

Asia-Pacific CHANNELS

No. 1 / JUNE 2005



Newsletter of the World Dance Alliance Asia-Pacific

Asia-Pacific CHANNELS

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No. 1 / June 2005

PRESIDENT'S MESSAGE **3**

CHAPTER REPORTS

Australia **4**

Hong Kong **5**

India – West Bengal **6**

Letter from India **6**

Indonesia **7**

Japan **8**

Singapore **9**

Malaysia **10**

Aotearoa, New Zealand **11**

Philippines **12**

Taiwan **13**

Tribute to Dr Tsai Jie-Yueh **14**

WDA EVENTS

Malaysian Dance Festival **15**

Hong Kong Dance Festival **17**

ABOUT THE WDA **20**

INTERNATIONAL DANCE CALENDAR **21**

KEY CONTACTS **22**

PRESIDENT'S REPORT

President's Message

by

Dr Mohd Anis Md Nor



To all members and those who will be joining us as members of WDA AP, I wish all the best to you as we move along to complete the many agendas and projects for this year. The recently concluded Presidents' meeting in Paris on 30 April 2005, which was held the day after the International Dance Day Celebration in UNESCO, affirms the collaborative efforts of all the WDA regional organisations in strengthening and consolidating a regional and global agenda. The meeting discussed ways of bringing members together at the global level such as the World Dance Alliance Global Assembly in 2006 in Toronto and the exchange of information via our newsletters and networks. The efforts of the International Dance Committee in ITI/UNESCO in initiating and sustaining the International Dance Day celebration with WDA are a clear example of such a relationship. The Presidents' committee also requested UNESCO's Arts Education Committee to include WDA in its program.

We in the Asia-Pacific are also very fortunate to have outlined many activities, which are designed and organised by respective national chapters. The WDA AP Annual General

Meeting in Kuala Lumpur on 7 July 2005, for example, is set to take place within the two-week period of the Malaysian Dance Festival 2005 (27 June to 10 July 2005) in the brand new Kuala Lumpur Performing Arts Centre. The Asia Pacific International Dance Conference, which follows immediately after the WDA AP AGM, is programmed as part of the Malaysian Dance Festival 2005, and will be attended by 150 delegates. A majority of the 45 paper presenters at this conference are WDA members from America, Asia and the Pacific region. In the spirit of WDA, all paper presenters will travel to Kuala Lumpur using their own funds to meet, discuss and renew their acquaintances and camaraderie, which tells us about the fortitude and resilience of WDA AP.

Projects large and small in WDA AP will continue to become focal points for members near and far. We saw this in Taipei and Calcutta last year, and with the Kuala Lumpur event in July, there is a possibility of organising another collaborative dance workshop and seminar in New Delhi in December 2005 and the Khajuraho Festival in February 2006. We then embark on forging our solidarity in Hong Kong and Toronto in the (northern) summer of 2006. None of this would have been possible if we had not shared our WDA AP mission to serve as a primary voice and support group for dance in the Asia-Pacific region. Indeed, it is our unending quest to engage and empower dance in all forms and magnitude in this region.

I would like to see that we harness this spirit of togetherness in other areas in this region in any possible way we can. Motivated by the initiatives many of you have put forward, I made two separate

visits to Indonesia to find out if there are other things we can do together to encourage more members and activities. I believe that projects of any kind should not be limited to those on a grand scale or centralised in a capital city of any particular country. Hence, I visited Bandung in West Java, and two cities in West Sumatra—Padang and Padangpanjang—to meet more people, mostly younger dancers and choreographers, academics, writers and scholars to encourage participation in WDA Indonesia and to suggest new collaborative projects. In Bandung I met with several visual artists and dance people and suggested that a collaborative project be undertaken for WDA Indonesia.

I hope similar efforts can be worked out in mainland China with key individuals or small groups of artists as we work to encourage the mainland Chinese to participate actively in WDA AP. Perhaps colleagues in Chinese Taipei and Hong Kong will be able to help us in making this a reality. As President of WDA AP, these tasks are crucial for the sustenance and longevity of our beloved organisation.

Last but not least, I wish to take this opportunity to convey our sincerest appreciation to MyDance Alliance, the Malaysian chapter of WDA AP, for hosting this year's WDA AP AGM within the framework of the Malaysian Dance Festival 2005 and the Asia Pacific International Dance Conference. This will yet be another great event in the history of WDA AP.

Professor Dr Mohd Anis Md Nor
President WDA AP

CHAPTER REPORTS

Australia

by
Julie Dyson

Australian dance companies continue to present new work in 2005, and to tour nationally and internationally. Most recently The Australian Ballet has presented a triple bill, *White*, consisting of ballets from the 'white' repertoire, including *La Bayadère* and Lifar's *Suite en blanc*. The company's resident choreographer, Adrian Burnett, has also created a new 'white' ballet entitled *Relic*. Before heading off to London and Europe in July with Graeme Murphy's *Swan Lake*, the company will present a program in Melbourne of works by Jirí Kylián. Later in the year this program will be presented at the Sydney Opera House, and in July and August the company will present the West Australian Ballet in a new production of *La Bohème* in Melbourne and Canberra.

Graeme Murphy has also made a new work, *Grand*, for his own Sydney Dance Company, which premiered at the Sydney Opera House in May, and is now touring the country. Dedicated to his mother, it acknowledges her passion for the piano, and consists of a series of dance vignettes around solo pianist Scott Davie, whose grand piano is moved around the stage as he plays works by composers ranging from Bach to Fats Waller.

Australian Dance Theatre has had extensive and very successful tours of Europe, the UK and the US this year, presenting *The age of un beauty*, *Birdbrain* and *Held*. Chunky Move has toured *Tense Dave* to the US, and the Indigenous company Bangarra Dance Theatre has been touring *Bush* to Japan and New Zealand, and is now on a national tour. Expressions Dance Company has just returned from a most successful tour of China, and opened in Brisbane recently with a new work, *Rites*

of spring, choreographed by its artistic director Maggi Sietsma.

Ausdance congratulates Elise May, who has been selected as Australia's winner for the Taiwan Young Choreographer program. Congratulations also to students from the Adelaide Centre for the ARTS, who recently took the Barcelona International Dance Grand Prix by storm, winning their category of Contemporary Dance, the Best Choreography Award and a special Judges' Award. The Helpmann Academy and TAFE SA provided funding for the students to travel to Barcelona.

Ausdance has recently announced a new partnership with the Australian Institute of Sport (AIS) to assist professional dancers with career, education and transition issues. The AIS has an excellent record in supporting its elite athletes, and Ausdance has now negotiated participation by up to twenty-four professional dancers each year to access its Athletes Career and Education program (ACE). Following the Monaco Dance Forum in December last year, it was obvious that a dancers' transition centre in Australia would not be possible in the present funding environment, and Ausdance is delighted that the ACE program will be able to provide an excellent alternative.

Ausdance is also working with the AIS and The Australian Ballet School to bring the 2007 conference of the International Association for Dance Medicine and Science (IADMS) to Australia. This would be a very prestigious event to host, and if the bid is successful, we hope that other countries in the Asia-Pacific may wish to participate. It would be a 'first' for IADMS to hold its conference in the southern hemisphere, so we will be



hoping for support from our colleagues in this region.

The Australia Council (the federal government's arts funding and advisory body) will be hosting a conference in Melbourne in September called *Backing Our Creativity*. This conference will focus on arts education in Australian schools, and will particularly emphasise the importance of the arts in every child's life. *Backing Our Creativity* is one of several events taking place around the world in the lead-up to UNESCO's World Conference on Arts Education in Lisbon in March 2006. Information about *Backing Our Creativity* can be found at <www.iceaustralia.com/neas>.

Plans for the 2006 Australian Youth Dance Festival are now well underway, with Ausdance Victoria organising this event in Horsham, Victoria. Already many schools and youth dance companies have expressed interest in attending, and further information can be found on the Ausdance website at <www.ausdance.org.au>.

Finally, the Australian dance profession is looking forward to welcoming Professor Susan Street back to Australia as Dean of Creative Industries at the Queensland University of Technology. Sue has been head of dance at the Hong Kong Academy for Performing Arts since 1997, and she will take up her new position in Australia in September this year.

CHAPTER REPORTS

Hong Kong

by
Tom Brown



The Hong Kong Dance Alliance has been busily engaged in planning for the Hong Kong Dance Festival 2006. Major efforts have included meeting with prospective partners and associates for the various events of the Festival, fundraising, and refining plans for the Festival's events. In the fundraising arena, Anna Chan, the Alliance Treasurer, and Cecil Sze, its Administrator, have put together a beautiful Power Point presentation that has helped them in their approach to major donors. Fundraising demands a great deal of work, often for only meager results, but Anna and Cecil have not been daunted and continue to seek sponsors to ensure the best results for the Festival.

The School of Dance of the Hong Kong Academy for the Performing Arts has generously agreed to be the Alliance's partner for the Festival by providing, in addition to the expertise of its faculty, space for the Festival Office at the Academy, free of charge, and venues for Festival events, at cost—often at charges less than half the normal rates. The City Contemporary Dance Company's CCDC Dance Centre will assist the Alliance in organising some of the Festival events, as will the Hong

Kong Dance Federation. Discussions are underway with the Hong Kong Ballet Group and the Association of Hong Kong Dance Organizations to similarly participate. Finally, negotiations are underway with the Hong Kong Leisure and Cultural Services Department (LCSD) to sponsor a Triple Bill of the City Contemporary Dance Company, the Hong Kong Ballet, and the Hong Kong Dance Company as the opening performance of the Festival.

The Triple Bill is scheduled for 8–10 June 2006. A 'soft' opening for the Festival will be on 8 June with the 'official' opening on 10 June. On the morning of 10 June, a joint session between WDA AP delegates and conferees of the International Society for the Performing Arts (ISPA) conference is tentatively scheduled. The content of the joint session will be principally provided by ISPA with two short dance works provided by the Alliance. Following the joint session, conferees will cross the harbor to attend an 'information session' held at the Hong Kong Cultural Centre. ISPA will provide several tables at this session for members of WDA AP to display information, videos, and have representatives meet with ISPA members. The Alliance is also in talks with the LCSD to sponsor a 'Mass Dance Rally' on Sunday afternoon 11 June at the Piazza of the Hong Kong Cultural Centre. The first session of the WDA AP Annual General Meeting will occur on the morning of the 11th with subsequent meetings on 12 and 13 June.

The three days scheduled for the WDA AP AGM will provide

plenty of time for general business sessions as well as for meetings of the five Networks. As much as possible, Network sessions will not be scheduled concurrent with one another to enable members to attend as many as possible. To prepare for these sessions, I would like to ask Network Chairs and Chapter Heads to provide the names and contact information for Chapter Network members for this July's meeting in Kuala Lumpur. At this year's meeting in Kuala Lumpur, it would also be useful to discuss and set-up projects that Networks can undertake during the year between the Kuala Lumpur and Hong Kong meetings. Thus in Hong Kong, in addition to using the Network meetings to plan future projects, activities that illustrate the efficacy of the WDA AP organisation can be reported.

The Festival's website appears as a pop-up on the Hong Kong Dance Alliance website at <www.hkdanceall.org>. Click on the Festival icon and it will take you to the Festival website. Once there you can navigate to various pages that give further information and application procedures. Much of the site is still in construction, and it will undoubtedly change in the coming months so please feel free to send your comments and requests to link your sites with it to Cecil at <hkdalli@netvigator.com>. I appreciate all the positive feedback that members have given thus far on the Festival and look forward to your help and suggestions in making our reunion in Hong Kong in 2006 memorable.

CHAPTER REPORTS

India – West Bengal

by

Dr Urmimala Sarkar
Chairperson, West Bengal Committee, WDA AP

After a successful event in Kolkata in December 2004, which included an international choreographic workshop and a seminar where choreographers, critics and dance scholars came together from India and four Asia Pacific countries (Philippines, Australia, Malaysia, and Korea), the West Bengal Committee of World Dance Alliance came into being.

The initiative was started in December 2004 by the WDA Asia-Pacific, jointly with Udayan, and the organisers of the December event in Kolkata have helped us—the dance enthusiasts in West Bengal—to be recognised as a separate sub-chapter within the WDA AP for now, until the India Chapter gets properly organised.

At present the activities of the WDA West Bengal are being looked after by an ad hoc committee appointed by the President of WDA AP, until the membership list is finalised and a proper committee is appointed by the members. As a part of the regular activity, the ad hoc committee of WDA West Bengal has decided to start quarterly forums on issues related to 'Dance, Education, Society: Local and Global Context'.

These forums will provide platforms for eminent personalities, dance scholars, dancers and dance critics to come together and share their insight on dance education and society, on different issues, with each other, and also with the younger generation of dance students, scholars and performers.

The first meeting was on 29 May 2005 at a leading bookstore in Kolkata, which has a wonderful space for exhibitions and meetings, and it also enthusiastically supports and associates with such events. Dr Samik Bandyopadhyay, noted scholar

and critic on performing arts, delivered the first lecture on 'Dance today—tradition and transition'. There was also a performance, *My words—your story ... our past* by Sanved—A Voice of Sanlaap—a non-government group of performing artists and social advocates who work with survivors of sexual violence and exploitation.

The forum was a huge success, and the audience was made up of many senior dancers and choreographers, as well as younger up-and-coming performing artists, and a number of people from the press. Samik Bandyopadhyay spoke of the importance of relating dance to the different functional aspects of performance so that dance does not remain an isolated entertainment, but can actually be a more useful means of communication and activism. His concerns, critique and suggestions were shared by the members of the audience as well as the press.

Seven spellbinding performers from Sanved performed *My words ... your story ... our past*, in which these young girls dealt with the common story of the young survivors of violence and exploitation.

There was a formal announcement of the publication of the monograph *Time and space in Asian context: contemporary dance in Asia* by WDA West Bengal, which will be incorporating papers from the Seminar 'Contemporary Dance in Asia—Tradition and Change: Time and Space in Asian Performance', held in December 2004, and some other papers by eminent scholars.

Membership forms were also distributed, and there were many enthusiastic queries about the WDA AP. We are hoping to see the results in terms of concrete membership soon.

Letter from India

Letter from Sunil Kothari, Vice-President, WDA AP South Asia

Last year was very hectic for me. I was invited to an international conference on KATHAK dance in Chicago in October. I then travelled to many places in the US giving lectures on new directions in Indian dance, showing excerpts of choreographic works of leading dancers such as Chandralekha, Mrinalini Srabhai, Kumudini Lakhia, and younger generation dancers such as Daksha Sheth, Aditi Mangaldas and others, and lectured on Indian diaspora in USA. The tour was long—three months.

In December I was in Chennai when the tsunami hit, and so many programs were cancelled. But prior to that, around the clock, there were dance performances and music sessions—an amazing scene for the past fifty years. Madras, as it was called, has seen this amazing and mind-boggling number of dance and music events—I think you would need a special article in order to give a glimpse of it. Probably no-one in the West would have any idea of the frenzied activities which take place from 8 am to 10 pm every day.

The Annual Music Academy's week-long festival is most important, as is Krishna Gana Sabha's Natya Kala conference in the morning and evening, with exclusive classical dance performances by the prima donnas of Bharatanatyam and other dance forms such as Kuchipudi and Odissi. The festival provides two weeks of absolutely first class dancing. And then there is the Kalakshetra Foundation's annual festival—a Royal Ballet-like institution—with dance-dramas choreographed by Rukmini Devi Arundale, who played an historical role in reviving the Bharatanatyam form.

CHAPTER REPORTS

Indonesia

by
Helly Minarti

The first quarter of 2005 closed in April with the Solo Dance Festival, a biennial event. The festival this year presented solo works from dance artists in Indonesia of both traditional and 'new' dances. It took place in Solo—a popular name for Surakarta in Central Java—a pun on the type of dances it is dedicated to (solo) in Solo (the city). Although this year's program had an additional two-day dance film session and a discussion on contemporary dance in China, the performance programming still needed curatorial work and better festival management. The two problems were identified by the organiser, MATaYA production, and improvement is underway.

May seems to be a month for contemporary dance, especially for the capital Jakarta. It was opened by the group work of Jefriandi Usman, titled *Tubuh dan pikiranku* (Body and my mind), a sequel to his piece last year dealing with body/mind conception (what happens if the body acts faster than the mind?). The one-day performance at the 450-seat Gedung Kesenian Jakarta was half-full. On the first weekend, choreographer Benny Krisnawardani did a two-day performance in the black box of Teater Utan Kayu—an independent arts space—which he will expand to a longer piece scheduled for a mid-July performance at the Jakarta Playhouse. Benny trained some youngsters from his community and *Seorang lelaki tua di kamar belakang* (An old man in the room at the back) in a kind of showcase of these new dancers.

The rest of May saw two works of Jecko Siompo and the choreographers of Kreativitaet Dance Company. Jecko—who originated from Papua island—has done a piece which blends the two different styles of modern technique with Papua-based traditions. Kreativitaet will feature works of Judi Sjuman, Chendra Effendi and Canadian Maxine Heppner—a frequent collaborator for the company whose dancers were/are students/graduates of Jakarta-based Sumber Cipta Ballet School.

In mid May, Maria Darmaningsih, the WDA head of the Indonesia Chapter, was presenting an arts performance of Mangkunegara—one of two former Javanese kingdoms in Solo whose dynasty still exists in

Solo/Surakarta—to the Mawazine Festival in Morocco. One of them is Bedhaya Moncar, a female dance which reveals the cultural relations between Java and China as the two of four dancers dress in Chinese costumes.

In June, French Regine Chopinot featured *Giap than* (The Monkey Year) as part of the GKJ Festival. In this piece she has collaborated with Vietnamese dancers. Her performance was also a part of French Spring Festival which lasts for a month. Other foreign performances included a Spanish troupe.

The Indonesian Dance Festival (IDF)—a biennial international dance festival—will be held in 2006, and preparation has now commenced. Past festivals have featured main performances of local and international dance artists as well as showcases of emerging choreographers, workshops and discussion. The next IDF aims to present the best of local productions as much as international ones, and a dance conference is also scheduled, the latter organised by WDA members. Interested artists could email Maria Darmaningsih, <mariadarma@yahoo.com> or Sukarji Sriman <sukarjism@yahoo.com> for more information.

CHAPTER REPORTS

Japan

by
Yukihiko Yoshida



Motoko Ikeda, from Little Asia Dance Exchange, *Doubling*
Photo by Jesse Clockwork

The Japanese dance world is beginning to face the Asia-Pacific. At the beginning of 2005, the Yokohama Solo X Duo Competition was held. This has a relationship with a famous French competition called 'Recontres Choreographique Internationales de Seine Saint-Denis.'

The winner in 2004 was a Korean dancer, Jung Young-doo. From this year the competition has changed its concept to discover new talents in Japan and Asia, with the aim of building an Asian dance market. This year, several Korean dancers danced in the competition. As a Japanese dancer, Mariko Kon'no showed excellent work. She danced both modern and contemporary dance in sharp movement with tension.

'Japanese-ness' and Japanese dance history lie in the field of the Asia-Pacific. The New National Theater Tokyo published *Japan dance history chronological table 1990-1959*, and the data in this table would be an important first resource in Asian dance history. The reproduction of classical works in Japanese dance history is becoming popular these days. At the beginning of 2005, the works by Konami and Baku Ishii were re-enacted—Konami parted from Baku Konami in 1928. This piece showed the mood of the early Baku company when Tsai Rey-yueh, the originator of Korean modern dance, and Lee Tsai-er, the originator of Taiwanese modern dance, performed. They were both members of Baku's company.

The reproduction of early Japanese modern dance may therefore also have value for Asian dance history.

On the other hand, the new phenomenon, which represents the 'Japanese-ness' of the new generation, appeared in the context of Asian and Japanese contemporary dance. Little Asia Dance Exchange presented the work *Doubling* in Asian countries in the fall of 2004. It was a collaboration by Asian dancers from Australia, Hong Kong, Korea, Taiwan and Japan, with Motoko Ikeda dancing from Japan. When I interviewed her, Ms Ikeda looked back at the project and retold an interesting episode: 'The dancers in the project were in their thirties. When they produced this work, they could discuss and understand without being fettered by the history of Asia.' According to Ms Ikeda, the expressions and traditions of each country were mixed in the work.

Recently, 'Japanese-ness' has become an important keyword in Japan Studies. This concept is discussed mainly by Naoki Sakai and Ko'ichi Iwabuchi. Naoki Sakai proposed the concept of 'postcoloniality' and an apotheosis of the West in humanities. In addition, Sakai articulated the concept of 'Japanese-ness' in Asian and Western countries in the twenty-first century. Sakai also has an interest in dance and proposed the term 'choreography of politics' by discussing the body on Bunraku and the ceremony of the Edo Period, the Middle Age of Japan, in *Voices of the past*. Ko'ichi Iwabuchi analyses Japanese pop culture—for

CHAPTER REPORTS

Singapore

by
Caren Carino



Mariko Kon'no, *Garden of silence*
Photo: Naoya Ikegami

example, a Japanese idol, Namie Amuro—and clearly articulates 'Japanese-ness' in the Asia-Pacific.

In the Japanese art world, symbols of the nineties have lost momentum. For example, the field of media art is going into a stall. Some famous galleries on media art and departments of art and new media in universities need to change their concepts and ways. In the dance world of the nineties, 'media performance'—for example, Dumb Type—was popular. In addition, Japanese contemporary dance was born. These concepts have also ripened and it can be said that a global change will arise, even in the dance world. 'Japanese-ness' in the new generation will spread into the future.

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Namie Amuro Official website: <www.avexnet.or.jp/amuro/>

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World Dance Alliance Singapore is now in the process of being registered as a society. The organisation was previously affiliated with Dance Association (Singapore). At the end of 2004 new Dance Association (Singapore) office bearers were elected. The committee is now led by President Peter Teo—a graduate of Nanyang Academy of Fine Arts; Xu Jie—a graduate of Lasalle-SIA College of the Arts, and students from Singapore's tertiary institutions with dance programs or clubs.

The new committee decided its mission to be one dedicated to unifying student dancers in Singapore, particularly tertiary-level students. WDA Singapore, therefore, found it no longer necessary to continue its sole affiliation with Dance Association (Singapore). Instead, WDA Singapore found that its objectives that echo those of WDA AP would be better served if it formed separately. It sees itself as an umbrella organisation for Singapore dance groups and individuals interested in representation.

A book launch and a dance education conference are among the events slated in the near future. While the executive committee members have yet to be decided, the key people involved in kick-starting the new World Dance Alliance Singapore are Dr Stephanie Burrige, Chua Soo Pong, Teresa Pee and former DAS president Caren Carino. We hope to see you at the WDA AP conference in Malaysia this July as a new society!

CHAPTER REPORTS

Malaysia

by

Mew Chang Tsing, MyDance Alliance

Most of MyDance's activities for the first half of 2005 have focused on preparing for the upcoming Malaysian Dance Festival, 27 June to 10 July, 2005 including the Asia Pacific International Dance Conference and the WDA AP Annual General Meeting. However, there is also some news regarding local tertiary dance education from University Malaya and the National Arts Academy.

Please see pages 16–17 for a brief recap of information provided previously regarding the festival with some updates.

New BA Performing Arts (Dance) Course at University Malaya

University Malaya will offer a full undergraduate degree in dance from the second semester of the 2005/2006 academic session onwards. The Ministry of Higher Education has approved the University's application to offer a dance degree program to complement and complete its existing undergraduate degrees in music and drama.

This is the first undergraduate degree programme in dance in Malaysia, enabling high academic achievers in dance to further their studies in postgraduate program (MA and PhD in Performing Arts) already being offered.

In addition to the usual intake of STPM (A level) students, students with diplomas from the National Arts Academy and other recognised academies in Malaysia and abroad will also be eligible to join this program. Even dancers, choreographers,

instructors and dance teachers with SPM (O Level) qualifications and at least five years of practical experience will be entitled to apply. All incoming students will be auditioned.

Akademi Seni Kebangsaan (ASK, National Arts Academy) Update

1. The new intake for 2005/2006 has just been completed with a total of 150 new students enrolling in 5 different departments. The Dance Department has 22 new students, which marks a record in its intake history. It has come a long way since 1998 when there were no new recruits. Interestingly, among the new students are Jessica Ho Wai Yee who scored 10 As in her SPM (O Levels) and James Kan (7 As).

Jessica Ho, Category 2 Winner of the 8th TDS Solo Classical Ballet Competition, possesses Advanced RAD and a Diploma in Music (Piano—ABRSM). It is hoped she will excel in her chosen profession and laudable that she has the courage to follow her dreams—for now, James was a participant of the 2004 Youth Studio of Dance Project organised by Amy Len and Lee Swee Keong. Whether this is the new face of dance in ASK and Malaysia, or simply an aberration, only time will tell!

2. ASK CAMPUS— the Akademi Seni Kebangsaan has moved into its new campus, which is still unfinished. The premises have approximately 14 music practice rooms, 4 large studios for dance, an Experimental



Theatre, Concert Hall and student dormitories. The campus is expected to be completed late 2005 and there are plans for further expansion in 2008.

3. TARI 2005—this international festival will be held 4–11 September 2005 at the ASK Campus. The theme for this year's festival is 'Dance in Tertiary Education' and includes performances, workshops and two seminars that focus on choreography and curriculum. At present we have confirmed participation from the Western Australia Academy of Performing Arts, Auckland University, Korean National University of the Arts, Taipei National University of the Arts, Institut Kesenian Jakarta, University of Philippines and we are awaiting responses from China, Cambodia, Thailand and India. This should be one of the highlights of the Malaysian performing arts calendar for 2005.

CHAPTER REPORTS

Aotearoa, New Zealand

by

Dr Tania Kopytko, DANZ
(Dance Aotearoa New Zealand)



This edition of Channels catches DANZ at a very busy time. We are just four weeks away from the largest National dance Conference held in NZ for ten years—Tuanui Whakamaru—Dance Canopy 05. The conference brings together students, professionals, teachers, youth dancers, researchers writers and others associated with dance in New Zealand. It has a strong cultural component including major dance presentations from a Maori and Pacific Island perspective.

Recently DANZ shifted office site to the new Wellington Arts Centre. A Wellington City Council project, it brings local and national arts organisations, producers, film-makers, artists sculptors, performing artists and community arts within the one large complex. Though still to be completed, the two connected buildings are already abuzz with anticipation and activity. Near the DANZ office there will be a performing arts rehearsal space also suitable for intimate showings. The complex provides meeting rooms and a resource/IT room for artists to develop projects and apply for funding. This is a marvellous arts incubator that DANZ is very happy to be part of.

On a national level, DANZ continues with its two education contracts which deliver support services to the arts/dance curriculum in schools. These contracts are allowing us to further raise the profile of dance as an important educational tool and to provide opportunities for dance professionals to show their work in the school environment—hopefully building our audiences of the future.

New Zealander Jack Gray was successful in being selected for the Taiwan Young Choreographer project and is looking forward to this opportunity for creation and exchange. New Zealand dance supports these wonderful developments and opportunities in the Asia Pacific region.

Once again, as a result of Creative New Zealand funding, DANZ is able to offer industry skills training workshops, develop resources to support production and performance and to offer a small mentoring program to assist small companies and choreographer/directors to develop their dance performance product for festivals or touring. The New Zealand dance industry is alive and busy.

CHAPTER REPORTS

Philippines

by
Basilio Estaban S. Villaruz



In celebration of International Dance Day (IDD) and National Dance Week (all in the last week of April), the Network on Choreography and Performance set a week-long event. This happened in four venues in Quezon City.

Myra Beltran of Dance Forum developed this project as the Contemporary Dance Map (CDM). She co-ordinated it with Corazon Inigo, co-chair for the network, and volunteer dance artists and groups in the city. A folded dance map with directions to the venues and the concerned artists was issued.

CDM had some funding from the National Commission for Culture and the Arts. The four venue hosts were Airdance, Halili Cruz School of Dance, Green Papaya Gallery and 38 West Avenue studio-theatre of Dance Forum and Chameleon Dance Company. Beltran designed CDM as a platform for independent/alternative dance artists, showcasing their creativity and capacity.

Indeed, the performances and choreographies proved the courage of most of these artists, who have survived all this time in a marginal status. There were also crossovers of artists and repertoires, culminating in a representation of almost all on IDD on the final day.

The solo artists were Beltran herself in a piece by Raul Alcoseba of Chameleon; Jay Cruz of Dancing Wounded; Ernest Hojilla; Donna Miranda, Nina Habulan, Elena Laniog, Orland de Leon and Gio Respall—all of last five in *Green Papaya*.

Airdance showcased some remarkable works from its members and directors, Paul Morales, Christine Maranan

Novales and Dwight Rodrigazo, whose riveting excerpt from prize-winning *Los Indios bravos* was done at 38 West. Chameleon also featured works by its members and director Jojo Lucila. Quezon City Ballet did works by Tony Fabella and the faculty from Halili Cruz School of Dance. There, U. P. Dance Company premiered Laniog's *Warrior women* and revived Basilio's *Misa Filipina*, whose political reference helped in the People's Revolution in 1986 that toppled the Marcos government.

CDM was a landmark event showing non-mainstream groups in a travelling festival format, at these groups' initiative and at little cost.

CDM itself also arose from a meeting last December of WDA Philippines at Beltran's studio-theatre. Attending were mostly young artists, in the absence of older members. Here, organisations and events have to have a semblance of an official function to get support and attention. CDM was a revelation of the interest and motivation of young artists in WDA's welfare.

In like manner, events under municipal auspices are the ones finding their heyday here. These are mostly street-dancing, creating a contemporary folklore from the communities in a competition context. However, this can pull audiences away from more formal theatre events!

In regard to the latter, Augustus Damian is now artistic director of Ballet Philippines (after Denisa Reyes). He returned from twenty years of dancing in Germany and Switzerland. Enrico Labayen has also come home from San Francisco. He is creating a work for

Philippine Ballet Theatre. Lisa Macuja, director of Ballet Manila, will send several of her dancers to international ballet competitions this summer.

New president of the Association of Ballet Academies of the Philippines is Dr Pamela Ortiz. At her induction, I shared with ABAP the IDD message of Miyako Yoshida. The organisation is national in scope.

Now abroad is Myra Beltran in a collaborative choreography project in Taiwan. WDA Philippines has endorsed Elena Laniog for the Young Choreographers Project of Jih Sun Foundation. U.P. Dance Company has been invited to Tari '05 in Kuala Lumpur in September, coordinated by Joseph Gonzales.

More good news is that Unita Gaye Galiluyo (formerly of U.P. Dance Company, Ballet Philippines and affiliated with Heidelberg Ballet) won first prize in a competition in Stuttgart.

Basilio Estaban S. Villaruz
WDA Philippines President
WDA AP Vice President for
Southeast Asia

CHAPTER REPORTS

Taiwan

by
Ping Heng

Overview

As with every other year, the Taiwan dance community has been busy creating, performing and producing. With only half the year passed, Taiwan presented more than forty performances by fifteen dance groups throughout the island. In addition to those excellent dance concerts, there will be four dance conferences presenting research papers by faculty members and graduate students of five institutions of higher education in Taiwan. The highlight will be the dance conference focusing on Cloud Gate and the artistic director, Mr Hwai-min Lin, which will be held at the Taipei National University of the Arts in August. All WDA members are welcome to be part of the event.

The WD AP Taiwan membership has been growing since the 2004 CORD-WDA-ICKL International Dance Conference in Taipei. Members include almost all professional dance companies, all dance programs in the university and some dance programs at high school level, as well as individuals in the dance community. WDA AP events are published through the membership email system and are known by the majority of the dance people on the island.

WDA AP Taiwan Members Activities January-June 2005

Performances

Taipei Crossover Dance Company

Asunder, 7-9 January, National Experimental Theatre in Taipei

Dance Forum Taipei

Eastern current—whitewater sky,
April 15-16, Novel Hall

The adventure of spiders—Spiderina,
April 27, Chung-lee Music Hall

Ku & Dancers

Unknown, 15-17 April, Experimental Theater of National Theater, Taipei

Salir, 3 May, 'The Second Guangzhou Modern Dance Week', Chamber Music Hall of XienHai Concert Hall

After zero—moments extension,
12-14 May, '2005 The First QingDao Experimental Theater Performance Season', QingDao Theater

Scarecrow Contemporary Dance Company

One plus one—dance of duet,
13-15 May, Art Space of Tainan Eslite Bookstore; 20 May, Chiayi City Cultural Center Music Hall,
21-22 May, Taichung Stock20,
No.21 Fringe Theater; 28 May, The Youth Cultural and Artistic Center,
Taipei

Taipei Dance Circle

'Twentieth Anniversary of Taipei Dance Circle', 18 March, Keelung City Culture Affairs Bureau Performance Hall; 9 April, Shin Jhuang City and Arts Center Catalog Performance Hall; 16 April, Yunlin Country Culture Bureau Music Hall

Sun-Shier Dance Theatre

Windows of Dance 2005—Dance promotion program for schools,
4-6 February, National Hsin Chu Senior High School, National Hsin Chu Girls' Senior High School, Chu Pei Senior High School, National Chi Mei Senior High School, Tsoying Senior High School, Chung-Hwa

School of Arts, National Tainan First Senior High School, Chung Cheng Armed Forces Preparatory School, National Lo Tong Senior High School, Taipei National University of the Arts, Tsoying Dance Group, Tsoying High School

2005 Tsoying Dance Troupe Performance

4 January, Tainan City Culture,
6 January, Pingtung Arts Theater,
8 January, Tainan Culture Center Music Hall

A Dialogue Between Poetry and Dance, 24 March, Dance Theatre, Tsoying High School

Dance Across the Ocean,
27-29 May, Dance Theatre
Tsoying High School and
Shenandoah University

Kaohsiung City Ballet

2005 Dance shoe, 26-27 February,
Tainan-Jen Theater; 5-6 March
Kaohsiung Cultural Center;
20 March, Hsinchuang Arts Center
in Taipei County

Wind Dance Theatre, Taiwan

Boogie-Woogie, 7-10 April,
National Experimental Theatre in
Taipei

Ting-chu Dance Company

Children Art Festival <2005 Animal Festival>, 13-22 April, Chung-lee Music Hall, Tao-yuan Performing Arts Hall

Lin HH Dance Company

East & West/ Mix & Match,
1-3 April, National Experiment
Theatre. 7-9 April, Tsoying Dance
Theatre. 10 April, Taoyuan
Performing Arts Hall

cont. next page

CHAPTER REPORTS

Tribute to Dr Tsai Jui-Yueh

by Dr Cheryl Stock

Dr Tsai Jui-Yueh passed away on 29 May 2005.

Dr Tsai Jui-Yueh's outstanding achievements as a pioneer in developing dance in Taiwan are well known in her home country, but less so in Australia. They were brought to our attention when her son, dancer Roc Tapeng Lei, who was a member of Australian Dance Theatre in the 1970s, settled permanently in Australia with his mother in 1983. Thanks to Roc, Dr Tsai's legacy is well documented, particularly through his Queensland University of



Technology (QUT) Masters thesis which chronicles the important milestones of her work. Dr Tsai's great contribution to dance was acknowledged in Australia by the awarding of an Honorary Doctorate at QUT.

Dr Tsai's achievements, sometimes against great odds, are an inspiration to future generations, such as her determination to introduce new and innovative ideas into the cultural landscape of Taiwan at a time when there was almost no professional dance and certainly no modern dance. Known as the Mother of Dance in Taiwan, in her latter years when living in Australia, Dr Tsai received the highest honours from the Taiwanese Government, and in 2001 travelled back to Taiwan for a retrospective of her works opened by the President of Taiwan. The prolific and diverse nature of her creative output over half a century, and her determination to introduce international dance styles into Taiwan as well as build a Taiwanese dance identity, are now being recognised by scholars and the dance world, in Taiwan and in the Chinese diaspora.

*Dr Stock is Head of
Dance at QUT.*

Image: Taiwanese dancing legend Tsai Jui-Yueh
at the conferring of her honorary doctorate.
Photo used by permission of QUT.

Taiwan Chapter Report continued

ACME Physical Dance Theater

Grass Mountain, 1 May, Keelung City Culture Affairs Bureau
Performance Hall, 4 May, Hsin-chu Performing Arts Hall, 22
May, Fung-shan Dr Sun Yen-sen Memorial Hall, 28 May,
Maw-lee Performing Arts Hall

Scholarships

Chin-Lin Scholarship at Chinese Culture University, by Chin Lin
Foundation for Culture and Arts

Chin-Lin ADF scholarship, by Chin-Lin Culture Arts
Foundation

The Competition at Student Dance Creation at Dance
Department, Taipei Physical Education College, and at Dance
Department, National Taiwan University of the Arts by Chin
Lin Foundation for Culture and Arts

Sponsorships

2005 Annual Plan of Taiwan Dance Research Association by
Chin-Lin Culture Arts Foundation

2005 Annual Plan of Tso's Dance Association by Chin-Lin
Culture Arts Foundation

Workshops

Contact improvisation workshop, 19–20 March in Taipei by Ku &
Dancers Company

*2005 Dance Injury Prevention, Therapy and Pilates Workshop for
Kaohsiung Dance Teachers*, 30–31 January, in Tsoying Senior
High School, Kaohsiung by Tso's Dance Association

Limon Dance Technique Workshop, 1–25 March in National
Taiwan University of the Arts, Taipei. 14, 17, 21 March, National
Taipei University of the Arts, in Taipei. 17 March in Taoyuan
Senior High School. 6–8 April, by Lin HH Dance Company
Duncan Workshop, 12–27 May in Hon Hsu Lin Theatre, by
The Neo-Classic Dance Company

Young Choreography Workshop at Tsoying High School
and Chung-hua School of Arts, by Chin Lin Foundation for
Culture and Arts

Conferences

The 2005 Cross-Strait Seminar on Anton Chekhov, 27–29 April,
at National Taiwan University of the Arts

2005 DRST International Dance Forum in conjunction with
an Interdisciplinary Graduate Student, 25–26 June by Dance
Department, National Taiwan College of Physical Education

Publications

The Survey on Kaohsiung Performing Arts Resources, Kaohsiung
Bureau of Culture Affairs, March 2005

Malaysian Dance Festival

27 June – 10 July 2005

LIVING HERITAGE

Venue: Kuala Lumpur performing arts centre, sentul
Organisers: Mydance Alliance & Ministry Of Culture,
Arts & Heritage Of Malaysia
Information: www.mydancealliance.org

ABOUT THE FESTIVAL

MDF 2005 will be held in the newly opened Kuala Lumpur Performing Arts Centre. Comprising performances of over Malaysian works International Collaborations with renowned artist from Japan and Australia, an International Dance Conference workshops and video screenings participants can live and breathe dance over fourteen consecutive days. The range of activities is designed to address dance in all its diversity, catering to the interests of performers, choreographers, academics and enthusiasts.

Especially exciting will be the presence of international panel speakers, delegates and performers from the World Dance Alliance Asia Pacific Region—not only to attend the Annual General Meeting and the International Dance Conference, but also to perform in two Afternoon Showcase Performances and the closing Gala Performance. Works by the following will be presented—Dance Forum Taipei (Taiwan), Queensland University of Technology (Australia), Royal University of Fine Arts (Cambodia), Suman Sarawgi (India), Tsoying Senior High Dance Troupe (Taiwan), Monkey Waterfall Dance Theatre Company (Hawaii) and Madam Surianty Liu (Indonesia/Hong Kong).

FESTIVAL OBJECTIVES

General

- Present the diversity of Malaysia's multi-genre, multi-cultural dance scene
- Provide a platform for local talents to showcase their work
- Foster closer ties with the dance community and encourage exchange of ideas
- Nurture Malaysia's unique cultural diversity

Long-term

- Attract the return of Malaysian artists based abroad
- Develop MDF into an international dance festival
- Position Malaysia as host to performing arts events of international standard

FESTIVAL COMPONENTS

1) Performances

Local Highlights (28 June – 8 July)

Thirty-one dance pieces from around Malaysia arranged into 4 programs:

- Emerging Artists Showcase / Festival Opening (28 June)
- Traditional Dance Nights (1, 2 July)
- Ballet and Jazz Nights (4, 5 July)
- Contemporary Dance Nights (7, 8 July)

International Collaborations

Two separate pieces developed earlier in the year between the respective collaborators

- Nyoba Dance+ / Ko Murobushi (Japan) (29, 30 June, 1 July)
- RiverGrass Dance Theatre / Tony Yap (Australia) (5, 6, 7 July)

Afternoon Showcases (8–9 July)

Two different showcases featuring works by both local and international performers

Closing Gala (10 July)

Also featuring works by both local and international artists

2) Asia Pacific International Dance Conference:

- Theme: Global and Local: Dance in Performance
- Dates: 8–10 July 2005
- Convener: Cultural Centre University of Malaya, Kuala Lumpur
- Organiser: University of Malaya & Ministry of Culture, Arts and Heritage of Malaysia

cont. next page

WDA EVENTS

- Co-Organiser: MyDance Alliance & World Dance Alliance Asia Pacific
- Conference Site: Kuala Lumpur Performing Arts Centre

From the abstracts submitted to the conference review committee, 3 keynote speakers have been identified and fourteen panels formed.

Keynote speakers

- Prof Dr Mohd Anis Md Nor
- Assoc Prof Dr Cheryl Stock
- Sadanand Menon

Panels

- 1 Context and Tradition
- 2 Creation and Presentation
- 3 Creative and Children Dance
- 4 Indigenous Dance and Changes
- 5 Cloud Gate
- 6 Dance as Ritual
- 7 Dance Education: Policies, Politics and Pragmatics
- 8 Dance Criticism
- 9 Dance Discourses and Developments
- 10 Dialogue, Collaboration and Outreach
- 11 Dance Notation
- 12 Dance Education in Taiwan
- 13 Dance Crossroads
- 14 Performing the Secular and the Sacred: The Malaysian Story

Papers accepted for this conference will be published in a special book publication to be launched at the opening ceremony.

3) WDA AP Annual General Meeting

Participants are expected to arrive in Kuala Lumpur by 6 July in order to attend the WDA AP AGM on 7 July, prior to the start of the conference.

4) Workshops

- 27 workshops will be held over two weeks
- Conducted by 13 local and 13 foreign artists
- Cover a variety of dance forms and related topics e.g. choreography, improvisation, body conditioning technique, creative movement etc.
- Cater for students, professionals and enthusiasts

5) Video Screenings

- Informal atmosphere
- Educational videos and foreign performances
- Insight into dance outside Malaysia

Hong Kong Dance Festival 8–18 June 2006

CALL FOR PAPER/PANEL PROPOSALS

The Hong Kong Dance Festival 2006, 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 Association of Hong Kong Dance Organizations, CCDC, the CCDC Dance Centre, Emergency Lab, the Hong Kong Ballet Group, the Hong Kong Dance Federation, and the World Dance Alliance Asia Pacific, announces a GENERAL CALL for Festival proposals.

Festival Event Enquiries

Ph (852) 2584 8753
Email <hkдали@netvigator.com>
(Hong Kong Dance Alliance)

Details of the Festival can be found at <www.hkdanceall.org>.

The Organisers reserve the right to alter Festival events, content, schedule, provisions, and other details

Procedures for submission of proposals

Proposers for TWO—Talking Dance (paper/panel proposals) must submit:

- Abstract of proposed paper or panel in Microsoft Word (.doc) sent as an email attachment. Include full name, mailing, and email addresses of all authors and title of paper. If proposing panel discussion, include names of all presenters. Abstracts should be no more than 250 words and submitted in English. If accepted, full paper may be written in English or Chinese (Traditional or Simplified).

- 50 word biography of each author/panelist

Proposers for THREE—Independent Dance, Specific Dance, Film Dance, Everybody Dance must submit:

- Completed Application Form (page 19)
- 50 word biography of applicant(s)
- 5–10 minute video/VCD/DVD of either:
 - (a) an example of teaching or past work (if proposing a new work) OR
 - (b) an existing work for the festival

Individual festival events

INDEPENDENT DANCE

Event information

Date/time: 12, 14, 16 June 2006, 6:00 pm and 8:00 pm

Type: Theatre performance

Quota: 12 works

Venue: APA Drama Theatre

Audience Size: 415

Work Length: ± 20 minutes

Provision

Fee for each selected work: HK\$12,000 (approx. US\$1,500)

Additionally, for each selected overseas work:

- Airfare up to HK\$ 4,700/person with valid receipts (approx. US\$600) for choreographers/dancers (up to 6 artists per work)
- Per diem
- Accommodation on twin-share basis

Technical

- Limited stage rehearsal and studio rehearsal time

- Set, props, costumes: up to HK\$5,000/each group with valid receipts (approx. US\$640)

Application Deadline: 31 August 2005

Notification: 30 September 2005

NOTE: Proposed works should NOT previously have been presented in Hong Kong.

SPECIFIC DANCE

Event information

Environmental and site specific dance performance at festival environs

Date/Time: 12 to 17 June 2006

Type: Non-theatre performance

Quota: 12 works

Venue: Lobby, Foyer and other public spaces at HKAPA <www.hkapa.edu>

Work Length: ± 10 minutes

Provision

Fee for each selected work: HK\$5,000 (approx. US\$640)

Technical

- Minimal technical support and rehearsal time
- Prop and costume: up to HK\$2,000/each group with valid receipts (approx. US\$250)

Application Deadline: 31 August 2005

Notification: 30 September 2005

NOTE: Proposed works should NOT previously have been presented in Hong Kong.

FILM DANCE

Event information

Co-presented with CCDC and Emergency Lab as an installment

cont. next page

WDA EVENTS

of Jumping Frames, Film Dance is an opportunity for dance filmmakers to screen work. It will include invited commissioned films as well as those selected from open call and entered in competition.

Date/Time: 12–17 June 2006

Venue: Screening Room, HKAPA

Film Length: ± 20 minutes

Medium

- Beta SP NTSC / DVD / DV PAL

Prizes

Six prizes of HK\$7,800 (approx. US\$1,000)

Requirements

- Work must NOT have previously been shown in Hong Kong
- Applicants must grant the presenter the license to screen film for public audience at the Festival and waive royalties.

Submission

Video/VCD/DVD of Completed Work

Submission Deadline

31 January 2006

Additional Enquiries Contact for Film Dance

Ph: (852) 2967 8253

Email: admin@ccdc.com.hk

THREE—EVERYBODY DANCE

Event information

Adult beginner/enthusiast to professional levels classes in Chinese folk and classical dance, Shen Yun, Chinese Opera, Tai Chi, body conditioning, ballet, modern, theatrical dance.

Date/Time: 12–17 June 2006,
9:00–10:30am, 11:00am–12:30pm,
2:00–3:30pm

Venue: Dance Studios, HKAPA

Class Size: 15–30 (depends on studio size)

Class Length: 90 minutes

Provision

Fee for each selected teacher: HK\$670 per class (approx. US\$85)

Technical support

Piano, Clavinova, Western, Chinese, and African Drum accompanists, and/

or DVD, CD, VCR & MD playback equipment, please specify needs on application.

Application Deadline: 21 January 2006

Notification: 28 February 2006

Notes

- Applicants may submit more than one proposal
- Please specify preferred dates and time if necessary
- Proposals for teaching may be for single class or limited series (up to 3 classes)

TWO—TALKING DANCE

Event information

Theme: Imagining the Future: Dance Education in the 21C

Date/Time: 14–17 June 2006,
9:00–10:30 am, 11:00am–12:30 pm,
2:00–2:30 pm

Venue: Recital Hall, HKAPA

A central event of the Hong Kong Dance Festival 2006 will be an international conference. The overall conference theme, Imagining the Future: Dance Education in the 21C will focus on the future of dance education. We invite all those involved in dance education to submit paper or panel proposals based on the overall conference theme, or the following sub-themes.

imagine: How, and in what ways can dance education be advanced? Imagine the ways that dance can play a more comprehensive role in developing each individual's potential. More comprehensive arts education programs, both inside and outside schools, where learning is achieved through arts participation will provide new pathways for people to achieve essential life skills. How do we know that participation in arts activities improves students' confidence and eagerness to learn?

capture: What are the opportunities presented by the high value currently being placed on creativity? This conference aims to examine evidence

and research that demonstrates how arts participation and an education can lead to higher school retention rates and improvement in student confidence and eagerness to learn. Sharing your perspectives and research in these areas will enable us to build a body of knowledge about the positive benefits of a comprehensive arts education.

project: In what innovative ways can the dance field promote the value of dance education? At a time when the information age aspires to bring all nations closer together in the global village, we face the unsettling fact that greater social and religious divides are emerging. Artistic expression is capable of exposing universally felt feelings and emotions. How can dance as a universal language assist in more powerful ways to bridge these divides?

Provision

For each presenter: Registration fee will be paid by the organiser.

Additionally, for each selected overseas presenter:

- Per diem
- Accommodation on twin-shared basis.

Application deadline: 15 October 2005

Notification: 30 November 2005

Notes

- If accepted, the full paper may be written in English or Chinese (Traditional or Simplified)
- Papers should not have been previously published
- Send Abstract and 50-word biography to: <tombro@hkapa.edu>. The organiser will acknowledge receipt of abstract at the time of the application.

Festival Event Enquiries

Ph: (852) 2584 8753

Email: <hkdalli@netvigator.com>

Web: <www.hkdanceall.org>.

Hong Kong Dance Festival 2006 Application Form

Applicant Information (Please Print All Information):		
First Name	Last Name:	中文姓名：
Organization / Affiliation:		Contact Tel.:
Address:		Fax:
		E-Mail:
Information on Proposed Work(s)		<input type="checkbox"/> New Work <input type="checkbox"/> Existent Work
Event (choose one): <input type="checkbox"/> Independent Dance <input type="checkbox"/> Everybody Dance – THREE <input type="checkbox"/> Specific Dance <input type="checkbox"/> Talking Dance – TWO <input type="checkbox"/> Film Dance		
Title / Working Title:		Year Produced:
Music:		Composer:
Length:	Dance Type:	No. of Performers:
Brief Outline of Content:		

Please send application form, applicants' biography, and video (video will not be returned) to the following address:

Hong Kong Dance Alliance
 c/o Office of Associate Dean, School of Dance, HKAPA
 #1 Gloucester Road, Wan Chai, Hong Kong

Festival Event Enquiries
 (852) 2584 8753 / hkdalli@netvigator.com (Hong Kong Dance Alliance)
 Details of the festival can be found at www.hkdanceall.org

The organizers reserve the right to alter festival events, content, schedule, provisions, and other details.

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 centres that make up WDA. The other two are WDA Americas <www.wdaamericas.org> and WDA Europe <www.wda-europe.com>. A fourth regional centre, 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.

NETWORKS

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

- 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.

President

World Dance Alliance Asia-Pacific
C/o Prof Mohd Anis Md Nor
Cultural Center, University Malaya
50603 Kuala Lumpur, Malaysia

Tel: (603) 7967 3458
Fax: (603) 7967 3576
Email: anisnor@um.edu.my

WDA EXECUTIVE COUNCIL

Grant Strate, President, WDA: the Americas
<gstrate@sfu.ca>

Dr Mohd Anis Md Nor, President,
WDA Asia-Pacific <anisnor@um.edu.my>

Marc Jonkers, President, WDA Europe
<marc.jonkers@dansinlimburg.nl>

INTERNATIONAL DANCE CALENDAR

2005

June 27–July 10, 2005

Malaysian Dance Festival 2005

Kuala Lumpur Performing Arts Centre, Kuala Lumpur, Malaysia. Contact Mew Chang Tsing <rvgmew@pd.jaring.my>.

July 7, 2005

World Dance Alliance Asia Pacific Annual General Meeting

Kuala Lumpur, Malaysia. Contact WDA AP President <anisnor@um.edu.my>.

July 8–10, 2005

Asia Pacific International Dance Conference Conference

Theme: Global and Local – Dance in Performance. Kuala Lumpur Performing Arts Centre, Kuala Lumpur, Malaysia. Co-organised by University of Malaya; Ministry of Culture, Arts and Heritage Malaysia; MyDance Alliance (WDA Malaysia). Contact Prof. Mohd Anis Md Nor <anisnor@um.edu.my>.

July 9–15, 2005

Dance Canopy 05 in Auckland

Dance from the education sector and professional dance development. Contact Dance Aotearoa New Zealand at <danz@danz.org.nz>.

September 4–11, 2005

TARI 2005, Malaysia

This international festival will be held at the ASK Campus. The theme for this year's festival is 'Dance in Tertiary Education' and includes performances, workshops and two seminars that focus on choreography and curriculum. See <www.mydancealliance.org> for further information.

September 13–14, 2005

Backing our Creativity

The Australia Council will host this conference, which will focus on arts education in Australian schools, and will particularly emphasise the importance of the arts in every child's life. This is one of several events taking place around the world in the lead-up to UNESCO's

World Conference on Arts Education in Lisbon in March 2006. Information about Backing Our Creativity can be found at <www.iceaustralia.com/neas>.

November 9–12, 2005

Culture Moves! Dance in Oceania from Hiva to Hip Hop

Wellington New Zealand. Will explore tradition and contemporary developments in Pacific dance.

General enquiries: Katerina Teaiwa, email <teaiwa@hawaii.edu> or April Henderson, email <April.Henderson@vuw.ac.nz>. For enquiries on documenting the dance and associated costume exhibition, contact Sean Mallon, email <seanm@tepapa.govt.nz>.

2006

Live Art Asia 2006

A major new international biennial festival and conference centred on Asian and Australian contemporary culture will be produced by QUT (Queensland University of Technology) Creative Industries Performance Innovation. Contact Cheryl Stock c.stock@qut.edu.au

May 27– June 5, 2006

ITI/UNESCO Global Assembly.

The Philippines. Contact Jenny Walpole, email <iti@unesco.org>.

June 10–19, 2006

Hong Kong Dance Festival, Conference and WDA meetings

An International Festival Celebrating the Imagination, Expression, & Vision of Dance Commissioned by the Hong Kong Arts Development Council and Presented by the Hong Kong Dance Alliance in partnership with the Hong Kong Academy for Performing Arts and in Association with CCDC Dance Centre. The International Dance Festival and Conference will dovetail with the 2006 International Society for the Performing

Arts Conference which will be held in Hong Kong 8–11 June 2006.

Dance Education Conference will include paper presentations, workshops, panel discussions on dance education in the 21st Century, technology in dance education. Mornings to early afternoons – Hong Kong Academy for Performing Arts Recital Hall

World Dance Alliance Asia–Pacific Annual General Meeting

Meetings on Creation & Presentation, Education & Training, Management & Promotion, Research & Documentation, Welfare & Status. Mornings to early afternoons – Hong Kong Academy for Performing Arts Recital Hall.

July 17–22, 2006

World Dance Alliance Global

Assembly York University, Toronto, Canada. Contact J. Janney. Email <wdaamericas@juno.com>; Phone 212/695-3925; Fax 212/268-4229.

The International Dance Calendar is provided by World Dance Alliance as a service to dance organisations throughout the world. Listing of events in the calendar is open to all international and national dance organisations at no charge. The purpose of the calendar is to allow better advance planning and to avoid overlapping of important meetings, conferences, festivals and competitions. It will temporarily be distributed by email until the World Dance Alliance web site, in the process of being reconstructed, is up and running. Details will be added as they are received. Updates will be on a monthly basis.

To list your organisation's international or national event, please provide the following information: Name of event, organisation, date of event, name of contact person, email address, phone and fax numbers. WDA maintains the right to edit information. Email the above information to Judie Janney at <wdaamericas@juno.com>

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