

Asia-Pacific
CHANNELS

No. 1 / JUNE 2006



Newsletter of the World Dance Alliance Asia-Pacific

Asia-Pacific CHANNELS

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*Asia-Pacific Channels: Newsletter of the
World Dance Alliance Asia-Pacific*

ISSN: 1328-2115

Cover image: Entry for Singapore Youth Festival
Central Judging for Contemporary Dance.
Photo: Raymond Chua.

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PRESIDENT'S REPORT

President's Message

by

Dr Mohd Anis Md Nor



Greetings to all members, friends and colleagues of the World Dance Alliance Asia-Pacific (WDA AP) as we once again update the developments of WDA AP in this region in this publication. The publication of *Asia Pacific Channels* No. 1/2006 comes amidst our preparation to meet in Hong Kong for the Annual General Meeting and witness the festivities and scholarly discourses of the Hong Kong Dance Festival 2006 and the Hong Kong Dance Education Conference. This has been commissioned by the Hong Kong Arts Development Council, sponsored by the Leisure and Cultural Services Department, in partnership with the School of Dance at the Hong Kong Academy for Performing Arts, with the Association of Hong Kong Dance Organisations and the World Dance Alliance Asia-Pacific.

Our meeting in Hong Kong is in many ways a special one. It was in Hong Kong where WDA AP was founded in 1990 at the Hong Kong International Dance Conference. Two years earlier, in 1988, the beginning of WDA AP was shaped by the Asia Pacific Dance Alliance, which was set up in Hong Kong as an independent, non-profit, non-political organisation to serve as a primary voice and support group for

dance in the Asia-Pacific region. Almost 18 years after its inception, WDA AP has returned to the site where it was born, a sort of homecoming for this wonderful organisation where we all belong. As much as Hong Kong has seen the changes in its physical landscape and political discourses, WDA AP has also seen many changes and developments from the days of our founder-mentor, Carl Wolz.

Hence, it is most appropriate that we celebrate this occasion by remembering the past as we push to engage new ideas and discourses in dance in the near future by bringing in new members and acquaintances and developing more engaging programs for all of us. WDA AP celebrates this reunion of old friends and gathering of new associates by launching a festschrift to commemorate the unselfish dedication to WDA AP by the late Carl Wolz. A aptly named *Shifting Sands: Dance in Asia and the Pacific*, the festschrift amplifies a continuum of synergies and dedication to the cause of WDA AP's mission and vision by all of its contributors, the editor and the editorial board, the publishers, collaborators and grant-giving organisations, and all those who are directly or indirectly involved in this publication. This manuscript will be inscribed as a memoir of WDA AP's history, an example of our commitment to engage WDA AP as a primary voice and support group for dance, contextualised within the covers of the festschrift. I wish to congratulate everyone for the success of this publication.

Indeed we have come a long way from the decades of the 1980s and the 1990s to realise what we see today in WDA AP. Our perseverance

and enthusiasm in realising many of the promises we have made whilst acknowledging those we have yet to assemble has led us to improvise on whatever we have at hand to produce the best we can. I hope this desire will continue to sustain our togetherness and energy to reach out to others within this region in the name of dance.

On the international front, WDA is working very hard with the International Dance (IDC) Committee of the International Theatre Institute/ UNESCO (ITI/UNESCO) to establish WDA as a Non Profit Organisation (NGO) within UNESCO (United Nations Educational, Scientific and Cultural organisation). All three presidents of WDA Asia-Pacific, Americas and Europe—have agreed to work closely with the International Dance Committee of ITI/UNESCO to achieve the status of an NGO. This decision was unanimously approved in the WDA Presidents' Meeting in UNESCO Paris on April 29, 2006. Currently WDA is under the auspices of the IDC of ITI/UNESCO. This means WDA is indirectly a member of UNESCO through ITI/UNESCO. However, with the current problems within CID (Conseil International de la Danse), which is facing litigation in the French court of law while its office in UNESCO has been locked and barred from the CID President, WDA has invited members of CID to join WDA in any of the three regional organisations in the world. Of late, WDA AP has also received enquiries from CID members in the Asia-Pacific of the legitimacy of CID and WDA AP's position with CID. Due to the legal quagmire being faced by CID, WDA

continued next page

VICE PRESIDENTS' REPORTS

Vice President's Report

by
Yungu Wang

I have great pleasure in reporting on the following work done as the Vice-President of WDA AP. Some of the work will be finished by the end of summer while others are an ongoing process.

1. Published WDA AP website—the home page of <<http://www.dancing-tnua.com.tw>> opens with WDA AP as the major site. The home page links to 'the mission', 'news', 'events', 'Channels' and events of the year. The goal is to change to <[www.WDA AP.org](http://www.WDAAP.org)> but this has to wait until there is a new contract to see whether it is possible. All expenses are provided by the Chin-lin Foundation of Culture and Arts as well as Taipei National University of the Arts.
2. Following a decision by Dr Anis and board members, I was nominated as the contact person to follow through for the funding request to Asia Culture Council to bring WDA AP delegates to Toronto, Canada. An amount of US\$8,000 was granted.
3. I am responsible for organising performing groups representing WDA AP to the Global Assembly in Toronto, Canada. Six were selected, but due to communication problems, only four will attend.
4. I have secured the funding for the printing of the *Shifting Sands* book in Taiwan. It is estimated that 600 books and 1400 additional color covers will be ready for Hong Kong Festival in June and around 50 will be displayed and for sale in Toronto in July.
5. Taipei has increased from four to six WDA AP artists for the Asian Young Choreographer projects in Taipei and Kaohsiung cities. This is the third year it has been run under my direction, with WDA AP announced publicly in Taiwan as the project partner. Two out of six are receiving funding from the Taiwanese government through Taipei National University of the Arts, and the Chin-lin Foundation sponsors the other four artists with co-funding from the Taiwan National Endowment for the Arts.
6. Five scholarships for WDA AP scholars were secured. Three are confirmed to join Labanotation certification workshops in Taiwan. They are Alex Dea from Singapore, Ernida Kadir from Indonesia and Leng Poh Gee from Malaysia.

President's report continued

has ceased to be associated with CID but will continue to pursue its goal of engaging as many dance people in our organisation as possible. The WDA Presidents will be meeting again in July at the World Dance Alliance Global Assembly at York University in Toronto, Canada, to deliberate further on this matter:

The WDA Global Assembly (July 17–21 2006) will be the biggest dance meeting and festival in Canada, bringing together dancers and dance practitioners from over twenty countries to focus on the themes of diversity and inclusivity. WDA AP will be well represented in the meeting, conferences and performances. But the job entrusted to WDA AP does not stop there. We have more to do. Since the next WDA Global Assembly will be held in the Asia

Pacific region, WDA AP will announce the site of the next global assembly on the banquet night at the conclusion of the Toronto's event. To ensure that we have a site to announce in Toronto, we look forward to deciding on the host country from Asia or the Pacific at the conclusion of the 2006 WDA AP Annual General Meeting in Hong Kong.

I would like to take this opportunity to applaud the success of the World Dance Alliance Hong Kong in hosting the WDA AP Annual General Meeting and the ensuing festivals. We would not have been able to meet in Hong Kong without the endless support of the WDA Hong Kong Committee and all its members in making this a reality, due to WDA Hong Kong's focus on the meeting preparations, this edition

of *Channels* does not have a separate Hong Kong chapter report. We shall also be witnessing the election of new office bearers of the executive board with the exception of the secretary, for the next term of office. To all those who are elected to the executive board and to those who are appointed in the new committee, I wish you all the best in your future endeavour in making WDA AP a vibrant and exciting organisation for all dance people in this region. To all the National Chapter heads, I wish you great success in organising WDA AP activities in your respective countries and region. Indeed the success of WDA AP lies in the hands of all of us. So, to all of us—Cheers!

Professor Dr Mohd Anis Md Nor
President WDA AP

VICE PRESIDENTS' REPORTS

Pacific Area Report

by

Dr Cheryl Stock

Vice-President, Pacific region

The most exciting news for this region is the newly formed Fiji chapter of World Dance Alliance Asia-Pacific. Thanks to President Anis Mohd Nor, who 'discovered' Sachiko Miller on one of his many journeys, this chapter was initiated and is already very active, as can be seen by the Fiji report in this edition of *Channels*. A warm welcome to Sachiko and her members. Through WDA Fiji we have an opportunity to attract allied membership of some of the other Pacific Island countries or indeed create new chapters when many of them gather in Fiji towards the end of July for the WDA Fiji-hosted Oceania Dance Fest '06, at the University of the South Pacific, Suva. A follow-up opportunity will be at the Third Melanesian Arts Festival in October. Already Allan Alo, the choreographer/director of the Oceania Dance Theater, currently living in Fiji, has expressed interest in starting a WDA chapter in Samoa when he returns to live there next year.

Pacific contacts and networks were also strengthened through the Culture Moves conference held at Te Papa Museum in Wellington, New Zealand. With the conference above and many other activities as described in the Chapter report, New Zealand has been an active Chapter of WDA AP over the last year. The Australian Chapter also shows an extremely high level of activity through its report.

I would like to comment on some of the direct involvement in WDA activity from Australian members. Julie Dyson and her team at Ausdance National not only provide regular and ongoing support for the executive of WDA AP but also produce, edit and publish *Channels* which is arguably our most effective means of communication, and certainly an excellent archival record tracking the history of the organisation. Nanette Hassall, Chair of the Creation and Presentation Network, joined other members of the executive which included Anis Nor, Urmimala Sarkar, Mew Chang Tsing and myself for a workshop program organised by Fred Frumberg, director of AMRITA Performing Arts, which resulted in the formation of at the Cambodian WDA Chapter as reported last issue. Nanette, Julie Dyson and

myself were also thrilled, after viewing many applications for the 2006 Asia Young Choreographers' Project in Taiwan, that Perth artist Olivia Millard has been selected to take part in this important developmental initiative by Taiwan.

In terms of other activity in the Pacific, whilst there is much dance happening throughout the islands, WDA still has much work to do in setting up support networks. We are fortunate to have as a very active member, Adrienne Kaepler, whose internationally recognised scholarly work on dance in the Pacific has enriched our knowledge of this area. Sadly, the Solomon Islands and Papua New Guinea continue to be troubled and difficult to visit. Vanuatu continues to have a strong and active custom dance tradition, mainly outside of the capital Port Vila, whilst ad hoc tourist shows and festival events serve as outlets for dance in the capital. In March the group Pnoamb de Lamap, directed by Marcellin Abong, performed at the Festival of the Imagination at the Cirque Zingaro in Paris, supported by various French and Vanuatu organisations.

Unfortunately we have lost contact with PICA (Pacific Islands Choreographic Association), an organisation formed in 2002 in New Caledonia, to promote Pacific dance heritage and to encourage cultural exchanges. This is a country that has a wonderful Cultural Centre (Tjabou) and has hosted performances of Australian companies such as Expressions Dance Company and Bangarra Dance Theatre. The music scene in New Caledonia is very strong but the dance scene seems fragmented and sporadic, with a few small recreational ballet studios and tourist shows in Noumea, whilst Kanak dance forms appear still strong in some areas outside of the capital. New Caledonia has potential to become an active member of WDA and will be a priority area in the next twelve months.

Looking to 2008, Brisbane is bidding to host the next WDA Global Summit. Should this bid be successful and the support forthcoming, we have the opportunity to focus on the Pacific region for that event.

VICE PRESIDENTS' REPORTS

South Asia

by
Dr Sunil Kothara, Vice-President, South Asia

This region is comprised of Bhutan, Nepal, Pakistan, Bangladesh, India, Sri Lanka and the Maldives, generally known as SAARC. South Asia includes all countries South of China.

During the period under review I have, through the Indian High Commission, Indian Missions and dancer friends in these countries, collected the information about the dance activities in general, and some of the institutions in particular. However, I regret to report that none of these countries, except Sri Lanka and India, have any individual or institutional members of WDA AP (although there may be some of which I am unaware).

Bangladesh

Bangladesh has an organised activity of dance which takes place mainly on festive occasions, e.g. on the birthday celebrations of two poets, Nazarul Islam and Gurudev Rabindranath Tagore. In Dhaka, there are few institutions which offer training in Manipuri, Kathak, Bharatanatyam, Rabindrik dance and folk dances. A large number of dancers practise the Manipuri dance form under a trained dancer, Mrs Tamanna Rahaman, who was trained in Manipuri under the late Guru Bipinsingh. Guru Bipinsingh's wife, Kalavati Devi, who is a renowned dancer, an awardee of the Sangeet Natak Akademi and a lecturer in Manipuri at Rabindra Bharati University, Kolkata, visits Dhaka for workshops every year, and a number of young dancers study Manipuri. Mrs Tamanna Rahaman has invited me to visit Dhaka and give an illustrated talk on Gurudev Rabindranath Tagore's contribution to the dance-drama genre and his unique approach to dance.

Dr Urmimala Sarkar, the President of West Bengal World Dance Alliance and Chair of Documentation and Research Network of WDA AP, informs me that she is also in touch with a number of Bangladeshi dancers who have studied the Uday Shankar style of dance under her guru Mrs Amala Shankar, widow of the legendary dancer Uday Shankar.

Last year during a visit to Kyoto in February 2005 to participate in a dance symposium, both Anita Ratnam (a dancer and a choreographer and the director of 'The Other Festival' in Chennai) and I gathered some information about the dance scholars in Bangladesh. The information will be carried in the next issue of *Channels*.

Bhutan

The Indian High Commission in Thimpu, the capital of Bhutan, has informed me that every year on the occasion of religious festivals, the masked and ritual dances take place. Many research scholars go there from India and also other parts of the world to document these dances. But in terms of organised activity, after the festival is over, no regular dance activities take place, nor are there any schools of dance. Further information about the masked and ritual dances will be submitted for the next edition of *Channels*.

Nepal

Though I have visited Khatmandu under the cultural exchange program of the Indian Council for Cultural Relations (ICCR) in 1987 and also during my tenure as a Chair and Professor of the Dance Department of Rabindra Bharati University, and Dr Urmimala Sarkar Muni visited the University at Khatmandu in 1988, there is precious little information available about dance activities in Nepal. In the University at Khatmandu, there is a dance department where folk dances and also Bharatanatyam are taught. On account of the political upheaval the teaching was suspended for some time. The folk dances of Nepal are popular; and in cities of India such as New Delhi, Kolkata and Ranchi, where there is a large population of Nepalis, their major activity is folk dances. I am in touch with the Nepali Sangh group in New Delhi, and they will supply me with the names of folk dances, videos and literature to share with WDA AP members.

Pakistan

There is a general impression that dance in public is prohibited in Pakistan. There are a few dancers like the renowned Kathak exponent Nahid Siddiqui, trained by Birju Maharaj at the Kathak Kendra in New Delhi, who divides her time between Birmingham and Lahore. There are also a few Parsi female dancers who have studied Bharatanatyam, but their dance interest is limited on account of the state policy. I am in correspondence with them.

During January 2006, when Sadananda, Sal Murgiyanto and I attended the dance conference convened by Centre National de la Dans, we met Seema Karmani, the well-known activist and a dancer from Lahore, Pakistan. She has provided interesting information about the state of dance in Pakistan. Others with whom I am in touch have also promised to provide further information for WDA AP.

VICE PRESIDENTS' REPORTS

Maldives

I regret to report that even after eighteen months, the local community does not seem to have recovered from tsunami trauma. No information has come forth from the Indian High Commission about native dances and dancers of Maldives.

Sri Lanka

We have only one individual member in Niloufor, a Sri Lankan, who is a member of WDA AP as an individual member, who I met in 2003. She is a champion of classical ballet and has a school, and attended the WDA AP conference in Singapore, but she regrets to report that she has been unable to bring new members.

I am in touch with Upeka, a gifted dancer, choreographer and a daughter of the legendary dancer, the late Chitrasena and his dancer wife Vijira. Upeka has informed me that she is meeting the local Sri Lankan dancers who run an academy of Bharatanatyam, having studied it from Kalakshetra, in Chennai, India. I have sent her the WDA AP constitution and have requested her to become first an individual member, and then to enrol as many members as she can. I have also urged her to attend one of the conferences in nearby countries in order to get first-hand knowledge of WDA AP and meet the members of the Executive Board, the President, the Vice President, and the four VPs of various regions. I hope we shall get some feedback about dancers from Sri Lanka.

India

In January 2006, the Andhra Pradesh Chapter of WDA AP was to be formally inaugurated along the lines of West Bengal Chapter. However, the Chancellor Mr Shinde, who was the Governor of Andhra Pradesh, was invited to the Central Government to join the cabinet as a Minister, and therefore the formal inauguration of Andhra Pradesh Chapter was postponed. Also I was informed that some of the faculty members did not agree about some clauses in the WDA AP constitution, and therefore the new Vice Chancellor asked for more time to give thorough consideration of the formation of the chapter. Dr Anuradha Jonnalagadda, the Chair and Dean of the Dance Department of the Central University, the University of Hyderabad, informed me and also WDA

AP President Anis, that some of the members of the dance faculty requested more time to study the implication of the institutional membership of WDA AP, thus postponing the inauguration.

I was in Hyderabad until January 2006 and Dr Anuradha assured me that she, with the new Vice Chancellor, the new Chancellor (the present Governor) and the Registrar would iron out the differences and let me know the formal inauguration date on the opening of the University by Monsoon semester, 2006. On my return to New Delhi in June, and before my visit to Dhaka, I propose to visit Hyderabad to finalise the formal inauguration of the Andhra Pradesh chapter along the lines of West Bengal chapter.

During the period under review, I had met Dr Kapila Vatsyayan, the renowned dance scholar, at India International Centre. At the time of writing this report, Dr Vatsyayan was in Paris and was likely to give advice by mid May 2006 when I shall be meeting her in New Delhi. Taking into account the plural dance forms, various geographical areas, number of dancers, diversity and special problems involved in forming a national Chapter, no specific progress has been made in that direction.

The matter was reported to the President of WDA AP, and he has advised me to form regional chapters on the West Bengal model. He has suggested to privilege young Indian dancers-choreographers who are craving for knowledge and contacts with the dance networks of WDA AP and develop inter-regional exchanges amongst scholars, curators etc. He has suggested bringing the benefits of WDA activities to the lower rungs of the artistic hierarchy to rather than only dealing with individuals who have much higher profiles. Therefore I now see a specific shift in the policy of dealing with dancers and related issues in the formation of the India chapter. I shall follow the President's realistic approach and work for the formation of regional chapters, with a view to having inter-regional exchange amongst scholars, curators and young dancers. In the India Chapter Report I have outlined the future programs on the lines suggested by the President WDA AP.

NETWORK REPORT

Research & Documentation

by

Dr Urmimala Sarkar Munsî, Chairperson

The last six months have been eventful for the Research and Documentation Network. The festschrift publication in memory of Carl Wolz, *Shifting Sands: Dance in Asia and the Pacific* is ready for publication. The huge work has been an achievement, principally on the part of the commissioning editor Dr Stephanie Burrîge, along with her team of designers and editors and with the help of many enthusiastic colleagues. The Australian Dance Council (Ausdance) is publishing the Festschrift on behalf of WDA AP, and WDA Taiwan has been instrumental in having it printed. There have been contributions from numerous people, including great scholars and dance personalities of the

region. The Festschrift will be launched in Hong Kong on 14 June.

During the trip to Cambodia by the WDA delegation in January 2006, the team undertook detailed documentation of the whole interaction between the team members and the Cambodian dancers, dance teachers, promoters and scholars. The documentation covers the WDA AP President Prof. Anis Nor's meeting with the members of the dance community, the dance workshops conducted by Dr Cheryl Stock, Ms Nanette Hassall, Dr Urmimala Sarkar Munsî and Ms Mew Chang Tsing, and the contemporary and traditional dance practices of Cambodia. The research specifically looked at the older generation of

teachers of Cambodian dance and their negotiation with the changing times.

R&D Network now has four recent publications from different chapters.

- *Global and Local* (Malaysia), 2005
- *Time and Space in Asian Context—West Bengal* (India), 2005
- *Shifting Sands: Dance in Asia and the Pacific* (Australia) 2006
- Philippines, 2006

The Research and Documentation Network proposes a plan to build an archive of all the documentations of the events of last ten years of WDA AP activities, including publications, photographs, videos and DVDs.

INTERNATIONAL DANCE DAY MESSAGE 2006

His Majesty Preah Bat Samdech Preah Boromneath Norodom Sihamon, King of Cambodia

Dancing requires neither pen nor paintbrush.

Only one instrument is necessary, the human body.

Every motion is imbued with dance. To move is to dance.

Dance exacts the utmost dedication of body, mind and soul. Only the truly committed can pursue this demanding path. Such ascetic discipline molds the character as well as the body, and the rewards of such devotion are a hundred-fold. No freedom can approach

that obtained by the mastery of the spirit over the body. To us Khmers, dance in its most elaborate form is a means to draw us closer to the gods. Thus, dance becomes prayer. It becomes an indispensable ritual for the world to move forward, transcending us to the divine and raising us to supernatural heights. On International Dance Day, may the dancers of the Royal Ballet of Cambodia intercede for us all. As we dance, may we strengthen everywhere the noble practice of tolerance, so crucial to all of humanity in this year of 2006.

CHAPTER REPORTS

Welcome Fiji

by
Sachiko Miller



Greetings from the newly established WDA Fiji—despite still being in the initial stages of our existence, we have started the ball rolling. Due to economy and geography, our small nation tends to become somewhat artistically isolated. However, with the welcome initiative of the President of WDA AP, Prof Dr Mohd Anis Md Nor, to start a Fiji chapter of World Dance Alliance, we now look forward to a future with more opportunity for creative, choreographic and cultural interaction with our fellow WDA nations.

Cultural dance is very much alive and well in Fiji, although Oceania Dance Theater is the sole dance company, directed by choreographer Allan Alo and supported by the Oceania Center under the umbrella of the University of the South Pacific. Last November, the Oceania Dance Theater was invited to be a part of the Culture Moves conference held at Te Papa Museum in Wellington, New Zealand. Nine of our tropically acclimatised dancers braved the Wellington wind and cold to participate in an exciting week of performance and cultural exchange. The dance theater performed choreography from Alo's latest work *Nafanua*, about the Samoan warrior goddess of the land.

During our time at the conference we were privileged to be able to participate in a mini collaboration with Whitireia Polytechnic. Our interaction with the lively students of Whitireia resulted in lecturer Kathy Livermoore from Whitireia coming to Fiji do a three-week workshop in April at the Oceania Center in the University of the South Pacific campus. This was an opportunity for dancers in Fiji—who do not usually experience the myriad perspectives offered by a larger city and dance community—to learn a new dance philosophy, style, movement vocabulary and choreographic approach.

Looking forward, there are exciting times for dance in Fiji. The newly formed WDA Fiji will be hosting the Oceania Dance Fest '06, to be held from 26–28 July at the University of the South Pacific, Suva. This festival will be the first of its kind in Fiji, involving contemporary dance and the customary elements of seminar, workshop, performance and collaboration. We hope that it will stimulate our dance community here in Fiji, and that in future years the Oceania Dance Fest will grow to involve more fellow WDA countries.

Other upcoming events include the staging of *Malaga* (the journey), which was a popular Polynesian stage show in New Zealand, featuring the music from famous Samoan composer and conductor Igaese Ete. The show will be adapted for Fiji's context and it



Oceania Dance Theatre. Photo: Janelle Sa'ili.

is intended that Igaese will have the 100-strong choir of the University of the South Pacific singing, with the accompaniment of the dancers of the Oceania Dance Theater. *Malaga* will be performed to coincide with the Vaka Vuku conference, which is a regional conference on Pacific epistemology.

Fiji is also looking forward to the hosting of the Third Melanesian Arts Festival from 2–10 October. The theme of the festival is 'living cultures, living traditions', and will be attended by neighboring Melanesian countries such as the Solomon Islands, Papua New Guinea, Vanuatu and New Caledonia. Festival co-ordinator Viliame Naupoto says the vision for the festival is to showcase the best of the beauty of Melanesian people's dance, music and culture.

Fiji's dance enthusiasts look forward to being a part of the Asia-Pacific WDA organisation, and welcome contact from anyone interested in contributing to the development of dance in the South Pacific.

CHAPTER REPORTS

Australia

by
Julie Dyson

www.ausdance.org.au

The new World Dance Alliance Asia Pacific book, *Shifting Sands: Dance in Asia and the Pacific* will be launched on June 14 in Hong Kong. Ausdance National is very proud to be the publisher of this landmark volume. Dr Stephanie Burridge is the commissioning editor; and Lindy Shultz has provided a beautiful book design, featuring an early Cloud Gate photograph on the cover. This is a major publishing event for our region, and Stephanie provides more details in her Introduction on page 24 of *Channels*. Dr Cheryl Stock and Julie Dyson are the authors of the Australian chapter, and many distinguished writers from the region, the US and the UK have also contributed. Copies will be available at the Hong Kong Festival in June, at the WDA Global Assembly in Toronto a few weeks later, and from various WDA chapters in the region.

The 5th Australian Youth Dance Festival was a very successful event facilitated by Ausdance Victoria. The Ausdance website and its print publication *Dance Forum* contains some first-hand reports about what has become a major event on the Ausdance calendar. It was exciting to find that, after many years of intensive development by Ausdance National, Ausdance Victoria was able to successfully adapt and implement the AYDF model in that State.

The Australia Council has announced that the pilot partnership between Ausdance and the Australian Institute of Sport (AIS) will receive an investment of \$560,000 over the next three years to increase dance artists' earned income. The pilot project provides up to 25 professional dancers with access to the Athlete Career and Education

program, giving athletes educational and transition-to-work experiences to enable them to successfully continue their lifelong career paths after intensive training and performance as elite athletes. The new project will be known as SCOPE (Securing Career Opportunities and Professional Employment for Dancers), and it is hoped that dancers will find many new opportunities through this initiative.

The Australia Council is also committed to following up on recommendations from the Creating Pathways forum, held last year in Canberra and facilitated by Ausdance. Following the recommendations from the forum, the Australia Council has announced an investment of \$170,000 over the next two years for infrastructure development for Indigenous dance. Details are still to be finalised, but this project represents a significant investment in the careers of professional Indigenous dancers.

Congratulations to Dr Michelle Potter, Curator of Dance at the National Library of Australia (NLA), on her appointment as Curator of the Jerome Robbins Dance Division at the New York Public Library (NYPL). The NYPL contains the world's leading collections of dance materials, and has a staff of fourteen dance specialists. While Australia's loss will be enormous, we are proud that Michelle has been appointed to this prestigious position. Michelle was the inaugural curator of the Australian Dance Collection, having begun work as part of the Ausdance National-initiated project Keep Dancing! a partnership between the National Film and Sound Archive, the NLA and Ausdance. The project continues today with the support of the NLA, and is known as Australia



Dancing (see australiadancing.org.au). The NLA is also working as a partner with The Australian Ballet and the University of Adelaide on the Australian Research Council-funded project about the impact of the Ballets Russes on Australian society. See www.nla.gov.au/balletsrusses/.

Australian Dance Week activities were many and varied during May, with Australian Dance Week extending to Dance Month in the Northern Territory. Originally planned to celebrate International Dance Day, Australian Dance Week has now moved to mid-May to accommodate Easter and Anzac Day holidays. Full reports can be found on the Ausdance website at www.ausdance.org.au.

Seven applications were received from Australia for the Taiwan Young Choreographers' opportunity, and the panel (Cheryl Stock and Nanette Hassall), selected Olivia Millard from Western Australia as this country's nominee. Olivia was one of six choreographers from the region eventually chosen to travel to Kaohsiung city in July. A full list of young choreographers appears on page 26 of *Channels*. All WDA chapters express their thanks to Yunyu Wang and her Chin-lin Foundation for making this opportunity possible.

CHAPTER REPORTS

Aotearoa, New Zealand



by
Tania Kopytko, DANZ (Dance Aotearoa New Zealand)

execdirector@danz.org.nz

Greetings to WDA members from the New Zealand Chapter and DANZ—Dance Aotearoa New Zealand.

DANZ has begun 2006 with some exciting development work through the National Secondary Schools contract we have with the Ministry of Education. This also ties in well with our regional dance development strategy. In March a Pacific dance Fono (meeting) and Pacific dance youth workshops were held in Manukau (near Auckland), which has the largest concentration of Pacific Island people in New Zealand.

The aim was to bring Pacific people with an interest in dance together to identify the development that needs to happen to enable better involvement in the dance industry and in dance in education. Barriers to involvement were

explored and this work will form future strategies for DANZ and partners to work on. Similar workshops, hui (meetings) and research will happen across the country in the course of the year, allowing DANZ to strengthen its regional contacts and work.

This year will see three dance Festivals—Tempo in Auckland, Dance your Socks Off in Wellington and The Body Festival in Christchurch—which run during September, October and early November. Their close proximity has enabled networking and development to start between the three festivals and will enable some artists and performances to tour all three.

This is the beginning of important development in touring and exposure for New Zealand dance artists,

something that has been lacking in recent times. For more information on the festivals visit the 'news and events' section of the DANZ website <www.danz.org.nz>. If you are interested in more information on dance in New Zealand, the DANZ Quarterly magazine highlights are published on the website.

From 1–4 October the ICHPER. SD First Oceania Congress (Health Physical Education Sport and Dance) will be held in Wellington. The theme; 'Fusion Down Under—Recipes for Movement: Challenging perspectives and constructing alliances' is attracting high international and New Zealand interest and innovative presentations have been offered. DANZ and dance will have a major involvement in the conference. For more information on this conference visit <www.ichper-sd2006.org.nz>.

Australia continued

The International Association for Dance Medicine and Science will hold its 17th conference in Canberra in October 2007. Arts and Sport Minister Rod Kemp has granted the Australian IADMS committee \$50,000 to assist with this major international event, hosted by The Australian Ballet School, the Australian Sports Commission and the Australian Dance Council—Ausdance. The three partners have been meeting regularly with conference organisers, and postcards advertising the event are now available. The website is <www.iadms2007.com>

The Tertiary Dance Council of Australia (TDCA) met in Adelaide in March, and instigated a campaign with Senator Kemp's office asking for follow-up information about the 2004 report *Resourcing Dance*. They also discussed a possible agenda for a joint TDCA/ artistic directors meeting next year, and welcomed Shane Carroll, Chair of the Dance Board, as their guest for an afternoon session. The biennial tertiary dance festival, Options 06, was a great success, again capitalising on the Adelaide Festival performances and workshops. Ausdance South Australia

provided support to the TDCA throughout the week and in preparing for Options.

All major dance teaching organisations have been contacted by Ausdance about the network's plans to hold workshops across the country during 2006 to re-validate the 1998 Competency Standards for Dance Teachers. There have been some very positive responses from those contacted, and two workshops have been held during Dance Week, in Melbourne and in Canberra.

CHAPTER REPORTS

Cambodia

by
Fred Frumberg



As the process of post-war revival and preservation of Cambodia's dance heritage enjoys considerable momentum, the focus is widening to include contemporary creativity. What happens to a nearly annihilated performing arts heritage once it has been 'revived'?

Cambodian artists have been successful in transforming their nation's painful memories into creative material, moving beyond victimisation of a tragic legacy. The process of revival and preservation continues; numerous works from the classical repertory have yet to be revived. Classical dance was recently awarded UNESCO's World Heritage Status and \$80,000 has been earmarked by UNESCO's Japan Funds in Trust to focus entirely on 'Royal Ballet' repertory. Amrita Performing Arts will continue to be a partner in this process; however our

strengths lie in creativity and production, which is the obvious next stage beyond revival and preservation, and the underlying foundation of our efforts.

The vast majority of Amrita's work continues to be with artists, both students and teachers, from the Royal University of Fine Arts. In 2005 RUFA became the victim of a land deal in which the old campus was bulldozed to make way for a new shopping mall, and the students now have to travel ten kilometers outside the city to reach the new campus. Consequently, an estimated fifty per cent of the student body has dropped out, largely due to the campus's inaccessibility. The distance has increased the cost of motorbike petrol to a prohibitive amount for most students; there are still no plans for on-campus student housing and options for buying food are pitifully limited. Amrita, which up to that point had mostly been an office of operations, has now also become a centre for the young artists to gather to practise and develop potential new projects.

Given the above, the timing could not have been better for Cambodia to receive a delegation earlier this year of five members of WDA from Malaysia, India and Australia, including Professor Dr Mohd Anis Md Nor, President of World Dance Alliance Asia Pacific who, at the end of three extraordinary days of groundbreaking workshops in contemporary dance for thirty young Cambodians, officially welcomed Cambodia as a member of WDA, with Amrita Performing Arts as its representative.

As a new member, we are happy to be sending three young Cambodian dancers, along with a representative from Amrita, to the upcoming WDA meeting at the Hong Kong Dance Festival in June. We look forward to this opportunity to widen our network, seeking collaborators from around the region to join forces with young Cambodian dancers as we begin to define what contemporary dance means for a nation still coming to terms with such a tremendous loss, at the same time ushering its rediscovered rich heritage into the next generation. As Amrita's director, I will attend the WDA Global Assembly Conference in Toronto in July 2006.

Current contemporary dance projects include collaborations with Pichet Klunchun from Thailand and the Indonesian dancer-choreographer Miroto Martinus.



Above: *Glass Box*. Dancer: Sam Sathya. Photo: Stephen Funke.

Top left: *Revitalizing Monkeys & Giants*. Photo: James Wasserman.

CHAPTER REPORTS

India

by

Sunil Kothari

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During the year the following activities have been reported to me from individual members, mainly from Chennai, New Delhi and Mumbai.

Anita Ratnam, dancer, choreographer and director of the most noteworthy dance festival in Chennai, The Other Festival (December 1–7, 2005), presented national and international dancers and choreographers in Chennai, the most conservative centre of dance.

The Kathak Kendra, the National Institute of Kathak dance in New Delhi, a constituent body of the Central Sangeet Natak Akademi, invited the writer to associate with the Kathak Kendra to organise a four-day Kathak dance festival in Chennai in collaboration with Kalakshetra, the premier institute for training in Bharatanatyam. We mounted the festival at the Kalakshetra Auditorium in December 2005 and at Children's Theatre to full houses, interacting with leading Bharatanatyam dancers and choreographers, including Dr Padma Subrahmanyam's and Dhanajayans' academies. The Chairman, Mr Ram Nivas Mirdha, attended the workshops and the Governor of Tamil Nadu, Mr Barnala, arranged a reception for the Kathak Kendra dancers and invited local dancers to meet them at the Governor's House.

The two most important institutions, the Music Academy of Madras and Krishna Gana Sabha, also accorded receptions to the visiting Kathak Kendra dancers and leading dancers and choreographers such as Uma Sharma and Aditi Mangaldas. The celebrated

dancer Vyjayanthimala was the chief guest at the performances on the last day. Never has there been such enthusiastic reception accorded to the Kathak dance form in Chennai, known as The Citadel of Bharatanatyam. The writer was invited to read a paper on the *Mayurbhanj Chhau Dances of Orissa*, and to share research on Chhau dance forms, including screening of the film *Mayurbhanj Chhau Dances of Orissa*, made by the Central Sangeet Natak Akademi with authentic commentary by Mr Jiwan Pani, the late scholar and co-author of *Chhau Dances of India*.

I left for Paris in January 2006 to participate in a dance symposium organised by the Centre National de la Dans (CND). Others who participated in this symposium were Sadananda Menon from Chennai, who was one of the three speakers on the opening day of the Kuala Lumpur conference of WDA AP in 2005; Professor Sal Murgiyanto, and Ong Ken Sen from Singapore, with several international scholars.

In London I was invited to deliver an illustrated lecture at The Nehru Centre on Kathakali: The Theatre of Imagination with London-based Kathakali dancer Unni Krishnan. I gave an illustrated talk on 'Bollywood dances and Indian classical dances' at the School of Oriental and African Studies (SOAS), at the University of London. I then travelled to New York in February 2006 for a period of ten weeks for other engagements, including the screening of a special documentary made by the BBC on Rukmini Devi and Kalakshetra. My book, *Photo Biography of Rukmini Devi*,

was released on World Dance Day in Detroit.

Darshana Jhaveri from Mumbai is the celebrated Manipuri dancer, one of the well-known Jhaveri sisters. She reports on several workshops she conducted during her tour of South India under the aegis of the Society for the Promotion of Music and Culture among the Youth. She participated in a symposium on dance in Shanmukhananda Sabha in Mumbai in December and later visited New Delhi for the India International Rural Centre for workshops with Manipuri dancers in the less privileged rural areas.

Shila Mehta is a Kathak dancer from Mumbai: She worked with less privileged children of her slum area near Kandivali, where she has opened a Kathak school with the help of the Municipality of Mumbai. Her annual show profiles the talents of poor children to whom she offers training in Kathak free of charge. She participated in the international conference on Kathak in Houston in August 2005.

Other members such as Daksha Mashroowala, Jhelum Paranjapey (Odissi dancers), Shanta Rati Mishra (Kuchipudi), Shovana Narayan (Kathak) have reported on the workshops, regular performances and lecture-demonstrations they gave during the period under review.

From Bangalore, Vyjayanthi Kashi, an individual member and Kuchipudi exponent has sent reports about her new choreographic works and workshops in and around Bangalore. She also produced a work in dance on the theme of AIDS awareness.

CHAPTER REPORTS

India—West Bengal

by
Dr Urmimala Sarkar
Chairperson, ad hoc committee

It is with great pleasure that I report the developments in the state of West Bengal, in India. Since December 2004 the West Bengal Chapter of WDA, so far the only established and organised chapter in India, has been consolidating the organisation's activity. This year has been especially fruitful. The West Bengal Dance Group Federation has decided to join the WDA with its 450 members! This means:

1. The membership factor is no longer a matter of concern, as WBDGF functions as a guild and parent body for young, established and retired dancers within West Bengal. It already has a number of regular yearly activities.
2. Its functions in collaboration with the Government of West Bengal, and many of its activities are funded by the government.
3. WDA can lend its support to the local organisation in the form of international exposure, whereas the WBDGF can ensure a huge membership for WDA.

It was decided that World Dance Day (April 29) would be celebrated for the first time in West Bengal to mark the occasion.

WDA West Bengal, the West Bengal Dance Group Federation, and the West Bengal State Music Academy (Government of West Bengal), jointly collaborated in organising the event, and the Eastern Zonal Cultural Centre (Ministry of culture, Government of India) agreed to partially fund it. The Indian Council for cultural relations installed a photographic exhibition of dance activities in West Bengal in 2005–2006.

There was a press conference at the Writers' Building, the official seat of the West Bengal Government, where the official representatives of the State Music Academy, along with representatives of the WBDGF, WDA AP, and the State Music Academy discussed the significance of World Dance Day, and the initiatives of West Bengal.

The events started with two workshops in April by choreographers selected by the WDA AP. Mr Leng Po Gee from Malaysia and Ms Mei-Kuang Li from Taiwan. The workshops were an enlightening process for the participants and the choreographers, and the two resulting performances were called *The Joy of Sharing* and *A Thought Over the Bridge*.

The World Dance Day had been planned in two sessions at Rabindra Sadan, starting with a symposium on 'Contemporary issues in Indian dance' in the morning, with Sadanand Menon speaking on 'What is contemporary in Indian Dance?' and Samik Bandopadhyay speaking on 'An outsider's view'. The talks were followed by two contemporary dance films, Cloud Gate Dance Theatre's *Bamboo Dreams*, and Bill T. Jones' *Still Here...*

The evening session saw Rabindra Sadan filled with an estimated audience of 1500 people. The passages, aisles and all other gaps were filled with people! Local television channels covered the event and the participation of the eleven local companies brought an unprecedented sense of involvement amongst the dance community of West Bengal.

The occasion was made even more special with the message sent by Dr Kapila Vatsayan, the Chairperson of the WDA India Chapter, and an internationally acclaimed scholar.

Dance certainly deals with the corporeal frame, but this corporeal frame is not only a material, physical entity; it is the abode of the divine. The dancer, through the very instrumentality of the physical, seeks and searches for that which is beyond the material and physical, to the emotive, and ultimately the spiritual. At this moment of the fragmentation of the human psyche it is important to re-establish and re-affirm the sanctity and the sacredness of the physical, the material body, to convey emotions and feelings beyond the limited individual body, the cultural body of distinctive communities and the body of the universal self.

The World Dance Day can affirm these fundamental values and also stress that perhaps as never before the body has also been used for ephemeral, sensational titillation, which can only evoke negativity, physical and psychical.

Carl Wolz and others, both his peers as also the ancient sages of India and the great dancers of India, have brought home this message. It remains for this generation to re-invoke the heights and depths to which Dance can reach.

Let us hope that this event sets the precedence of enthusiasm and motivation, and that such events become regular yearly activities. West Bengal has been an ideal example of how WDA can be a service provider and a network generator for the people, reaching out to all those who may not be able to afford to travel to WDA events in different foreign countries.

CHAPTER REPORTS

Indonesia



by
Helly Minarti

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Entering the New Year, members of the WDA Indonesia chapter reconsolidated, targeting 2006 for membership recruitment and organisational branding. In addition to WDA West Sumatra, WDA Indonesia is approaching the dance people in Central Java to form a branch. This should be settled before mid-year:

The newly formed West Sumatra Dance Festival (WSDF) took place from 8–19 December 2005. Details are in Indra Utama's report on page 17.

Next December WDA WS will hold WSDF-Pra (or pre-WSDF), designed to prepare for the biennial WSDF. The difference is that this event will only invite local choreographers, dance researchers and dance observers from West Sumatra, so they will better equip themselves for the international-scale WSDF in 2007, as it was at the inaugural festival in 2005. The activities range from dance performances, seminars on ethnochoreology, dance film screening and workshops on dance costume. For further information, contact Indra Utama at <padangpanjang_cultural_institute@yahoo.com>.

Outside Sumatra, WDA Indonesia has organised two discussions in Jakarta and Yogyakarta, benefiting from the visit of dance scholar Alessandra Lopez y Royo in February. The dance scholar from Roehampton University was here for a month of research. At IKJ (Jakarta Arts Institute), she offered a quite intriguing topic covering dance politics in the UK, concerning the cultural diversity policy. She brought up many examples from the British-Asian dance perspective. Her paper can be accessed on <<http://tubuhtarikontemporer.multiply.com>>

both in English and Bahasa Indonesia. A similar discussion was carried out in Yogyakarta at the future dance library owned by Dr Sal Murgiyanto, which will be dedicated as a space where people can discuss dance issues.

In March, WDA Indonesia (research and development) held a two-day film screening of Lin Hwa-min's work at the Teater Utan Kayu <www.utankayu.org>, an independent arts centre. It features three dance films of Lin Hwa-min's, marking a certain period in his artistic approach, and was closed by a public lecture by Dr Murgiyanto.

In mid April, well-known choreographers Retno Maruti (classical Javanese dance) and Bulan Trisna Jelantik (classical Balinese) joined forces in a collaborative project titled Calon Arang. It is another production of Padheswara, the dance company founded by Retno Maruti about three decades ago.

In the meantime, the Indonesian Dance Festival (IDF) which will be held in July, moved a step forward by opening its secretariat last November. The struggling dance festival is still looking for funding as this report is being written, but the curatorial process was neatly exercised last January when Dr Murgiyanto, Boi G. Sakti and guest curator Tang Fu Kuen decided on the performers. The Festival will commence in early July with a series of workshops, and it will culminate in four evening performances from 19–22 July. For further information, please email the Director, Nungki Kusumastuti, at <idf_06@yahoo.com>. The Festival will also include WDA@IDF, taking care of a side-events (off performances) program. It will mainly focus on discussion of criticism, management

and other topics, and possibly also a book launch and dance film screening. If any WDA members are interested in participating, please email Helly Minarti at <wda_indonesia@yahoo.com>.

From Solo (Surakarta) in Central Java, the biennial Temu Koreografi Wanita (Female Choreographers Forum) was held from 28–30 April, taking place in Kaoeman, a batik village. This year's theme focuses on how a dancer's body relates to a place not of her own, a public space so unfamiliar, like the Kaoeman village. Organised by MaTaYA Production, this forum will be the fifth, alternating with the Solo Dance Festival (a festival of solo dance performance).

The fifth Pastakom (Contemporary Dance Market) will be again held in Pekanbaru, a city in South Sumatra, from 25–27 August 2006. The organisers invite both local and international choreographers to perform. Interested artists should send samples of their work (in VCD or DVD), curriculum vitae, description on the work (concepts) to the Board of Directors. If selected, they are entitled to local transportation, accommodation and meals for ten people and some cash to support the production. Please email <laksemana@yahoo.com> for details. Registration closes on 31 June 2006.

As a member of WDA Indonesia I have recently launched a dance blog, <<http://tubuhtarikontemporer.multiply.com>> in which I am publishing my dance articles online as well as providing information about dance, both in Indonesia and abroad (with focus on Asia).

*Please note you can now contact
WDA Indonesia at
<wda_indonesia@yahoo.com>.*

CHAPTER REPORTS

Indonesia—West Sumatra

by
Indra Utama



WDA West Sumatra was set up on June 19 2005 in the mountain city of Padangpanjang, as a result of a series of consultations with Professor Mohd Anis Md Nor, the President of WDA Asia Pacific. A subsequent and final meeting with Professor Anis and groups of dance academics and performers from West Sumatra at the Boestanoel Arifin Adam Book House in Padangpanjang led to the formation of the West Sumatran chapter of World Dance Alliance Asia-Pacific, an organisation under the umbrella of WDA Indonesia. The aspiration to advance dance as a primary voice and support group in West Sumatra was the reason behind the formation of the WDA West Sumatra, supported by its new members. The elected Executive Committee of the WDA West Sumatra for 2005–2006 is as follows:

- President—Mr Indra Utama
- Secretary—Ms Shery Novalinda
- Treasurer—Ms Hulda

- Research and Documentation Network—Mr Tulus Handra Kadir and Mr Yusril
- Creation and Presentation Network—Mr Indra Yudha and Ms Susasrita Loravianti
- Education and Training Network—Ms Elizar and Ms Nerosti
- Management and Promotion Network—Mr Saaduddin and Mr Ardoni Yonas
- Welfare and Status Network—Mrs Sawanismar and Mr Mulyadi.

Immediately upon the formation of WDA West Sumatra, the committee began planning and organising the West Sumatra Dance Festival (WSDF) which took place from 8–19 December 2005. It was planned that the first dance festival would also be an international event by inviting four international dance collaborators from WDA AP to participate in a choreographers' workshop from 9–15 December 2006. The choreographers who collaborated in this event were:

- Ms Susasrita Loravianti and a Taiwanese choreographer, Ms Hui Chen Tan.
- Mr Indra Yudha and a Malaysian choreographer, Mr Kiea Kuan Nam.
- Ms Rasmida with Mr Herbert Espanola Alvarez, a choreographer from the Philippines.
- Mr Syaiful Erman with Ms Sachiko Miller from Fiji.

Aside from the dance workshop, a four-day symposium was held to discuss issues in ethnochoreology from 11–14 December 2005. More than forty papers were presented by local scholars and dance academics from two major universities: The University of Arts in Padangpanjang and the Padang State University from the capital city of Padang. Chaired and coordinated by Professor Mohd Anis Md Nor, the symposium discussed issues of dance research, documentation and writing as they find ways to publish the new findings in the near future. The symposium ended with a project for all the presenters to revisit their research areas and rewrite their earlier papers into specific topics to be edited and translated into English for the publication of a monograph by WDA West Sumatra and the University of Arts in Padangpanjang.

continued on page 19



Ada Apa Dengan Bambu...?
Choreographer: Indriyettie.
From West Sumatra Dance Festival '05.

CHAPTER REPORTS

Japan



by
Akiko Nikaïdo

I would like to report on the situation of dance in Japan for the previous year. This report is about two symbolic dance works from the past and the future, and the activities of the Society for Dance Research.

Mary Wigman's masterpiece *Hexen Tanz* (Witch Dance, a work from her early days) was performed in the Ikebukuro Art Theater in April, 2005. *Hexen Tanz* was reconstructed from part of a film, and was performed by a student of the national dance school of Palucca Shule Dresden. It was part of an event that looked back on modern dance.

The 'Hiten Project' can be reported as the symbolic piece for the future. The 'Hiten Project' produced a dance experiment on *zero gravity*, leaving an artificial dance recording which is much more meaningful than a mere movement experiment. This experiment is remarkable, not only in the arts world but also in the academic world. Prof. Ishiguro, the choreographer of this 'Hiten' dance, studied the movement from the wall art of Dunhuang. She directed her attention to the fact that human posture recurs in *zero gravity* as it is shown in the wall art of Dunhuang. The same can be said for creatures such as frogs from other weightless experiments. Prof. Ishiguro concluded that a human being would act the same way and created a totally new dance as shown in the photograph above. The picture of dancing in weightlessness was taken



Zero Gravity—a photograph of experimental dancing in weightlessness, taken inside an airplane falling, making a parabolic curve. Choreographer Prof. Setsuko Ishiguro. Dancers: Huang Kai, Motoko Hirayama.

inside an airplane falling, making a parabolic curve. This photograph was telecast inside and outside the country as news by NHK Broadcasting (Japan Broadcasting Cooperation).

The regular meeting of the Society for Dance Research held an event, the 'Tsubouchi Syouyou: the 70th anniversary symposium after his death' at Waseda University in June, 2005. Tsubouchi was known as a novelist, but we retraced dance works he sought.

In November, the 57th convention 'Frontier of body-tradition and innovation of dance in Kyoto' was held at Ritsumeikan University. The city of Kyoto is known for its Japanese tradition and international character, and it amalgamates the new and the old into experimental Japanese art. Instead of discarding old architectures and its use because it does not fit into modern life, it can be revived by using

new ideas. Concerning that point, the 57th meeting demonstrated great possibilities in identifying new values and artistic uses. The 58th convention, 'Rethinking of post-modern dance in the 60s and 70s, New York and Tokyo' is going to be held at Sensyu University in December, 2006.

Looking back to the turning point sixty years after WW2, the meeting of the Society of Dance Research can be seen as an institution searching for Japan through tradition and underground. Reflecting the past through the *Hexen Tanz* and previewing the future through the 'Hiten Project', it can be seen that we are seeking some new directions in Japan.

CHAPTER REPORTS

Korea



by
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The Third World Ballet Star Gala Performance

This gala performance, which started as a part of WDA's World Dance 2000, was held at the Opera House, Seoul Arts Center in August 2004 and was once again a great success. A primary factor is that this is a rare opportunity to see some of the world's finest ballet dancers superb performances. The exquisite movements and techniques of the guests were enough to bring even the usually subdued Korean audience to its feet in standing ovations. There were Alina Cojocaru and Johan Kobborg of the Royal Ballet, Lucia Lacarra and Cyril Pierre of the Bavarian State Opera Ballet in Munich, Simkin Dmitriy and Daniil Simkin of the Simkin Ballet Company, Sofiane Sylve of the New York City Ballet and Tamas Solymosi of the Dutch National Ballet, Yoel Carreno of the National Ballet of Cuba and Jin Yao of the Beijing Ballet, and Xiomara Reyes and Jose Carreno of the American Ballet Theater; all well-known performers in the international ballet scene. The fourth World Ballet Star Gala Performance, which is a biennial event, will be hosted in the January 2007 winter season.

The Third Wwoomm—Emerging Choreographers, March 30–31 2006

This domestic event was also a successful platform for getting the word out internationally about new choreographers and dancers. The Wwoomm—Emerging Choreographers' event was held at The Korean National University, and provided a great opportunity for new and passionate choreographers to be noticed and give opportunities for future international festivals.

Color of Dance—Black

The Color of Dance, a performance series by leading Korean choreographers since 2003, has opened doors to new methods of expression by attempting to fuse different art genres with dance. In 2005 it was Color of Dance—White and this year it will be Color of Dance—Black which will be staged on the Main Theatre of ARKO Theater.

When the World Dance Alliance Korea (WDA Korea) was first established in 1990, the slogan was 'Korean dance to the world and the world's dance to Korea', indicating the need for Korea's passive dance community to be more globally active. However, sixteen years later, the current dance society has rendered this slogan almost obsolete. Several international dance festivals have been established in Korea over the years and famous choreographers never leave Korea out of their Asian tours. As a leader in globalisation of Korean dance, our organisation is deeply gratified by these developments. We plan annual performances such as a series of Color of Dance and Wwoomm—Emerging Choreographers, and the biennial World Ballet Star Galas, providing a diverse array of Korean dance performances. We welcome the interest and participation of all domestic and international dance audiences.

CHAPTER REPORTS

Reorganisation of WDA-Korea Chapter

We have recently reorganised our office and wanted to share this information with WDA AP members. WDA Korea chapter delegates are looking forward to meeting WDA AP board members in Hong Kong soon.

President: Mrs Hae Shik Kim

Vice-President: Mrs In Sook Park

Secretary-General: Mrs Kui Yin Chung

WDA AP Network Head: Ms Yang Sook Cho

WDA AP Network Deputy Head: Dr Si Hyun Yoo; Dr Mi Hyun Chun

Status & Welfare: Mrs Jeong Ho Nam

Management & Promotion: Ms Julia H. Moon

Education & Training: Mrs Soon Jung Kim

Research & Documentation: Mrs Hong Jo Chun

Creation & Presentation: Mrs Sook Hee Seo

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Photos: Bong-ju Park.

West Sumatra continued

Twenty-four choreographers from West Sumatra presented their five-minute work during the festival, together with the works from the choreographers' workshop by the collaborating artists. The choreographers who participated in the festival were: Sawanisma, Martion, Ninon Syofia, Ali Syukri, Asnimar, Edison Aziz, Yanefri, Hendri Yusuf, Mairita, Pattrio, Andri Emilda, Sandra Rovita, Doni Angga Saputra, Lesmandri, Erwanto, Effendi Suryanto, Sherly Novalinda, Maria Dance, Sriwahyuni Sandra, Hasmina Fitri, Derima Gintasuri, Latifah Amaliyah, Eva Susanti, Indriyentti.

The West Sumatra Dance Festival is designed as a biennial event with participation by local and international choreographers from the Asia-Pacific region. Events to be included in the biennial dance festival are performances by local dancers, workshop showcases and a conference. It is hoped that this event will attract more WDA AP members to West Sumatra.

One of the 2005 festival collaborators, Ms Susasrita Loravianti, has been invited to perform with her company at the 2006 Hong Kong Dance Festival. Another young choreographer and committee member of WDA West Sumatra, Mr Ali Syukri, has applied to participate in the Asian Young Choreographer Project in Taiwan in 2006, while another West Sumatra dance academic, Ms Ernida Kadir, has applied to participate in the Labanotation Workshop in Taipei this summer.

WDA West Sumatra now has almost 200 members waiting to participate in more programs at the provincial level. It is within this context that WDA West Sumatra is set to organise a pre-West Sumatra Dance Festival, a smaller dance event in November 2006, involving local dance artists in preparation for the second West Sumatra Dance Festival in 2007. WDA West Sumatra looks forward to much success.

CHAPTER REPORTS

Malaysia

by
Joseph Gonzales

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The Dance Department of Akademi Seni Kebangsaan (ASK) reports on its latest productions and plans for 2006.

Tapestry 2006

Back after a wonderful run in 2005, ASK has chosen to showcase the dance repertoire of the states of Sabah and Sarawak. Inspired by nature, and born from a connectedness with the spirit world, giving thanks to God for bountiful harvest, the dances of Sabah and Sarawak are simply exquisite, with a whole vocabulary of their own accompanied by the Kulintang ensemble and instruments such as the sape.

Since one of the most important principles of education at ASK is to ensure the preservation of traditions, this production is a continuation of the earlier productions beginning in 2002 with *Jendela* and has become a regular feature in our dance calendar. This show has been timed to coincide with the most important festivals in the East Malaysian calendar, which are the harvest festivals of Gawai (in Sarawak) and Keamatan (in Sabah).

Tapestry 2006 continues to pay tribute to the work of the choreographers in Malaysia who are less known outside their respective states and communities, but have had a tremendous impact and are hugely respected. Among these are Pak Tusau, Sherkawi Haji Amit, Haji Nawi, Ramli Ali, Jamil Magayat, Cikgu Nasradi Abdullah and Guntuik Sabili to name a few. These choreographers taught a generation of dancers, and their legacy is continued here at ASK, aside from their homelands. Among the featured dances will be the Igalgal, Limbai, Magunatip, Sumzau Papar

and Penampang from Sabah and the Ngajat Iban, Zapin Sebat and Sindang, Kanjet Ngeleput and Rejang Beuh from Sarawak.

Sanggar Koreografi 2006

This national-level workshop and performance with the theme 'ilham ... proses ... karya' (inspiration ... process ... creation) is the largest project organised by the Dance Department in 2006. It is designed to create a greater understanding and knowledge of the art of making dance or choreography. This week-long live-in project is aimed at the professional students, dancers and young choreographers.

With presenters comprising some of Malaysia's leading choreographers such as Wong Kit Yaw, Suhaimi Magi, Umesh Shetty, Marion D'Cruz, this year will see the inclusion of Suhaili Ahmad Kamil, a young Malaysian dancer currently pursuing her Honours Degree in Dance from the Victorian College of the Arts (VCA) at the University of Melbourne, Australia, and seven graduates from the class of 2005, and Sukarji Sriman, an Indonesian artist currently lecturing in University Malaya's Dance Department. The sessions involve intensive technique classes, choreographic modules and specially designed group activities or exercises that will hone the craft of making dances.

The participants will have the opportunity and be encouraged to experiment and create through improvisation and the value of discussion and evaluation. Two sessions on music for dance will be conducted by celebrated composers and musicians Jyotsna Prakash, Prakash Kandasamy and Kumar Kathigesu who swept the

awards at the recent Cameronian Arts Awards 2006. Each state in Malaysia has a professional dance company that will be sending 2–4 participants, while dance students of ASK and other institutions will be encouraged to attend.

Another special feature is the participation of eighteen dancers and one lecturer from the Institut Seni Jogjakarta, Indonesia. To cap off this glorious week of dance, three evenings of performances open to the public will be held that include works by the facilitators, outstanding works by students and graduates of ASK and a special evening by our international guests. The willingness of international guests to participate is evidence of the growing reputation of the Dance Department of ASK and its commitment to raising standards of contemporary dance choreography and performance in Malaysia.

Wayang Kulit and Traditional Music Performance in New York

A ten-member team from the National Arts Academy was in New York from April 24 to May 4, for a series of Wayang Kulit and traditional music performances. The group was led by internationally acclaimed master puppeteer Mohd Nasir bin Yusoff, better known as Pak Nasir, and it performed at a number of venues, including the United Nations Dag Hammarskjöld auditorium at the UN Headquarters and the Malaysian Mission Hall. This was the first visit by a Malaysian group bringing traditional Malaysian theatre and music to the Big Apple, which is the home of Broadway and music and culture from all over the world. There was also a performance in New Jersey.

CHAPTER REPORTS

Malaysia continued

The event was jointly organised by the Permanent Mission of Malaysia to the United Nations, PERWAKILAN New York (Persatuan Wanita Perutusan Malaysia di New York or the Ladies' Association of the Permanent Mission of Malaysia in New York), the Ministry of Arts, Culture and Heritage, Tourism Malaysia, and the National Arts Academy. Organising Committee chairperson and PERWAKILAN New York president, Datin Amy Hamidon, said that by bringing the group to New York, Malaysia was able to showcase its traditional theatre and music there. 'The Wayang Kulit as a form of art is fascinating and it embodies the virtues of life and traditional knowledge – spiritualism, legends and folk tales. It is a mélange of culture, talent and creativity where the Tok Dalang, the master puppeteer – as a one-man show – is an incredibly skilled performer and also an artisan highly adept at making the puppets himself,' she said. 'Bringing the Wayang Kulit to New York is to tell the New Yorkers and the international community here how proud we are of our traditional art forms and music. My fellow Malaysians as co-organisers here share my fervent desire to showcase the art and traditions of Wayang Kulit to the wider world (which in many ways New York represents) and to show them that Malaysia is a country steeped in cultural heritage yet very progressive as a nation.' She said that knowing the Tok Dalang extraordinaire, Pak Nasir or Encik Mohd. Nasir Yusoff from Akademi Seni Kebangsaan, and his passion for imparting his knowledge to others to ascertain that the Wayang Kulit can live on and on, is enough reason for her to assist him in more ways than one.

Philippines

by

Basilio Estaban S. Villaruz



2006 is a year of celebrations. Philippine Ballet Theatre marks its 20th anniversary—it was founded in 1986, the year when the Marcos government fell and some cultural policies changed to break down a hegemony. The present artistic director is Gener Caringal. At the 2005 ballet concourse of the National Music Competition for Young Artists (NAMCYA), its senior dancer, Faye Abigail Tan, won first prize. In 2004, her brother Jared Jehowil Tan, topped the same concourse as a junior.

Ballet Manila marks its own tenth anniversary. It was founded by Lisa Macuja-Elizalde (with Eric Cruz) after she left the Kirov Ballet, then Ballet Philippines and Philippine Ballet Theatre. Recently, one of her dancers, Christine Rojas, won second prize at the New York Ballet Competition and is now with the Joffrey Ballet.

The oldest (surviving) ballet company, Ballet Philippines, was founded by Alice Reyes and Eddie Elejar in 1970. Espousing both ballet and contemporary dance, BP was then successively directed by Reyes' two sisters, Edna Vida and Denisa Reyes, and Cecile Sicangco and Agnes Locsin. Today, the director is Augustus Damian. For 20 years he danced in Europe with Maurice Bejart and several German companies, where he started choreographing. An inventive choreographer, he has

obviously inspired the present crop of young members, with a tendency to the commodification of his productions to attract the audience and sponsors.

The World Dance Alliance Philippines network in choreography and presentation scheduled a series of activities for the UNESCO International Dance Day and the National Dance Week in April. They were in the Earth Day celebration of Quezon City, and the setting up of a second year of the Contemporary Dance Map (CDM) to feature groups of independent dance makers. Leading the network is Myra Beltran. Also involved was the network in education and training led by Shirley Halili Cruz and this writer for which a program called 'Dancing in the Academe' was featured.

If funding is realised, there could also be a Wi-Fi festival from the same network and additional groups at the Cultural Centre of the Philippines in August. The CCP is now looking for innovative initiatives, and positively beyond its resident companies.

Involved in the WDA network are Beltran's own Dance Forum, Paul Morales and Christine Maranan Novales' Airdance, Raul Alcosoba's Chameleon Dance Company, Donna Miranda's Green Papaya, Jay Cruz's Dancing Wounded, Halili Cruz's Quezon City Ballet, and University of the Philippines Dance Company which is tied to the university's 26-year-old dance program.

Fulfilling WDA's call for choreographers' workshops, the Philippines sent Herbert Alvarez of UP Dance Company to Padang Panjang in West Sumatra in December 2005. At the same time, it sent Ernest Hojilla to Seoul for the Korea-ASEAN Exchange with the Korean Arts Council from November

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Tabula Rasa. Dancer: Myra Beltran. Photographer: Nonoy Froilan.

Philippines continued

2005 to February 2006. After a WDA-linked choreographers' workshop in Kaoshiung, Taiwan, Elena Laniog returns there to teach for a summer workshop. Both Hojilla and Laniog are graduates of the dance program of the College of Music, University of the Philippines.

Two more distinctions from there were achieved by Angel Lawenko and Bea Puno (both WDA members) in Chennai, India. They were surprised to win in a competition for the Jaya TV Thaka Dhimi Tha in both Bharatanatyam, and a fusion of Indian and Philippine pangalay dance form. Their teacher in New Delhi is Padma Sampath Kumaran of the Nrityam Dance and Cultural Circle. In the Philippines their teacher is Shanti Sreedhar who teaches at the University of the Philippines. They are scholars of the Indian Council for Cultural Relations. In April, they danced in Delhi to the poems of India President APJ Abdul Kalam, who visited the Philippines in February.

UPDC itself joined the annual Sayaw Pinoy (Filipino Dancing) for the Arts Month of the National Commission for Culture and the Arts (NCCA). Leading groups were Ballet Philippines, Philippine Ballet Theatre, Ballet Manila, Bayanihan Philippine National Dance Company, QC Ballet and many others performing through the islands. UPDC and the UP Filipiniana Dance Group also joined the Saganang Ani (Rich Harvest) music event, sunset to dawn, on February 25–26 at Manila's Baywalk. It was another Arts Month event of the NCCA.

Announced for July is the annual Contemporary Dance Competition in Koronadal, South Cotabato. This is a rare event to come from a province in the Philippines. Much of summer in the Philippines (starting in April) is full of street-dance competitions nationwide. In Metro-Manila itself, it began in April with the big-time Aliwan (Fun-Event) run by the media network DZRH. Participants come from north to south of the Philippines. Earlier in January, the feast of the Santo Nino (the Christ Child) was celebrated in Cebu, Kalibo and Iloilo in the Visayas with street dancing. This goes on throughout the year during religious or municipal feasts, both as cultural and tourist attractions.

Manila in May hosted the International Theatre Institute-UNESCO global conference on indigenous cultures worldwide. This was led by NCCA's executive director Cecile Guidote Alvarez.

Among many other summer events in May were the Philippine Folk Dance Society dance workshop at the Folk Arts Theatre of the Cultural Centre, and the Department of Education and Dalubhasaan ng Edukasyon sa Sining at Kultura (DESK or Academy in Education in the Arts and Culture) with the special program for the arts (SPA) of national high schools, in the Teachers' Camp, Baguio City.

Scheduled for publication within the year is a book on the first national artist in dance, Francisca Reyes Aquino, a pioneer in folk dance preservation who has authored many books of her own. This is a project of the Francisca Reyes Aquino Memorial Foundation (FRAMF). May or June sees the launching from the University of the Philippines Press of this writer's *Treading Through: 45 Years of Philippine Dance*. Meant as a reader, it was originally titled *Look, Talk Dance*, sectionally divided into what, how (from choreography to criticism), when, who is dance. Already launched from the Ateneo de Manila University Press is the beautiful *Ukkil* on the arts and artifacts of the Sulu Archipelago. The author, Ligaya Fernando Amilbansa, published her *Pangalay* book twenty years ago, a landmark in microstudies in Philippine dance. She plans an international conference in 2007 on the pangalay dance form to link it with the rest of South East Asia.

The Humanities Division of the National Research Council of the Philippines (NRCP) made an award to this writer for his creative work, research and publications in dance. The award was presented at the NRCP annual meeting in February at the Manila Hotel.

For the Hong Kong event of WDA, Jay Cruz of Dancing Wounded and Myra Beltran of Dance Forum were invited to perform. Both have danced in international festivals, and presented papers in Asia, Europe and the United States. Beltran's group was last seen in Dusseldorf for the WDA global assembly. She is chair for the choreography and presentations network of WDA-Philippines. This year the Philippines sends one of its largest delegations to WDA Asia-Pacific in several years.

*Basilio Estaban S. Villaruz is
WDA AP President and Vice President for
Southeast Asia*

CHAPTER REPORTS

Singapore

by

Caren Carino & Stephanie Burridge

Since the formation of our 'new' WDA Singapore chapter in July 2005, we are happy to note that our members have, and continue to be, active in the development of a diverse dance scene in Singapore. Throughout the year numerous performances and activities have been presented by our members such as president Dr Chua Soo Pong (Chinese Opera Institute); treasurer Madam Som Said (Sri Warisan); secretary Ms Caren Carino in a project with LA Dance Connection; Ms Raka Maitra and Ms Kavitha Krishnan in independent contemporary Indian dance performances; and Mr Peter Gn (Ministry of Education Co-Curricular Activities Dance branch.) Mr Gn just completed organisation of the Singapore Youth Festival (SYF), a national benchmarking exercise of dance in Singapore's schools, inviting Dr Chua, Dr Stephanie Burridge, Assistant Professor Goh-Leong Lai Keun and Ms Carino to adjudicate.

Our members have also been actively preparing for upcoming international events, including Mr Aaron Khek, who is busy with The Esplanade Theatres on the Bay which is presenting its first Dance Festival in October 2006.

Ms Teresa Pee, Mr Gn and Ms Carino are engaged in Discovering Dance: Dance Education Conference 2006—jointly organised by the Ministry of Education (of which Mr Gn is Co-Curricular Activities Dance officer), Nanyang Academy of Fine Arts and WDA (Singapore). Scheduled to take place on 5–7 September 2006, the conference aims to enable dance teachers, teachers-in-charge and managers in Singapore to more effectively direct their dance programs and be more informed of dance teaching practices, resources and research in various dance genres and cultural dance. The conference is designed to be strongly participatory and includes roundtable discussions on dance education: curriculum development, values, cultural identity issues, partnerships and program experience. There will also be lecture-demonstrations on creative and cultural dance forms, as well as creative dance workshops. The contribution of locally and regionally based dance expertise at this conference promises to provide a beneficial experience in the development of dance education in Singapore.

As *Channels* goes to press it has just been confirmed that the Singapore 2007 World Dance Alliance Asia-



Singapore Youth Festival 2006 Central Judging of Dances organised by the Ministry of Education. From left to right are Ministry of Education Co-Curricular Activities (Dance) officers Mdm Yam Boon Fong and Mr Peter Gn Hoong Siang (WDA member) and adjudicators Mr Fan Dong Kai, Dr Stephanie Burridge (WDA member); Dr Chua Soo Pong (WDA president); Assistant Professor Goh-Leong Lai Keun (WDA member) and Ms Caren Carino (WDA secretary).

Pacific event will form part of the 2007 Singapore Dance Festival at the Esplanade Theatres-on-the-Bay, from October 19–27.

The WDA Congress and symposium will be from October 19–24 with a working title of 'Dance Creation and Performance—Navigating Partnerships'. This theme will be underpinned by symposia presentations and network discussions based around how the five WDA networks can best support and partner dance creation and performance. An integral part of the program will be a 'performance laboratory' whereby a selected group of dancers, researchers and choreographers will work together, documenting the creative process and culminating in a 'work-in-process' presentation. There are also plans for a small company/independent artist performance season, dance film showcase, workshops and classes and opportunity for tertiary students and community dance presentations in and around the Esplanade.

WDA Singapore is very excited about this partnership with the Esplanade and it will be an opportunity for the organisation to collaborate and feature our work at this world-class performing arts centre.

The call for paper presentations, dancers and choreographers DVDs etc. appears on page 29. As our discussions and arrangements progress, details of opportunities for participation will be released in Hong Kong, via the WDA Chapter networks and *Asia-Pacific Channels*.

SPECIAL FEATURE

Shifting Sands: Dance in Asia and the Pacific

Here we present a preview of the new WDA publication in the 'Introduction', by Stephanie Burridge.



Shifting Sands: Dance in Asia and the Pacific is a publication dedicated to Carl Wolz (1932–2002), the founder of the World Dance Alliance. Carl's mission was to bring people together to share, to learn about and respect each other's cultures through dance. More than that, it was to recognise and be confident about the quality and creativity of dance in Asia and the Pacific—to move forward onto the global stage to perform, discuss and write about dance. Lin Hwai-min's Foreword sums it up: 'Carl pushed the Asian community to go out and know people. To know ourselves. To be proud of who we are.'

The book draws together a group of eminent writers and practitioners, and is an important document in the field of dance where there is much ephemeral quality, yet often inadequate documentation. Although artists speak to us through their work on stage, it is timely, appropriate and exciting to read their statements in 'Artists'Voices'.

Carl Wolz was a remarkable man who has had a major impact on dance in Asia and the Pacific region as well as globally. The format of this volume reflects the goals and platforms of the World Dance Alliance (WDA) Asia–Pacific, founded by Carl in 1988. Carl had a vision for dance that inspired us all. The writers and artists in this book were all in some way affected by his efforts to highlight the richness and diversity of dance in the region and to celebrate and meet through dance. Judy Van Zile's Dedication outlines the depth of his illustrious career, while

renowned choreographer and artistic director of Cloud Gate Dance Theatre, Lin Hwai Min's Foreword gives a personal account of one man's impact on another's luminous, international career. The volume closes with the 2005 WDA Asia–Pacific president, Mohd Anis Md Nor's reflections in 'World Dance Alliance Now'.

Five platforms underpin the WDA global organisation and form the basis for the dialogues, exchanges and relationships that are nurtured by dance around the world. These networks are represented in the section titled 'Dance Spectrum' and include Choreography and Performance (Susan Kozel), Education and Training (Janet Adshead-Landsdale), Research and Documentation (Stephanie Burridge) and Management and Promotion (Robert Liew). Original WDA member and dance and education advocate, Kapila Vatsyayan, has written the article for the Welfare and Status platform.

Shifting Sands: Dance in Asia and the Pacific features a selection of essays highlighting histories, traditions, developments, key companies, choreographers and training institutions from the region. It is a vast and diverse geographical area and these articles offer a chance to taste and explore only a small part of it. Writers of the countries represented have taken a variety of personal perspectives that address issues such as tradition, modernity, globalisation and technology, as well as what might be considered 'big bangs'. This may include, for example, workshops/performances by a visiting company or teacher, government directional changes, a new festival, the opening of a tertiary training school or a new theatre. For instance, Adrienne L. Kaeppler reports on the impact of the UNESCO 2003 declaration that the Tongan lakalaka be considered a 'Masterpiece of the Oral and Intangible Heritage of Humanity'—this has resulted in the safeguarding and revitalisation of the lakalaka. Toni Shapiro-Phim writes

about Cambodian dance post the Khmer Rouge. Dance was once banned—now it is seen as an act of liberation.

In 'Artists'Voices' practitioners from Asia and the Pacific voice their ideas, inspirations and aspirations in a series of short conversations with an interviewer/translator. These voices from the practitioners reflect a special focus of WDA events from the beginning and are a tribute to Carl Wolz's visionary approach to the organisation. They give insights into creating and performing rather than being biographical in nature. The selection includes true gurus of our time such as Chandralekha and Sankai Juku, choreographic luminaries and young practitioners such as Australia's Trisha Dunn, Papua's Jecko Siompo and New Zealand's Atamira Dance Collective. The 'Artists'Voices' are listed alphabetically and can be enjoyed separately or contextualised in the country to the regional article in the country they come from, the 'Critics'Voices' or the 'Dance Spectrum' sections.

'Critics'Voices' presents perspectives from diverse regions. Critics were asked to consider points such as audience responses to dance companies from Asia and the Pacific, Asian-influenced works, choreography by artists of Asian heritage, and choreographers working in an inter-cultural situation. Writers include Deborah Jowitt, Ramsay Burt, Lee Christofis and Helly Minarti.

Shifting Sands: Dance in Asia and the Pacific continues the legacy and example of Carl Wolz. Overall, the aim was to make a vibrant publication of interest to dance lovers, practitioners, scholars, arts educators and the general public—in total, over 100 people from fifteen countries are represented in this publication though the various articles, interviewers and translators. While it is an important resource to the dance community and the growing number of students seeking to know more about dance from the Asia–Pacific region, it is a window into the extraordinary dance and culture of this dynamic region.

CHAPTER REPORTS

Taiwan

by
Ping Heng

Overview

Taiwan is at a turning point for looking into the future of dance in the coming years. Young emergent choreographers and researchers are returning to the island, reaching for their identities and their places, not just in their homeland but as part of the international world. They are returning, but they are eager to let the world know they are there waiting for opportunities to be seen. Performing skills remain the strongest in Taiwan, while choreography has been challenged—people prefer to see the fusion and integration with other arts and, more than that, challenges outside of the arts. The trend in Taiwan is burning to its peak.

In addition to the unending challenges of performance and choreography, research is finally at the stage where dance professionals are getting recognition. With the establishment of the Taiwan Dance Research Association in 2003, during preparations for the 2004 CORD/WDA/ICKL International Dance Conference, dance research formally became recognised in Taiwan. This is partly to meet the needs of the new dance graduate programs in three universities, namely Taipei National University of the Arts, the Chinese Culture University and the Taipei City Physical Education College that sponsored the 2004 conferences, the first by CORD, WDA and ICKL, the second by the Dance Notation Bureau (focusing on Laban works) and the third by the Polostar Pilates Education Center (focusing on dance medicine and science).

Spring 2006 was a sad season for all WDA AP-Taiwan members. Although expected for more than two years, the loss of Ms Manfei Lo and Mr Kuo-

chu Wu is still difficult to accept. Both passed away young, due to cancer, and both had worked for Cloud Gate II and also held important positions in Germany and in the Taipei National University of the Arts.

WDA AP Taiwan membership has grown during these the past few years. WDA AP Taiwan has many young members from professional dance companies, the dance programs in the university and even the dance programs in high schools, as well as individual dance community members. WDA AP events are published through the membership email system and are known by the majority of dance people on the island. The election of the next WDA AP Taiwan President in June will mark the new era in Taiwan.

In the first half of the year, Taiwan presented more than forty performances by more than ten dance groups throughout the island. In addition to those excellent dance concerts, two dance conferences are set to allow dance researchers a place to meet, to present and to discuss their areas of expertise.

WDA AP Taiwan Members' Activities, January to June 2006

Performances

1. Taipei Crossover Dance Company
Island of Silence, 4-7/4, National Experimental Theatre in Taipei.
Dance Forum Taipei
The Paradise in Tomorrow World, 13-16/4, The Red Theatre in Taipei.
2. Ku & Dancers
 - *Unknown*, 7/1, Taoyuan Cultural Center

- *Salir* (excerpt), 22-23/1, Japan Society in New York, USA
 - *Chanc Formation*, 03-04/2, The Kaleidoscope Lenfest Theater in Ursinus College, PA, USA
3. Scarecrow Contemporary Dance Company
 - *Trio Dance*, 15-16/4, National Experimental Theatre in Taipei; 23/4, Tsoying High School Dance Theatre; 29-30/4, The EsLite Theater in Tainan.
 4. Taipei Dance Circle
 - 2006 Performances-Olympia, 16/4, Taoyuan County Culture Affairs Bureau Performance Hall; 6/5, Sinjhuang City Culture Center; 13/5 The Chih-The Hall Kaohsiung Culture Center; 17/5, Nantou County Culture Affairs Bureau Performance Hall; 20/5, Chung San Hall in Taichung; 24/5, Chaiyi County Culture Affairs Bureau Performance Hall; 3/6, Taoyuan Performing Arts Hall.
 5. Sun-Shier Dance Theatre
 - *Who is Cinderella?*, 8/4, ILan County Culture Affairs Bureau Performance Hall; 15/4, The Chih Shan Hall Kaohsiung Culture Center; 22/4, Taoyuan Performing Arts Hall.
 6. Tsoying Dance Group, Tsoying High School
 - 2005 Tsoying Dance Troupe Performance, 1/4, Tainan City Culture; 1/6, Pingtung Arts Theater; 1/8, Tainan Culture Center Music Hall
 7. Students Choreography Concert, 3-5/6, Tsoying High School Dance Theatre.

continued next pages

8. Kaohsiung City Ballet

- 2006 Dance Shoe III, 18-19/2, The Eslite Theater in Tainan; 25-26/2, The Chih-Shan Hall; Kaohsiung Cultural Center; 11/3, The Crown Theater in Taipei

9. Wind Dance Theatre, Taiwan

- *Let's Dance!*, 31/1, 3/2, 5/2, Flushing Town Hall, New York, USA.

10. Feng Multi-Arts Creative Ensemble

- Hope Incorporated Company, 4/2, Kaohsiung Culture City Hall-Out stage

Scholarships

1. ADF scholarship, by Chin-lin Foundation for Culture and Art (CLFCA) and National Culture and Arts Foundation of Taiwan.
2. Young Choreography Workshop, by National Culture and Arts Foundation, Bureau Culture Affairs Kaohsiung City Government, Taipei National University of the Arts and CLFCA.

Sponsorships

1. The Award to the graduate disserts held in the biannual conference of Taiwan Dance Research Association is sponsored by Chin-Lin Foundation for Culture and Arts (CLFCA).
2. The Development of Young Artists Grant by CLFCA.
3. 2006 International Dance Day Celebrations in Kolkata—young choreographer is sponsored by CLFCA.
4. 2006 Annual Plan of Taiwan Dance Research Association by CLFCA and Ministry of Education, Taiwan.
5. 2006 Annual presentations of Tso's Dance Association by CLFCA and its memberships.
6. 2006 WDA AP Taiwan Annual Planning by CLFCA.
7. International Dance Exchange Travel Grant Program for Ms Kuei-ju Tung to England and Chung-long Chen to Germany funded by CLFCA, Taipei National University of the Arts and Taiwanese Culture and Arts Foundation of Taiwan.

Workshops

1. 2006 Contact Improvisation and Improvisational Dance Workshop, 20-21/5 in Taipei National University of the Arts (TNUA) by Ku & Dancers Company.
2. Let's Dance Life Dance Workshop held by Wind Dance Theatre of Taiwan presented from January 23-29 in Flushing Town Hall, New York, USA.



The Crossing of Black Water, performed by Cloud Gate dance Theatre of Taiwan.
Photo: Hsing Wang.

The following artists were selected for the Young Choreography Workshop, supported by the National Culture and Arts Foundation, the Bureau of Cultural Affairs Kaohsiung City Government, Taipei National University of the Arts and CLFCA.

Taipei—June 8-27

- Mew Chang Tsing (Malaysia)
- Jae Duk Kim (Korea)

Kaohsiung—July 9-30

- Olivia Millard (Australia)
- Hui Chun Kit (Hong Kong)
- Ni Kadek Yulia Puspasari (Indonesia)
- Motoko Ikeda (Japan).



Red Kerchief, performed by Cloud Gate dance Theatre of Taiwan..
Photo: Hsing Wang..



Some choreography by Man-fei Lo performed by Taipei Crossover Dance Company.

A Handful of Dust 2003. Dancers: Xiao-Xiong Zhang, Wei-ming Wang and Ming-fei Hsieh. Photo: De-chang Chen.

Below: *The Darkside of the Moon* Dancers: Tai-chu Yeh, Su-chun Wu, Shu-gi Chen and Xiao Xiong Zhang. Photo: An Hsieh.

In remembrance of Manfei Lo

A performer, choreographer and educator, Manfei Lo left this world when she was only 49 years of age. If only her body could have persevered six weeks longer, she could have seen her beloved Cloud Gate Dance Theater Two perform its 2006 spring season and the premiere of her final works. While her departure is lamented and Manfei strongly missed, her choice to leave was wise as her body was battling an unforgiving cancer. It is better that we remember her with the strong body and physical presence that provided her with twenty-seven years of dancing—virtuosic, luminescent and beautiful dancing.

Manfei Lo entered Cloud Gate Dance Theater in 1979; she performed and choreographed for the company and later became the Artistic Director of Cloud Gate Two. She remained integral as an artistic presence in the company for the rest of her life, until March 24 2006. Since 1985, Manfei had served as a solid educator as an Associate Professor in dance at Taipei National University of the Arts where she taught modern dance technique, composition and repertory. She was also the chair of the dance program from 1992–1997.

Her contributions to the dance community extended well beyond Cloud Gate and the university settings. In 1994, in association with Cloud Gate colleagues, Manfei created Crossover Dance Company, a company featuring dancers over the age of 40. She maintained her performance career with Crossover Dance Company until 2004. Manfei also touched the international community through her work with the World Dance Alliance (WDA). She was a strong advocate for the World Dance Alliance Asia-Pacific (WDA AP), specifically in its effort to make possible Cloud Gate's Legacy performance at the WDA Global Assembly in Dusseldorf, Germany in 2002.

As an early member of Cloud Gate Dance Theater, I remember when Manfei first joined us. She and I were roommates during one of the tours. Several years later, in 2005, we had the opportunity to

be roommates again when we were conducting the Asia Young Choreographer Project. Six years ago, Manfei initiated this unique WDA AP program that gathers eight young Asian choreographers together to make work, four from Taiwan and four from neighbouring countries.

The dance stage was the place Manfei lived and celebrated, and for that we will forever remember her.

*Yunyu Wang,
Vice President WDA AP; Professor of
Dance, Colorado College and Taipei
National University of the Arts.*



EVENTS & OPPORTUNITIES

HONG KONG DANCE FESTIVAL IS NOW OPEN FOR REGISTRATION

Visit the website at <<http://hkdanceall.org/>> for performance details. Please send completed registration form and enquiries to Hong Kong Dance Festival Office. Email: <hkdf.ticket@gmail.com> or telephone 852 2584 8759.

'DANCE/DIVERSITY/ DIALOGUE: BRIDGING COMMUNITIES AND CULTURES'

York University, Toronto, Canada, July 17–21, 2006

Come to Toronto Canada, designated by the United Nations as the most multicultural city in the world, to experience a multitude of dance forms. The World Dance Alliance Global Assembly will feature keynote speakers, panel discussions, paper presentations, network meetings, workshops for dancers, an innovative program for youth, and a series of dance performances by international and local dance artists.

Come early to participate in 'Living Rituals 2006', a festival and conference on World Indigenous Dance (July 15-16) or stay late to join in the CORPUS de Ballet International Conference (July 23-27). Attend the Society for Canadian Dance Studies meetings. Visit Harbourfront on the weekends to feast on world dance, music, crafts and food.

Come celebrate the opening of York University's new Fine Arts facilities with its new proscenium theatre and recital hall, state of the art lecture and seminar rooms, and eight dance studios.

Come share your knowledge related to one of the five themes represented in the World Dance Alliance: Creation and Promotion, Education and Training, Management and Promotion, Research and Documentation, and Status and Welfare.

Come explore Canada. Both the internationally recognized Shaw and Stratford Festivals are less than 2 hours away, as is Niagara Falls. For further information, contact mjwarner@edu.yorku.ca

INDONESIAN DANCE FESTIVAL VIII

19–22 July 2006

This festival will be held at the Taman Ismail Marzuki, Gedung Kesenian Jakarta, Teater Studio TIM and Goethe House. It is divided into two sections: Main Performance and Emerging Choreographers.

Main Performance

Over four nights the main performance will present local and international choreographies. Established dance companies from Taiwan, South Africa, Japan, Germany, France, Hong Kong, Canada, India and USA will be invited to perform. Choreographies are categorised into large and small groups as well solo performances.

Choreographers who have agreed to participate are: Vincent Montsoe (South Africa), Padmini Chettur (India), Akiko Kitamura (Japan), Xavier de Roy (Germany), Stephany Thiersch (Germany), Dick Wang (Hong Kong), Jerome Bell (France), Peter Chin (Canada), Ananya Chatterjea (USA), Mugiono (Indonesia), Benny Krisnawardi (Indonesia), Jecko Siompo (Indonesia), Fitri Setyaningsih (Indonesia), Deasylina da Ary (Indonesia), Ni Kadek Yulia Puspasary (Indonesia).

Emerging Choreographers

This program will showcase 16 choreographies from emerging choreographers who are actively searching for their identities. This showcase will run for two days in the afternoons from 4.00 pm to 6.00 pm.

Choreographers who wish to participate are required to send a

copy of their work for viewing and selection by the IDF VIII/2006 Artistic Board. Choreographers who are selected will present (solo, duet, trio, etc.) for the duration of not more than ten minutes. The organisers of IDF VIII/2006 will provide production fee of Rp 2,500,000.00 (two million five hundred thousand rupiah) for each choreographer. However, choreographers are responsible for their own board and lodging and other expenses.

Write to Fakultas Seni Pertunjukan, Institut Kesenian Jakarta, Jl. Cikini Raya No. 73, Jakarta 10330. Tel: +62 21 319 03916, email <idf_06@yahoo.com>.

DANCE MATTERS, Kolkata August 10–11 2006

The School of Media, Communication and Culture at Jadavpur University, Kolkata, India is pleased to announce a two-day symposium entitled 'Dance Matters' on August 10–11 2006. This symposium proposes to bring to the forefront innovative approaches that have placed dance at the centre of scholarly research on body, ritual, culture, identity, history, gender, and power. Selected papers from the symposium will be published in a book.

Dance is a vital aspect of expressive culture. It embodies the cultural experience and expression of a particular collective identity. Notions of culture, identity, and history are continually re-invented through dance. Indian dance forms have emerged as an important critical lens to analyse narratives of nationalism, transnationalism, women's bodies and postcolonial politics. Scholarly research on Indian dance forms has spanned disciplines such as anthropology, culture studies, performance studies, art history, postcolonial and feminist studies. The recent formulation of dance studies as an academic discipline is a result of the increased circulation of various dance forms on the international scholarly

EVENTS & OPPORTUNITIES

and art-culture circuits. This conference will bring scholars and practitioners together on the same platform to evaluate the status of Indian dance forms (ranging from classical and folk to Bollywood) in shaping current discourses on culture, tradition, history, identity, human rights and more. Topics to be covered include Tradition and Globalisation, Religion and Culture, Identity and Hybridity, Gender and Sexuality, Media and Popular Culture, Ethnography and Audience, Dance and Social Justice, and Ritual and Aesthetics.

Please direct queries to Dr Nilanjana Gupta, Director, School of Media Communication and Culture Jadavpur University, Kolkata, India. Email <nilaguptaju@yahoo.com>

AUSTRALIA NEW ZEALAND DANCE RESEARCH SOCIETY CONFERENCE

**2–4 December 2006,
Hamilton, New Zealand**

This event is also supported by Te Whare Tapere o Nga Toi Puoro Trust and The School of Performing Arts at Te Wananga o Aotearoa. Dance Researchers, teachers, performers, creators, students and interested friends of dance are invited to register to attend the 2006 Australia New Zealand Dance Research Society Conference in Hamilton, New Zealand. Conference Registration and accommodation information will be sent to all those requesting it by email to Susan F. Graham <grahams@hcc.govt.nz>.

IADMS 2007

The International Association for Dance Medicine & Science (IADMS) will hold its 17th Annual Meeting in Canberra, Australia in 2007. This is the first time this important conference, which works to improve dancers' health, well-being and performance through the encouragement and promotion of

dance medicine and science, has been held outside the USA and Europe. Co-hosted by three of Australia's elite institutions, The Australian Ballet School, the Australian Dance Council—Ausdance and the Australian Sports Commission, the conference will be held in the magnificent purpose-built facilities of the Australian Institute of Sport, providing access to lecture theatres, movement studios, science laboratories and exhibition spaces. See <www.iadms2007.com> for more information.

WDA SINGAPORE 2007

It has been confirmed that the Singapore 2007 World Dance Alliance Asia-Pacific event will form part of the 2007 Singapore Dance Festival held at the Esplanade Theatres-on-the-Bay, October 19–27.

The WDA Congress and symposium will be from 19–24 October, with a working title of Dance Creation and Performance—Navigating Partnerships. This theme will be underpinned by symposia presentations and network discussions based around how the five WDA networks can best support and partner dance creation and performance. An integral part of the program will be a 'performance laboratory' whereby a selected group of dancers, researchers and choreographers will work together, documenting the creative process and culminating in a work-in-process presentation. There are also plans for a small company/independent artist performance season, a dance film showcase, workshops and classes, and opportunities for tertiary students and community dance presentations in and around the Esplanade.

Call for papers

We are now calling for paper presentations, dancer/choreographers, independent and small company DVDs

and original dance films for the above events.

Panels of speakers will be based on the five WDA networks (education and training; research and documentation; welfare and status; creation and performance; management and promotion), and ideally comprising two dance practitioners and two researchers/scholars/educators/arts managers or professionals working in an area related to the above networks. Joint presentations about partnerships are encouraged.

The first round of dancer, choreographer and company materials and paper Abstract reviews of 200 words and biographies should be submitted via email, or to the address below, by November 25.

As our discussion and arrangements in Singapore progress, further details of opportunities for participation will be released in Hong Kong, via the WDA Chapter networks and Asia-Pacific Channels.

Dr Stephanie Burridge
WDA Singapore Chair 2007 committee
95 University Road, Singapore 297889
<s.buridge@pacific.net.sg>

THE FIFTH PASTAKOM (Contemporary Dance Market)

This will again be held in Pekanbaru, a city in South Sumatra, from 25–27 August 2006. The organisers invite both local and international choreographers to perform. Interested artists should send samples of their work (on VCD or DVD), curriculum vitae, description of the work (concepts) to the Board of Directors. If selected, choreographers are entitled to local transportation, accommodation and meals for 10 people and some cash to support the production. Please email <laksemana@yahoo.com> for details. Registration closes on 31 June 2006.

EVENTS & OPPORTUNITIES

THE ICHPER.SD FIRST OCEANIA CONGRESS (Health Physical Education Sport and Dance)

This will be held in Wellington, NZ, from 1–4 October 2006. The theme; 'Fusion Down Under—Recipes for Movement: Challenging perspectives and constructing alliances' is attracting high international and New Zealand interest, and innovative presentations have been offered. DANZ and dance will have a major involvement in the conference. For more information on this conference visit <www.ichper-sd2006.org.nz>.

DISCOVERING DANCE: DANCE EDUCATION CONFERENCE 2007

This conference will be jointly organised by the Singapore Ministry of Education, Nanyang Academy of Fine Arts and World Dance Alliance (Singapore), from 5–7 September 2006. Contact Caren Carino <carenarino@yahoo.com>.

THE CERTIFICATE IN MAORI PERFORMING ARTS

This certificate was developed in response to the increasingly diverse Performing Arts Industry in Aotearoa (New Zealand).

Our goal is to combine the best of Te Ao Maori with the best of Te Ao Whanui (the wider world) in order to prepare students to become leading practitioners, educators and innovators in the performing arts of Aotearoa. Entry is open, by audition and/or interview, and there are no tuition fees. The program lasts for 36 weeks.

The Certificate in Maori Performing Arts serves as a bridging program into Year 1 of our Te Tohu Maruata program (Bachelor of Maori Performing Arts). Students will gain knowledge and foundation skills in music, dance, drama, taha Maori, kapa haka and te reo Maori, an introduction to Polynesian dance forms and dance / drama production, while developing writing and study

skills. We also provide a number of performing arts programs at various sites around the country. Whether you are interested in learning performing arts, or merely enjoying them as a spectator, you are invited to visit one of our departments and join us in the celebrations of the past, the present and the future of performing arts in Aotearoa. Nau mai, haere mai!

For more information contact the School of Performing Arts—National Office, Manukau Campus, 69 Gadsby Road, Mangere, Auckland, New Zealand.

Postal address: PO Box 43112, Mangere, Auckland, New Zealand

Phone: +64 (0)9 275 4422.
Fax: +64 (0)9 275 4425.

CONFERENCE ON RELIGIOUS FESTIVAL IN CONTEMPORARY SOUTHEAST ASIA

February 16–18, 2007

Call for papers

In celebration of its commencement, the academic program Southeast Asian Text, Ritual, and Performance (SEATrIP) of the University of California, Riverside will organise a conference entitled, 'Religious Festival in Contemporary Southeast Asia', on February 16–18, 2007 in Riverside. The conference will explore festivals as embodied narratives in which the connections between religion and nationalism, globality and locality, tourism and politics are drawn, urgent issues that invite careful unfoldings in Southeast Asian Studies today. Our ideas for this conference are steered by two complementary assumptions, firstly, that religious festivals are pivotal events in the life of a local community, no matter how heterogeneous itself, and secondly that, in spite of its differences, Southeast Asia is tied together by certain commonalities—a discussion of religious festivals could make a substantial contribution to determining these commonalities.

The conference will be commemorated by the publication of a volume of

interconnected essays—participants are invited to address some of the following issues and questions:

- Religious festivals are concentrated moments of communality and expressions of a community's faith. However, they are also a means of empowering political and economic networks. What is the nature of the intersection of the sacred and the secular in religious festivals celebrated in Southeast Asia today?
- Increasingly inherent to religious festivals are the concerns of the tourist industry: religious festivals are actively employed for tourist consumption. In this process, issues of authenticity, locality and heritage have become more prominent, but also more problematic.
- Religious festivals often foreground narratives of various sorts, which are stories of origins and beginnings. Performative activities such as dancing, singing, chanting, procession, and theatrical presentations, i.e. the central elements in every festival, are embodiments of these narratives, evoking those very beginnings in a continuous cycle. How do these embodiments occur?
- Religious festivals are extraordinary occasions in which, among many other things, gender is played out and displayed in public. How are festivals gendered in contemporary Southeast Asia?
- Festivals are by nature repetitive, and repetitions are by definition processes of similarities and differences. A discussion of any festival necessarily implies articulation and a distinct interest in shifts and changes over time.

Kindly email your title and abstract (not to exceed two pages, double spaced), no later than 15 July 2006 to: Dr. Patrick Alcedo, Program for Southeast Asian Studies, Department of Comparative Literature and Foreign Languages, University of California, Riverside, Riverside, CA 92521, USA. Email <patrickalcedo@gmail.com>.

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> and WDA Europe <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.

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

WDA AMERICAS: Adrienne Kaeppler, President Curator of Oceanic Ethnology, MRC 112, Box 37012, Smithsonian Institution, Washington, D.C., 20013-7012, USA

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WDA EUROPE: Professor Joseph Fontano, President, Accademia Nazionale di Danza, Largo Arrigo VII n°5 00153 - Roma, Italy

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World Dance Alliance Asia-Pacific

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