River International Association) which annually conducts a Cultural Exchange that brings together 120 students from six different MRISA schools. The main purpose of this exchange is to provide an opportunity for MRISA students to participate in a wide variety of workshops and performances in the arts: art, music, drama and dance. In addition, MRISA invites local artists from the host country to present workshops as well. This year for the first time in its brief 8 years SSIS will be hosting the cultural exchange.

The dance program has grown steadily at SSIS since we began and we are proud that the program is successfully achieving what we had hoped—strengthening the students' commitment to our school's core values.



Students performing *Reinvent the Jazz*, choreographed by Sophie Masson. Photos: Sophie Masson.

### News from Hanoi continued...

here who made my reconnection with Vietnam so special, particularly Pham Anh Phuong and VNOBT for accommodating me and my partner Ross Searle in their guest apartment. From the dance world in Vietnam

## Chúc Mừng Năm Mới

— Happy New Year!

# TRIBUTES

## Chandralekha (1928-2006) (India)



Chandralekha. Photo: Sadanand Menon

The trail blazer, radical and iconoclast dancer Chandralekha passed away at her residence in Chennai, India on 30 December 2006. Trained in classical Bharatanatyam with the legendary Conjeevaram Elappa Pillai, Chandra, as she was known, rose to fame as a solo dancer in a style known for its musicality and intensity of *bauhinia*, or expressiveness.

After a decade-long career in the 1950s and '60s, when she was among the leading soloists of her time, Chandralekha gave up performing, rejecting the sublimated content of the existing repertoire and its commercial/market entertainment values.

She subsequently wrote, designed posters and books, worked on multi-media projects, and was involved with the women's and human rights movements. In 1985, she returned to the dance world with her acclaimed production *Angina*, which explored related disciplines of dance in India, and postulated a new, non-sublimated content for the dance. Her subsequent productions, such as *Namaskar*, *Request Concert*, *Lilavati*, *Prana*, and *Sri*, have all been hailed as landmarks of contemporary Indian dance. *Cloak*, *Raga* and *Sharira* are considered Chandralekha's finest works.

In ten intense years, Chandralekha's intervention in the Indian dance context has given it a new profile, nationally and internationally, with new Indian dance now being measured against her outstanding works. She has also received several national and international awards.

A firm believer in the need for resuscitating traditional forms with contemporary energy, Chandra received excellent support from the painter, sculptor, ceramist, designer and photographer Dashrath Patel, and the brilliant journalist and arts editor of *The Economic Times*, Sadanand Menon, who has designed lighting for her productions since 1985.

Chandra worked towards exploring the structures and internal strengths of Bharatanatyam, martial arts forms such as Kalari, and therapeutic forms like yoga, to interpret the body in a modern sense.

Two major books on her work, *Chandralekha—Woman, Dance, Resistance*, authored by noted dramaturg and critic Rustom Bharucha, and *Butting Out* by Minneapolis-based Indian dancer, choreographer and professor Ananya Chatterjee, capture the spirit of Chandralekha's works and contribution to contemporary Indian dance.

— Dr Sunil Kothari

## Guru P. Govindan Kutty (1927-2007) (India)



Mention of the name Guru P. Govindan Kutty, the great Kathakali maestro, instantly brings the memory of a smiling face in every dancer's mind in West Bengal. Though born in the southern tip of India in the state of Kerala in 1927, he was very much a dancer, choreographer and respected master teacher belonging to West Bengal since 1955, when he came to the city of Kolkata as the principal of an institute of south Indian classical dances. In 1962 he joined the Rabindra Bharati University as a lecturer in the classical style—Kathakali—and went on to become a reader. He and his wife, Thankamani Kutty, established 'Kalamandalam' an institute for Bharatanatyam, Mohini Attam and Kathakali in Kolkata in 1968, to nurture and train students over the years in the three styles. He has authored several books, including *Kathakali: The Dance Theatre*, published by the Asiatic Society in 1999.

During the course of a long and illustrious career in dance, Guruji (as he was fondly called by his students and acquaintances) received several national and regional awards. His troupe has performed all over the world and his students are at present teachers in many countries. He was always there for his students, his fellow teachers, for all performances by dancers needing or seeking his encouragement, and for any dance-related activity.

The West Bengal Dance Group Federation, a body of about 450 dancers in West Bengal, worked through many differences of opinion and difficulties to establish itself, because it had Guruji as the President, and the World Dance Alliance West Bengal had his blessing from the formative days. In 2004, when the WDA-AP sent six scholars, critics and choreographers to Kolkata for a seminar and a dance workshop, Guru Govindan Kutty was present all through the event. We were touched by the wonderful spirit of sharing and interactive communication that he encouraged by being at the initial meeting of the WDA-AP in Kolkata.

When planning International Dance Day 2006, WDA West Bengal had him as an advisor, patron and assessor. On 29 April 2006 he was there at the morning and evening sessions, in spite of his ill health, and also felicitated the international choreographers Mei Kuang Li and Leng Poh Gee. On January 5 2007, the dance community lost a loving master, a strong and straightforward critic, and an ever-smiling, encouraging father figure who has touched the lives of most dancers in West Bengal. We shall miss him ...

— Dr Urmimala Sarkar Munsî

## Ramon Obusan (Philippines)



L-R: Rosalia Merino Santos, Philippine pioneer in contemporary dance; Ramon Obusan, director/choreographer of Ramon Obusan Folkloric Group, and Ligaya Fernando Amilbangsa

Our country's foremost researcher and revivalist of Philippine folk dance was Ramon Arevalo Obusan. He was more than a dancer—first with the Bayanihan Philippine Dance Company—but also an assiduous anthropologist from the University of the Philippines.

He was conferred the title of National Artist in Dance just last June, a long-awaited tribute that he had long deserved. He scoured virtually all parts of the country for his dance and cultural research, contributing much to his store of data and his company's repertoire. This repertoire has been seen worldwide, some places noting that it is 'what festivals should be made of', or naming a day in a US state the Ramon Obusan Folkloric Group day.

Research for him was a passion, so that even when he had had a quadruple bypass he still went around the country where possible. He died on the day his group opened 'Vamos a Belen' ('Come to the Stable/manger') at the Cultural Center of the Philippines, on 21 December 2006. That performance was only one example of his years of research in the 'pastores', or the dance of shepherds visiting the Christ Child, which are numerous in many regions and islands of the Philippines.

Obusan was irreplaceable in his conscientious and encompassing pursuit of our folk traditions, including his empathy for our numerous ethnic tribes whom he would lodge, feed and present in Manila. He was also a friend whose glory I shared in video dance documentaries that have won twice at Videodanse in France, one of them a grand prix. He had also done work for ASEAN and UNESCO respectively as stage director and researcher-writer.

— Prof. Basilio Esteban Villaruz

## Joy Coronel (Philippines)



Joy Coronel was charter member of Ballet Philippines. She also studied Polynesian dance which served her well when she became member of All Nations Dance Company of New York. She belonged to a family of admired ballroom dancers.

Returning to Manila, she founded Dancers Inc. which trained and presented underprivileged youth, making her house a studio. Once she was nominated for an award from the Dance Committee of the National Commission for Culture and the Arts, but the award itself was deferred due to the commission chair's lack of support for an ongoing tradition. Later the NCCA presented her a certificate of appreciation.

Joy was a leading dancer in Ballet Philippines, taking on roles choreographed by the company's founders, Alice Reyes and Eddie Elejar, and in this writer's own works, such as *Martha in The Resurrection of Lazarus* to music by O. Messaien.

Through her illness with cancer, she never flagged in spirit and bravely faced what was inevitable. Her husband, James Paoletti, was also a partner in dance ever since their New York days together, and he is also an actor. Joy left two children, Vanessa, who is a young actress, and Anthony who is still very young. She served WDA-Philippines as chair of the Status and Welfare Network.

— Prof. Basilio Esteban Villaruz.

# SPECIAL FEATURE

## Shifting Sands: Dance in Asia and the Pacific

### Reviewed by Anne Slaney

Stephanie Burridge (Editor)  
Canberra: Australian Dance Council,  
2006. ISBN: 87525515X  
Available from Ausdance National for  
\$AUD45 plus postage. Email inquiries  
and credit card details to Leanne Craig  
<national@ausdance.org.au>



Though *Shifting Sands* is dedicated as a festschrift to Carl Wolz, founder of the World Dance Alliance, it is not a traditional collection of academic papers. True to the principles and efforts of Wolz himself, it is a collection of dialogues, conversations, observations, and viewpoints which give the reader a vivid impression of the dance and attitudes towards dance practice in the countries of the Pacific Rim.

Aside from his work as a choreographer and lecturer, Wolz dedicated much of his professional life to encouraging and facilitating contact between dancers from all cultures and backgrounds. The tributes from his colleagues which appear in *Shifting Sands* reveal him as a man steadfastly and patiently pursuing a vision of a global network of dance; not one which would see one style or point of view prevail, but one to which dance practitioners of all sorts could contribute and from which they would gain support and a voice in the world for their own work.

Practically all of the Asia Pacific nations are represented in this collection. This is in itself a remarkable

editorial achievement and testament to the growing voice of regional artists. While most of the contributions are focused on present activities, some have a historical or socio-political standpoint, while others describe the artists themselves and their views on dance practice. None of the contributions are overlong but they are absorbing and thought-provoking, and provide the reader with glimpses into cultures with dance traditions other than those based on Western theatre, and how the dancers in those countries see themselves in a global context. Title words like 'capsule', 'overview', 'brief' show that the main aim is not to write the definitive description of dance in the region but to open the global dialogue on a new front.

While individual papers are presented at conferences and

published in dance journals, there has not been any comparable publication in the last decade which has attempted this wide a perspective on Asia-Pacific dance. Moreover, within the rapidly changing 'shifting sands' of economic, cultural and political attitudes across the region, descriptions of the present dance scene are important to broaden and inform our current perspectives and to stand as a record for the future.

In *Shifting Sands*, editor Stephanie Burridge has not only celebrated Wolz' achievements but is continuing his work in bringing to a world stage the concerns and directions of dance in the Asia-Pacific region. There could be no more fitting tribute to the man for whom diversity in dance was a profound celebration of humanity.

Anne Slaney is an Australian writer  
based in Canberra.



Two of the dancers featured on the cover of *Shifting Sands*—Yunyu Wang and Shugi Chen at the launch in Hong Kong. Photo: J. Dyson

# EVENTS & OPPORTUNITIES

## **WDA International Dance Calendar**

The International Dance Calendar will be provided by World Dance Alliance as a service to dance organizations throughout the world. Listing of events in the calendar will be open to all international and national dance organizations at no charge. The purpose of the calendar is to allow better advance planning and to avoid the overlap of important meetings, conferences, festivals and competitions.

The calendar will initially be distributed by email and will be updated every month as long as there is new information to be included. To list your organisation's event, please provide the following information:

- Name of organisation
- Date of event
- Name and location of event
- Theme (if applicable)
- Name of contact person, email address
- Phone and fax numbers.

WDA maintains the right to edit or decline to use information. An explanation will be given if information is not used. Listing of an event in the International Dance Calendar does not constitute an endorsement of the event by World Dance Alliance. It is for information purposes only. Email information to J. Janney at <wdaamericas@juno.com>

## 2007 EVENTS

### **Conference: Religious Festival in Contemporary Southeast Asia** California, USA, 16–18 February 2007

The conference will explore festivals as embodied narratives in which the connections between religion and nationalism, globality and locality,

tourism and politics, are drawn. Religious festivals are pivotal events in the life of a local community, and in spite of its differences, Southeast Asia is tied together by certain commonalities. Conference speakers will address the following issues:

- the nature of the intersection of the sacred and the secular in contemporary religious festivals in Southeast Asia
- tourism/commercialism and authenticity/locality/heritage
- performance as the embodiment of storytelling
- gender
- repetition and change and evolution

Contact Dr Patrick Alcedo,  
Program for Southeast Asian Studies  
University of California,  
Riverside, CA 92521.  
Email <patrickalcedo@gmail.com>

### **International Dance Day** 29 April 2007

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

### **Youth Performing Arts Festival**

Pakistan,  
30 March–10 April 2007

Details of the current world performing arts festival can be viewed on  
<www.peerfestivals.com>

### **Performing Africa! Visualizing Africa!!** Baker University Center, Ohio University, Athens OH, 18–21 April 2007

New Perspectives in African Performing and Visual Arts: First Biannual International Conference

for performers, visual artists, educators, teachers and scholars.

Conference Directors:  
Dr. Paschal Yao Younge and Dr. Zelma Badu-Younge  
E-mail <dir.aschberg@unesco.org>,  
Fax +33 1 45 68 55 93.  
<www.ohiou.edu/africanarts>  
Co-director: Azaguno: African Drumming and Dance Ensemble  
Website: <www.Azaguno.com>

### **World Dance Alliance Asia Pacific 2007**

Singapore, 6–9 June 2007

*Asia Pacific Dance Bridge: Exploring Partnerships.*  
Venues: The Esplanade Theatres-on-the-Bay; others to be advised.  
See p.8 of *Channels*, or contact Caren Carino at <carencarino@yahoo.com>

### **Society of Dance History Scholars** Paris, 21–24 June 2007

*Rethinking Theory and Practice*  
Jointly sponsored by the Congress on Research in Dance, this conference will include sessions in both English and French, although only papers in English will be considered for the Selma Jeanne Cohen Award. Further information from <slfoster@arts.ucla.edu>. See also <www.sdhs.org/conference.html>

### **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



# EVENTS & OPPORTUNITIES

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 2007** Nanyang Academy of Fine Arts, 5–7 September 2007

Jointly organized by Singapore Ministry of Education, Nanyang Academy of Fine Arts and WDA (Singapore)  
Contact: Caren Carino  
<[carenarino@yahoo.com](mailto:carenarino@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 TeachersU Refresher Course Committee (TRCC).  
Enquiries  
<[suzanne.renner@dce.ac.nz](mailto:suzanne.renner@dce.ac.nz)>

## **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.

### *Call for presentations*

IADMS is now accepting proposals for presentations. Details can be found at <[www.iadms.org/conferences](http://www.iadms.org/conferences)>. Proposals must be submitted on-line, and must be completed by 1 March, 2007. For further information contact Donna Krasnow, Conference Director, IADMS, at [ConferenceDirector@iadms.org](mailto:ConferenceDirector@iadms.org)

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

**Choreographies of Migration: Patterns of Global Mobility**  
New York City,  
8–11 November 2007

### *Call for proposals*

Deadline 1 February 2007  
To celebrate the 40th anniversary of the Congress on Research on Dance and the centennial of José Limón (1908–1972), CORD, in partnership with Barnard College and the Limón Institute, invites proposals for individual papers,

panels, lecture-demonstrations and workshops on all aspects of the performing arts, especially those that engage questions related to the conference theme: How has migration shaped the course of dance history? What are the methodological and theoretical implications of migration studies for dance research? How do particular dance styles embody migratory histories? How has migration transformed the pedagogy and performance of traditional dance forms? What are the particular histories of networks of teachers, artists and critics that constitute 'the dance world'? What could dance reveal about the experiences and conditions of immigration, diaspora, exile, detention, globalisation, displacement and other forms of social im/mobility? For submission guidelines see conference website: <[www.barnard.edu/dance/cord](http://www.barnard.edu/dance/cord)>

## 2008 EVENTS

### **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](mailto:eo.qld@ausdance.org.au)>



# EVENTS & OPPORTUNITIES

## OPPORTUNITIES

### **Taipei National University of the Arts, Taipei, Taiwan Ballet Faculty Position**

**Deadline:** 30 June 2007, or when the position is filled.

The Dance College, Taipei National University of the Arts, offers a unique seven-year program culminating in a BFA degree in dance that includes a three-year Undergraduate Preparatory Program (UPP) and a four-year undergraduate program. There are also three graduate programs—Performance, Choreography and Theory. Students study dance technique and theory as well as actively participating in the artistic process, enhancing a deeper understanding of themselves and the broader world. Please visit website at <http://dance.tnua.edu.tw> for more detail.

#### **Qualification**

A male ballet teacher is needed, one semester to three-year appointment, non-tenure track Associate or Assistant Professor rank position. Terminal degree including MFA or at least five years professional experience required. Knowledge of Chinese language is desirable, but not necessary. Applicants need not be Taiwanese citizens. If a foreign applicant is selected, assistance will be provided in obtaining necessary work documents.

#### **Job Description**

1. Teaching all levels of ballet technique and repertory courses.
2. Participating in monthly departmental meetings, advising students and department administrative work.
3. Opportunity to choreograph for the Annual Faculty Dance Concert to be performed on

the main stage of the Dance Hall in the University and possibly International Dance Festivals outside Taiwan.

4. The yearly appointment is from August 1 2007 to July 31 2008, or by semester if necessary, with a possible extension after the first year. An annual round trip international flight is provided.

#### **Application**

Please send either email or regular mail a cover letter of intent, a video (no Pal system) or VCD of teaching, choreography and/or performance and a resume with three referees (with contact numbers) to: Professor Yunyu Wang, Search Committee, the Dance College, Taipei National University of the Arts, #1 Hsiuh-Yuan Road, Pei-to, Taipei, Taiwan 112  
Email: <[yywang@dance.tnua.edu.tw](mailto:yywang@dance.tnua.edu.tw)>.  
Tel/Fax: 886-2-28953154 or 886-2-28938779.

Please feel free to include the letters of recommendation or to request the recommendations to be forwarded to the address above. Acknowledgment of receipt of application materials will be sent via email. Individuals who are placed on the short list will be contacted as soon as possible.

#### **WDA Europe**

Mr Joseph Fontano, President of WDA Europe, extends an invitation to WDA chapters for companies able to fund their own travel to Italy to apply to perform at one of two festivals to be held in Italy, in July 2007 and August 2008. Companies should apply directly to Joseph as soon as possible. If letters of invitation are required, please email him at <[wda-europe@fastwebnet.it](mailto:wda-europe@fastwebnet.it)> and he will have the Office of Cultural Affairs send an invitation. Please send him a DVD of the company's work for assessment by the artistic committee.

### **Unesco–Aschberg Bursaries for Young Artists 2006–2007**

The UNESCO–Aschberg Bursaries for Artists program was established in 1994 to open new career prospects for young artists and provide them with the possibility for further training in specialised institutions. The fellowships are co-financed by the International Fund for the Promotion of Culture (IFPC) and an international network of partner training institutions. The IFPC has developed into a financial fund that supports cultural development projects all over the world. Its aim is to help creators and cultural entrepreneurs to find additional funds for their projects so that cultural diversity can profit from globalisation. For more information, visit these websites: [www.unesco.org/culture/aschberg](http://www.unesco.org/culture/aschberg) or [www.unesco.org/culture/ifpc](http://www.unesco.org/culture/ifpc)

### **New York International Ballet Competition**

**New York, 20–24 June 2007**

Performances at The Rose Theater, Home of Jazz at Lincoln Center, Columbus Circle. For information email <[nyibc@nyibc.org](mailto:nyibc@nyibc.org)> or phone +1 212/956-1520.

### **International Barcelona Dance Awards Competition**

**Spain, 5–9 April;  
France and Italy, 21–25 June 2007**

Invitations are open for dance practitioners to boost their careers with this opportunity for performance and professional development. Selected schools, departments and groups will receive a production package, which includes three performances, lighting, sound, technical assistance, professional level of a publicity, pre-show rehearsal arrangements, printed materials, printed programs, and hotel accommodation. Further information from <<http://web.tiscali.it/dance2006/>>

# Why They Dance & Hong Kong Dance Archives

Hard-cover

315 pages, with 30 pages colour photos  
Chinese-English Bilingual

2 DVD set

Total running time: 195 minutes

Cantonese version with English subtitles

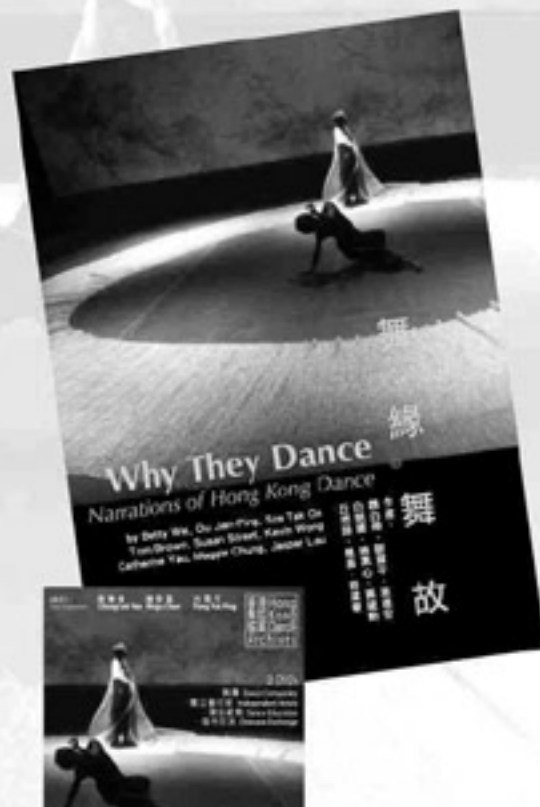
As a part of the Hong Kong Arts Development Council commissioned Dance Archival Project, Hong Kong Dance Alliance proudly presents its new publication *Why They Dance?* and DVD set *Hong Kong Dance Archives*.

*Why They Dance?* is a book that records the experiences of some of Hong Kong dance artists whose conviction, struggle, and perseverance have enabled them to realize their vision in dance. It provides a glimpse into some of the things that motivate the wonderfully diverse expressions of dance in Hong Kong through the words and works of the people engaged in this multifaceted art form.

Written by Betty Wei, Ou Jian-ping, Sze Tak-on, Tom Brown, Susan Street, Kevin Wong, Catherine Yau, Maggie Chung and Jasper Lau, the book is a collection of articles about artistic directors Willy Tsao, Stephen Jefferies, Jiang Hua Xuan, Andy Wong, and Francis Leung; choreographers Helen Lai, Mui Cheuk-yin, Yuri Ng, Daniel Yeung, and Yeung Wai-mei; dancers Abby Chan, Yu Pik-yim, So Hon-wah, Wu Kwan, Selina Chau, and Dominic Wong; dance advocates and educators Pearl Chan Po Chu, Pun Siu Fai, Virginia Lo, Florence Lui, Andy Wong, and Ng Sze-wan; and cross media dance in HK.

The Book is complemented by a CD-ROM with a synchronized notation and video of *Life?* choreographed by Yu Pik Yim, one of the featured artists, documented by Queenie Chan, a Hong Kong Labanotator.

Accompanying the book is a 2-DVD set *Hong Kong Dance Archives* produced by Ringo Chan, Chang Lok-ye, and Fong Yuk-ping. Recording different aspects of Hong Kong dance in action, the DVD set contains four documentaries: Dance Companies, Independent Artists, Dance Education, and Overseas Exchange, with interviews and dance excerpts, including Daniel Yeung's *Metalove*, Zero Zero Ensemble's *Visible Melody*, Yeung Wai-mei's *Spiritual Girl*, Mui Cheuk-yin's *Lot.us*, and Ong Yong Lock's *10 Nights*.



## Order Form

No. (book with DVD set)	Price (Please choose one)	Mailing (Please choose one)	Total
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Please complete the order form and return, with payment cheque (Hong Kong) or bank draft (outside Hong Kong), payable to Hong Kong Dance Alliance, to:

Hong Kong Dance Alliance

c/o Office of the Director of Graduate Education Centre

Hong Kong Academy for Performing Arts,

1 Gloucester Road, Wanchai, Hong Kong

# WORLD DANCE ALLIANCE ASIA-PACIFIC

## MISSION

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

## 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 centers 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 center, WDA Africa, is in the process of establishing itself.

## CHAPTERS

Countries or defined geographical areas within a regional center 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

## 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

## 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.

## MEMBERSHIP

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

### Benefits

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

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

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

### To join

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

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## WDA EXECUTIVE COUNCIL

### WDA Asia-Pacific:

Professor Mohd Anis Md Nor, Ph.D.,  
President,  
Cultural Centre, University of Malaya,  
50603, Kuala Lumpur, Malaysia  
Email: [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  
Email: [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  
Email: [joseph.fontano@fastwebnet.it](mailto:joseph.fontano@fastwebnet.it)

# World Dance Alliance – Asia Pacific

## KEY CONTACTS

### PRESIDENT

Professor Mohd Anis Md Nor  
Cultural Centre, University of Malaya  
50603 Kuala Lumpur Malaysia  
TEL (03) 7967 3458  
FAX (03) 7967 3576  
EMAIL anisnor@um.edu.my

### VICE-PRESIDENTS

Vice President: Yunyu Wang  
<ywang@coloradocollege.edu>  
Vice Presidents:  
Basilio Esteban Villarus (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 and Presentation  
Nanette Hassall (Australia)  
<n.hassall@ecu.edu.au>  
Education and Training  
Ralph Buck (New Zealand)  
<r.buck@auckland.ac.nz>  
Management and Promotion  
Fred Frumberg (Cambodia)  
<ffrumberg@aol.com>  
Welfare and Status  
Tom Brown (Hong Kong Chapter Head)  
Research and Documentation:  
Urmimala Sarkar (India)  
<urmimunsirediffmail.com>,  
Stephanie Burridge  
<s.burridge@pacific.net.sg>

### CHAPTER HEADS

#### AUSTRALIA

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

#### AOTEAROA NEW ZEALAND

Tania Kapytko  
Dance Aotearoa New Zealand (DANZ)  
PO Box 9885  
Wellington New Zealand  
TEL +64 4 382 8463 FAX +64 4 382 8461  
EMAIL danz@danzt.org.au

### 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  
TEL 855-23-220424  
FAX 855-23-220425  
EMAIL rithsb@amritaperformingarts.org

### HONG KONG

Anna CY Chan  
School of Dance  
Hong Kong Academy of Performing Arts  
1 Gloucester Rd Wanchai Hong Kong  
TEL 25848757 FAX 28023856  
EMAIL annachan@hkapa.edu

### INDIA

Kapila Vatsyayan  
Indira Gandhi National  
Centre for the Arts  
New Delhi 110 001 India  
FAX 91 11 3381139  
EMAIL icc@delnet.ren.nic.in

### WDA West Bengal

Urmimala Sarkar, Chairperson  
EMAIL urmimunsirediffmail.com

### INDONESIA

Maria Darmaningsih  
EMAIL dkj@centrin.net.id  
Sal Murgiyanto (Adviser)  
EMAIL 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  
TEL: +62 752 82133  
MOBILE: +62 08126619193  
EMAIL:  
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  
TEL 81 48 853 9410  
FAX 81 48 853 9421  
EMAIL mikiwakama@aol.com

### KOREA

Haeshik Kim  
School of Dance, #203  
Korea National University of Arts  
1753 Seocho-Dong, Seocho-gu, 137-0070  
Seoul, Korea  
TEL 822 264 59290 FAX 822 263 3209  
EMAIL wdcseoul@korea.com

### MALAYSIA

Mew Chang Tsing  
Mydance Alliance or Rivergrass  
12A Jalan 20/16A, 46300 Petaling Jaya  
Selangor, Malaysia  
TEL/FAX 03 7877 8796  
EMAIL contact@mydancealliance.org

### PHILIPPINES

Professor Basilio Esteban Villarus  
College of Music,  
University of the Philippines  
Diliman, Quezon City 1101 Philippines  
TEL +632 428 7772  
EMAIL: basilio\_esteban.villaruz@up.edu.ph

### SINGAPORE

Dr Chua Soo Pong,  
Director Chinese Opera Institute  
111 Middle Road  
Singapore 188969  
TEL: 63398168  
EMAIL: 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  
TEL 886 2 2893 8778  
FAX 886 2 2893 8779  
EMAIL dance@mail.tyhs.edu.tw

### THAILAND

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

### VIETNAM

Chu Thuy Quynh  
136/106 Nghio Ton, Cau Giay Hanoi  
FAX 04 7 560326