

Asia-Pacific CHANNELS

No. 2 / December 2005



Newsletter of the World Dance Alliance Asia-Pacific

Asia-Pacific CHANNELS

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President's Report

by

Dr Mohd Anis Md Nor



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Greetings and salutations to everyone in the World Dance Alliance-Asia Pacific and to those who are reading *Channels* for the first time! Welcome to the WDA AP newsletter, which has become a prominent sign and symbol of WDA AP's longevity and solidarity, as a primary voice and support group for dance in Asia and the Pacific region. Over the years, *Channels* and WDA AP have successfully bridged dance communities and gained more members as they spread throughout the region.

In December 2004, WDA expanded to include a new chapter from West Bengal, which has since been actively engaged in promoting dance from the region and abroad. In the 2005 WDA AP Annual General Assembly in Kuala Lumpur, the presence of West Bengal WDA AP members and delegates from other parts of India, ranging from keynote speaker to paper presenters and performers, enlarged the Indian entourage at the AGM.

On 19 June 2005, another regional chapter of WDA AP was established in Indonesia. The WDA West Sumatra was formally set-up by a group of dancers/choreographers and academics from the province of West Sumatra under the leadership of Mr Indra Utama, who heads the Padang Panjang Cultural Institute in the mountain city of Padang Panjang. Although a large majority of the WDA West Sumatra comes from two major academic centers, the Padang State University in the capital city of Padang and the Padangpanjang Institute of Arts, WDA West Sumatra embraces all dancers and dance scholars from the province of West Sumatra in Indonesia. This has given WDA Indonesia a greater advantage in terms of enlarging its membership in Indonesia.

WDA West Sumatra may have set the precedent for a proliferation of WDA AP regional organisations within the umbrella of WDA Indonesia, hence enabling local dance artists to communicate beyond their regional level. With these new WDA AP entities, Indonesian dance artists and supporters will be able to traverse locally and globally as they engage the world in their dance forum. Like India, Indonesia is on the verge of unleashing great energies into the World Dance Alliance of dancers, choreographers, academics, writers, scholars and curators from all over the archipelago. While WDA Indonesia maintains its status as a national organisation, the WDA regional affiliates will contribute and enhance WDA Indonesia into a strong regional organisation.

Members of WDA West Sumatra who attended the WDA AP AGM

in Kuala Lumpur on 7 July 2005 came to witness and participate in the Malaysian Dance Festival and WDA AP AGM with the rest of the WDA Indonesian entourage from Jakarta and Jogjakarta. Greatly inspired by the Malaysian Dance Festival and the WDA AP AGM, the WDA West Sumatra committee members eventually decided to host and organise the West Sumatra Dance Festival from 16-18 December 2005 in Padangpanjang City. They have also organised a Young Choreographer's Workshop from 8-14 December 2005, based on the experiences of the 2004 Kolkata event. The workshop commenced one week before the West Sumatra Dance Festival took place. Four WDA AP young choreographers were invited to partake in the collaborative workshop with four local choreographers and participants. The four WDA AP choreographers were Ms Sachiko Miller (a Fijian from New Zealand), Mr Herbert Alvarez from the Philippines, Mr Kiea Kuan Nam from Malaysia and Ms Tan Hui-chen from Taiwan. The local West Sumatran choreographers were Ms Susasrita Loravianti, Mr Indra Yudha, Ms Rasmida and Mr Syaiful Erman.

Encouraged by the continuous support from WDA AP over the last five years, Cambodia has also decided to officially form a WDA AP National Chapter. Young Cambodian dancers, choreographers and teachers who have travelled and participated in many of the WDA AP events in Asia in the past few years are enthusiastic about formalising their presence in WDA AP but are left without a formal organisation. Fred Frumberg,

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President's Report continued

from the Amrita Performing Arts, agreed to organise a meeting between WDA Board and Committee members with local key personnel in Phnom Penh to give support to the formation of WDA Cambodia. The meeting commenced on 5 and 6 January 2006 at Amrita in Phnom Penh. Fred Frumberg, as the key person and interlocutor to the WDA AP's foray in Cambodia, has managed to secure a small grant for an arts exchange program from the Rockefeller Foundation to finance some overheads for this event. It is hoped that with the formal establishment of WDA Cambodia, more Cambodians will be accessible to the programs of WDA AP.

Within 2005 we have witnessed the emergence of new WDA AP organisations in this region as we seek to encourage others to expand. But we still have more ground to cover. Foremost in my mind is the formation of WDA AP in China. It is hoped that our constitution, which has gone through a long process of amendments, will enable WDA AP to spread its wings to China and encourage our Chinese colleagues to join the voice and support group for dance in this region. WDA AP will need the help of colleagues from Hong Kong and Taiwan to make this a reality.

As Asia moves to consolidate new grounds and initiate new members in WDA AP, more work is needed to encourage Pacific Islanders to join our organization. With a strong representation of Australians via Ausdance in WDA AP, we hope to do the same with DANZ (Dance Aotearoa New Zealand) and the Australia New Zealand Dance Research Society. The recently concluded Culture Moves – Dance in Oceania from Hiva to Hip Hop, convened by University of Hawaii Center for Pacific Studies, Museum of New Zealand Te Papa Tongarewa and Victoria University of Wellington is a good example of Inter-Pacific regional collaboration that would augur well with the mission and vision of WDA AP. But we need to canvass more support from our Pacific colleagues and get ourselves involved with the Pacific region. I hope to see more interactions between Asia and the Pacific region as we work towards a truly Asia-Pacific representation in our organization. We look forward to working closely with Cheryl Stock (VP Pacific) and key individuals such as Dr Tania Kopytko (DANZ), Susan F. Graham (Australia New Zealand Dance Research Society), Raymond Ammann (Chair, ICTM STG on Musics of Oceania) and Adrienne Kaeppler (President of WDA Americas, President of the International Council for Traditional Music and a key member of the ICTM Musics of Oceania study group). Their connections and esteemed positions in the Pacific dance world would benefit everyone in WDA AP. Equally important are the connections to be gained through the Festival of Pacific Arts. It should be noted that the four-yearly Festival of Pacific Arts (FPA) would be a wonderful event for WDA AP to attend and gather more support from our Pacific

Island friends. There are 27 Pacific nations that participate in the FPA consisting of American Samoa, Aotearoa New Zealand, Australia, Belau (Palau), Cook Islands, Easter Island, Federated States of Micronesia, Fiji Islands, French Polynesia, Guam, Hawaii, Kanaky (New Caledonia), Kiribati, Marshall Islands, Nauru, Niue, Norfolk Island, Northern Mariana Islands, Papua New Guinea, Pitcairn Islands, Samoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, Wallis and Futuna. We look forward to joining our friends from the Pacific nations in celebrating dance.

Last but not least, I would like to wish all the best to Dr Stephanie Burridge as she continues to work on the formidable but impressive task of publishing the Festschrift for Carl Wolz. To date, Stephanie has collected almost all of the articles, 'conversations,' criticisms and reports for the Festschrift and is working closely with colleagues in Australia, Taipei and Hawaii for its publication and distribution. She has worked relentlessly to complete this task for WDA AP and in memory of Carl Wolz, in spite of numerous financial and technical uncertainties. We hope she and her team will finally complete this great task in time for an official launch in Hong Kong in June 2006.

Together with the Festschrift, WDA AP will have three publications to its credit in 2005. The other two publications are *Time and Space in Asian Context: Contemporary Dance in Asia* edited by Urmimala Sarkar Munsri (Kolkata: India) and *Global and Local: Dance in Performance* edited by Mohd Anis Md Nor and Revathi Murugappan (Kuala Lumpur: Malaysia). Meantime, our past-president Steve Basilio Esteban Villaruz, will also be launching his book in Manila, and re-launching in Hong Kong (June 2006) and Toronto (July 2006) with the three WDA AP publications.

We have made great strides in achieving all of the above with more to come as we work to realise our dreams to promote and support dance in Asia-Pacific and the world at large. I thank all of you for being with us in contributing your share to make WDA AP an organisation for all in the world of dance.

Hong Kong Festival 2006

by

Tom Brown (Hong Kong Dance Alliance)

Planning for the Hong Kong Dance Festival 2006 is well under way. Booking brochures should be ready for distribution in March and interested participants should visit the Hong Kong Dance Alliance website at <www.hkdanceall.org> for information, which will be updated as it is confirmed. Festival event enquiries: phone (852) 2584 8753; email: <hkдали@netvigator.com>

Academies Dance participants have been confirmed. They are:

- Hong Kong Academy for Performing Arts (Hong Kong)
- Laban Centre (London)
- Paris National Conservatoire of Music and Dance (France)
- Queensland University of Technology (Australia)
- SUNY Purchase Conservatory (New York)
- Taipei National University of Arts (Taiwan)
- Tshwane University of Technology (South Africa)
- Western Australian Academy for Performing Arts (Australia)
- Beijing Dance Academy (China)

There will be three performances of Academies Dance in the Hong Kong Academy for Performing Arts Lyric Theatre on 13, 15, 17 June 2006 at 8 pm. Each academy will perform a 40-minute segment on one of the evenings. Additionally, the HKAPA and the Paris National Conservatoire will present a work by Mui Cheuk Yin and the HKAPA, and the Western Australian Academy for Performing Arts and

Queensland University of Technology will cooperate to perform a work by Ong Yong Lock.

Independent Dance participants have mostly been confirmed and include Mui Cheuk-yin, Yeung Wai Mei, Justyne Li, and Evelin Moreira from Hong Kong, Youya Shinjo from Japan, Ho Hsiao-mei from Taiwan, Dancing Wounded Contemporary Dance Company from the Philippines, Jonethan Fredrickson from USA, and Rob Kitsos from Canada. Additional artists will be added when confirmation is received.

Specific Dance participants have mostly been confirmed and include Ching-Ting Wong, Thyne Kong, and Victor Ma from Hong Kong, Keity Anjoure from France, Henry Daniel from Canada and Susas Lora Vianti from Indonesia. Additional artists will be added when confirmation is received.

For **Everybody Dance – One**, the Leisure and Cultural Services Department has agreed to sponsor the venue, the Piazza of the Hong Kong Cultural Centre, to produce this outdoor mass dance performance. The Association of Hong Kong Dance Organizations has agreed to co-present this event with the Hong Kong Dance Alliance. With the theme 'Capturing the Spirit of Dance that Resides in Everyone', this four-hour mass dance rally will celebrate different aspects, styles and strata of dance. This is an event for all age groups, communities, sectors, and companies, and an opportunity to bring work to the masses.

With the theme 'Projecting Tradition into the New Millennium: Imagining the Future of Dance', **Everybody Dance**

– Two is an event in association with the Hong Kong Dance Federation, celebrating the wide-ranging excellence of the different styles of the Hong Kong dance community. It is an event for dance schools, organisations, groups and companies.

Everybody Dance – Three will consist of classes in Chinese folk and classical, Shen Yun, Chinese opera, Tai Chi, body conditioning, cutting edge and mainstream ballet, modern, theatrical dance for adult beginner/enthusiast to professional level. These classes will be held in the dance studios of the HKAPA from 12–17 June. Call for proposals will be open until 31 January 2006, and teachers from invited academies will teach classes.

Talking Dance – One: The World Dance Alliance–Asia Pacific Annual General Meeting and special interest network meetings will be held from 11–13 June 2006. Details will be circulated to WDA–AP chapter heads and members prior to the meetings.

Talking Dance – Two, *Imagining the Future: Dance Education in the 21st Century*: The contributors have mostly been confirmed, and include 'Imagining the Future' by Susan Street; 'Selling an Imaginary Curriculum to a Flat World' by Alexander Dea; 'Listening for a Future: Shared Stories and Shared Solutions' by Dr Ralph Buck, Anna Chan, and Jeff Meiners; 'Guru-Shishya-Rashika: Evolutions of An Artistic Relationship' by Vikram Iyengar; 'Future-proofing Dance Education into the 21st Century' by Christine Hong; 'Doing it Together: Postcolonial Epistemology in the Practices of Charles Koroneho'

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by Mark Harvey; 'Ukay-Ukay: Evaluating and Promoting Choreographic Initiatives' by Basilio Esteban Villaruz; 'Reconstruct the Higher Education System in China' by Yang Mei-qi; 'Dance Education – an Integrated Curriculum for the 21st Century Arts Education' by Theresa Pee; 'Bridging the Social Divide in South Africa' by Gillian Joubert; 'Projecting Tradition into the New Millennium' by Henry Daniel; 'Dance at Risk: Where is the Theory' by Rob Kitsos; 'Creativity: Representational Practices in Artistic Domains' by Stephanie Burridge and Susan Wright; 'The Use of Criterion-Referenced Assessment in a Tertiary Dance Context' by Evan Jones; 'A New Model for Dance Education' by Julie Dyson; 'Fostering Imagination and Creativity in Primary Students' by Sue Fox and Samantha Donovan; 'Site Specific Performance: Bridging the Divide' by Carolyn Pavlik; 'Communities of Multi-textured Identities' by Maggi Phillips; 'Innovations in Teaching The Arts of Dance Via Digital Technology' by Jacqueline Smith-Autard; 'Capturing the Richness of Dance Learning' by Judith Smith; 'AnyBodyCanDance – Using New Technology in Dance in Education' by Andy Howitt and Carolyn Lapping; and 'New Challenges of Dance Programs at TNUA' by Chung-shuan Chang, Yun-yu, Yi-jung Wu.

Video Dance, entitled *Jumping Frames@KHDF2006*, will be co-presented by the Hong Kong Dance Alliance with CCDC and Emergency Lab. It will include a series of dance video showings of works in competition with six cash prizes awarded, three commissioned projects, seminars, and 12 screenings. A new website has been set up for this particular event: see <<http://emergencylab.hk/jf2006/>>. Seventy-nine entries were received, and 19 applications were received for special screening (i.e. out-of competition).

The Hong Kong Dance Festival 2006 is presented by the Hong Kong Dance Alliance, commissioned by the Hong Kong Arts Development Council, sponsored by the Leisure and Cultural Services Department, in partnership with the School of Dance, Hong Kong Academy for Performing Arts, and in association with the CCDC Dance Centre, the Hong Kong Dance Federation, the Association of Hong Kong Dance Organizations, the Hong Kong Ballet Group, and the World Dance Alliance Asia Pacific.

WDA Global Assembly

'Dance/Diversity/Dialogue: Bridging Communities and Cultures'

York University, Toronto, Canada, July 17 to 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 CORPS 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

2005 Annual General Meeting report

by
Julie Dyson

The WDA AP AGM was held at the Kuala Lumpur Performing Arts Centre on 7 July 2005.

Approximately 65 members from throughout the region attended the meeting. The President, Dr Mohd Anis Md. Nor, welcomed delegates, and noted that the meeting was being held in the new Kuala Lumpur Performing Arts Centre, a new 'artist friendly' centre, and the first in Malaysia.

Dr Anis spoke about the importance of the WDA AP engaging at local levels, i.e. regional and provincial, citing the example of the establishment of the West Bengal chapter in Kolkata in 2004. He had set up a similar situation in West Sumatra, where he had met with many people for two days of intensive discussion. There is now a WDA Indonesia, and a WDA West Sumatra, and soon there will be a WDA in North Sumatra—representatives from all these regions attended the AGM. The small seminar in West Bengal had been a great success, with a monograph published subsequently. He noted the WDA AP tradition of producing publications, and said that *Asia-Pacific Channels* is one of the keys to regional communication.

Dr Anis reported on the meeting of WDA Presidents in Paris, and the election of Dr Adrienne Kaeppler as the new President of WDA Americas. He noted that the Conseil International de la Danse – the International Dance Council (CID) was having funding problems which may need to be resolved through the courts. There was discussion about the importance of the Asia Pacific being well represented at the WDA Global Assembly in Toronto in 2006, at the same time encouraging WDA AP members to attend the Hong Kong Festival and meetings in June 2006. These events are now out

of sync because of the postponement of the 2005 Global Assembly in Toronto.

It was noted that Executive Board elections for the WDA AP will be due at the 2006 AGM, and agreement that the nomination process would be published in *Channels* (see p.30).

Regional Vice-Presidents then reported on activities in their areas, and the success of the Young Choreographer Project, initiated and managed by Taiwan, was particularly noted. Thanks were expressed to Yunyu Wang for her vision in once again including four WDA AP young choreographers in the project. In 2005 these came from the Philippines, New Zealand, Malaysia and Australia.

Network Chairs then reported on their work. Creation & Presentation Chair Nanette Hassall suggested that WDA AP may wish to think about different way of presenting papers, as performances are not presently an inclusive part of paper presentations. For example, in one conference papers could focus on a particular choreographer, with a researcher looking at the work of that person, their history, background, examples of their work, etc. and perhaps presentation of a new piece that has been made recently. It was agreed that this idea be further developed for the 2007 conference in Singapore. It was also agreed that future conference organisers adopt a theme based on network committee issues.

The need for an online research directory was discussed, and it was agreed that the R&D Network Chair, Dr Urmimala Sarkar, would pursue this idea with WDA-Americas representatives who had initiated similar work.

Several suggestions were made to encourage the work of the Management and Promotion committee, and it

was agreed that Dr Sal Murgiyanto (Indonesia) and Prof. Ping Heng (Taiwan) would co-ordinate discussions for developing a three-year plan for this network in time for the next AGM.

The Festschrift in honour of WDA AP founder Carl Wolz was proceeding well, and commissioning editor Dr Stephanie Burrige gave a report on progress so far. There was discussion about content development, editing, design, printing and distribution, and an official launch in both Hong Kong and Toronto. Financial considerations were a major concern, and these discussions were ongoing throughout the conference.

Hong Kong 2006: 2006 will be the 20th anniversary of first Hong Kong Festival of Dance Academies, founded by Carl Wolz. Three festival days are scheduled, and then four days for the conference—seven days altogether. Tom Brown noted that the last time WDA had focused on networks was in Singapore in 2000, so time had been set aside for proper consideration by these important WDA AP networks.

Singapore 2007: Caren Carino reported that the Singapore chapter had been repositioned and was now registered as WDA Singapore. Members have just begun discussions about the 2007 WDA AP conference.

Brisbane 2008: Dr Cheryl Stock reported that the Brisbane Festival has five aspects, one being Australia's relationship with Asia. She proposed that the 2008 event be held at the Queensland University of Technology, and said she would be keen to have a dance specific performing arts market at QUT, with rolling presentations, booths, etc. which could also be an opportunity to think about promotion and management, international collaborations, etc.

CHAPTER REPORT

Taiwan

by
Ping Heng

Overview

The Taiwan dance community has been busy creating and performing since the last report for *Channels* in July. Forty performances by fifteen dance groups throughout the island were produced. In addition to those dance performances, dance research conferences were given in equal weight. Faculty members and graduate students of five institutions in higher education in Taiwan got together through the sponsorship of Taiwan Dance Research Society and presented papers to 180 participants. The topics ranged from dance education, performing, choreography, children's dance, community dance, Labanotation, Laban Movement Analysis and more.

From July to December, there were two highlights in dance performing arts. The first one was the dance conference focusing on Cloud Gate and the artistic director, Mr Hwai-min Lin, held in the International Lecture Hall at the Taipei National University of the Arts in August. The second was the Nijinsky research project *L'Après midi d'un Faune* (The Afternoon the Faune) with the reconstruction from Labanotation set by Yunyu Wang, the Vice-President of WDA AP.

A mini-conference and a performance were held in the Dance Hall, Taipei National University of the Arts with special guests Tamara Nijinsky, Vaslav Nijinsky's daughter, Kinga Nijinsky Gaspers, his grand-daughter, Ann Hutchinson Guest and Ivor Guest. Several WDA AP Taiwan members were part of the presentation, as moderators and participants. Dance research has been emphasised along with performance and choreography since 2003.

Membership has also been growing since the 2004 CORD/WDA/ICKL International Dance Conference in Taipei. Members include most of the dancers in professional dance companies, students from dance programs in the university and even younger dancers from the dance programs in high school. Membership of individuals from the dance community are increasing as well. WDA AP events are published through the membership email system and are known by the majority of dance people in the island.

WDA AP Taiwan Members' activities, July-December 2005

Performances:

1. Taipei Crossover Dance Company

2005 Literature Series, 10/9 Chaoyi, 10/15-16 Yilan, 10/22-23 Kaohsiung

An Evening of Nan guan with Wang Sing Sing (The love's revenge), Farewell my Emperor, 11/11-13 Taipei.

2. Dance Forum Taipei

Malaysia hosts 3rd Mydance Festival, 7/8 Afternoon Showcase, 7/10 Gala Performance, Malaysia

The Little Asia Dance Exchange Network 9/23-10/11 Singapore, Hong Kong, Seoul, Taipei, Tokyo.

2005 Festival in the Square 'Arts Wonderland' Opening Party, 10/21 National Center for Traditional Arts, Yilan.

Eastern Current — *Whitewater Sky*, 11/29 Tao-yuan County, 12/17-18, National Center for Traditional Arts, Yilan, 12/22, The Sun Yat-sen Hall, Kaohsiung.

3. Ku & Dancers

Unknown, 10/15 Changhua County, 10/22 Yilan, 11/5-6 Taichung Stock 20, No.21 Fringe Theater, 11/11-12, Tsoying Dance Theatre, Kaohsiung.

4. Scarecrow Contemporary Dance Company

Vanishing of Atayal, 7/2-3 National Experimental Theater, Taipei.

Site-Specific Dance Performance of the Great South Gate, 11/19-20 Great South Gate, Tainan.

5. Sun-Shier Dance Theatre

Windows of Dance 2005 — Campus Lec/dem, 6/2-4 Taipei National University of the Arts and The Yonghe community, Taipei.

6. Tsoying Dance Group, Tsoying High School

2005 Tsoying Dance Troupe Performance-Dance Division, Tsoying High School

12/21-25 Tsoying Dance Theatre.

Malaysia hosts 3rd Mydance Festival, 7/9 Afternoon Showcase, Malaysia.

7. Kaohsiung City Ballet

Love in Cities, 8/14 Tainan, 8/18 Yunlin, 8/20, Pingtung, 10/8-9 Kaohsiung Cultural Center

La Sylphide, 8/27 Kaohsiung County, 9/3-4 The Metropolitan Hall, Taipei.

8. Taipei Folk Dance Theater

The Red Peony, 10/1-2 The Metropolitan Hall, Taipei, 12/5 Hsinchuang Arts Center, Taipei County.

Drama promotion program, 11/29-12/11, National Center For Traditional Arts

9. Tso's Dance Association: TARI'05 International Dance Festival 2005, 9/10 afternoon showcase, 9/6 night performance, 9/10 Gala performance, The National Arts Academy, Malaysia

Scholarships

1. The Plan for Awarding Graduates' Papers, by Chin Lin Foundation for Culture and Arts.
2. The Plan for Awarding New Generation Choreographers in Taiwan, by Chin Lin Foundation for Culture and Arts.
3. The Prize in Performing and Choreographing for Dance Graduates in Taiwan, by Chin Lin Foundation for Culture and Arts.

Sponsorship

1. 2005 Summer Workshop of Dance Notation Teaching Certificate by Chin-Lin Culture Arts Foundation.
2. 2005 Annual Plan of Taiwan Dance Research Association by Chin-Lin Culture Arts Foundation.
3. Hui-che Tan to West Sumatra Dance Festival [WSDF], Padang Panjang, West Sumatra, Indonesia, December 16-18, by Chin-Lin Culture Arts Foundation
4. Asia Young Choreographer Project by Jih Sun Education Foundation
5. The Reconstruction and Performance of L'apres-Midi d'un Faune by Chin-Lin Culture Arts Foundation

Workshops:

1. Asia Young Choreographer Project, 7/4-22 in Chinese Arts School, Kaohsiung.
2. 2005 Body Improvisation and Contact Improvisation Workshop, 9/24-10/16 in Taipei by Ku & Dancers Company.
3. Theater Film Workshop, 10/1-2 in Taipei by Ku & Dancers Company.



Taipei Folk Dance Company, Taiwan

4. Anna Sokolow Dance Workshop, 10/22 in Taipei by The NEO-CLASSIC Dance Company.
5. Duncan Workshop, 5/12-27 in Hon Hsu Lin Theatre Taipei, by The NEO-CLASSIC Dance Company

Conferences

1. Lin Hwai-min International Dance Conference, 8/2 sponsored by Council for Cultural Affairs, Taiwan and organised by Taipei National University of the Arts
2. The 3rd Asia Pacific Arts Forum, 10/6-17 by Taipei National University of the Arts
3. 2005 Interdisciplinary Forum on Performing Arts, 10/21-22 by National Taiwan University of Arts
4. Taiwan Dance Research Society 2005 Annual Conference: Dance Meets Science, 12/2-3 by Dance Department, National Taiwan College of Physical Education and Taiwan Dance Research Association

Publications

Papers

1. *Dance Perspectives Within New School Curriculum In Taiwan*, Chung-shiuan Chang (2005.7)

2. *The Eastern Invasion: Cloud Gate Dance Theatre's Smoke*, Ya-ping Chen (2005.7)
3. *Re-examining Cloud Gate's Tale of the White Serpent Within its Cultural Milieu of the 1970s*, Yatin Lin (2005.7)
4. *Dance as the Local Resistance: on the Development of Contemporary Dance in Taiwan in the Early 20th Century*, Chi-fang Chao (2005.7)
5. *Looking into Labanotation in Taiwan*, Yunyu Wang (2005.7)
6. *K-12 Dance programs in Taiwan*, Su-ling Chou (2005.7)
7. *Revolutionary Era for Dance Education in Taiwan*, Heng Ping (2005.7)
8. *Embodying Identity: The Socio-cultural Significance of the Cloud Gate Dance Theatre Repertoire (1973-1997) in Taiwanese Society*, Yu-ling Chao (2005.8)
9. *An Aesthetic enquiry on Cloud Gate Dance Theatre's Cursive II* (2003), Yu-ling Chao (2005.10)
10. *Dance, Codes and Interpretation*, Yu-ling Chao (2005.12)

Retrieving the Dancing Path – Nijinsky's *L'Après-midi d'un Faune* A mini-conference and performance in Taipei, Taiwan, December 2005

It is due to the encouragement of my first Labanotation teacher, Ms Feng-Shueh Liu, that it has been possible to present *L'Après-midi d'un Faune* for the first time in Taiwan. Then, when in a moment of doubt I considered withdrawing the project, Tamara Nijinsky encouraged me not to give up. Without her encouragement and support it would have been impossible for me to see this project to the end. Chung-Shiuan Chang, a Dean of Dance with great vision, is a strong force behind this project. Because of her, "performing" and "research" have been combined in a single endeavor. It is our strong belief that this model should be pursued in the future, especially in higher education. I must also acknowledge Kuo-yien Fang, the stage reconstructor, Jin-Ru Lin, the costume reconstructor and Nan-chang Chien, the music advisor, who are all close friends and colleagues from the time that I was dancing in Cloud Gate. Their contribution to the arts is highly respected. These friends, Ms Liu, Tamara Nijinsky, together with the assistants, the graduate students and the "Project Towards Excellence in Teaching" of Taipei National University of the Arts, have all contributed to the completion of the project and have made it possible for us to see *L'Après-midi d'un Faune* on stage for the first time in Asia.'

This is the note written in the program by the Labanotation reconstructor and the project leader, Yunyu Wang, Vice-President of World Dance Alliance – Asia Pacific. The conference and the performance finished on December 4, 2005 with a display in the Kuandu Museum of Fine Arts which continues until February 5, 2006. A publication of the performance on DVD is planned and funded by the Ministry of Education, to be finished by the end of 2006.

Vaslav Nijinsky was the greatest male ballet dancer at the turn of the 20th century. Still today, people are fascinated by his artistic career and dramatic life. When only 17, Nijinsky joined the Imperial Ballet in Russia. A year later, in 1909, Diaghilev brought a company of stars, including Nijinsky and Anna Pavlova, to Paris. The dancing won Nijinsky and the Ballets Russes de Serge de Diaghilev enormous acclaim. Nijinsky danced leading roles in many of Fokine's major works, and then choreographed his first ballet, *L'Après-midi d'un Faune* in 1912. Of all the four works he choreographed, *Faune* is the only one he documented. In 1913, Nijinsky found himself unemployed after marrying Romola de Pulszky, and in 1914 the First World War broke out. The final professional dance tour of his career was with the Ballets Russes in America between 1916 and 1917. In 1919, after dancing his *Marriage with God* for the benefit of the Red Cross, he was diagnosed with schizophrenia. He lived until 1950 under special care.

Yunyu Wang, a Labanotation reconstructor, set the dance for the graduate students of the Taipei National University of the Arts (TNUA) under the 'Project Towards Excellence in Teaching' funded by the Ministry of Education, Taiwan. The ballet is not just an historical masterpiece; it established the basis of modernism in dance. The two-dimensional dance figures standing on stage with parallel feet contradicted the traditional ballet vocabulary and aesthetic to which ballet audiences around the world were accustomed. *L'Après-midi d'un Faune's* provocative theme, culminating in the *Faune's* final gesture, shocked the audiences of Paris. Some declared Nijinsky an innovator while others accused him of vulgarity.

Many photographs and writings have survived through time in addition to Nijinsky's own notation, but unfortunately no films remain. It was not until Ann H. Guest's ten-year research, devoted to this masterpiece, that the ballet was revealed to modern audiences. Labanotation has enabled dance enthusiasts around the world to rediscover the first dance Nijinsky ever choreographed. Thus far, Joffrey Ballet, Zürcher Ballet, Les Grands Ballets Canadiens, Ohio Ballet and Julliard School have performed the work.

The scope of the TNUA *Faune* project, led by Yunyu Wang, extends beyond its previous focus on dance movement. It places equal emphasis on the importance of reconstructing the original stage design by Leon Bakst and its authentic costumes. Set design artist Kuo-yien Fang, costume design specialist Ching-Ju Lin and the receiver of the 2005 National Endowment for the Arts Award in Music, composer Nan-Chang Chien, are members of the team who work toward excellence. Ann H. Guest personally coached the dancers, while dance historian Ivor Guest gave a lecture during the mini-conference. The highlight of this project was the presence of Tamara Nijinsky and Kinga Nijinsky Gaspers, daughter and granddaughter of Vaslav Nijinsky respectively. The distinguishing feature of this project is the collaboration from interdisciplinary areas of scenery and lighting design, costume, music and dance. The TNUA reconstruction of Nijinsky's *L'Après-midi d'un Faune* is setting a precedent for the future of the performing arts, seen in conjunction with dance research through this innovative endeavor comprising a performance and mini-conference.

(Yunyu Wang, written for TNUA 2006
Nijinsky's production, edited by Ivor Guest,
Yaping Chen and Yatin Lin)

Program note:

L'Après-midi d'un Faune

(Première, 1912)

Choreographer: Vaslav Nijinsky

Music: Claude Debussy

Scenery and Costume Designer:
Leon Bakst

Labanotation Reconstruction:
Yunyu Wang

Coach: Ann Hutchinson Guest

Scenery Reconstruction and Lighting
Design: Kuo-Yien Fang

Costume Reconstruction: Jing-ru Lin
Premiere: 1912/05/29 at Paris Théâtre
du Châtelet by Ballet Russes

*(The dance received the permission
from Nijinsky Foundation. Thanks to the
assistance of the Foundation; the dance
can be performed for the first time in
Asia)*

*Funding support by Ministry of Education,
Taiwan and Chin-lin Foundation for
Culture and Education.*



Tamara Nijinsky, Kinga Nijinsky Gaspers,
Yunyu and TNUA dancers

Taiwan Chapter Report continued



Delegates at the Lin Hwai-min International Dance Conference

Lin Hwai-Min Honoured

In February 2004, choreographer Lin Hwai-min, at the age of 57, became the youngest recipient of the Cultural Award of the Executive Yuan, the highest official recognition to scholars and artists given by the government of Taiwan. Lin was honored for his life-long accomplishment in the art of choreography and his contribution to the cultural life of Taiwan. At the ceremony, Lin donated his award, approximately \$US20,000, to set up the Wanderers' Fund, a program aiming to sponsor young artists to travel abroad. With enthusiastic donations responding to Lin's pledge, the annual program has since benefitted 16 artists.

In 1973, the writer-turned-choreographer, Lin Hwai-min, founded Cloud Gate Dance Theatre of Taiwan, the first professional dance company in Taiwan and the first contemporary dance troupe in all Chinese speaking communities. Cloud Gate has not only been highly acclaimed internationally, but is also one of the most beloved

cultural institutions at home. In addition to its regular seasons in big cities, its four free outdoor performances in different towns held annually for the past ten years have maintained an average attendance of 60,000 audiences per performance. Moreover, several former members of Cloud Gate have also formed their own troupes that constitute the core of modern dance culture in Taiwan.

In 1983, Lin Hwai-min was invited to found the Dance Department in the National Institute of the Arts, now Taipei National University of the Arts. Due to Lin's vision, the dance department has developed thorough curricula which have included techniques from the West and Taiwan, an emphasis on the humanities and invitations to the best teachers from 'the source'. The institute has produced superb dancers and talented choreographers who have developed their professional careers both on the island and around the world. It is due largely to Lin Hwai-min that 'dance from Taiwan' is recognised universally now.

As part of the Award package, an International Conference on Lin Hwai-min took place on August 2 and 3, 2005, organised by Taipei National University of the Arts, with sponsorship from the Council for Cultural Affairs of Taiwan. Ten critics and scholars from the US, Japan, Australia, Indonesia and Taiwan were invited to share their insights into Lin's work from different angles. Lin's masterpieces, such as *Legacy*, *Song of the Wanderers*, *Nine Songs*, *Moon Water*, *Cursive*, *The Dream of the Red Chamber* and *Portrait of the Families* were analysed in the light of modernisation of traditional sources, political significance, multicultural synthesis and the impact of his works on arts development and cultural life in Taiwan.

In October 2005, another honor was added to Lin's list of laurels: *Time* magazine named Lin Hwai-min as one of the Asia's Heroes, 2005.

For more information of Lin Hwai-min and Cloud Gate's international tour schedule, please check
<<http://www.cloudgate.org.tw>>

CHAPTER REPORT

Philippines

by

Basilio Esteban S. Vilaruz

Tari 2005 in Kuala Lumpur in September was a kind of WDA reunion for several folks. These were groups from the Pacific (Australia and New Zealand), East Asia (Korea, Hong Kong and Taiwan), Southeast Asia (Malaysia, Thailand, Indonesia, Cambodia and the Philippines) and South Asia (India with a kathak solo-artist and her four musicians).

Reunions were with Nanette Hassall and her group from the Western Australian Academy for Performing Arts, Ralph Buck (Auckland University), Maria Damaningsih (Institut Kesenian Jakarta, with choreographer Sukarji Sriman from ASEAN events), Choy Su-ling (Tsoying High School), Joseph Gonzales (Akademi Seni Kebangsaan, host of the festival), Rogayah Shahrir (past MyDance president), and WDA AP president Mohd Anis Md Nor, who attended several performances and joined the seminar on tertiary education in dance. There was camaraderie and raised awareness for young choreographers and dancers, and even apprentice teachers in the workshops. We thank the Malaysians for keeping dance alive (and serious) among young people, who got to see the progress of their peers in Asia and the Pacific. It is wished that there was more dance at this level worldwide, something which Carl Wolz worked so assiduously for with Festival of Dance Academies in Hong Kong.

The WDA-Philippines network chair in choreography and performance, Myra Beltran, has been working hard locally, scheduling a repeat of the 2005 Contemporary Dance Map in 2006. This will not only be in Quezon City (again in April for National Dance Week), but reprised and expanded at

the Cultural Centre of the Philippines in June. At least the centre offers its facilities and technical support. A CCP official said at the meeting 'we need your input', and that also means WDA.

Ms Beltran has also been busy attending consultative meetings in dance management and gender issues in Taiwan and Korea. In October, she collaborated with several choreographers and dancers for an *Ars Poetica* production at her place, Dance Forum. Aside from individual pieces, they worked on the realisation of Virginia Moreno's poem *Order for Masks*, about a girl's relations with her brother, father and lover. Aside from its profound content, the ballet also suggested the colourful Manila Carnival of pre-WW II days. The poem had earlier been presented by Dance Theatre Philippines in the '80s, choreographed by Eddie Elejar to music by Ramon Santos. The girl then was Anna Villadolid who became a prima ballerina in Munich. Later, this version was restaged by Philippine Ballet Theatre.

This network of independent Filipino choreographers cooperates to present fringe events in Metro-Manila. Among them are Paul Morales, Christine Maranan Novales and Sharon Brenda of Airdance; Jay Cruz of Dancing Wounded; Donna Miranda of Green Papaya; Raul Alcoseba of Chameleon Dance Company; Nina Habulan, and members of University of the Philippines Dance Company who were at Tari 2005 in Kuala Lumpur. Recently, Miranda and Novales joined a workshop in Austria, with the forum of Asia Europe Foundation in Japan.

The university group itself will send dancer-choreographer Ernest Hojilla

on a three-month study tour to the Korea National University of the Arts. Herbert Alvarez joined the West Sumatra choreographic workshop/festival in December, an event affiliated with WDA AP. Elena Laniog has been invited to join the faculty of a summer workshop in Kaohsiung in 2006. She was recently there for a WDA-linked Young Choreographers Workshop of the Jih Sun Foundation in Education, and in Taipei for the 2003 solo-artist event of Asia Pacific Arts Forum. Already, there are two university scholars in New Delhi, Angel Lawenko and Bea Puno (in WDA AP 2004 conference in Taipei), under Indian cultural auspices.

Meanwhile, this writer has been conducting choreographic workshops in the provinces, the latest up a mountain and down a valley in Mindanao. He also organised for the second time the ballet concourse for the National Music Competition for Young Artists in November. Last year, he created a fourth prize, calling it the Luva Adameit Award in honour of a pioneer in ballet in the Philippines.

For those who had met National Artist in Dance Leonor Orosa Goquingco, she will be missed as she died in July a few days before her birthday. Two others, Francisca Reyes (Tolentino) Aquino who specialised in folk dance research, and Bayanihan's choreographer Lucrecia Reyes Urtula, have long passed away; thus, we no longer have a national artist in dance. Urtula was very supportive of Carl Wolz and WDA, attending conferences in Hong Kong and the Philippines.

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CHAPTER REPORT

Malaysia

by
Mew Chang Tsing



The 2005 Malaysian Dance Festival, which ran concurrently with the Asia Pacific International Dance Conference, was successfully held from 27 June – 10 July at the Kuala Lumpur Performing Arts Centre.

It was a good effort, pooling together the theatre dance practitioners and a benchmarking collaboration between MyDance Alliance, the Ministry of Culture, Arts and Heritage and the Cultural Centre of University Malaya.

As much information about the festival has been covered in previous *Channels*, MyDance Alliance would like to thank all the overseas dance institutions, dance academia, dance practitioners, friends and colleagues who came from near and far to lend support and add colour to MDF 05. We hope these photos give you a glimpse of the performances in MDF 05.

Meanwhile, we also share with you two other exciting happenings that have taken place in this vibrating city of Kuala Lumpur;

TARI '05 International Dance Festival

By Joseph Gonzales, Head of Akademi Seni Kebangsaan, Festival Director, TARI 2005

Malaysia held the largest international dance festival sponsored by the Ministry of Culture, Arts and Heritage through the Dance Department of National Arts Academy, otherwise known as Akademi Seni Kebangsaan (ASK). TARI '05, with the theme 'Dance in Tertiary Education', was held from 4–11 September 2005 at the new campus of ASK. The *Tari* series began in 1994 to launch ASK and coincided with the expansion which

eventually included fields of heritage and archival studies as well as other disciplines related to culture. With education in mind, the festival focused on regional professional dance schools, institutes and universities to provide a platform for learning by comparison, contrast and healthy competition. The opportunities to witness the work of students in other colleges enabled lecturers and dancers to gauge their achievements and chart a course for the future. For young dancers, hunger for excellence and thirst for knowledge hopefully inspired them to higher levels. This festival provides invaluable exposure that helps develop Malaysia's professional environment and stimulate the arts industry.

TARI 05 featured almost all the top institutions of the Asia-Pacific region, including:

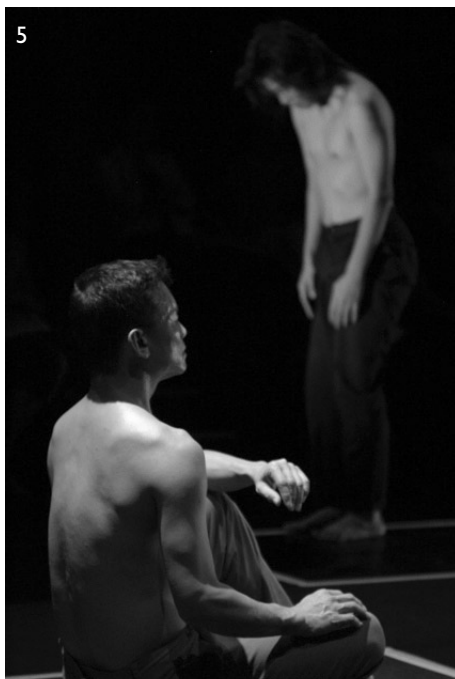
- Korea National University of the Arts
- Hong Kong Academy of Performing Arts, China
- La Salle-SIA College of Performing Arts, Singapore
- Nanyang Academy of Fine Arts, Singapore
- Padang Panjang Cultural Institute, Indonesia
- Indonesia Institut Kesenian Jakarta
- Western Australian Academy of Performing Arts, Edith Cowan University
- Chulalongkorn University Department of Dance
- University of Philippines Department of Dance
- Auckland University Department of Dance

- Royal University of Fine Arts, Cambodia
- Tsoying High School, (Tso's Dance Association), Taiwan
- Taipei National University of the Arts
- India Institute for Cultural Relations.

Aside from performances, there were four days of seminars focusing on two key issues, Curriculum and Choreography. These sessions recorded the teaching methods and challenges faced by institutions, and the creative movement taught in each country, giving an understanding of the local dynamics and development. A total of 42 workshops were offered free to all enthusiasts, with four showcase performances featuring works by lecturers, graduates and some international participants.

It was an amazing festival with more than 200 people committed to the various aspects of dance. The bonds of a common desire to excel in dance bridged the gap of many young people from across the Asia Pacific. Perhaps these ties will last a lifetime but importantly, the festival left a lasting memory with all participants.

continued on page 16



1. *Serampang Duabelas* by National Arts Academy, Malaysia
2. *This Life* by Eximius Dancers
3. *Obsession* by Ellie Zhou Performing Arts
4. *Manosanhchettana* by Royal University of Performing Arts, Cambodia
5. *The Light in the Shadow* by RiverGrass Dance Theatre and Tony Yap

All photos from the Malaysian Dance Festival 2005

Malaysia Chapter Report continued

Bachelor of Performing Arts (Dance) at the University of Malaya in Kuala Lumpur

The oldest and premier university in Malaysia, The University of Malaya, became the first university in the country to offer a comprehensive dance degree program when it opened its campus to the first batch of new intakes for its recently inaugurated Bachelor of Performing Arts (Dance) degree program in December 2005. The University's new undergraduate dance degree program was officially approved by the Ministry of Higher Education in May 2005 after almost two years of tireless negotiations, meetings and programming by the university's academics under the leadership of Professor Dr. Mohd Anis Md Nor. The newly established undergraduate degree in dance complements and completes the existing dance program at the post-graduate dance programs (MPA and PhD in Dance). Many WDA AP members who are scholars, academics and heads of dance programs in their respective countries have contributed to the establishment of this new dance program through their letters of supports and dialogue with the interim committee at the University of Malaya. Amongst them are Professor Emeritus Marcia Lloyd from University of Idaho, Professor Judy Van Zile from the University of Hawaii, Assoc. Professor Cheryl Stock from Queensland University of Technology, Tom Brown from Hong Kong Academy for Performing Arts, Dr Sal Murgiyanto from the Jakarta Arts Institute, Professor Basilio Esteban Vilaruz from The University of the Philippines, Assoc. Professor Jacqueline Pugh-Kitingan from University Malaysia Sabah and academics from local universities. Equally important is the wholesome support of Malaysian dance artists and academics who have

now joined the team of teachers and instructors in the new dance degree program.

Headed by Professor Dr Mohd Anis Md Nor, the BPA (Dance) degree program is supported by a core teaching staff consisting of well-known Malaysian dance academics and professionals such as Marion D'Cruz, Mew Chang Tsing, Revathi Murugappan, Gan Chih Peh, Premalatha Thiagarajan, Leng Poh Gee and the renowned contemporary Indonesian dancer-choreographer, Sukarji Sriman, from the Jakarta Arts Institute. Dance courses that are related to music and theatre will be co-taught by scholars and practitioners such as Professor Ghulam-Sarwar Yousof (Southeast Asian Performing Arts), Dr Ariff Ahmad (traditional music), Dr Mohd Nasir Hashim (Composition and Computer Music), Ayob Ibrahim (Film Music) and Sunetra Fernando (Ethnomusicology). In the near future, the University of Malaya hopes to invite visiting scholars, professionals and dance artists from Malaysia and abroad to join the team of teachers, facilitators and researchers in the dance program (BPA, MPA and PhD) as the university seeks to become the premier academic and scholarly centre for dance studies in Malaysia.

The Performing Arts undergraduate degree programs (Dance, Music, and Drama) are managed and offered by the Cultural Centre University of Malaya (CCUM), the school for the performing arts at the university. Other than the new dance program, the CCUM has been offering post-graduate programs in four areas of specialisation: Dance, Music, Drama and Visual Arts, reflecting the scholarship and expertise of its faculty in the performing arts since 1998.

Philippines Chapter Report continued (from page 13)

Orosa Goquingco's funeral service at the Cultural Centre involved dancers from Ballet Philippines, Ballet Manila, Chameleon Dance Company, Steps, Myra Beltran, musician Edru Abraham (once a dancer of the national artist), and this writer as choreographer:

The National Music Competition for Youth Artists included dance for the second year in November. Unlike 2004, where we had 26 junior competitors, 2005 had only 16 admitted to the semi-finals, and eight in the finals. Winners were from

Philippine Ballet Theatre (Abigal Tan and Jared Tan, first and third), Ballet Manila (Nino Guevarra and Gabriela Galvez, second and fifth), and Ramcy Cortista (fourth, student of Brezhnev Larlar who once was a scholar at The Australian Ballet School). Fourth and Fifth had privately donated prizes to the honour of dance pioneers in the Philippines, Lubov Adameit and Manolo Rosado (a student of Ted Shawn and Ruth St. Denis). I have organised the competitions in both years, but 2006 will be a festival year, with the competition resuming in 2007.

CHAPTER REPORT

Japan

by

Yukihiko Yoshida

The importance of new technologies for Asian dance documentation networks

Yukihiko Yoshida provides a new article on the Asian dance scene and connections between that region and the Atlantic region. Yoshida is now at Keio University in Japan. Please note that some of the web sites listed are partially constructed only.

This article first appeared in the Fall 2005 edition of PERFORMANCE!, the newsletter of the Society of American Archivists' Performing Arts Roundtable, which 'encourages the exchange of information on historical and contemporary documentation of music, dance, theater, motion pictures, and other performance media.'

Until recently there have been few dance archives, libraries and museums in Japan. While a dance documentation network has now started, there is no fully developed network of librarians, archivists or curators for this performing art. New developments, however, particularly in the technological realm, are helping the process while at the same time connecting the Japanese scene to the global scene.

Here are some of the linkages that help us span the global dance community:

- The SIBMAS International Directory of Performing Arts Collections and Institutions <<http://www.sibmas.org/>> has opened an Asian resource list, and Japanese dance researchers, librarians and archivists have recognized the field 'Dance Documentation', which provides basic links and basic tools. Also, data format is part of the field of 'Dance Documentation'. As computer technologies for data conversion have developed, opening ways to preserve and exchange data, we now have a web-based group for data format on body motion <<http://www.dance-streaming.jp/bodymetrology.html>>.

- In the States, the discussion group 'Dance Librarians Discussion Group' <<https://listserv.indiana.edu/archives/dldg-l.html>> has been helpful as a model for the first Japanese dance documentation discussion group <<http://www.dance-streaming.jp/documentation.html>> on which I have volunteered.
- This summer, the New York Public Library started a web-based forum on dance documentation, 'eSymposium: Dancing in the Digital Age.' Researchers and librarians in many fields exchanged ideas. From Tokyo, Japan, I submitted ideas on Asian dance documentation.
- For researchers in this field outside of Western countries, 'local knowledge' and 'technologies' are keywords in research. In the field of dance research, the forms of knowledge in dance are emerging. On this topic look to the 'Decentering Dancing Text Project' and look to the following link for the best current information <<http://eprints.ecs.soton.ac.uk/8137/01/p108-miles-board.pdf>>. And for products which have focused on local knowledge, the 'FAQ : Postcoloniality, Transculture, and Dance Performance in Asia Pacific' site <<http://www.dance-streaming.jp/postcolonial.html>> is an important example.

The most recent development has been the use of Internet2. In a project last September, supported by Keio University, <<http://www.dance-streaming.jp/Internet2?index.html>> we had a streaming session between the US and Japan. From the US, the Japanese contemporary dance company Leni Basso broadcast a rehearsal of its work *Rondo*. This is an important new tool in dance documentation for researchers, librarians, and archivists, and will be used further.

CHAPTER REPORT

Indonesia

by
Helly Minarti



In the last half of 2005 has seen many dance events, both in the capital Jakarta and elsewhere in the archipelago. Last September, Padçneswara, a company founded by choreographer Retno Maruti, held a two-day performance at Jakarta Playhouse. Maruti—whose company is known for its neo-classical Javanese dance—was also awarded the Lifetime Achievement by the Academy of Jakarta (whose Board members are intellectuals and artisans). The Academy awarded her Rp 50 mio (around \$US5000) as a prize. What was unusual for the September program was that Maruti also chose to stage other artists' work – old and new – in addition to her own. From the older artists, she carefully selected the rarely staged old masters from the 1950s and earlier, whilst one work was by choreographer Rury Nostalgia, Maruti's daughter. The evening was titled 'Portrait Objects with Dancers'. Among the other choreographers were Prabu Winata (Nusantara Dance), Tumenggung Kusuma for one 'alusan' piece and Kelono Sambung Agung. *One* had derived its inspiration from the Thai's *Khon*.

Padçneswara's performance was part of the Shouwburg Festival held by the Jakarta Playhouse, which also featured other dance. One of them was Sen Hea Ha, a Korean choreographer who is now based in Solo, who opened the pre-festival with her collaboration with Solo-based dancers, marking the start of TBS Dance Theatre. TBS Dance Theatre is an effort by the Arts Centre in Surakarta to establish the arts centre as a home for young choreographers to create their dance. So far they only have the space for artists to rehearse and perform, and are still looking for outside funding to

develop the infrastructure for a 'dance theatre' company. Sen He Ha presented a full-length work consisting of three different pieces.

This year also marked the success of Kreativitaet Dance Indonesia (KDI), led by choreographer Farida Oetojo, who managed to present two big productions in a year for the first time since the dance company was set up a few years ago. KDI features the works of young choreographers such as Judi Syuman and Chendra Effendy, with one or two guest choreographers (this year the Canadian Maxine Heppner, the company's long time collaborator).

The post-Iedul Fitri (Moslem festivity which started with a month-long fasting in October) marked the resumption of arts events across cities. For dance, it peaked in November as the Jakarta Arts Council (DKJ) staged, for thesecond year, Art Suku's performance, two nights featuring tribal dances from local indigenous tribes. This time it was the turn of three of Indonesian's indigenous tribes (Sasak from Lombok; Kajang from South Sulawesi; Talang Mamak from Riau/South Sumatra) and one from Okinawa, Japan. It was soon followed by another DKJ program, Koreografer Lintas Generasi (Cross-Generation Choreographers) featuring 15 'senior-junior' choreographers from several key dance cities such as Jakarta, Yogyakarta, Solo, Surabaya and Riau. This year also introduced the after-performance discussion conducted by Dr Sal Murgiyanto and Afrizal Malna (poet, theatre playwright and dramaturg who was involved in the production of one of the dance artists). Questions of the critics' role arose, spurring a debate between the artists and dance writers attending. In response to the 'curatorial' element of this particular event

(what does 'cross-generation' imply?), Boi G. Sakti (of dance committee of DKJ) answered that this particular program was meant to propose a small proportion of mapping the working choreographers in Indonesia.

A few days after the performance, a dance workshop was held in Solo. Organised by the Kelola Foundation <www.keloaarts.orid>, this Asian Cultural Council-funded workshop took up the theme 'dance network/ing' by inviting Norikazu Sato—the founding director of the Japan Contemporary Dance Network (JCDN) as the trainer/facilitator. From 29 November to 3 December, 22 dance people (dancers, choreographers, managers, writers) discussed the importance of formalised dance networking and finally agreed to start such an organisation in Indonesia. Through voting, the participants appointed Naswan, manager of Langan Taratak, an arts and culture organisation in Jambi, South Sumatra as the Co-ordinator of the network. He will be working with three other participants dance managers, i.e. Mira Tedja (Jakarta), Fafa Utami (Solo) and Tia Hendrawan (Jakarta) on establishing the network.

Meanwhile, the recently founded WDA West Sumatra held a West Sumatra Dance Festival (WSDF) in Padang Panjang, a small town which houses the only arts colleague in the island of Sumatra (STSI Padang Panjang). This new festival featured

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CHAPTER REPORT

West Sumatra

Report by
Dr Mohd Anis Md Nor

WDA AP Collaborative Choreographers' Workshop in the West Sumatra Dance Festival (WSDF)

Padang Panjang, West Sumatra, Indonesia, December 9-18, 2005

After a successful collaboration between WDA AP and WDA West Bengal in Kolkata in December 2004—a choreographer's workshop at the inauguration of WDA West Bengal—a similar program was initiated to inaugurate the West Sumatra Dance Festival for WDA West Sumatra in Indonesia. This program, however, took the model of Kolkata's initiatives to a greater length when the local organisers, the WDA West Sumatra, incorporated the choreographers' workshop as a vital part of the West Sumatra Dance Festival (WSDF) program. Instead of showcasing the workshop 'work-in-progress' outside the main festival program, WSDF made these 'works' a highlight of the evening program in the 500-seat auditorium of The Padangpanjang Performing Arts Academy (Sekolah Tinggi Seni Indonesia Padangpanjang or STSI), the main sponsor and host of WSDF.

Although it was ambitious for WSDF to showcase the WDA AP Collaborative Choreographers' Workshop in the main event of the festival, it turned out to be a smart move for WSDF and The Academy (STSI) when the entire student population of the Academy, the general public from the mountain town of Padangpanjang and participants from all over West Sumatra came to see one of the rarest events in the history of contemporary dance in West Sumatra. This was an inter-cultural showcase of collaborative energies from eight collaborating choreographers, four from

WDA AP and four from West Sumatra. The diversity of cultural backgrounds and country of origin of the four WDA AP choreographers did not prevent the young collaborators from sharing their experiences, local and international, in their workshops and in the eventual piece of 'work-in-progress'.

The four WDA AP choreographers were Ms Hui Chen Tan (Taiwan), Mr Herbert Alvarez (Philippines), Ms Sachiko Miller (Fiji) and Mr Kiea Kuan Nam (Malaysia). They had synergised their efforts and experiences with four local choreographers, Ms Susasrita Loravianti (STSI), Ms Rasmida (STSI), Mr Syaiful Erman (STSI) and Mr Indra Yuda (Padang State University) with four different groups of young participants from West Sumatra.

The interactive and intercultural dance workshop focused on collaborative exchanges of ideas, methods and learning of dance techniques amongst local and international collaborators as they created four short inter-collaborative dance choreographies, showcased at the West Sumatra Dance Festival (WSDF) from December 16–18 2005.

Enthusiasm amongst the collaborating partners and their group of dancers was evident from the very first day of their meeting at the Minangkabau International Airport in the Capital City of Padang on the west coast of Sumatra when the WDA AP choreographers arrived on December 9. Subsequent meetings with the dancers and choreographers in the Academy (STSI) on the same day, after a two-hour drive up the mountain road, brought the inter-cultural group together in the spirit of WDA AP.

With genuine hospitality on the part of the local collaborators, the visiting WDA AP choreographers became friends and dance-kindred when local participants from WDA West Sumatra opened their homes and gave unlimited attention to the workshop and the welfare of their collaborators from abroad. Almost everything was done 'home-stay' style, from board and lodging to performance practices and staging. This was all done in spite of the obvious barrier of language competency, English for the local collaborators and Indonesian for the WDA AP choreographers. It truly became successful when competency of spoken language was put aside to accommodate movement vocabulary, dance phrases, and kinesthetic compatibilities. The WDA AP choreographers were warmly embraced by the local community of dancers, students, villagers, academics and public media.

Two evening performances in the West Sumatra Dance Festival (December 16 and 17) were programmed for the WDA AP choreographers' workshop work-in-progress—two works for each evening—and they were performed as the evening highlights. A total of 25 local choreographies by 25 West Sumatran choreographers were staged throughout the three-day festival.

The outcome of the WDA AP collaborative choreographers' workshop has not only benefited WDA West Sumatra, the Academy (STSI) and its dance department, but has enhanced the awareness of inter-cultural dance dialogue via performative collaboration with all the West Sumatran dance people. WDA

continued on next page

West Sumatra Chapter Report continued

West Sumatra is now poised to take on newer projects while sustaining the energies of the West Sumatra Dance festival for future collaboration. WDA AP's contribution in paving the way for WDA West Sumatra to organise this event has brought together regional and local choreographers in sealing new friendship and acquaintances while creating and presenting new works from the heart and soul of Asia and Pacific.

As part of this report, the collaborating choreographers were asked to write a short quotation to reflect their thoughts and reaction of the work and processes they went through in the project. Perhaps with their words, WDA AP will continue to pursue projects of this nature more frequently in many other places beyond a country's capital city:

'The challenge of collaboration is how to entwine one choreographer's vision of work with others. It is a self enriching process of adaptation and communication. The opportunity to be able to create in the stunningly beautiful rural context of Padangpanjang with such warm and talented people, is an experience that I will carry with me, like a precious jewel for the rest of my dancing life.' (Sachiko Miller, WDA Fiji)

'I am very happy to have collaborated with Sachiko Miller. An extraordinary experience that has provided the

chance for us to share our work and performance in our choreography, which came out very exciting. When can a project like this happen again?' (Syaiful Erman, WDA West Sumatra)

'This collaboration is not the first one for me. But it is more difficult because I need to work with local a choreographer. During the process, however, I find it most joyful. I must thank everyone for completing the piece very nicely!' (Hui Chen Tan, WDA Taiwan)

'To my dancers, I am so blessed to have beautiful folk dancers that have embraced my 'butoh' technique. To my collaborator, although we are from different beliefs, religion and art forms, we have much trust, tolerance and respect for one another. To my friends from WDA AP and West Sumatra, this is the first time I had stepped out to participate in this kind of collaboration, international and multi levels. This experience will carry me further as I seek a life full of peace and joy, trust and respect.' (Kiea Kuan Nam, WDA Malaysia)

'I feel this collaboration has brought tremendous benefit, especially for me, while we share and exchange experiences in dance techniques, concepts and choreographic skills. Most important of all, I had the opportunity to work closely with a fellow choreographer

from a different cultural background.' (Indra Yuda, WDA West Sumatra)

'Dancing breaks all barriers of cultures, language, race, beliefs even technique. The body moves in different pulses and exhibits varied styles yet the will to dance comes from within. Within is our spirit and we share that same spirit.' (Herbert Alvarez, WDA Philippines)

'[It is] something that is joyful but sometimes frightening, to meet and collaborate with a choreographer from the Philippines. Many of these fears arose due to my limited knowledge of foreign language. But... these fears ended the moment we began working together; as I work with new experiences through creative processes that bind concepts in two languages, oral and movement vocabularies from Minangkabau with modern dance techniques. Herbert is an open minded and a socially affable choreographer who appreciates our collaboration. It was here [this project] that binds our joy [in creating dance]. Sadness could never be avoided at our parting.' (Rasmida, WDA West Sumatra)

WDA AP wishes to thank the President of WDA West Sumatra, Mr Indra Utama and his committee, the WSDF committee, the Director of STSI, the Padangpanjang Cultural Institute and the people of West Sumatra for their collaboration in making this project a success.

Indonesia Chapter Report continued (from page 18)

four local (Minang) choreographers who collaborated with four WDA international choreographers. They are Kiea Kuan Nam (Malaysia), Herbert Espanola Alvarez (the Philippines), Sachiko Miller (Fiji), and Hui Chen Tan (Taiwan). Apart from these main performances, the festival invited around 30 young choreographers across the province of West Sumatra to also show their works.

Closing the new year, choreographer Chendra Effenndy staged a collaboration

with internationally-known pianist Ananda Sukarlan at the Nikko Hotel in Jakarta. Chendra made a short 7-minute piece with four dancers (including himself) in response to Ananda's playing.

Next year the biennial Indonesian Dance Festival (IDF) is scheduled from 19 to 22 July 2006. Inquiries can be directed to the Secretariat, <idf_06@yahoo.com>. The festival's director is Nungki Kusumastuti,

with founder Dr Sal Murgiyanto as adviser. IDF has also invited Tang Fu Kuen, a dance critic and Boi G. Sakti as guest curators. IDF plans to present the usual combination of main performances (local and international artists), showcases for young emerging choreographers and a workshop—the last activity can take place in another city outside Jakarta, the main venue.

CHAPTER REPORT

India—West Bengal

by
Urmimala Sarkar Munsî



For the first time during the Asia Pacific International Dance Conference held in Kuala Lumpur in July 2005, I felt that I was a part of a well-defined Indian contingent, made up of critics, dancers, choreographers and scholars. I was also a proud part of an organised chapter within India,

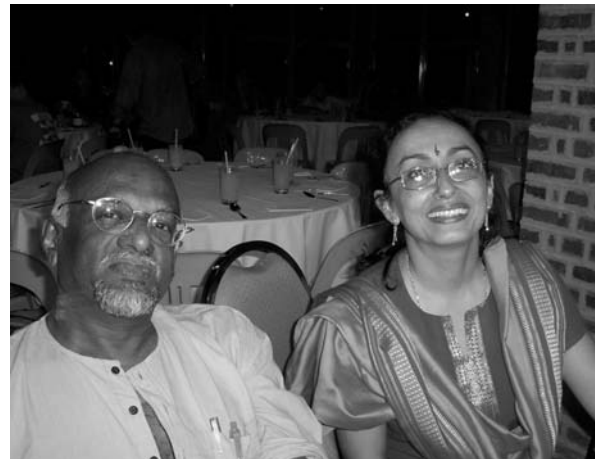
the newly formed West Bengal Chapter, and this was the very first time I did not need to apologise for making an individual payment of \$20 only, as there was already more than enough by way of collected membership fees from West Bengal itself for us to pay the required \$200 for our country chapter, that is the Indian Chapter.

It was a proud occasion for us, as Sadanand Menon, reputed arts editor and teacher of Cultural Journalism from India, was invited to be one of the three Keynote Speakers along with Dr Cheryl Stock, Associate Professor of Dance, Queensland University of Technology (Australia), and Professor Mohd. Anis Md Nor, Professor of Ethnomusicology and Ethnochoreology, University of Malaya. Sadanand Menon's Keynote Address *Passport Please! Border Crossing in the Invented Homelands of Dance*, was greatly appreciated by the international scholars and critics.

Other members of the Indian contingent at the conference and the WDA-Asia Pacific meeting were: Dr Sunil Kothari, the noted scholar and critic and also the Vice President, World Dance Alliance Asia Pacific, Dr Urmimala Sarkar Munsî, dance scholar/ performer; and also the Chairperson, Research and Documentation network of the WDA AP, Suman Sarawgi, Manipuri dancer from Kolkata and treasurer of WDA West Bengal, Ranjita Karlekar, Faculty, Contemporary dance at the Calcutta School of Music and Chair of the choreography network of WDA West Bengal, and Raka Maitra, Odissi dancer/teacher based in Singapore.

It was indeed a very exciting and fruitful year for the Research and Documentation Network. Because of the extreme hard work and organising ability of our current president, Professor Anis Nor, thirty-one selected papers were published in the form of a monograph *Global and Local: Dance in Performance*, and released at the inauguration ceremony of the conference by the Minister of Culture, Malaysia.

The papers from the Kolkata Seminar and workshop, held in December 2004, along with some more selected works of noted Indian scholars, were edited by me, as the Chairperson of the Research and Documentation Network, and published by West Bengal Chapter of WDA. This book, *Time and Space in Asian Context: Contemporary Dance in Asia* was also released to the WDA AP members and others on this occasion to try and keep up with the tradition set by Professor Anis Nor, who was the previous Chairperson of the Research and Documentation Network.



Sadanand Menon with Urmimala Sarkar Munsî

There are some exciting plans ahead for the R&D Network.

- The members of the Research and Documentation Network meeting came up with the suggestions of trying to organise an online directory of existing members.
- It is also being considered as per Yukihiro Yoshida's suggestion that we start a 'blog' for WDA AP, in which he will be helping us with his expertise (see p.26).

CHAPTER REPORT

Australia

by
Julie Dyson



The year 2005 culminated in two major national events for Australian dance. The first was an Indigenous dance forum, Creating Pathways, which was held at the National Museum of Australia in October, and the second was the Australian Dance Awards held at the Sydney Opera House on 20 November.

Creating Pathways brought together senior Indigenous dance artists from around Australia, and provided opportunities to hear case studies, network with professional practitioners, voice opinions and celebrate the rich cultural achievements of Indigenous artists. It was an initiative of the Australia Council, and was produced by Ausdance on its behalf, with additional funding contributed by most State and Territory governments. A range of follow-up local forums, facilitated by the Ausdance network, will be organised throughout the country in 2006, to enable ongoing debate and dialogue to occur between all stakeholders. Go to 'Profession' on the Ausdance website at www.ausdance.org.au for further information.

The Australian Dance Awards once again provided a night of celebration of achievement in Australian dance, with three great artists of The Australian Ballet inducted into the Hall of Fame—senior artist Colin Peasley, former Artistic Director Ross Stretton and conductor Jack Lanchbury. Kathryn Lowe was given the award for Lifetime Achievement. Sadly, Lowe, Stretton and Lanchbury had died earlier in the year, making public acknowledgement of their achievements even more important.

Award for best choreography went to joint winners for the first time—Graeme Murphy for *Grand*, and *In the Dark* choreographers Wendy Houstoun, Julie-Anne Long, Michael Whaites, Brian Carbee and Narelle Benjamin. Best company award went to Kate Champion's Force Majeure, Best Independent Dance award went to Julie-Anne Long for *The Nun's Picnic*, Outstanding Award for Dance Education went to the head of dance at the Victorian College of the Arts, Jenny Kinder; the Award for Services to Dance went to the Australian Choreographic Centre Director Mark Gordon, and Best Male and Female dancer went to Dein Perry (Tap Dogs) and Margrete Helgeby (co.loaded) respectively. Best performance in a stage musical went to Josef Brown for *Dirty Dancing*, and best dance film went to Australian Dance Theatre's Garry Stewart for *Nascent*.

Dance and sport – the possibilities of shared resources in education, research and parallel career pathways was the title of a paper delivered in October 2005 at the Education and Social Sciences Research Conference at the University of Western Sydney. It discussed recent developments and opportunities for professional dance through a new working relationship between the Australian Dance Council – Ausdance, and the educators, researchers and career advisers at the Australian Institute of Sport (AIS).

The Ausdance research into dance education in Australian schools is nearing completion, with researcher Helen Cameron expected to produce her final report at the end of January. Ausdance is exploring the possibility of becoming a major provider of

professional development, resources and advice to education departments, schools and individual teachers in a co-ordinated program of delivery throughout the Ausdance network. It is anticipated that development of the program will be over a five-year period, with the gradual introduction of services as funds become available. The model will provide dance educators with high standards of integrated advice and support, and assist professional practitioners in the delivery of their own education programs, particularly at primary school level. For primary school teachers, accessibility, equity, confidence, and improved knowledge of dance will be keys to the delivery model, although Ausdance is not aiming to provide curriculum content. Ausdance will present the background to this research in a discussion paper to the UNESCO conference on arts education in Lisbon in March 2006, and the actual outcomes of the research at the WDA Hong Kong dance education conference in June.

Finally, it was again rewarding that another young Australian choreographer, Elise May, was privileged to participate in the 2005 Taiwan Young Choreographers' program in July. Thanks are due to Yunyu Wang and the Chin-lin Foundation for Culture and Education for again providing this wonderful opportunity to young regional dance artists.

CHAPTER REPORT

Aotearoa New Zealand

by
Tania Kopytko

Greetings to WDA members from the New Zealand Chapter and DANZ. This has been a wonderful year for dance in New Zealand, capped by the recent excellent news that two of our major choreographers have received awards. Michael Parmenter was awarded the 2005 Creative New Zealand Choreographic Fellowship (the largest in New Zealand) to research a new work, and Neil Jeremia, the Artistic Director and CEO of Black Grace Dance Company, was awarded an Arts Foundation of New Zealand 2005 Laureate Award. In addition, the New Zealand School of Dance has been made a 'partner school' by the prestigious Prix de Lausanne.

DANZ has had a very busy year of development. We are particularly delighted with the development and success of the DANZ mentoring program funded by Creative New Zealand. This has allowed us to strategically assist the development of professional dance groups, collectives and practitioners across the country and has allowed important professional development and increased strength and quality in productions. The DANZ education programs, NSSAC (Secondary Schools Dance) and LEOTC (Learning Experiences Outside the Classroom), funded through renewed Ministry of Education contracts, have enabled important school curriculum support for dance, tours of schools and specialist support workshops in diverse dance—from Maori movement forms to contemporary dance.

DANZ has received major funding from ASB Trusts towards an Auckland Dance Development Project, which aims to support economic viability

and employment through dance. The project will focus on skill training in dance production and business management and link the three major dance sectors – professional, education and community.

It has been a year of growth and change—DANZ has shifted office to the new Wellington Arts Centre, we have a new Chairperson, Robyn Cockburn, and some new Board members. There have been staff changes, and the DANZ magazine has been upgraded to the DANZ Quarterly. This has helped encourage the new surge of energy needed to support a growing dance industry.

The Culture Moves Conference in November, held jointly by the University of Hawai'i, Victoria University of Wellington, and the Museum of New Zealand Te Papa Tongarewa, was an inspiring conference which highlighted the importance of dance in Pacific cultures, highlighted successes and also raised issues of concern. Everyone left with a great desire to work together across the Pacific to exchange ideas and rekindle the strong links and relations of Pacific cultures. It is only through such partnerships and alliances created across the region that we can start to effect great opportunities.

Looking forward to 2006, New Zealand has a great feast of dance to enjoy – another major New Zealand choreographer, Douglas Wright, will be producing a new work for tour from March 20 through to April 13. We will have three major dance festivals, TEMPO in Auckland, Dance Your Socks



Students from the Whitireia Polytechnic performing at the Tuanui Whakamaru National Dance Conference in July 2005.

Off in Wellington and The Body Festival in Christchurch over the September and October period. Celebrated New Zealand writer Witi Ihimaera is providing the story for the Royal New Zealand Ballet's 2006 autumn production of *The Wedding*, which will be choreographed by Mark Baldwin, expat New Zealander and artistic director of Rambert Dance Company in the UK.

DANZ is looking forward to the development and support for professional dance that will come out of the DANZ Auckland Dance Development project. In addition we are beginning our regional network development and strengthening strategy.

To find out more about dance in New Zealand, visit <www.danz.org.au>.

Dr Tania Kopytko is the Executive Director of DANZ – Dance Aotearoa New Zealand, the national organisation for dance development

SPECIAL REPORT

Inauguration of WDA AP Cambodia

Report by

Nanette Hassall, Network Chair, Creation & Presentation

After two years of negotiation on the part of Anis Nor, president of WDA AP, and Fred Frumberg, director of AMRITA Performing Arts in Cambodia, a small delegation of WDA AP arrived in Phnom Penh to assist in furthering the potential links with the dance community in Cambodia and to inaugurate a new chapter for the organisation—WDA Cambodia.

The support from Fred's organisation was invaluable. The delegation conducted a number of dance workshops organised through AMRITA. In addition, AMRITA hosted a dinner in order for the delegation to meet with the teachers from the Royal University of Fine Arts (RUFA) including the new director of the National School of Fine Arts, Mr Por Teang.

Each of the workshops conducted by the delegation at AMRITA particularly emphasised methods, structures and approaches that could be employed when developing new choreography. There was a very large number of dancers, many from RUFA, and a number of already seasoned professional performers. The small studio inside finally gave way to the large outside veranda area of AMRITA, shaded by bamboo blinds from interested neighbours and the scents and sounds of the busy city street.

Mew Chang Tsing's workshop, based on a Laban approach to analysing movement, soon had the group interacting and directing each other, experimenting with improvising and analysing each other's phrases. For some, Cheryl Stock's technique class, with which she began her workshop, was the first time a

number of students had ever taken a contemporary class. Urmimala Sankar Munsu's workshop explored some basics of various Indian dance styles. There were similarities in traditional Cambodian dance that the students compared and contrasted, improvising with the basic materials to develop short performances for each other. The workshops were a great success with the students, encouraging them to play with movement ideas and to articulate the results.

The delegation attended a performance of Cambodian classical dance at Sovanna Phum's Arts Association's Theatre, but the highlight for many of us was the invitation to attend the rehearsal of a new production entitled *Pamina Devi—Mozart's Magic Flute Revisited*, choreographed and directed by Sophiline Cheam Shapiro and commissioned by Peter Sellers to be performed at the New Crowned Hope Festival in Vienna, December 2007.

Everything about the experience was surprising. Several large pieces of carpet had been placed over the remains of what had once been the stage of the National Theatre, now tragically burned out, the light from the sky falling through the original auditorium and the birds flying in and out. A large Pinpeat Khmer classical music ensemble was seated on the carpet of the stage to one side. Domestic fans placed around the workspace did their best to counter the heat. The work had already begun to take shape in considerable detail. In addition to the performers, musicians and the director, there was a number of elderly women, once dancers

themselves, assisting in the rehearsals. These women are some of the last remaining links with the past before the devastations of the Khmer Rouge and the Pol Pot regimes in Cambodia. They are fierce and determined. They have recreated the dance in order that the classical heritage can be transmitted to the next generation of dancers. And woe betide you should make a mistake! It was an inspirational experience to observe. We were also privileged to have Sophiline talk with us about the ideas in the production.

On the Friday afternoon, following the last workshop, Anis gave a powerpoint presentation to a large assembly of dancers, teachers and interested parties about the WDA. It was very impressive. The announcement of the creation of a WDA Cambodia chapter followed and it will be interesting to watch its development in the future. Two committee members were announced—Vuth Chan Moly and Yim Sovann.

As a group we visited Angkor over the next few days, travelling to Siem Reap, about three hundred kilometres NW of Phnom Penh, up the Tonle Sap River, and close to the vast Tonle Sap Lake. While not directly dance related, it gave a great insight into the foundations and extraordinary heritage of the Cambodians. One of the later temples to be built at Angkor, Ta Prohm, reveals through an inscription that close to 80,000 people were required to maintain or attend at the temple, including 615 dancers! Those were the days! More, more I say!

Sport and Dance

A new Australian partnership for dancers' transition

by
Julie Dyson

Ausdance and The Australian Institute of Sport recently formed a new partnership aimed at helping dancers/athletes with career, educational and personal development services. Here, Julie Dyson, National Executive Officer of Ausdance, outlines how the National Athlete Career and Education program (ACE) works for dancers.

Ausdance has been working for many years to address the issues of dancers' transition. We first commissioned and published a report called 'Dancers Transition' in 1989, researched by Catherine Beall, which revealed for the first time many of the concerns of dancers, including their education, lack of access to counselling, career guidance and further training, other work experience opportunities, etc.

At the same time we commissioned and published the first Safe Dance report, researched by Tony Geeves, and we found that many of the issues were linked to the health and education of dancers. This led Ausdance National to the Australian Institute of Sport (AIS), where we began to identify common problems but, more importantly, solutions in their well-resourced programs for elite athletes.

As reported in the December 2004 edition of *Asia Pacific Channels*, the Australia Council had assisted me to attend the Monaco Dance Forum where the issues of dancers' transition were debated by an international group facilitated by the International Organisation for the Transition of Professional Dancers (IOTPD). The Australians present agreed that it was highly unlikely that a Dancers Transition Centre would ever be established in Australia, given the

economic climate for the arts here, but the forum inspired Ausdance to further its negotiations with the AIS about access for professional dancers to their Athlete Career and Education (ACE) program. With the assistance of the ACE program director, John Waser, we quickly established that he and his team of State/Territory-based ACE centres would be willing to provide places for up to three professional dancers from each State and Territory as a 12-month pilot program in 2005/06.

Together we developed selection criteria and advertised the program through the Ausdance network, and eventually selected 20 people who we felt would most benefit from the program. Numbers and quality of applicants were important factors in the pilot, and we were delighted that there was such a good response from across the country in the first year; especially as the program was still virtually unknown. Dancers who are now benefiting from the program include a range of professional artists, from four principals of The Australian Ballet to several high profile independent artists.

The ACE program provides:

- Career counselling and planning to assist athletes/dancers to identify career pathways and implement plans to achieve their career goals.
- Personal development training courses to help athletes/dancers develop skills in public speaking and media presentation, job interviews, resume development, career planning and time management, and lifeskills such as

cooking, budgeting and financial management.

- Educational guidance and information on school and university education, TAFE courses, vocational training programs, course selection and alternative study pathways incorporating Distance Education and flexible delivery.
- Employment Preparation to help athletes/dancers develop skills to become 'job ready' - writing resumes and job applications, job search and interviews.
- Access to career referral networks in the business community to identify potential career interests, sources of employment, work experience and sponsored courses provided by a wide range of organisations. Athletes will be assisted
- Ongoing transitional support to guide athletes/dancers through all transition phases including deselection, retirement, injury, rehabilitation and relocation.

In terms of measuring the success of the program, we will be discussing whether the dancers' personal needs were met, how well the program met their expectations and inviting them to make any suggestions about the program as it relates to the needs of dancers. We will also be looking at Dancers' Transition centres in other countries and working with the AIS on any features which may be useful to the ACE program, and which might assist it to further meet the needs of dancers. However, we must also

continued next page

NETWORK NEWS

Research & Documentation Network

by
Yukihiko Yoshida

A shared blog service

These days, a useful shared blog system for research purposes can be used in the field of dance and performance research. The most successful one is Turbulence's Networked Blog, which I am working on as a guest blogger (see <http://www.turbulence.org/blog/>). It works like a magazine. Turbulence is a project of New Radio and Performing Arts, Inc., a non-profit organisation which supports networked organisations, and is shared by bloggers and guest bloggers.

Another example is the Japan Foundation, which has started a blog on Japan studies (see <http://www.jsnet.org/>). With this blog, researchers in Japan Studies share the information on CFP, grants, publications and materials on the internet. Arts organisations and research institutes have now started to use their own blogs for sharing information and releasing it on the Web. Through blogs such as these, WDA AP would be able to share research information in the Asia Pacific.

The title of this blog is 'Dances of Asia Pacific', <<http://WDAAPblog.tblog.com/>> The name is taken from the work 'Dances of ASEAN'.

The purpose of this system is 'sharing research information.' For establishing good communication and sharing information among researchers in this field, administrative users can post all kinds of information as bloggers, as with the Turbulence website. They send their text to the editor who uploads it to

the blog. If general users of WDA AP hope to post their own articles and information, they could send the information to the administrator. In this case, the editor would upload these articles to the blog.

Call for Participation (CFP): Users can post each CFP on conferences, competitions etc.

Reviews:

- Representative users can post performance and book reviews in each country as bloggers.
- General users can post their reviews by sending their text to the editor:

Grants: Users can share information on research grants.

This system works with a small budget as a free service. If it was considered safer for WDA AP to prepare its own blog, we would need to start it by ourselves. It would work as real active channels of communication. Some problems with this system are spam messages and 'framing' among users. The administrator must check the webpage once a day.

I am proposing a trial with the Research & Documentation Network as a first step communication tool. The second phase would be a network for artists and researchers.

Email: Yukihiko Yoshida yukihiko@sfc.keio.ac.jp

Sport and Dance (continued from page 25)

remember that this Ausdance partnership has been entirely resourced by the AIS at this stage, and that any additional features (or indeed any additional places) may need further financial resourcing. It is hoped that support will be ongoing, with new places advertised each year once this pilot has been evaluated.

Politically, this has proved to be a most successful venture—the Australian Minister for the Arts, Senator Rod Kemp, is also responsible for Sport, and he is delighted with a partnership which emphasises the synergies between his two portfolios.

He personally issued the media release announcing the joint program, as he did when the successful bid from Australia to host the International Association for Dance Medicine and Science conference at the AIS in October 2007 was announced (see Australia's chapter report in this issue).

Ausdance National is very proud of this partnership and of its potential to deliver a uniquely Australian solution to the career development of its great performers, both in dance and in athletics. For further information on dancers' transition, check the December 04 edition of *Asia Pacific Channels*.

PICTURES FROM THE 2005 ANNUAL GENERAL MEETING



WDA AP President Mohd Anis Md Nor



Cambodian dancers with Mew Chang Tsing (left) and
Fred Frumber (right)



Jacqueline Pugh-Kitingan and Zulkifli Mohamad



Cheryl Stock, Sunil Kothari, Mohd Anis Md Nor,
Basilio Esteban (Steve) Villaruz and Tom Brown



Basilio Esteban (Steve) Villaruz



Elizabeth Cameron Dalman, Ade Suharto and Jeff Meiners

NOTICES

UNESCO WORLD CONFERENCE ON ARTS EDUCATION Lisbon, March 6–9 2006

This Conference will bring together representatives of Ministries of Education and/or Culture from the UNESCO Member States, as well as various experts, practitioners and researchers, by invitation only. The Conference will concentrate on arts education, which implies the teaching of arts practices (visual arts, performing arts, dance, music, theatre, creative writing and poetry). Among the various results expected, the aims of the Conference would be to:

- Define a common understanding of the meaning of quality arts education; and
- Strengthen creativity in the teaching of arts practices thus improving learning abilities of students from social and economic underprivileged areas.

A final declaration will reiterate that arts education disciplines are important learning topics in themselves and moreover have an impact on children and adolescents' intellectual and personal development, as well as on their ethical and social behaviour.

The Conference will set out to achieve feasible results by addressing the following four main themes: Advocacy, The Impact of Arts Education, Strategies for Promoting Arts Education Policies, and Teachers' Training.

For the draft program and to register as an observer, go to the UNESCO web site at <www.unesco.org/culture/lea>.

Those wishing to attend may submit a registration form, whether presenting a paper or not. However, UNESCO will not be able to confirm your attendance until the full list of delegates, presenters and guests is confirmed. For more information email Penelope Keenan <p.keenan@unesco.org>.

DANCE RESEARCH SOCIETY FOR TAIWAN- TNUA 8–10 December 2006

The 2006 DRST conference will be entitled "Dancing Under the Rising Sun – the influence of Japanese colonialism," hosted by TNUA. It will be a highly integrated conference which will promote understanding between different areas in the Asia Pacific. Scholars will be invited from different fields to contribute to this topic.

INTERNATIONAL ASSOCIATION FOR DANCE MEDICINE & SCIENCE (IADMS)

16th Annual Meeting West Palm Beach, Florida, USA October 19–21, 2006

Presentations are invited for the 16th Annual Meeting of the International Association for Dance Medicine and Science (IADMS) on clinical dance medicine, dance medicine research, dance science, dance education, and general dance topics. Proposals must be submitted electronically and must be completed before March 1, 2006. See <www.iadms.org> for further information.

IADMS Conference in Australia 2007

Australia has made a successful bid for the 2007 IADMS conference, with a consortium headed by The Australian Ballet School, Ausdance and the Australian Institute of Sport. The Conference will be held at the Australian Institute of Sport in Canberra in October 2007, with a special day for teachers to follow, hosted by The Australian Ballet School in Melbourne. More information about this event will follow.

BUENO PRIZE 2006

The SDHS – the Society of Dance History Scholars – has announced preparation for the Bueno Prize 2006. The de la Torre Bueno Prize is awarded

annually to a book published in the English language that exemplifies scholarly excellence and advances in the field of Dance Studies. Awarded for more than fifty years, the prize commemorates Jose de la Torre Bueno, the first university press editor to develop a list in Dance Studies. Originally presented by the Dance Perspectives Foundation, the prize is now administered by the Society of Dance History Scholars.

For consideration of the 2006 prize, authors or publishers must submit three copies of books published in 2005, to Mary Bueno, coordinator of the prize. Please send the books to Mary de la Torre Bueno, Ansonia Station, P.O. Box 237079, New York, NY 10023. Enquiries to <mbueno_buenoprize@fastmail.fm> or to the post office box.

INTERFACE FESTIVAL May 17–21 2006

INTERFACE is Eastern India's first and only international platform for contemporary expressions in the alternative arts, covering the disciplines of dance, music, installation, painting, fashion, theatre and cinema.

INTERFACE 2006 will focus on experimental collaboration between the diverse disciplines of art. We invite artists from various fields to join us with alternative expressions, ideas and confluences of art. We shall provide local transport and hospitality, performance space and technical support, and publicity. Interested participants must provide artist's profile (brochure etc.), video of his/her work, and any other supporting material.

Contact artistic director Sudarshan Chakravorty or co-director Paramita Saha at Sapphire Creations Dance Workshop, CF 80 Salt Lake City, Kolkata 700 064; phone 91 33 2337 0665; fax 91 33 2334 9107

Email <sapphirecreations@yahoo.com>; website <www.sapphirecreations.com>.

Notices



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India

Invitation to CID Members

To all CID members who have a receipt of paid membership to CID for the year 2006, WDA cordially invites you to become members of WDA in the appropriate region for one year with no charge.

To those people who have not paid a membership fee to CID for 2006 and would like to join WDA in the appropriate region we welcome you to contact that region and pay the required fee for the year 2006 to become a member.

For those people who were on the Executive Committee and/or were an officer in CID, WDA invites you to become a board member in the appropriate region and serve on the Board of Directors for one year (2006).

WDA (email: www.yorku.ca/wda) is at present made up of three regions.

WDA Americas

WDA Asia-Pacific

WDA Europe

WDA Africa is in formation

Please contact one of the below:

Adrienne Kaeppler, President, WDA Americas
Curator of Oceanic Ethnology, MRC 112, Box 37012, Smithsonian Institution
Washington, D.C., 20013-7012, USA
Email: kaepplea@si.edu

Professor Mohd Anis Md Nor, Ph.D., President, WDA Asia-Pacific
Cultural Centre, University of Malaya, 50603 Kuala Lumpur, Malaysia
Email: anisnor@un.edu.my

Professor Joseph Fontano, President, WDA Europe
Accademia Nazionale di Danza
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00153 - Roma, Italy
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**WDA is under the auspices of the:
International Dance Committee of ITI/UNESCO**

ELECTION OF OFFICERS

WORLD DANCE ALLIANCE ASIA PACIFIC EXECUTIVE BOARD CALL FOR NOMINATIONS/EXPRESSIONS OF INTEREST

The World Dance Alliance Asia Pacific (WDA AP) will hold its Annual General Meeting in Hong Kong on 11 June 2006 at the Hong Kong Academy for Performing Arts. At the meeting, members will elect a new Executive Board to serve a two-year term.

ELIGIBILITY

Any Organizational Member, or any individual who is a member of an Organizational Member of the WDA AP may submit nomination(s) for Offices of the WDA AP Executive Board. Additionally, any individual who is a member of an Organizational Member of the WDA AP may submit their own name in nomination for any Office of the WDA AP Executive Board.

PROCEDURE

Nominees and those expressing an interest in being nominated may specify a particular Office for which they wish to be elected or may place their name in Open Nomination. Nominations must be accompanied by the nominee's agreement to be nominated. Nominees and those expressing interest in being nominated should submit a brief biographical sketch (not more than 250 words) describing their background with particular attention to their contribution to their National/Regional dance organization and/or the WDA AP and a brief statement (also, not more than 250 words) outlining their vision for the WDA AP and their strategy for achieving that vision while in Office.

DEADLINE FOR NOMINATIONS/ EXPRESSIONS OF INTEREST

Send nominations to each member of the Nominating Committee post-marked/e-mail dated by 15 April 2006.

NOMINATION COMMITTEE

1. Basilio Esteban S. Villaruz email basiliov@info.com.ph
College of Music, University of Philippines, Quezon City 1101, Philippines

2. Julie Dyson email juliedyson@ausdance.org.au
National EO, Ausdance, PO Box 45
Braddon, ACT 2612, Australia

3. Tom Brown
email tombro@hkapa.edu
Associate Dean School of Dance,
HKPA, 1 Gloucester Rd, Hong Kong

BALLOTS/PROXIES --VOTING

The Nominating Committee will collect all nominations and nominees' bios/statements and prepare a Ballot/Proxy for circulation to all Organization Members by 15 May 2006. Election (and counting of Proxies for Organizational Members unable to send a delegate to the Annual General Meeting) is by secret ballot. Each Organization Member casts one vote for each Office of the Executive Board. In order for the nominee to be elected to an Office s/he must receive a 'simple' majority (1/2 plus one) of all Ballots/Proxies cast.

The Executive Board Officers of the WDA AP and their duties are:

THE PRESIDENT shall preside at all Executive Board meetings and Annual General Meetings at which s/he is present. In her/his absence the Executive Board members, or the members present, shall elect a chairperson from amongst their number. In addition to the powers provided, President's powers of duty shall be as specified by the Executive Board.

THE VICE PRESIDENT shall immediately assume the duties of the President in the event that the President, upon the President's notice to the Executive Board, or the notice of relevant authority, becomes temporarily unable to carry out the duties of her/his office. In the event that the President resigns or is otherwise permanently unable to carry out her/his duties, upon the President's notice to the Executive Board, or the notice of relevant authority, the Executive Vice President shall immediately assume the duties

of the President until such time as the Executive Board elects or appoints a member from within its ranks to fill the office of President.

The HONORARY TREASURER shall be responsible for the funds of the WDA AP. S/He shall lodge all moneys in a bank approved by the Executive Board to an account opened in the name of the WDA AP. S/He shall pay all money on behalf of the WDA AP upon instructions furnished to her/him by the Executive Board. All cheques drawn upon the WDA AP bank account shall be signed jointly by two of the following three office-bearers: the President, the Honorary Treasurer, and the Honorary Secretary.

The Honorary Treasurer shall submit an annual report setting out the financial position in regard to any activity carried out under the auspices of the WDA AP. S/He shall close her/his accounts for the year on the 31st March in each year and shall submit them with a financial statement to the Executive Board after audit.

THE HONORARY SECRETARY shall conduct the President's and the WDA AP correspondence as directed by the Executive Board, keep in a minute book a record of proceedings at all general and Executive Board meetings and shall distribute copies of minutes of all general meetings to the membership at least twenty-eight (28) days before the assembly of subsequent general meetings

The Honorary Secretary shall perform such other duties as specified by the Executive Board. S/He shall also notify the Honorary Treasurer of all authorities furnished by the Executive Board for the disbursement of funds and any resolution affecting the finances of the WDA AP.

THE REGIONAL VICE PRESIDENTS shall represent their region's interests on the Executive Board. A maximum of four Regional Vice Presidents may be elected representing: East Asia; Southeast Asia; South Asia; and, Pacific regions.

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, Solomon

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

KEY CONTACTS

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VICE-PRESIDENTS

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(Australia Chapter Head)

Treasurer: Mew Chang Tsing
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NETWORK CHAIRS

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