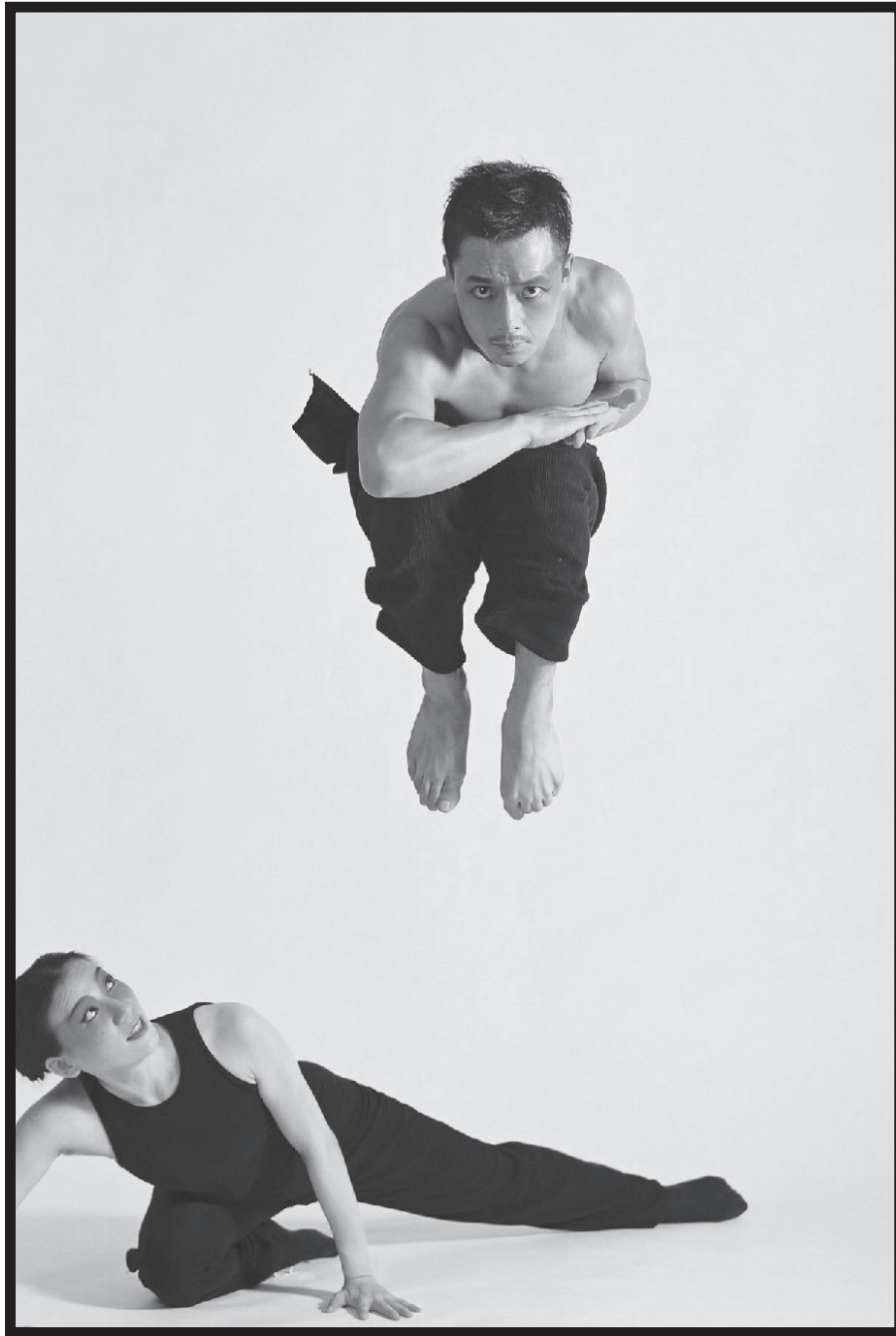


Asia-Pacific  
**CHANNELS**

*No. 2 / December 2004*



Newsletter of the World Dance Alliance Asia-Pacific

# Asia-Pacific CHANNELS

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*No. 2 / December 2004*

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# PRESIDENT'S REPORT

## President's Report

by

Dr Mohd Anis Md Nor



**G**reetings and Happy New Year! I would like to take this opportunity to wish all of you a wonderful Happy New Year as we usher in 2005 with much enthusiasm and expectation. However, as fate has it, we are reminded of how differently this New Year has begun. The recent tsunami calamity the morning after Christmas in South and Southeast Asia and in parts of Africa will forever remind us that fate may be delivered in different guises, reinforcing the uncertainties and incomprehensible possibilities of life and death. Many of us may have been directly affected by this calamity, while others who are spared from the disaster are stunned by the swathe of its aftermath. It reminds us of our vulnerabilities as we seek to accomplish our lifelong achievements. We grieve the loss of friends, family or relatives in India, Sri Lanka, Thailand, Indonesia and Malaysia. As a remembrance to this horrendous yet touching event, I wish to offer my deepest condolence to members and friends of WDA AP who are affected by this calamity, and pray for a safer world.

We are proud to acknowledge the successes of two wonderful events in 2004. This has been a good

and rewarding year for WDA AP, culminating in the WDA – CORD – ICKL Conference in Taipei at TNUA in August, and the recently concluded Kolkata conference and workshop.

I must reiterate my sincerest thanks and utmost appreciation to all our Taipei colleagues under the stewardship of Yunyu Wang. Their names are too many to mention here, but they showered us with their gracious hospitality and well coordinated systematic organisation of the WDA – CORD – ICKL event at TNUA. To Yunyu, kudos to you and your organising team – our debt of gratitude will be difficult to redeem, but we will try nonetheless in the near future.

All of us who travelled to Kolkata in December and participated in either the seminar or the workshops saw how dance bonded intra-regional and cross-cultural dialogues, bridging new ideas and experiences for all who joined the programs. This event would not have happened without the sheer hard work and dedication of Mr Chandroday Ghosh, Madam Mamata Shankar, Mr Ratul Shankar Ghosh, Dr Urmimala Sarkar, and all the boys and girls from Mamata Shankar Ballet Troupe, the car drivers, ushers, helpers and countless friends, and the WDA AP collaborators: Cheryl Stock, Basilio Esteban Villaruz (Steve), Frances Rings and Hsiu-Png Chang. Mew Chang Tsing was unable to come at the last moment due to ill health, and this void was filled when Cheryl replaced her and did an excellent job as a co-ordinator and collaborator.

WDA AP has now formed an ad hoc committee in West Bengal through the aegis of the Mamata Shankar Ballet Troupe, Calcutta School of Music, Visva-Bharati University in Shantiniketan,

Rabindra Bharati University in Kolkata, numerous dance schools, choreographers, dancers, scholars, curators, and young dancers who are eager to embrace the world of dance and beyond. WDA West Bengal will also solicit the approval of the West Bengal Dance Federation to join WDA West Bengal as an organisational member. As WDA West Bengal begins working on projects to engage more of the dance community in this region, we hope to see similar beginnings in other regional centers in India, perhaps New Delhi in the winter of 2005.

We will also be assisting Grant Strate and his WDA Americas colleagues to work on the 2006 Global meeting, which will be held in tandem with the Hong Kong 2006 Dance Educators Conference and Hong Kong Festival. At the same time Susan Graham will need our input for her 'Dreaming Dance Summit' in New Zealand in 2006. Urmimala Sarkar and Susan Graham will work closely to connect the R&D Network with the Australia New Zealand Dance Research Society (ANZDRS). We will also be assisting Cheryl Stock with the biennial 'Live Art Asia' in September 2006 in Brisbane, Australia. Yes folks! 2006 is going to be so exciting for all of us.

Meanwhile, MyDance Alliance has been working hard to organise the MDF 2005 (Malaysian Dance Festival 2005). The festival, from June 27 to July 10, will also include the WDA AP Annual General Meeting on July 7, and the Asia Pacific International Dance Conference from July 8–10. We wish Mew Chang Tsing (President of MyDance Alliance) and her dedicated team great success in hosting and organising these events.

Professor Dr Mohd Anis Md Nor  
President WDA AP

# SPECIAL TRIBUTE

## Lin Hwai-Min Founder and Artistic Director, Cloud Gate Dance Theatre



Founder and Artistic Director of Cloud Gate Dance Theatre of Taiwan, Lin Hwai-min, was honoured at the 2004 International Dance Forum Award Ceremony in August. Mr Lin studied Chinese opera movement in his native Taiwan, modern dance in New York, and classical court dance in Japan and Korea. He founded the company in 1973.

An internationally renowned choreographer, Lin often draws from traditional Asian culture for inspiration and material to create works with innovative forms and contemporary relevance, which have prompted international critics to acclaim:

*Lin Hwai-min has succeeded brilliantly in fusing dance techniques and theatrical concepts from the East and the West.*

*The New York Times*

*Lin Hwai-min, unchallenged giant in Asia... one of the greats of the twentieth century.*

*South China Morning Post,  
Hong Kong*

*Lin Hwai-min's choreography presents a distinct and mature Chinese choreographic language. The importance of this evolution in Asian dance is no less profound than the impact of Forsythe's Ballett Frankfurt on European classical ballet.*

*Dance Europe*

For his artistic achievements, Lin has received an Honorary Doctorate from Hong Kong Baptist University (2004), Taiwan's Executive Yuan Culture Award (2003), the Distinguished Citizen of Taipei Award (2003), an Honorary Doctorate from National Chiao Tung University, Hsinchu, Taiwan (2003), the National Award for Arts, for the second time, from Taiwan National Culture and Arts Foundation (2002), the Fok Ying Tung Contribution Prize (2001), an Honorary Doctorate from National Chung Cheng University of

Merce Cunningham, Jiri Kylián, Pina Bausch and William Forsythe, by *Ballet International* magazine in 2000, and honoured at the 2004 International Dance Forum Award Ceremony.

An acclaimed writer, Lin holds an MFA from the Writers' Workshop, University of Iowa. His novel *Cicada* is an all-time bestseller in Taiwan, and several of his works have been translated into English and published in the United States.

Lin founded the Department of Dance at Taiwan's National Taipei University of the Arts in 1983 and served as its Chairman for five years. In 1993 and 1994, he was the founding dean of the institute's graduate dance program. In 1999, he gave master classes in Cambodia, assisting local dancers to organise teaching materials of Khmer classical dance for children. Lin Hwai-min made his debut as an opera director when *Rashomon* received its world premiere

in 1996 to rave reviews at the Graz Opera, Austria. His production of *Tosca* in 2002 with the National Symphony Orchestra of Taiwan was a hit in Taipei. In 2004, his production *Smoke* was restaged, for the first time by a classical ballet company, Zurich Ballet, to high acclaim.

Since 2000, Lin has also been serving as the Artistic Director of 'Novel Hall New Dance Series,' introducing internationally renowned avant-garde groups and artists to dance lovers in Taiwan.

*Contributed by members of  
Cloud Gate Dance Theatre*



Feng-shueh Liu, Hwai-min Lin and Yunyu Wang at the award ceremony. Photos: Tang Ching-Jung.

Taiwan (1999), the Ramon Magsaysay Award (1999), the so called 'Nobel Prize of Asia,' an Honorary Award of Fellowship by the Hong Kong Academy for Performing Arts (1997), a Lifetime Achievement Award from the Department of Culture of New York City (1996), and named one of the Ten Outstanding Young Persons in the World by Jaycees International (1983).

Lin was featured as the 'Choreographer of the 20th Century' by *Dance Europe* magazine, cited as the 'Best Choreographer' at Lyon Biannual Festival, chosen to be one of the 'Personalities of the Year,' along with

# CHAPTER REPORTS

## Taiwan

by  
Ping Heng

It has been a fruitful year for the Taiwan dance community. In addition to the rich projects that have been run by many dance specialists in Taiwan, the 2004 International Dance Conference was the major event of the year. The dance community in Taiwan did not take a break, with more than thirteen dance companies giving more than fifty performances from September to December across the island, including Cloud Gate Dance Theater, Dance Forum Taipei and others. Below is the annual report, including the list of achievements and activities. The list of board members, the membership list of Taiwanese WDA and financial report will be provided at the AGM meeting in Malaysia.

### **WDA AP Taiwan member activities, Aug –Dec 2004**

#### **Performances**

##### **30 Dance Theatre**

October 1, Ping-tong County;  
October 3, Taichung County;  
October 7–8, King-men; November 5, Hsin-chu; November 12, Yi-lan; November 19–20, Tainan; November 21, Ping-tong; December 3, Hua-lien.

##### **Taipei Dance Circle's 20th anniversary performance**

August 2, Taipei; October 6, Vietnam; October 9, Tainan County; October 23, Kaohsiung County; October 30, Kaohsiung City; November 5, Hsin-chu; November 6, Taichun; November 13, Tainan County; November 27–28, Taipei Metropolitan Hall; November 30, Taichun; December 24, Taichun.

##### **Kaohsiung City Ballet**

August 11–21, Kaohsiung, Ping tong, Tainan, Yuan lin.



Company: Dance Forum Taipei in *Eastern Current*; Choreographer: Yang, Ming-Lung; Dancers: from left to right: first row: Chen, Kai-Yi; second row, left: Chan, Yu-Chun Yogi; middle-Yeh, Wen-Pang; right: Huang, Lan-Hui; third row: left: Sun, Chuo-Tai; middle-Phua Siong Po; right: Cheng, Yi-Wen. Photographer: Hsieh, San-Tai

##### **Taipei Folk Dance Company**

August 2, 2004 International Dance Conference in Taiwan; August 5, Taipei Howard Hotel; August 9, Taipei Metropolitan Hall; August 13, Presidential Office, Taipei; August 30, Grand Hotel; September 9–14, Rhode Island and Dowling College, Long Island, USA; October 16–17, Taipei Metropolitan Hall; October 23, Taipei; October 30–31, Taitong.

##### **Taipei Cross-over Dance Company**

October 29–30, Taipei Novel Hall.

##### **Wind Dance Theatre**

October 9–10, Taipei Novel Hall.

##### **Scarecrow Art'N Dance Company'**

October 29–31, Tainan; November 6–7, Taipei; November 13–14, Taichung; November 20, Kaohsiung; August 30–31, 2004 Asian Young Choreographer Workshop & Performance, Taipei National University of the Arts.

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

December 22–26, Tsoying Dance Theatre; December 28, Kaohsiung Culture Center.

##### **Ting-chu Dance Company**

September 16–19 Taipei Elite Bookstore; December 4–5, 12 Tao-yuan.

##### **Ku's Dancer Group**

August 2, 2004 International Dance Conference in Taiwan; November 19, Taipei Hua-shan Arts District; November 28 Taipei County.

##### **Ko & Dancers**

August 2, Taipei; August 13 Shanghai, China; November 11–12 Houston, USA.

##### **Dance Forum Taipei**

August 2, 2004 International Dance Conference in Taiwan; October 15–16, Taipei Novel Hall; October 22, Taipei City; October 29, Tao-yuan;

cont.next page



At the 2004 International Dance Forum Award Ceremony.  
Photo: Tang Ching-Jung

October 30–31, Taitung; November 4, 16, 19 Taipei; November 5 Taichung; November 16, Kaohsiung; November 20, Nantoe.

### Scholarships

- Chin-Lin Culture Arts Foundation Scholarship for Aboriginal students at Chung-Hua Arts High School in Kaohsiung; Hsiu-Ping Chang to India Dance Workshop.
- National Culture and Arts Foundation: Taipei Dance Forum Company.

### Sponsorships

Chin-Lin Foundation for Culture and Arts:

- WDA AP Taiwan 2005 Project
- The Audience Attendance Project: Seven performances tickets

Ministry of Economic Affairs:

- Dance Technology Cooperation Project by: Taipei National University of the Arts.

### Workshops

- Franklin Technique Workshop, November 27–28 in Taitong.
- Flamenco Dance Workshop, in Chinese Arts High School, Kaohsiung.
- International Dance Technology Workshop, August 5–7 in Chinese Cultural University, Taipei.
- Creative Dance Workshop, August 9–20 in National Taiwan College of Physical Education.
- Seminar in Young Children's Dance, August 14–16 in Tainan Woman's College of Arts & Technology.

- The International Summer Dance Workshop, July 24–30, held by The National Dance Association of R.O.C.

- Alexander Workshop, August 22 in Taipei National University of the Arts.

### Conferences

- Lee Tsai-er Dance Conference, July 1–10 held by Tso's Dance Association in Kaohsiung.
- 2004 CORD/WDA/ICKL/DNB/PS International Conference August 1–10 in Taipei National University of the Arts.
- The Fall Seminar 'Stepping Out the Dance,' November 19–21 held by Taiwan Dance Research Association in Tainan.
- Tsou Tribe Conference, October 6–7 in Chai-Yi

### Publications

#### Papers

- 'The Present Situation and Development of Tsou Tribe Dance', Lihua Tsai (2004.11).
- 'A Page of Dance Culture History in Southern Taiwan—Using the life of Lee Tsai-er before 1994 as an example', Chi-fan Chao (July 2004).
- 'Discussing the Development of Dance Education in Kaohsiung', Lee Tsai-er, Suling Chou and Mingshan Hu (2004.7).
- 'How Chinese Ballet is Used to Represent the Communist Ideology', Ting-Ting Chang (August 2004).

'Keeping Tradition Alive', Chi-fan Chao (2004.8).

'The Bodily Culture and the Cultural Body: On Interpreting/ Analyzing Cross-Cultural Dance Performances in Contemporary Taiwan', Chi-fan Chao (2004.8).

'The Politics of Identity in Hybrid Cultural Practice', Yu-ling Chao (2004.8).

'The Making of Chinese/Taiwanese/ Eastern Identity in Dance on Taiwan's Dance Stage', Ya-ping Chen (2004.8).

'Embodying Gender Struggle and Social Protest: the Influence of Tanztherater and the Awakening of Feminist consciousness in Taiwan's Modern Dance', Ya-ping Chen (2004.8).

'Dancing in the Shadow of Chinese Nationalism and Anti-Communism—Minzu Wudao Movement in 1950s Taiwan', Ya-ping Chen (2004.8).

'Human Rights Through the Eyes of Artists', Yunyu Wang (2004.8).

'Effort in Ritual: the Milasung (Peking ancestors) Ritual in the Amis Village of Lidow, Taiwan', Hung-fu Lee (2004.8).

'Choreographing Flexibility: Taiwan's Cultural Identity in the New Millennium', Yatin Lin (2004.8).

'Becoming the Other in My Own Land — Deconstruction the Hidden Ideology in the 'Representations of Taiwan Aborigine Dance', Shu-lan Ni Miranda (2004.8).

'Some Thoughts about Integrations in New Phases', Heng Ping (2004.8),

'Taiwan's Female Choreographers: The Next Generation', Yunyu Wang, Su-ling Chou (2004.8).

### Books

*Lee Tsai-er — Forever the Pearl in Taiwan*, Chi-fan Chao, Council for Culture Affairs, August 2004.

*Kao Yen — Sixty Years Dancing*, Yin-be Chiang, Council for Culture Affairs, August 2004.

*Lin Hsian-yun — Dancing and Flowing*, Yu-chin Lin, Council for Culture Affairs, August 2004.

# CHAPTER REPORTS

## Philippines

by

Basilio Estaban S. Villaruz



Congratulations to Yunyu Wang Chen and her TNUA and CORD team for the singular success of the last conference-festival in Taipei in August.

Not only did they give us a well co-ordinated schedule of activities — paper presentations, performances, book launches, lunches (one a tribute to Carl Wolz, another to CORD awardees), tributes, visits (to Cloud Gate, museums, palace, etc.) — but also the very beautiful site on the hill of the Taipei National University of the Arts overlooking the refreshing waters below. The hospitality was remarkable!

Personally, I wish to thank CORD for its award for research to me. *Salamat!*

All these were well worth the wait after the postponement from 2003 because of SARS. It was mostly UP! with the air-filled balloons that bid farewell to the Taiwanese night and skies!

Speaking of conferences, at time of writing we also have high expectations for the first WDA convergence in Kolkata in December. This is coordinated by Mr Chandroday Ghosh of Mamata Shankar Ballet, and our own Dr Urmimala Sarkar Munsu. Our President Dr Mohd Anis Md Nor heads the WDA Asia-Pacific delegation, for the seminar sessions, with Cheryl Stock of Australia, Haeree Choi of Korea and myself of the Philippines. Several from our area are participating in the choreographers' interactive workshop.

Two recent conferences brought me firstly to the Asia Pacific Society for Ethnomusicology (APSE) in Phnom Penh (and a prized visit to Angkor Wat (Heaven on Earth!), and secondly Shirley Halili Cruz's Quezon City Ballet in New York, and a conference on the centennial of the St Louis World's Fair (1904) that had been controversial in its display of Filipino ethnic bodies in a foreign clime and space.

The first conference was organised by Dr Sam Ang Sam, giving another view of Khmer dance and music; the second had been once planned by Carl Wolz as a WDA global event in Missouri (his home state).

Recently, WDA Philippines choreography network head Myra Beltran choreographed for a production at the University of Iowa, directed by Anton Juan. Juan also brought UP dancer-choreographer Ernest Hojilla to a folkloric festival in Korea. Hojilla is also choreographer for the UP Concert Chorus and successfully stirred his own recital production before a full house last October:

UP Dance Company, to which Hojilla belongs, is busy into 2005. It will stage the Gluck opera 'Orpheus' and its own College of Music performance at the Cultural Center; the Bharata Natyam styled 'Shani Mantra' repeat on Ghandi and Jose Rizal (Philippines' national hero and advocate for peace), a tribute program to UPDC director Basilio.

A recent success was the studio performance of Airdance led by Paul Morales and Dwight Rodrigazo in cutting-edge works of theirs and other choreographers. Ernest Mandap's company and Claude Brumachon's company from France were guest artists. Also interesting were new and revised works from Ballet Philippines by Alden Lugnasin, Alvin Tolentino of Canada, and Augustus Damian who is the new

artistic director of Ballet Philippines. Damian just returned from twentyyears of dancing in Germany and with Bejart's company in Switzerland.

Awardees for 2004 are Enrico Labayen from the City of Manila, and Eddie Elejar from the Cultural Center of the Philippines. Elejar was a founder of several other organisations: Ballet Federation of the Philippines, Dance Theatre Philippines, Manila Metropolis Ballet and Philippine Ballet Theatre. With colleague Tony Fabella, he helped found two training programs for economically disadvantaged youth, in Quezon City and Manila. In his time, he was the most sought-after premier danseur, partnering Manila's foremost ballerinas such as Joji Felix, Maribel Aboitiz, ina Santos, and modern dancer Alice Reyes.

As for 2005, we look forward to the conferences planned by WDA Malaysia (MyDance), and in 2006 by WDA Hong Kong and WDA Americas in Toronto.

A first national event is the ballet competition in November from the National Music Competition for Young Artists (NAMCYA) with Dr La Verne de la Pena as secretary general.

For ages 13–18 (juniors), I patterned the competition after the Asia Pacific International Ballet Competition held in Tokyo every other year by the Japan Ballet Association. The jury is made up of Corazon Inigo (CIOFF Philippines president and WDA Philippines vice-president), Felicitas Radaic (RAD Philippines adviser), Noordin Jumalon (GITIS alumnus and principal of Cultural Center of the Philippines Dance School), Zaida Halili (ex-Ballet Philippines and now living in Los Angeles) and myself (University of the Philippines dance program).

*Basilio Estaban S. Villaruz  
WDA-Philippines President  
WDA AP VP for Southeast Asia*

# CHAPTER REPORTS

## Aotearoa, New Zealand

by  
**Dr Tania Kopytko, DANZ**  
(Dance Aotearoa New Zealand)

It is with great pleasure that I take this first opportunity to write on behalf of the New Zealand Chapter since starting my role as Executive Director of DANZ (Dance Aotearoa New Zealand) at the end of July 2004.

DANZ, the service organisation for the New Zealand dance industry, has a small but energetic team dedicated to the development and support of dance. Celia Jenkins and I attend to national business, supported by our new Auckland office co-ordinator Sandi Goodwin. Because we are a small team with a national focus, one of our most important tools is the DANZ website, <[www.danz.org.au.nz](http://www.danz.org.au.nz)>, a most valuable dance resource and a way of democratically reaching across the country.

In addition, through dance in education coordinators Kirsty Parun and Lyne Pringle, we run two contracts with the Ministry of Education, supporting dance in the New Zealand schools curriculum – a very important recent development for dance as an art form. The impact of dance as a curriculum subject, from primary through to secondary school, plus the now established exciting tertiary courses and degrees in dance, will be major in the future, affecting all aspects of the industry from audience development and employment, to wide career expectations.



*Ngai Tahu 32* choreographed by Louise Potikit Bryant and performed by Atamira Dance Collective. Dancer Justine Hohaia  
Photo: John McDermott.

In the latter part of 2004 DANZ ran skills development workshops for the industry as part of a drive to make it stronger. These have covered dance health and safety, business development and tax, media and marketing plus a mentoring program for developing dance companies.

September through to November saw a season of dance festivals across New Zealand. The innovative and exciting work presented was evidence that dance is currently in a state of ferment and development in the country.

'Dance Your Socks Off' in Wellington, 'The Body' festival of dance and physical theatre in Christchurch and the Auckland 'TEMPO' Dance festival, all contained an awe-inspiring variety of contemporary dance which left us in no doubt that dance is on the crest of a major developmental wave. These festivals also supported the diversity of community and recreational dance, as well as exhibiting the vital energy and creativity now coming through the education system.

The growth in Maori contemporary dance is particularly significant, as it represents new voices that can only come from the unique set of cultural circumstances and influences that is Aotearoa. One example is the Atamira Contemporary Maori Dance collective, particularly in the work *Ngai Tahu 35* by Louise Potiki Bryant for the TEMPO Festival, which shows that by drawing on whakapapa (history), cultural traditions and contemporary influences, dance can tell a powerful story of specific colonial impact as well as universal truth. New work and developments in Maori and Pacific dance are also emerging from tertiary institutions such as Whitireia and Te Wananga o Aotearoa, enhancing the rich diversity of dance in this country.

Looking to the future, we have two significant dance conferences in New Zealand in 2005. *Tuanui – Dance Canopy 05* in Auckland from July 9 to 15 will involve dance from the education sector and professional dance development. *Culture Moves! Dance in Oceania from Hiva to Hip Hop* in Wellington from 9 to 12 November 2005 will explore tradition and contemporary developments in Pacific dance.

# CHAPTER REPORTS

## Malaysia

by  
Mew Chang Tsing

**Malaysia hosts 3rd MyDance Festival**  
June 27 – July 10, 2005

The MyDance Festival (MDF) was born from a desire to host an independently organised festival that brought together dance companies, institutions, choreographers and dancers of different genres and cultural backgrounds. The Festival offers a supportive atmosphere aimed at fostering a creative exchange of ideas, encouraging exploration of new ground and providing opportunities for dance aficionados to experience a wide spectrum of dance/movement disciplines.

Its objectives are:

- to present the diversity of Malaysia's multi-genre, multicultural dance scene
- to provide a platform for local talents to showcase their work
- to foster closer ties with the dance community and encourage exchange of ideas
- to nurture Malaysia's unique cultural diversity

MDF '05 is an event that incorporates not only performances but also a variety of educational activities, e.g. conference, workshops and video viewing sessions. These will address dance in different ways and explore its diverse roles, elements and forms, and cater to the interests of performers, choreographers, academics and enthusiasts.

Previously, MDF was successfully held in 2001 ('Our Dance, Our Life') and 2003 ('Diversity in Motion'), and will be organised on a larger scale in 2005, at the soon-to-be completed Kuala Lumpur Performing Arts Centre in

Sentul. MyDance Alliance will have the honour of staging the inaugural dance festival once the state-of-the-art premises open. From a three-day festival in 2003, the 2005 festival will be held over a two-week period – for fourteen consecutive days, audiences can expect to live and breathe dance.

Most excitingly, international panel speakers and delegates of the World Dance Alliance Asia Pacific Region will also attend the festival. They will be in Kuala Lumpur to attend their AGM and the Asia Pacific International Dance Conference (APIDC) which will be held from July 8–10, 2005.

The festival hopes to bring the level of local performing arts to greater heights, and subsequently to attract the return of established Malaysian artists abroad. It is hoped that MDF will eventually develop into an international dance festival that positions Malaysia as a country hosting



Mew Chang Tsing in performance.

performing arts events of international standard.

Details of the MyDance Festival can be found on page 24.

## Indonesia update

from  
Sal Murgiyanto

Upon returning from Taipei, WDA Indonesia had several meetings to reorganise ourselves. In our meeting of August 20, we elected Maria Darmaningsih M.Ed (Chair) Sukarji Sriman (Vice Chair), Chendra Effendy and Mira Teja (Secretary), and Nungki Kusumastuti (Treasurer) of WDA Indonesia. My position is as Advisor. The new email number is <dkj@centrin.net.id>.

The Indonesia Chapter is currently planning a small WDA conference in Jakarta (in connection with the IDFVIII) in July 2006. Further details will become available later.

## UNITED IN OUR GRIEF

The tsunami disaster in our region prompted many messages of sympathy and hope from WDA members. The President, Mohd Anis Md Nor, provides his response in the President's Message on page one, and these are two of many others received in our office. Ed.

*Dear Anis and Asia-Pacific colleagues,*

*I send you all my great wishes for a New Year of 2005 filled with peace, understanding, health and dance prosperity.*

*We are all here in Hong Kong full of grief at the devastation of the tsunami and send our heart-felt condolences to everyone who has suffered loss, and pray that you are all well.*

*In the words of the Indian writer, Satish Kumar:*

*Lead me from death to life, from falsehood to truth.*

*Lead me from despair to hope, from fear to trust.*

*Lead me from hate to love, from war to peace.*

*Let peace fill our heart, our world, our universe.*

*Tom Brown, Hong Kong  
Chapter Head*

*After all the sun – and fun – in Kolkata, how the days went dark just after Christmas. The most festive time of the year here, yet it was so tantalisingly terrible to get the headcount of the victims rising from day to day.*

*Moreover, it was also the day my former chair in English/Comparative Literature in the university died. She taught me how to be uncompromising in my teaching standards while I was a graduate/teaching assistant in the 60s.*

*Yes, how we need Tagore's words and Tom's poem to see light through the darkness. Or remember the miracles of being saved over the thousands of lives lost. If anyone of us did lose a family or a friend, I offer my sympathy and prayers.*

*May this message of sharing give us a little more light on our path into the rest of 2005.*

*Basilio Esteban Villaruz (Steve)  
WDA Vice-President, Southeast Asia*

# CHAPTER REPORTS

## India

by

**Dr Urmimala Sarkar**  
**Chairperson, West Bengal Committee, WDA AP**

### Formation of WDA AP West Bengal Committee

At the conclusion of the ten days of activities in Kolkata, the World Dance Alliance Asia-Pacific President announced the setting up and inclusion of the West Bengal WDA AP ad hoc Committee into the folds of WDA AP.

At the WDA AP meeting held as part of the workshops and seminar, the President, Professor Mohd Anis Md Nor, noted that although dance was an essential part of life in India and the dance community was therefore huge, it was without much organised activity. He suggested that, because of the geographical and regional distances, a WDA solution may be found in having separate chapters within the Indian chapter. West Bengal could be the first of such chapters and provide an example for the other regions.

Dr Anis explained the concept of the separate Networks within the WDA, and how the Network chairs were responsible for networking within the group. He emphasised the need to establish the networks, and get them going under chairpersons. He also said that in case there is a large number of members who joined WDA in West Bengal, the membership fees from individuals or groups could be decided by the WDA West Bengal committee. Former President, Professor Basilio Esteban Villaruz, noted that WDA was unique because it was founded in Asia, rather than in the West, as are most other such organisations.

The new West Bengal Committee is:

- Chairperson: Dr. Urmimala Sarkar (Calcutta University, Uday Shankar India Culture Centre)

- Treasurer: Ms Suman Sarawgi (Choreographer and Manipuri Dancer)

Networks

- Education and Training: Dr Sruti Bandopadhyay (Rabindra Bharati University)
- Creation and Presentation: Mrs Ranjita Karlekar (Dance Ethnologist)
- Research and Documentation: Dr Urmimala Sarkar (Calcutta University, Uday Shankar India Culture Centre)
- Status and Welfare: Ms Sohini Chakraborty (Sanved)
- Management and Promotion: Mr Chandrodoy Ghosh (Mamata Shankar Ballet Troupe)

The WDA West Bengal Committee looks forward to the West Bengal Dance Federation (membership of more than 400 members) joining the WDA West Bengal as an organisational member, to begin working on future projects with exciting and meaningful activities which engage more dancers, scholars, choreographers and researchers from the region, and eventually from all over India.

The visiting WDA AP members, Mr Chandrodoy Ghosh, Ms Mamata Shankar, all members of the Mamata Shankar Ballet Troupe, the other members of the WDA AP who could not come, but whose enthusiasm and help has made this event possible, and all the dancers, choreographers, students, researchers and enthusiasts of Calcutta are to be thanked for the success of the whole Kolkata workshop and seminar endeavour.

# CHAPTER REPORTS

## Japan

by  
K. Sho Suzuki

### New dance zeal in Japan: a postmodern folkdance

I would like to write about a new phenomenon in Japan, where more and more Japanese, especially young people, are enjoying dance. What they are enjoying is neither a traditional folk dance nor a disco dance, but a mixture of folk dance and disco, created recently.

In Japan people have long believed that the souls of our ancestors come back every summer from the next world to this world. Japanese people have held a ceremony called *U-RA-BON-E* to welcome and console the souls of their ancestors, and the ceremony includes dance. It is called Bon Dance. Usually, people dance in a circle around the high stage on which the music is played.

Bon Dance used to be danced in most villages and towns all over Japan, but after the Meiji Restoration which took place in 1860s, it has been danced in less and less villages as a result of modernisation, which, in Japan, meant westernisation. In the Meiji era, the government considered Bon Dance as antiquated and promulgated the laws that banned it. Another reason for banning Bon Dance was that it was a precious opportunity for young boys and girls to enjoy sex freely. Now only a few unique Bon Dances have survived.

Awa Dance is one of them. Awa is the old name of Tokushima prefecture, so Awa Dance means simply the dance of Tokushima prefecture. Awa Dance has a history of 400 years, though its origin is not clear. It is a group dance performed in the streets. Drums and Shamisen (a kind of guitar, with three strings) are the main musical instruments. Dancers wear *Kimono* or *Happi* (a kind of half coat). Some female dancers wear *Torioid-*

*gasa* (a kind of straw hat). Some wear *Geta* (wooden sandals) and others dance only with *Tabi* (a kind of socks) on their feet.

In 1954, merchants and shopkeepers in Kochi city, the capital of Kochi Prefecture, wanted to create a festival like Awa Dance to attract shoppers and tourists. They had long been envious of Awa Dance that attracted so many tourists from every region of Japan. A union of shopkeepers in Kochi city asked a famous composer, Eisaku Takemasa, to write a new song, to which a new kind of Bon Dance could be choreographed. Takemasa, instead of writing a new song, put together phrases from a local nursery rhyme and a local folk song called *Yokakoi-Bushi* to create a new song. It is named *Yosakoi Dance Song*.

Then, five dance teachers choreographed the standard version of the dance. In Awa Dance, people dance with nothing in their hands, so Takemasa thought that, to make a difference, Kochi people should hold a *naruko* (a kind of castanet) in their hands.

The organisers then set two regulations. Firstly, the music they used for dance should include a melody from *Yosakoi Dance Song*, and secondly, the participants should use a *naruko* in their dance.

The first *Yosakoi Festival* was held in 1954, and up to now, the numbers of groups, participating dancers and spectators have steadily increased. In 1991 a student who was studying in Sapporo, capital of Hokkaido, visited Kochi and saw *Yosakoi Festival*. He wanted to create a similar festival in Sapporo. Thus *Yokakoi Soran Festival*



Amateur dancers. Photo: K. Sho Suzuki

was born, and in June 1992 the first festival was held. Now, in the city streets, squares and parks, dance groups coming from various regions in Japan show the dance they have made, with spectators surrounding them.

The participating dance groups have to respect the following regulations established by the organisers of the festival. (1) The participating groups can use any kind of music, but it should include a melody from *Soran-Bushi* (a traditional folk song in Hokkaido). (2) The participating dancers should use a *naruko* in their dance. (3) The participants should learn two kinds of dance; stage dance and parade dance. As long as the participants observe the rules, they can dance in any choreography they like, to any kind of music they like, in any costume they like.

Like *Yosakoi Festival*, *Yokakoi Soran Festival* has been a competition. In the first year, 10 dance groups (1,000 dancers) took part and the festival attracted 200,000 spectators. In the twelfth festival held in 2003, 330 dance groups (44,000 dancers) took part and the festival attracted more than two million spectators. In only twelve years, it has become a huge event!

Moreover, after the *Yokakoi Soran Festival* was born, similar festivals were born one after another all over Japan. Now it is said that more than 200 cities have a festival similar to *Yosakoi-Soran*. It is indeed a new phenomenon that never fails to attract dance scholars.

Prof. K. Sho Suzuki works at  
Hosei University, Tokyo

# CHAPTER REPORTS

## Hong Kong

by  
Tom Brown



Dance Journal HK: Above, Vol. 6 No. 6  
Photo of *Spiritual Girl*. Dancer/Choreographer: Yeung Wai-mei  
Photo: Ringo Chan



Right, Vol. 6 No. 5 Photo of CCDC Dance Centre's I-Dance Festival  
Choreographers: Elaine Kwok, Cyrus Hui, Chloe Wong; Dancers: Elaine Kwok, Chloe Wong  
Photo: Cheung Chi Wai

Hong Kong Dance Alliance Chairman, Tom Brown, and Treasurer, Anna Chan, attended the WDA AP Annual General Meeting held at the Taipei National University of the Arts in August and congratulate organiser Yunyu Wang Chen and WDA AP President Mohd Anis Md Nor and the organisers for their excellent planning which made the meeting and ensuing conference among the best in recent memory.

Hong Kong members were enthused by the interest in WDA AP generated by the Taipei meetings and look forward to the continued growth of our organisation. Since our last report, the Alliance has published the final four issues of Volume VI of the *Dance Journal/HK*. In addition to its regular reporting on Hong Kong dance events and in-depth critiques, in Vol. VI, Nos. 4, 5, and 6, the *Journal* published a three-part bi-lingual article by Robert Kitsos, entitled 'Talking Dance' that examines dance aesthetics.

The Alliance has been hard at work on its Hong Kong Arts Development Council-commissioned Dance Archival Project, submitting our second Interim report to the

Council in November. To date about sixty-five per cent of articles for the project publication have been submitted in draft form. A similar proportion of the filming and Labanotation sections have been submitted and we anticipate publication of all materials in the fourth quarter of 2005.

The big news is confirmation that the Hong Kong Dance Alliance has been commissioned to produce an International Dance Festival and Conference in Hong Kong from 10–19 June 2006. One of our partners for the event will be the Hong Kong Academy for Performing Arts whose wonderful facilities include ten dance studios, conference rooms, and theatres where many of the events will be held. The International Dance Festival and Conference will also dovetail with the 2006 International Society for the Performing Arts Conference which will be held in Hong Kong from 8–11 June 2006. Details of the Festival and information relating to submission of proposals for Festival and Conference events will be announced soon; however, a brief introduction to the Festival is given on page 25.

# CHAPTER REPORTS

## Australia

by  
Julie Dyson

The year 2004 ended on a positive note for dance in Australia, with the Australian Dance Awards in November at the Sydney Opera House, the international success of several of Australia's leading dance companies, and some new funding for the Dance Board of the Australia Council. Several Australians also attended the wonderful Taipei conferences in August 2004.

The Australia Council has announced a restructure in which the boards of New Media Arts and Community Cultural Development will be abolished, creating much anxiety in those areas of arts practice. The Council is trying to reassure those sectors that they will not be adversely affected, but forums are being held with concerned artists to ascertain the full effect of the restructure on their practice.

The Australian Taxation Office has, after eight years of negotiation with the arts industry, recognised professional arts practitioners as legitimate businesses for the purposes of assessing income tax. This ruling also sets out the definition of a professional artist. At the recent conference on dancers' transition in Monaco, this definition was considered to be important in the world of dance, seemingly setting a precedent for recognition by the bureaucracy of arts as a profession worthy of its own definitions.

The ruling defines such issues as the nature of arts activity, intention of the taxpayer (professional artist), and repetition and regularity of arts practice. It acknowledges that there is 'no one type of arts industry', and it gives examples of ways in which this 'business indicator' may be demonstrated. It also provides useful guidelines about carrying on an arts business in a businesslike manner, which the ATO expects will be



Australians at the Monaco Dance Forum: seated: Shane Carroll, Lucinda Sharp, Julie Dyson, Sue Street, David Throsby, Graeme Collins; standing: Sally Collard-Gentle, Hilary Crampton

demonstrated by good record keeping, written contracts, adequate insurance and professional development activity. The full ruling can be found at <<http://law.atto.gov.au/atolaw>> and search for TR2005/1

Ausdance has published two new pieces of dance research by Professor David Throsby and Virginia Hollister – a profile of Australian dance, and *Moving on*, a study of career transitions of professional dancers in Australia. These reports were written as part of the worldwide study into dancers' transition, presented in Monaco at the aDvANCE Project conference in December 2004. The reports are comprehensive and provide an excellent framework on which to build any further services for dancers in transition. David Throsby was a keynote speaker at the Monaco Dance Forum, and we were very proud to be associated with his research presentation (see conference report on page 32).

The Council for Humanities, Arts and Social Sciences (CHASS) met in December and agreed to convene a national two-day meeting for people working in executive roles within the humanities, the visual and performing arts. Some of the aims of the meeting would be to discuss the development and promulgation of policy, expanding the capacity of the sector to respond to policy needs and influencing policy through the Parliamentary process. CHASS has also announced a new study into the contribution that the humanities, arts and social sciences

make to Australian life in a project to be funded by the federal Department of Education, Science and Training.

The new Units of Competence for teachers of recreational dance in the community were endorsed by the Australian National Training Authority (ANTA) in September last year. These units of competence are based on the existing Level One of the 1998 *Interim competency standards for dance teachers*, and represent years of work by Ausdance and the dance teaching profession to gain recognition and accreditation for dance teachers at the community, social and recreational levels. The Diploma level competency standards will now be prepared for approval, giving teachers of vocational dance students a new form of registration, should they require it.

Finally, WDA AP events during the year provided wonderful choreographic opportunities for two Australian choreographers. Independent artist Amanda Phillips (supported by ArtsSA), participated in the Asia-Pacific Young Choreographers' Project as part of the Taipei international conference in July/August, and Frances Rings (supported by the Australia Council), assistant director of Bangarra Dance Theatre, participated in the Kolkata workshops in December. Both were delighted to have been selected and were impressed with the opportunity to work with artists from other cultures in the region.

# WDA EVENT REPORTS

## Dance, Identity and Integration

An international dance conference in Taipei

**By Susan Douglas Roberts and Elizabeth Gillaspay**

*Dance, Identity and Integration* — an international dance conference and joint venture of the World Dance Alliance, Congress on Dance Research, and the International Council on Kinetography Laban and Labanotation — was hosted by a visionary group of Taiwanese dance professionals at Taipei National University of the Arts (formerly Taiwan's National Institute of the Arts) August 1–4, 2004. The four-day gathering was a treasury of dance offerings by artists, scholars, educators, and arts advocates. It was preceded by a day of pre-conference workshops in east/west movement essentials and an evening concert of dance works by emerging choreographers from across the Asia/Pacific region.

Themes of identity — artistic, cultural, political and personal — as conveyed through dance were woven throughout the conference. One of the highlights of the performance offerings was Dr Liu Feng-shueh's reconstruction of seventh-century T'ang Dynasty court dance and music, presented by members of her company, the Neo-Classic Dance Company. Fusing contemporary methods with ancient clues, she recreated a work of such detail and delicacy that audience members seemed to lose themselves in time. Panel presentations and round-table discussions addressed thematic material with depth and breadth: more than 100 papers were presented, representing scholarly work from twenty-one countries. The space in which showcase concerts were presented underscored the intimacy and immediacy of artistic messages voiced by choreographers from around the world. Contemporary Taiwanese choreographers and performers delighted audiences with two evenings of work, one featuring the professional community, the other



Welcome dance, with WDA leaders.

showcasing works by TNUA faculty and guest choreographers, and danced by the students. This second concert also featured a new work that was the result of collaboration between TNUA and Queensland University of Technology in Australia. It unfolded as a metaphor for the successful international cooperation that was foundational to the entire event.

Carl Wolz and Muriel Topaz were honoured and remembered during the WDA luncheon mid-conference. Friends, colleagues and former students spoke of both their lasting contributions to the field as well as bringing a personal level of remembrance. 'Wolz became known internationally for founding the Asia Pacific Dance Alliance which eventually lead to the formation of the World Dance Alliance, for which he served as president and then executive director from 1988.' (Honolulu Star-Bulletin, 2002). In remembering Muriel Topaz, Paul Ben-Itzak, writing for *The Dance Insider*, reports 'A member of the board of directors of the Dance Notation Bureau for over forty years, as its director from 1978 to 1985,

Muriel Topaz lead an expansion which included the establishment of a school, bookstore, and publications, staff expansion, and the addition of the Bureau's first development director' (May 1, 2003).

Set on a mountain in the Tamshui district, TNUA is a world apart. From the mountain's crest, one looks down over rice fields in the foreground, to the river just beyond, out to the signature of the city, Taipei, in the distance. As is the Chinese custom, guests were continuously gifted — from the carefully crafted ceremonies that brought conference attendees into the heart of the Taiwanese culture to the treats of 'Tea Time' held daily between sessions. The opening ceremony included a welcoming dance. The Taiwanese hosts tossed traditional red ribbons, ten feet in length, into the air and waived them in intricate vertical counterpoint, one to the other. The first night, all gathered on the walkway that mapped the fine arts area to record their dreams, wishes and prayers on large paper globes. Fueled from below, like hot air balloons, they were then

**cont.next page**

# WDA Event Reports cont'd

launched and floated away, often with darting reluctance, leaving images of fragile hopes hanging in the mind's eye.

The last evening included a performance of an Amis dance ritual, reconstructed by Ping Heng and presented by the TNUA freshman dancers. The Amis are one of Taiwan's indigenous peoples, and their dance, recreated and performed in the final moments of the festival, reinforced the fundamental importance of dance in the creation of community, as performers and 'audience members' joined together, circling the courtyard space between theatres in song and dance.

As part of the closing ceremony, Dr Liu Feng-shueh (Founder and Artistic Director of Taiwan's Neo-Classic Dance Company, and master teacher) and Lin Hwai-min (Founder and Artistic Director of Cloud Gate Dance Theatre) were honoured for their lifetime achievements to dance. As each one took the stage, one felt the enormity of their respective lives and contributions to growth and development of dance in Taiwan.

The Dance Notation Bureau and Polestar Pilates Education conferences followed, August 5-11, and taken altogether, this marked the first time a dance gathering of this magnitude was held in Asia. As Yunyu welcomed colleagues from around the world, she stated: 'Taiwan is in the unique position of providing a turning point for the dance community. This conference is the first time others will see Taiwan's rich tradition and burgeoning talent in dance first hand, and solidifies the country's standing as a leader in the dance community. It is also a rare chance for experts from around the world to come to Taiwan to share their knowledge and experience with native dance educators and professionals. This event and all that it provides will act as a springboard for this country's dancers, choreographers, educators, and all of those related to the dance world. We must take advantage of this opportunity for collaboration, and ensure that our work this week sets the foundation for

a legacy of excellence both here and abroad in international dance.' Yunyu acknowledged those responsible for providing significant funding for the conferences: the Council for Cultural Affairs (Taiwan), the Council for Cultural Affairs (Taipei), the Jih Sun Foundation for Education (Taiwan) and the Chin-Lin Foundation for Culture and Arts (Taiwan).

The conferences were hosted by a formidable team of resourceful women, all leaders in the field of dance in Taiwan. This group was headed by Yunyu Wang, one of the original Cloud Gate company members, professor of dance at Colorado College and most recently, Visiting Professor of Dance at TNUA. The group included: Chang Chung-shiuan (Dean of the Dance College, TNUA); Wu Man-li (Chair of Dance, Chinese Culture University); Tsai Li-hwa (Chair of Dance, Taipei Physical Education College); Wang Yu-ying (Chair, National Physical Education College/Taichung); Ping Heng (Director, National Theater and dance faculty, TNUA); Cheng Shugi (Chair of Dance, TNUA), Chou Su-ling (Director of Tsoying High Dance Program), Ku Ming-shen (Artistic Director, Ku's Dance Company and dance faculty, TNUA), and Lo Man-fei (Artistic Director, Cloud Gate II and dance faculty, TNUA), as well as twelve other dance professionals in Taiwan. Colleagues from around the world who formed an international alliance that lasted over three years to shape and organise the conferences supported them in their efforts.

This article first appeared in WDA Americas Channels. It is reproduced here with permission.

*Susan Douglas Roberts, Associate Professor of Modern Dance at Texas Christian University, is a member of the national board of the ACDFA. She works independently as a choreographer, performer and teacher in Latin America, Asia and Europe.*

*Elizabeth Gillaspie is Assistant Professor of Ballet at Texas Christian University, past vice-president of dance for TAHPERD and a member of the*

## Message from WDA Japan President, Miki Wakamatsu

I would like to send my apology because I could not attend the 2004 Taipei conference, as my doctor said that the medical check would be necessary at that time. Although I did not feel bad, I needed an operation for prostate cancer. The doctor has told me finally that there will not be any sudden changes occurring in the following years, and my schedule remained the same except for the hospital treatment which lasted fifteen days.



Miki dancing with a terrestrial globe in September. Solo peice danced in Memorial. Photo: Hitoshi Furuya.

I continued with the performance which was held four weeks after my hospital stay. I organised a world hip hop festival, inviting Lenny Harris and groups from France, Korea and Brazil. I also featured in a dance symposium at Okinawa as the president of Japan Dance Research Society, so all my days continued as usual.

After the operation I think I feel more free as a performer. My 65-minute performance on November 26 was entitled *Art of the highest rank is no accomplishment*, and was critiqued by Mr Kusaka as 'the greatest masterpiece in his later years'.

Julie Dyson suggested to me that it was an opportunity to inspire other WDA members. I know Dr Cheryl Stock and Dr Sunil Kothari have also experienced cancer, so I send a picture of my performance.

# WDA Event Reports cont'd

## WDA Asia-Pacific Meetings

*board of directors for CORPS de Ballet International.*

*The Annual General Meeting of the WDA-AP was held in Taipei on 31 July 2004. The organisation's general meetings took place on 31 July and 2 August, and all are summarised here for Channels by Julie Dyson, Secretary.*

### ANNUAL GENERAL MEETING

All Executive members were present, as were thirty-three general members. There were eight apologies. The President, Dr Mohd Anis Md. Nor, welcomed WDA Asia-Pacific delegates, and thanked those from both this region and other parts of the world for their attendance, emphasising the importance of hearing all points of view.

Ping Heng reported on the Young Choreographers Forum, about to be concluded. She noted that young choreographers from the region had spent a month working together and would shortly be presenting their pieces. The President thanked her for facilitating this exciting event which had successfully involved WDA countries in the selection process.

### President's report

The President's report was tabled. He thanked Executive Board members for their active contributions and support. He had attended the WDA Presidents' meeting in Paris in April, and his report on that meeting was carried in the June 2004 edition of *Asia-Pacific Channels*.

The President noted the importance of WDA's documentation of its work over the last fifteen years in the process of applying for recognition by UNESCO. As it had been agreed that WDA would work with the International Theatre Institute (ITI) in seeking recognition, a process of collecting archival material would be undertaken, with the Americas and Europe undertaking the same process.

The Secretary noted that *Channels* was now available electronically, and it was agreed that Chapter heads email *Channels* to members where possible, otherwise it should be printed and posted to each member, as per current practice.

Chapter reports were contained in the current edition of *Channels*, and were taken as read.

### Network chairs

Network Chairs had provided written reports, and several actions were agreed to:

- *That the Pacific Islands Choreographers Association (PICA) be invited to join WDA AP as a corporate member.*
- *Youth delegates needed: Chapter heads would continue to encourage younger delegates to attend each meeting.*

### Constitutional amendments

Tom Brown had undertaken to redraft the WDA AP constitution. He took members through each amendment, and these were discussed at length and new wording approved. The following amendments regarding membership were approved:

- 'Any organisation or individual interested in the objectives of the society may become a member. The organisation shall determine criteria and membership rights and privileges.'
- 'Membership categories and criteria, and rights and privileges of each category of membership shall be determined by the society.'
- '... any organisation within the Asia Pacific region of more than 50 members shall be entitled to apply for membership as an organisational member within the Society.'

- Each individual member shall receive one vote.
- Each organisational member shall receive 10 votes.
- Membership categories, criteria, rights and privileges would be included in the *Policies and Procedures* document. Individual members would have to apply for membership and be approved as a voting member at the following AGM, but all other membership benefits would be available from the date of payment of membership fees.
- The Preamble to the Constitution will be as follows: 'The Society was established by the following groups and individuals who gathered in 1990, and these shall hereafter be known as the founding members'
- Founding Members would be defined as organisations rather than countries (e.g. Hong Kong Dance Alliance, Ausdance, etc.).

Tom Brown was asked by the members to submit the amended Constitution to the Hong Kong corporate affairs authorities to enable incorporation of WDA Asia Pacific to proceed. A motion of appreciation and thanks was expressed to Tom for his work on the constitution.

### WDA AP GENERAL MEETINGS

All Executive Board members were present, as were thirty-two members. There were eight apologies. The President first invited Vice-President Yunyu Wang to introduce Ms Cynthia Lee, a former student and the daughter of Mr Robert Lee, who had established the Chin-Lin Foundation for Arts and Culture. Prof. Wang said that Mr Lee had a particular interest in dance and Asia, and thanked Ms Lee and her family Foundation for assistance with

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# WDA Event Reports cont'd

this conference, which could not have gone ahead without their support.

## **Proposal for Festschrift publication dedicated to Carl Wolz**

Dr Stephanie Burrige, commissioning editor of the Festschrift, spoke about the proposal. She quoted Carl Wolz: 'Celebrating the variety, the depth and the beauty of human difference through the art of dance', and proposed the following components for the Festschrift:

- 'Conversation' sections, including the 'voice of the practitioner' consisting of short interviews with the leading choreographers and performers from each region.
- Critics forum, a series of five articles where overviews of current trends in dance, comparisons and similarities of companies from diverse regions are presented.
- Designated regional articles, where each WDA region decides the focus of the article.
- 'Special' articles, e.g. Kapila Vatsyayan — the role of dance as a peacemaker; Professor Allan Luke (Singapore) 'Dance and Multiliteracies' with a summary chapter by Professor Mohd Anis Md Nor.
- Other inclusions, including an introduction, a dedication to Carl Wolz, a foreword and references and further reading.

It was estimated that about US\$10,000 would be required to cover expenses.

*[Update: The editing board has been finalised and funding options for the project are being investigated. Editing board: Prof. Judy Van Zile, University of Hawaii; Prof. Allan Luke, Dean, Centre for Research in Pedagogy and Practice, Singapore; Prof. Mohd Anis Md Nor, University of Malaya in Kuala Lumpur; Dr Urmimala Sarkar Munsri, (Calcutta University, Uday Shankar India Culture Centre) and Dr Stephanie Burrige, commissioning editor and Researcher, Centre for Research in Pedagogy and Practice, Singapore]*

## **Report on workshop in India by Urmimala Sarkar**

The President noted that it would be important to set up a small project in India in order to help establish a WDA chapter in that country. The detailed proposal, developed and circulated by Urmimala Sarkar, was discussed. It was agreed that the project would proceed in December 2004.

## **MyDance festival, 27 June – 10 July 2005**

Mew Chang Tsing said that the MyDance festival was growing, and that the 2005 event would be much bigger. Dr Anis said that KL was also keen to organise an international conference as part of the festival. If the WDA event was in KL in 2005, MyDance would also organise meeting, conference and festival. It was then agreed that the next WDA event would be held in KL in 2005 (27 June-10 July).

## **WDA Global Assembly, 16–21 July 2006**

The President of WDA Americas, Grant Strate, informed members that it had been agreed at the recent Paris meeting that the Global Assembly in Toronto would be postponed from 2005 to 2006. A program committee is working on panel discussions, scholarly papers and performances. It was agreed to form an Asia Pacific committee to make the appropriate recommendation to WDA Americas by early 2005.

## **Hong Kong festival, WDA meeting and dance educators' conference, July 2006**

Tom Brown informed the meeting that the Hong Kong Dance Alliance had submitted a proposal for funding for this festival. Components were: WDA AP AGM, an international festival of six dance academies (three Asian and three non-Asian), a conference on dance education, Hong Kong-Asian choreographers' showcase. Dr Anis welcomed both proposals for 2006 and said that it would be possible to engage more people in the two events, but that WDA would need to find a way of sending representatives to both.

*[Update: Funding for this festival has now been announced.]*

The following WDA dates were noted:

- Kuala Lumpur – 27 June – 10 July 2005
- Hong Kong – 7–21 July 2006
- Toronto – Global Assembly – 16–21 July 2006
- Singapore – 2007
- Australia – 2008

## **2005 International Dance Day Message**

It was agreed that Mr Lin Hwa Min's name be proposed, and that Dr Anis would take this suggestion to the CIDD for consideration.

## **WDA website**

Mew Chang Tsing proposed a permanent website for WDA AP and presented the site which had been designed for WDA on the <www.mydancealliance.org> site. Hong Kong and Australia also maintained a presence for WDA AP. Yunyu Wang noted that there was a need to have a site somewhere which made links to all sites which have WDA information on them. It was agreed that a <wda.org> site was needed, that the present site should be maintained in Taiwan, but that it should provide a portal to a new WDA AP site, acting also as a portal to other sites which have information about WDA on them. A website sub-committee would work on developing the site. Members to be Kui-in Chung (Korea), Mew Chang Tsing (Malaysia), Cecil Sze Tak (HK) and Yunyu Wang (Taiwan).

## **Other events**

- Culture Moves! Dance in Oceania from Hiva to Hip Hop dance conference 9–12 November 2005, New Zealand (Katerina Teaiwa)
- Live Art Asia, September 2006 Brisbane, Australia (Cheryl Stock)
- Australia New Zealand Dance Research Society Conference Rotorua New Zealand. 2006 September (Susan Graham)

## **Cambodia workshop project**

Fred Frumberg gave a contextual overview of dance in Cambodia. He described recent political changes

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# WDA Event Reports cont'd

which he felt may provide new opportunities for folk and contemporary dance, although it may not be so positive for classical dance. However, there was a new momentum with younger dancers emerging, enabling new ideas and the nurturing of new talent. While appreciating the WDA's desire to engage more fully with dance in Cambodia, he had concerns that the workshop proposal should not only come from the Cambodians themselves, but that it should be the result of their own experiences.

The President suggested that the original proposal for a Cambodian dance workshop be put on hold, and that WDA instead focus on making opportunities available for young Cambodians to participate in its events. He suggested that one of the best ways for WDA to engage with Cambodia would be through the network chairs. It was agreed that the WDA Executive Board would follow up with Fred Frumberg and Bun Rith about further development of cultural exchanges with Cambodia.

## WDA Europe

Jetty Roels noted the need to set up communication networks between Asian artists working in Europe and the WDA Asia-Pacific. It was agreed that the Executive Board would work with Jetty Roels on developing appropriate communication networks with Asian dancers and choreographers based in Europe.

The President thanked delegates for their attendance, and particularly thanked and congratulated the Vice-President, Yunyu Wang for her organisation of this meeting and the conference. He also thanked other Vice-Presidents, the Secretary and Treasurer for their contributions.

## Kolkata International Choreographic Workshop 10–16 December 2004

### by Cheryl Stock

*The idea is to hold on to the roots of our own rich traditions and innovate. Do something new which is not merely a fusion of the East and West. My father always asked me to do that. . . .*

*Mamata Shankar (daughter of Uday Shankar)  
Interview in The Telegraph, Calcutta, 9/12/04*

### Expectations and actualities

The World Dance Alliance–Asia Pacific (WDA–AP) and the Mamata Shankar Ballet Troupe collaborated on the realisation of this intensive workshop. The original concept was for three experienced contemporary choreographers from the Asia–Pacific region, whose work reflected their cultural traditions, to work with three Indian choreographers. Each pair of choreographers would work with around ten dancers to explore how their differing movement languages and creative approaches might come together in a collaborative work.

This was a somewhat ambitious plan at relatively short notice. What actually occurred was quite different but no less valuable for all who participated. The generosity of Mr Ghosh and the Mamata Shankar Ballet Troupe in hosting the workshop naturally resulted in it being tailored to the needs of the local participants, the realities of the political dance landscape and the logistics involved. It transpired finally that the three Indian choreographers did not directly participate in the creative process.

The three choreographers chosen by WDA AP each worked on their own with twenty dancers or students mainly from the Mamata Shankar Ballet Troupe and School with a few experienced classical Indian dancers from outside the troupe. Aboriginal choreographer Frances

Rings, recently named 'Outstanding Female Choreographer' at the 2004 Australian Dance Awards and long-serving dancer, choreographer and associate director of Bangarra Dance Theatre, was chosen from the Pacific region. From Taiwan was Hsiu-Ping Chang, a former soloist in the Cloud Gate Dance Company and currently artistic director of her own contemporary dance group 'Sun Shier Dance Company'. The third choreographer was to be Malaysian Mew Chang Tsing, but she was unable to make the trip and was replaced by myself, experienced in intercultural work particularly in Vietnam, and also an Australian. My original role as choreographic facilitator took on a more active and thoroughly enjoyable aspect.

The purpose of the workshop was thus changed to one in which contemporary dance styles and creative processes were introduced to a large group of dancers ranging from experienced professionals to enthusiastic but not highly trained students. Such diversity was a challenge for the choreographers, made easier by the wonderful spirit of openness of the dancers who were both collaborative and willing to try the new and unfamiliar.

### Choreographic processes

Although Frances, Hsiu-Ping and myself had common understandings about certain creative processes and languages of contemporary dance, our approaches to the three works created were quite different. One important similarity was the acknowledgment of the deep spirituality which infuses all styles of Indian dance with which we became acquainted. This influenced our work, both consciously and subliminally.

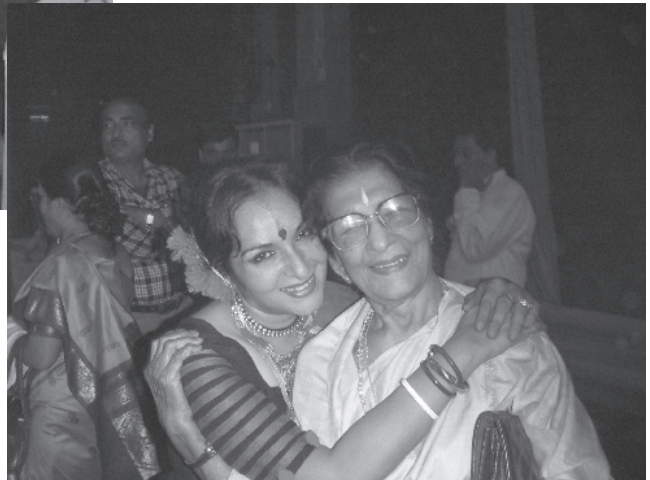
Frances, herself from the ancient spiritual culture of the Dreaming, expressed how memorable the exchange was for

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# WDA Event Reports cont'd



Left to right: back row, Lopamudra Dasgupta, Steve Villaruz, Anis Nor; middle row: Munia Karlekar, Guru P. Govindan Kutty, senior choreographer/teacher/dancer of Kathakali style, Cheryl Stock; front row: Dr Urmimala Sarkar, Hsui-Ping Chang, Frances Rings at Guru Kutty's studio, Kolkata. Photos: Cheryl Stock



Right: Mamata Shankar, Artistic Director of Mamata Shankar Ballet Troupe, with her mother Amala Shankar, wife of Uday Shankar, at the Rabindra Sadan Theatre, Kolkata.



Guest choreographer Cheryl Stock with dancers from the Kolkata choreographic workshop.



Right: Hsui-Ping Chang and Frances Rings with rickshaw driver in Shatinikinetan.

# WDA Event Reports cont'd

her, particularly in seeing how ancient culture of India is preserved and maintained whilst experiencing other cultures. Ms Suman Sarawgi, a dancer in Frances's group, commented that Frances's 'deep connection to the earth is so similar to ours in Manipuri dance' and that 'the movements have such a beautiful organic feel'.

We began each session with a warm-up class which gave the dancers an understanding of our own particular movement style and approach. An experienced member in my group, Mr Susanta Day, commented that 'the exercises are so different. And for the first time I realise how essential it is to warm up properly before starting my own dance practice.' As the time for the showing grew closer and we needed more time for rehearsals it was wonderful to see each group begin with the warm-ups they had learnt without waiting for the choreographer to arrive and take them through the exercises.

Each of the works created was very different in form and style. The work of Frances was grounded and fluid with many movements close to the ground which gave a strong sense of spiritual connection to the earth. Hsiu-Ping's language was more gestural, influenced by gestures of worship and manipulated through fast rhythmic movement, often in unison. Hsiu-Ping named her work appropriately 'Temple Tango'.

All three choreographers combined teaching their own phrases and motifs with material created by the dancers through improvisational and image-based tasks. A long-serving Troupe member Sripana Chatterjee remarked: 'Cheryl's way of working is so similar to what we are accustomed to, that we have been totally at ease.' Comments such as this reinforced the Uday Shankar legacy of 'creative dance', in which he 'imbibed the Indian dance styles, added the concept of Western presentation and mixed them with his own creativity to shape the idea of a new Indian dance of the future'.

One of the challenges was to integrate the few independent artists with our

groups which predominantly comprised the Shankar dancers. One way in which I tried to combat these differences was to use each dancer's individual movement preferences. My work *Signatures* was simply that. Each dancer was asked to invent a movement motif which captured the rhythm, 'feel' and geometry of their name. The work was then developed through manipulation of the original phrases into various sequences, combining the motifs in different ways. Linking sequences and motifs were then created so that the work was eventually a shifting mosaic of group and duet crossings, meetings and partings.

I was also privileged to work with two wonderful musicians: drummer Mr Ratul Shankar Ghosh and flautist Mr Soumen Dey, one of Ravi Shankar's original musicians and still part of the company. In addition to class accompaniment, they constructed an evocative improvised score for *Signatures* and were a delight to work with.

## **Outcomes and feedback**

On the concluding day of the workshop, the choreographed pieces of the three groups were showcased in the presence of an audience made up of prominent dancers, choreographers, teachers and the media. Feedback by those attending the showing was very favourable, with some amazement that such a lot could be achieved in such a short time. Hsiu-Ping no doubt speaks for the three of us when she says:

*I can feel the enthusiasm for the workshop from the dancers who are willing to challenge themselves by trying different movements and concepts. And it is such a pleasure to watch them accomplish the work in a short period of time.*

At the same time she expressed some disappointment which we also shared, about the lack of a de-briefing opportunity where we could have discussed our experiences in more depth.

## **Where to from here?**

There is no doubt that, despite some improvements which could be made in

future projects, the Kolkata International Choreographic Workshop is a positive model on which to build and adapt for future WDA-AP projects, according to local needs and conditions.

My heartfelt thanks go to Mr Ghosh, Mamatar Shankar, their family, staff and dancers whose warmth, generosity and friendship is a lesson for us to emulate as future hosts of such events. A huge thank you to Dr Urmimala Sarkar (Urmi to us) who worked tirelessly to make the entire event a success; to all our dear friends and colleagues in both Kolkata and Santiniketan, and last but not least my WDA AP colleagues Anis and Steve, working to achieve the goals of our organisation. To Hsiu-Ping and Frances: it has been a privilege, a pleasure and a great deal of fun and adventure to share this experience with you.

## **Cultural and personal dimensions**

In such events what we take away as much as the creative work we have shared are the friendships formed and the unspoken but understood kindred spirits we have discovered. During a two-day visit to the Viswa Bharati University, at the invitation of the Vice-Chancellor, we were taken to 'Sangeet Bhavana', the department of performing arts, where we met the Principal, Prof. Mohan Singh, faculty members, and the students.

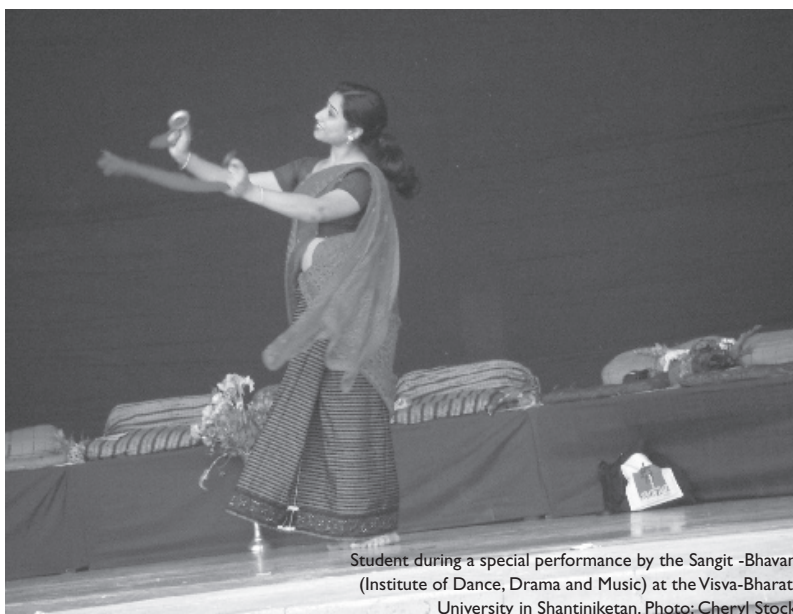
On returning to Kolkata a visit to the home of the legendary Amala Shankar, wife of the late Uday Shankar, still active at 87 years of age as one of the most senior choreographers and teachers in India, was a highlight of our trip. The generosity of the Indian dance fraternity continued with an invitation by Dr Sruti Bandopadhyay, Head of Dance at the Rabindra Bharati University.

We managed to see many performances of both classical Indian styles of dance and much of the repertoire of the Mamata Shankar Ballet Troupe, including the celebrated dance dramas *Amritasya Putra* and *Chandalika* by Mamata Shankar. These performances marked the conclusion of the 25th year Jubilee celebrations of the Mamata Shankar Ballet Troupe.

# WDA Event Reports cont'd

## Kolkata

### Dance Seminar, Contemporary Dance in Asia—Tradition and Change: Time and Space in Asian Performance



Student during a special performance by the Sangit -Bhavan (Institute of Dance, Drama and Music) at the Visva-Bharati University in Shantiniketan. Photo: Cheryl Stock

#### By Professor Basilio Esteban S.Villaruz

A two-day seminar in dance was held in December at Bangla Academy in Kolkata under the auspices of World Dance Alliance-Asia Pacific (WDA AP) and the Mamata Shankar Ballet (MSB). The theme focused on contemporary Asian dance, its tradition and change in terms of time, space and performance.

A good number of dance teachers, choreographers, young dancers and aficionados attended the two-day seminar. It was held concurrently with the longer six-day choreographic workshop between WDA AP affiliated artists and the dancers of Kolkata, (see previous report). Later there were organisational meetings to activate a WDA group in West Bengal.

Speakers invited were from Australia: (Dr Cheryl Stock); Malaysia: (Dr

Mohd Anis Md Nor) and WDA AP president); Philippines (Prof. Basilio Esteban S.Villaruz); and three Indian dance artists: Ms Vandana Alase Hazra of the Disthayatan Bharatanatyam Center; Dr Sruti Bandopadhyay of Rabindra Bharati University, and Ms Sharmila Biswas of the Odissi Vision and Movement Center. This summary outlines the views of the visiting artists/scholars, followed by three from the Indian perspective.

With her paper on 'Dance in Contemporary Asia —Tradition and Change', Dr Stock laid down the scope (and depth) of the discussion. She defined time and space from both Eastern and Western viewpoints, in life and in art (specifically dance).

How do we perceive time and space in both philosophical and practical terms? How do we trace these in both inward and outward conception, interpretation and performance?

How are these manifested in cyclic forms in Hindu, Buddhist, Taoist, Zen life and artistic creation?

The paper delved in phenomenological yin and yang, this and that, and the in-betweens, even of the positive or active 'emptiness' or 'gap' (or 'silence'), their convergence, their motivating energy, their visibility and invisibility, their aesthetic underpinning, their forms of knowing and unknowing, being or non-being, congealing or dissolving — all not bipolar but ternary (or more) in means and meanings.

Dr Stock cited the choreographic processes of Lin Hwai Min (Cloud Gate of Taiwan) and herself (especially while workshopping with Vietnamese artists) — how in Vietnam dancers 'narrowed down' movement, directed this centripetally and not centrifugally. (This is how Filipinos translated European social dances in their own dynamics as Asian folk dance.)

One indelible image was the 'gap' as the door through which dance is processed and performed. (This reminds us of Victor Turner's observation of liminality in the ritual process.)

Dr Mohd Anis Md Nor trained his discussion to a specific topic: 'Dance of the Menghadap Rehab: Reinventing Time and Space in Contemporary Makyong Dance Theatre of Malaysia'. His story is about how the traditional dance theatre of Malaysia has been adapted to contemporary stage or staging today.

From the Kelantan court where certain obligations must be observed in its performance, the Makyong has, of late, been performed at the national theatre (Istana Budaya). From village to court,

cont.next page

# WDA Event Reports cont'd

it earlier underwent changes, like the taking over of roles by females, although males were retained in comic, demonic and imitative (animal) roles. One very important observation is the salutation to the tarian menghadap rebab (bowed-lute), one of the three types of dances in the Makyong. The other two are the circle dance as prologue to the dramatic scenes, and the pure dance (like the Indian nritta) called tari ragam. In these dances, motifs and tunes are prescribed.

The journey of the Makyong into royal patronage, back to the village status, to its performance by the Kumpulan Seri Temengung troupe—and becoming a national treasure—outlines its public career. There had been religious fundamentalist objections to its very performance. It has been rescued beyond traditional practice by traditional and national (troupe) training, and by curricular instruction at the National Arts Academy today. Its practice has gone beyond Kelantan, with the incorporation of pan-Malay myths and stories, its evidence in southern Thailand and flow down to Sumatra and Rian Archipelago.

Dr Nor fully described the choreographic and musical performance of the Makyong, its structures, details, style and significances.

Dr Nor called this the 'reinventing' of time and space in the contemporary performance of Makyong, especially recently on the technically-advanced proscenium stage of the national theatre. The deployment and projection of the musicians and dancers were modified, amplified and included a video-backdrop. The direction which the performers faced 'secularised' the presentation into 'operatic grandeur'. Filling up the stage space itself invoked 'the spirits' to occupy what could have been perceived as emptiness. Even performance duration became circumscribed for urban style of production.

From its refinement into the court presentation, Makyong leaped into contemporary time with Khatijah

Awang's innovations – learned from her mother-in-law, Kemala binti Mehammad – to reach larger audiences. Norzizi Zulkili's 2003 production brought it further from its esoteric isolation to today's appreciation, extending its life and relevance in our time.

From the Philippines, Basilio Esteban S. Villaruz went into the practical/political sphere of dance space in 'Stage-/State-Managing Ethnicity and Identity in Philippine Dance.'

Citing specifically favored dance groups, the paper asserts how those favored ones have projected predetermined images of Philippine culture in dance from the 1950s on.

Moreover, a certain type of ethnicity — or the use of it with a political agenda, such as what then American Dean Worcester curated at the St. Louis (Missouri) World's Fair in 1904 — is exploited in exhibitions and festivals, local and international.

In this use and projection of ethnicity, how are the specific people(s) in a nation (a term that has been made to apply to tribes, so that a country can be made up of 'nations') assented to, been consulted, and represented (on their behalf) for such exposition? This went all the way to the last Philippine exhibited at the Smithsonian Institute in Washington DC, and the Sandiwaan Festival of the National Commission for Culture and the Arts at the Rizal Park ground of Manila in 2000.

Drawing from previous global experiences and from questions about curatorship (as in Catherine Ugwu's 'The Art in Conflict' in *Global Encounters in the World of Art — Collision of Tradition and Modernity* edited by Ria Lavrijsen for Royal Tropical Institute in Amsterdam, 1998, (not cited in the paper), it poses the concerns over 'lifting' folklore onto stage, out of native territorial context, of state intervention to promote a country's image, and the very question of whose identity it is, how this is defined and projected, and its representation by others than themselves.

Among the Indian speakers, Vandana Alace Haza spoke on 'Tradition and Change in Indian Dance', presenting contrastive functions and observations in Indian dance today.

Function balances both entertainment and enlightenment (as 'replica of this superdance' that reminds us of a 'larger truth' or 'durable sense of joy'). The first may run the risk of sacrificing the dignity of the art itself. In the history of Indian dance there had been the 'revivalist' period when dance had to be restored to its distinguished status because of diminution or denigration. Acknowledged were Tagore, Shankar, Arundale and Vallathol.

Today, two approaches are classical and non-classical (not tribal). One tends to retrieval of tradition (and authenticity), and the other tends to innovation (experimentation). These approaches were/are affected by factors such as changing patronage, globalisation, intellectual property rights and man-nature relationships in the contemporary world.

Indian dance remains dynamic, in a flux, and lively.

Taking up Bengali dance-drama, Dr Sruti Bandopadhyay talked about amalgamation or 'new synthesis'. In our time, this was very much the vision of Rabindranath Tagore—integrating aspects of Indian life, old and new, in education and performance. She basically named the dramaturgy of the Natyashastra, the Vachika or verbal presentation in theatre, the Kirtana songs, and the move from temple to stage.

An example is Kathak which had to undergo 'restoration' (Haza) due to its lowly (Bai-dance) state. Tagore himself went into dance-drama, rejecting Western representational theatre. His witnessing of Manipuri led him to emphasise this in *Visva Bharati* in Shantiniketan. His own dance-dramas incorporated dance in the musical-dramatic context, typifying 'the Indian modern dance idiom'.

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# WDA Event Reports cont'd

Uday Shankar also amplified this new Indian dance that was realised in his ballets. If he 'released the folk dances of India from its regional boundaries', Tagore 'released the classical dance from its rigid structure'.

In the midst of struggle between fascism, capitalism and socialism, Dr Bandopadhyay mentions Gandhiji and the political Left, Gananatya Andolan (People's Theatre Movement) of the Indian People's Theatre Association (IPTA) that addressed contemporary socio-economic issues or 'mass culture'. An instrument was the IPTA Central Cultural Troupe (dance, drama, music) in its several productions. Several artists are acknowledged, including Sadhana Bose who presented *Bhookh* that had for its theme the Bengali famine of 1941. This typified theatrical modernity. With these, Dr Bandopadhyay sketched 'a golden triangle' in dance/drama of Tagore (the way), Shankar (a shape) and IPTA (the mass).

As a result, these reaped several dance/drama initiatives from 1941 to 1969, including the Visva Bharati and Rabindra Bharati universities — the educational group she called 'the second power base of dance application'. From the 1970s on, further initiatives were launched, from classical to modern dance. Forms behind these were the Left political parties, the state academies and the new auditoria set up in Kolkata and beyond. Productions and audiences increased.

Finally, Odissi dance expert Sharmila Biswas looked further into 'Evolving New Ideas, Giving New Dimensions to Odissi Classical Dance' while keeping its essence. She spoke of dance as 'a living form, influenced by time and people'. Truly that sums up the dynamism that describes dances 'choosing elements from the past, adding on to the existing techniques, constantly taking vitality and ideas from the people around them, and above all, by giving the dancer his or her personal interpretation'.

She outlined this in two ways, even in the Odissi music and dance techniques: by 'attempting new, sometimes

unconventional subjects and addressing issues which are relevant in today's world', and by 'studying other art forms of Orissa, and introducing elements from them to create solo/group dances and dance dramas'.

The first enlarges the range of Odissi dance, exemplified by her *Sampoorna* on the life and work of the Maharis. With actually three Mukta Maharis characters (old, young, middle aged), she was able to show the 'different shades and manners' of their lives and concerns. She worked the production out with two Maharis and people of Puri with their songs, the aim of which was to bring their lives to the dancers of today.

*Katha-Surpanakha* depicts her encounter with Rama and Lakshmana's cruelty because of communication gaps, and the issue of color complex. Her musical director Prafullababu went into the Oriya Pauranic texts, tunes and rhythms.

With *Gandhiji and His Truth*, she went into the national guru's life, concerns and very own words. In Odissi style, she came out with abstract movements to flesh out his life and beliefs. With these, she says 'dance is like a golden dream, and it is up to you how you want to interpret it and live with it.'

Then enlivening up Odissi, she spoke of 'assimilation and absorption' so that it can really grow organically'. Classical and rural dances interact, move into a 'new level of understanding' and 'more evolved creations'. Finally, though, the performances 'look and sound absolutely Odissi'.

Fearful of a 'fossilised' art, she concluded: 'As classical Odissi dancers, we have journeyed — from the primitive rituals of the tribal, to the temples and courts of the kings, the village clubs, the private chambers of the affluent, the small theatre halls and finally to the proscenium stage. I believe that our dance will exist beyond us, in spite of us, as it has all these years. It will continue to evolve, carrying the message of the past, and absorbing

the vitality from the people around, always standing out with its distinct individuality and character.'

Unfortunately, there was not enough time for questions and answers, to brook a dialogue among the speakers, especially for the South, South East Asian and Pacific perspectives, and between the senior and younger practitioners of dance. (Villaruz himself did not read his paper, but described some characteristics of Philippine dance in movement, music and costuming.)

One very crucial point was raised by Ms Sharmila Biswas about the performance of classical dance: 'What is pure? In the experience of learning, inheriting, performing dance and continuing its life today, what is actually being done or performed? Do we perform a 'copy'? What of your guru or your manifestation? (Mr Ghosh himself warned of 'cultural mafiosos:')

A final visit to Rabindra Bharati University on December 20 by Dr Stock, Dr Nor and Prof. Villaruz, welcomed by Dr Bandopadhyay, enabled continuing dialogue. Not only was the curriculum and history of the dance degree program there explained, but there was also a performance by students in dances and songs which demonstrated what actually happens.

The same was fulfilled by a visit to Visva Bharati in Shantiniketan by all the guest speakers and the workshop choreographers (Hsiu Ping Chang and Frances Rings; Dr Stock was one of them) and Dr Sarkar. Officials of the university welcomed them, and the students fluently performed before them. It was one such performance when and where dance lived out its life in actual time and space, between guests and hosts, students and teachers, artists and audience.

# WDA Events 2005–2006

## International Festivals & Conferences

### MYDANCE INTERNATIONAL FESTIVAL

Kuala Lumpur  
June 2 – July 10 2005

Organisers: MyDance Alliance and  
Ministry of Culture, Arts and  
Heritage of Malaysia

#### Festival Components

The following components will be  
featured in MDF 2005:

#### 1. Local Highlights

The festival will curate over thirty  
dance pieces from all over Malaysia to  
be featured under four categories:

- Traditional Dance
- Contemporary Dance
- Ballet and Jazz
- Emerging Artists Showcase (EAS)

#### 2. International Collaborations

- Kuala Lumpur's RiverGrass  
Dance Theatre and Australian  
choreographer Tony Yap.
- Malaysia's Butoh Dance Company  
- Nyoba Dance+ and Japan's Butoh  
master Ko Murobushi.

#### 3. Asia Pacific International Dance Conference: 8–10 July 2005

*Global and Local: Dance in Performance*

#### 4. Workshops

Thirty-six workshops covering a  
variety of dance forms will be held  
over a period of two weeks. They will  
be conducted by local and foreign  
artists, including invited artists from  
abroad. The workshop program will  
also cover a variety of dance-related  
topics e.g. choreography, improvisation,

body conditioning technique, creative  
movement etc. For further information  
on participation in workshops  
please contact Gan Chih Pei, email  
<cpgan1@yahoo.com> or Mew Chang  
Tsing, email <rvg@rivergrass.com.my>.

#### 5. Video showings

Showings of educational videos and  
foreign pre-recorded performances  
including documentation of dance  
happenings abroad which provide a  
glimpse of dance outside Malaysia

#### The Festival Venue

The Kuala Lumpur Performing Arts  
Centre (KLPAC)

The Kuala Lumpur Performing Arts  
Centre, the city's first fully functional  
performing arts venue, is designed to  
meet the needs of an ever demanding  
and diverse arts scene in Malaysia.  
KLPAC is set in an ideal location, the  
Sentul West park overlooking a lake.

The KLPAC is a refurbished 100-year-  
old building, previously a rail yard  
warehouse. Retaining the old design  
structure, the design team built a new  
glass structure to house a proscenium  
theatre, an experimental theatre, an  
IndieCine, nine rehearsal and training  
studios, bar and bistro, and workshop  
and production facilities for visiting  
companies to the arts centre. It is ten  
minutes from the railway station and  
a twenty-minute drive from the city  
centre.

For further information about the  
Festival, email Mew Chang Tsing - email  
<rvg@rivergrass.com.my> or visit  
<www.mydancealliance.org>.

### ASIA PACIFIC INTERNATIONAL DANCE CONFERENCE

Kuala Lumpur  
8–10 July 2005

Conference theme:  
*Global and Local:  
Dance in Performance*

Convener: Cultural Centre University  
of Malaya, Kuala Lumpur

Organiser: University of Malaya &  
Ministry of Culture, Arts and  
Heritage of Malaysia

Co-Organiser: MyDance Alliance and  
World Dance Alliance Asia Pacific

Conference Site: Kuala Lumpur  
Performing Arts Centre

The Cultural Centre University of  
Malaya and the Ministry of Culture,  
Arts and Heritage of Malaysia will  
convene and organise an international  
dance conference entitled *Global  
and Local: Dance in Performance* from  
8–10 July 2005. This conference is co-  
organised by MyDance Alliance and the  
World Dance Alliance Asia Pacific.

Since the conference will take place  
during the MyDance Festival 2005  
(MDF 2005) and the World Dance  
Alliance Asia Pacific Annual General  
Meeting in Kuala Lumpur at the newly  
opened Kuala Lumpur Performing  
Arts Centre (KL PAC), the combined  
events will bring together local and  
international participants to one of the  
biggest dance event in Malaysia in this  
decade.

Members of WDA and interested  
individuals have been invited to submit  
paper abstracts on related topics on  
the theme of *Global and Local: Dance  
in Performance* that focus on issues

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# WDA Events 2005–2006

of Education and Training, Creation and Presentation, Research and Documentation, Status and Welfare, Management and Promotion, Writing and Criticism, Dance Notation, etc. The closing date for abstracts was November 30 2004.

The conference program will consist of one keynote panel (three keynote speakers have been identified), designated panels and individual papers. Except for the keynote panel and the opening and closing ceremony, all panels and individual papers will be in two parallel sessions. All papers which are submitted within the deadline period and are written in accordance with the publication guidelines will be lightly edited and published as a monograph prior to the conference sitting. Papers that fail to comply with the strict publication guidelines or have not gone through stringent grammatical and spelling checks will not be included in this publication. This monograph will be launched at the opening ceremony and will be distributed to all conferees. Extra copies may be purchased at the conference site. The language for the conference is English.

The Organising Committee has received forty-six abstracts from the Asian-Pacific and North American regions, well above the limits of twenty-seven abstracts initially projected. The overwhelming response to the call for papers has put the organising committee in a pleasant dilemma, to cull or not to cull paper presentation. Based on the advice from the International Conference Committee and the Local Organising Committee, it was decided that all papers would be accepted to give fair chance to every participant. It had been intended that paper presenters would be provided hotel lodging, a small honorarium, pre-paid conference fee and tickets to dance performances. However, a final decision on whether the organising committee will be able to bear the entire cost for all paper presenters will only be known after grant applications are finalised. It may

be that paper presenters will have to pay partial hotel accommodation if the budget falls short.

Participants other than paper presenters will be assisted with discounted hotel rates and local transportation to the conference venue from the conference hotel. The conference fee for non-paper presenters is RM 400.00 (US\$105.00) which covers registration, conference package, coffee breaks, welcome dinner party, tickets to daily showcase (three showcase performances) and evening performances (three evening performances) at the MyDance Festival 2005.

All participants are expected to arrive in Kuala Lumpur on July 6 and attend the WDA AP General Meeting on July 7, 2005. Departure date is July 11, 2005. The MyDance Festival 2005 (MDF 2005) is from June 27 to July 10, 2005. Participants attending the MDF 2005 earlier than the WDA AP AGM and the APIDC should make arrangements with Prof. Mohd Anis Md Nor; email <anisnor@um.edu.my> or Mew Chang Tsing (President of MyDance Alliance), email <rvgmew@pd.jaring.my>.

Registration documents will be sent out to all WDA AP members for early registration, hotel reservation and travel arrangements.

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## HONG KONG DANCE FESTIVAL

10–19 June 2006

*Imagine • Capture • Project*

*An International Festival  
Celebrating the Imagination,  
Expression, and 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.

This is the first announcement of an international festival celebrating the Imagination, Expression and Vision of dance. There will be a first call for proposals in March 2005, and possibly a final call for proposals in May or June 2005.

### Opening Dance

Afternoon: Hong Kong Academy for Performing Arts Atrium Lobby

### Everybody Dance – One, Two, Three

ONE: Afternoon mass dance rally —  
Hong Kong Cultural Centre Piazza

TWO: Evening performance — Hong  
Kong Academy for Performing  
Arts Lyric Theatre

THREE: Morning classes in Chinese  
Folk, Shen Yun, Chinese classical,  
Tai Chi, Chinese opera, cutting  
edge and mainstream ballet,  
modern, theatrical dance, adult  
beginner/enthusiast to professional  
levels – HKAPA

*Open Call for Proposals* ONE and TWO,  
community dance groups.

THREE, teachers – selection by panel of  
experts – presented in association with  
CCDC Dance Centre, LCSD.

### Essential Dance

Productions of Hong Kong and Asian  
professional companies – presented by  
LCSD (Evenings – Kwai Tsing Theatre)

### Independent Dance

Productions of Hong Kong and Asian  
independent artists

Evenings – Hong Kong Academy for  
Performing Arts Drama Theatre

*Open Call for Proposals* — selection  
by panel of experts — presented in  
association with CCDC Dance Centre

### Specific Dance

Environmental and site specific dance  
performances

Late afternoons to early evenings  
— Festival environs

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# WDA Events 2005–2006

*Open Call for Proposals — selection by panel of experts — presented in association with the CCDC Dance Centre and LCSD*

## **Film Dance**

Hong Kong and International Dance Films

Mid to late afternoons – Hong Kong Academy for Performing Arts Film Screening Room

*Open Call for Proposals — selection by panel of experts*

## **World Dance**

World Dance Alliance Asia Pacific Annual General Assembly — meetings on Creation & Presentation, Education & Training, Management & Promotion, Research & Documentation, Welfare & Status.

Mornings to early afternoons — Hong Kong Academy for Performing Arts Recital Hall.

## **Academies Dance**

Productions of the International Festival of Dance Academies

Evenings — Hong Kong Academy for Performing Arts Lyric Theatre

## **Talking Dance**

Conference with 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

*Open Call for Proposals — selection by panel of experts*

*Program events and contents subject to change.*

To receive detailed information about the festival when it is published please send your name and contact details to <tombro@mail.hkpa.edu>.

## **UPDATE ON PLANNING FOR THE GLOBAL ASSEMBLY OF WORLD DANCE ALLIANCE**

**Toronto, Canada  
July 16–22, 2006**

*Dance/Diversity/Dialogue:  
Building Communities between Nations  
and Cultures*

### **Theme**

The Assembly will focus on diversity, looking at a wide range of cultures and mixed abilities. Once the twelve international groups are selected, the local planning committee will try to fill in gaps using dance artists from Toronto and possibly the national community. We are trying to go beyond multiculturalism to represent an even greater diversity that includes young and old, professional and recreational dancers, various ethnicities, and those facing physical challenges.

### **Dates**

The Global Assembly will begin with registration and a reception on Sunday July 16, and will run Monday July 17 to Friday July 21. On Saturday July 22, there can be additional sessions for dance organisations and board meetings. These dates were selected so that events can be bookended with activities at Harbourfront that usually run Friday evening through Sunday. Each weekend will highlight a different culture. Participants are encouraged to come early or stay late so that they can obtain better air travel rates by staying over one Saturday night.

### **Scheduling**

At the moment lengthy breaks have been planned so that people can talk informally between sessions, and so they have time to see lunch hour performances. The dinner hour is kept short, since it is not easy to leave

campus for dinner and return for a performance.

### **Partnerships**

Because WDA is not incorporated in Canada, we are not directly eligible for funding by government funding agencies. The Society for Canadian Dance Studies (SCDS) has graciously agreed to act as a partner for funding purposes. In order to obtain funding, it is important to demonstrate that we have support from the dance community and that our activities will be of benefit to a broad range of people in the dance community. Our funding agencies strongly encourage partnerships. Many local artists are also very supportive of the WDA Global Assembly.

Three major partnerships are anticipated:

1. Society of Canadian Dance Studies will hold a small conference as part of the Assembly. This will consist of academic papers spread over one or two days that can run concurrently with some WDA sessions. It is also possible that they will hold part of their conference on Saturday following the main WDA Assembly.
2. Harbourfront Centre wants to work with us to program some artists in downtown Toronto on one of the weekends. This would make the trip to Canada more practical for companies coming long distances.
3. Aboriginal event tentatively titled 'Living Ritual – 2006: World Indigenous Contemporary Dance Festival and Conference.' This would begin prior to the Assembly and would have some overlap with the first day or two of the Assembly. Organised by Santee Smith and Peter Chin, it will have strong links with both American and Asia Pacific Aboriginal Groups.

### **Networks**

- Creation and Presentation
- Education and Training
- Management and Promotion
- Research and Documentation

cont.next page

# WDA Events 2005–2006

- Status and Welfare

Board members have indicated that these should be an important aspect of the conference. We need to determine numbers of meetings and which ones, if any, can run simultaneously. Some preliminary information on issues for discussion needs to be developed immediately for grant applications.

## Keynotes

It would be good to have several, perhaps each one related to a different network. Who do we want as keynotes? Preliminary suggestions along with biogs would be helpful for grant applications.

## Performances

Criteria were developed and sent to WDA presidents so that the selection process could begin. The twelve official groups will likely be programmed each evening with local groups slotted in to lunch hour and breaks.

## Youth Program

Matjash Mrozewski, one of Canada's rising choreographers, has been approached to set a piece on young dancers participating in a youth program that will coincide with the Assembly. A special program of workshops for young dancers will run during the morning followed by rehearsals with Mat in the afternoon. The youth work will be performed on the Friday (dependent on funding). The youth workshops will be conducted by some official delegates and local dance artists. Ideally, some delegates will have experience working with young dancers with different levels and styles of training. We are seeking funding mostly through the Laidlaw Foundation so that disadvantaged youth can participate.

## Workshops

A series of workshops will be held for dance artists in the local area and interested delegates. There will be an additional charge for workshops. Preliminary thoughts on who might be

invited to offer workshops would be helpful for grant applications.

## Location

Fine Arts Complex at York University, located in the northwest area of Toronto.

## Facilities

All facilities are booked at York University in its new facilities. The Dance Department has eight dance studios available in the same building, and most of these will be available throughout the Assembly for workshops and a youth program. A 300-seat lecture hall (can be changed to 500) and three smaller rooms that hold fifty people each will be available for the networks/panels/ keynotes, also in the same building. Additional rooms can be booked closer to the actual date. Small seminar rooms can be arranged for board meetings.

There will be a proscenium stage theatre, which will serve as the main venue for performances, and the Recital Hall in the same building. Both seat around 300 people. A black box theatre seats around ninety people in a different building but in the same complex. In addition, one of the dance studios can be used as a theatre space, with lights and risers.

## Accommodation

Different types of housing has been booked. Most delegates will probably select the new residence that consists of two bedroom suites with small kitchen and shared bathroom, all close to the Assembly site. There are also several suites on the other side of campus that have accommodation pods with six bedrooms, living room and kitchen that might work well for performing groups. The rates are (Canadian \$) approximately \$70 for a single room and \$77 for a double plus taxes. There are less expensive rooms on campus without air conditioning.

For those who prefer a hotel, there are two options. On campus, the new Business Administration building

has a hotel that costs \$165 per night. Ryerson University room rates are being investigated for those who prefer to stay downtown. A downtown hotel (Delta Chelsea) is a good choice.

## Food

Since York University is rather isolated in northwest Toronto, there are not good dining options nearby. On campus some of the restaurants close for the summer months. Because of the huge conference happening before us in May 2006, more restaurants may decide to stay open for the summer. Boxed lunches could be ordered in advance for lunch hours and various restaurants could be asked to cater food or serve buffet meals to delegates, each scheduled for a different evening. Options include Japanese, Indian and Middle Eastern food as well as more North American fare.

*Information correct as at October 2004*

# Notices

## CULTURE MOVES! DANCE IN OCEANIA FROM HIVA TO HIP HOP

Wellington,  
New Zealand  
9–12 November 2005

The Center for Pacific Islands Studies at the University of Hawai'i, in collaboration with Pacific Studies at Victoria University of Wellington will devote its November 2005 conference to dance in Oceania. This will be the first international conference on the topic that brings together choreographers, scholars and performers of traditional, contemporary, and hip hop music and dance. This will also be the first time that the annual Pacific Islands Studies conference has been held overseas, and for this we have chosen the venue of Wellington, Aotearoa New Zealand, a creative, vibrant and active center of Pacific arts. The gathering will be convened at and co-hosted by the Museum of New Zealand Te Papa Tongarewa.

Dance and music have always been central forms of spiritual, political, artistic, physical and intellectual expression throughout Oceania. It is through dance in particular that those living in or connected to this ocean engage and reflect both their lived and ancestral worlds from Wellington, Los Angeles and Sydney, to Apia, Suva, and Tarawa. Yet current scholarship in dance is often marginalised in the academy and more work needs to be done that recognises the importance of dance to the creative survival of Pacific peoples. This conference will bring together choreographers, dancers, composers, curators, costume makers, scholars, writers, musicians and artists to participate in a discussion on the knowledge and practice of dance

in Oceania across cultural, national, academic, and aesthetic boundaries.

The conference is co-convened by Dr Katerina Teaiwa of the UHM Center for Pacific Islands Studies, Ms April K. Henderson of Victoria University in Wellington and Mr Sean Mallon of the Museum of New Zealand Te Papa Tongarewa.

For general enquiries, please contact Katerina Teaiwa, email <teaiwa@hawaii.edu> or April Henderson, email <April.henderson@vuw.ac.nz>. For enquiries on documenting the dance and the associated costume exhibition, please contact Sean Mallon, email <seanm@tepapa.govt.nz>; ph: 808-9562659, fax: 808-9567053; URL <www.hawaii.edu/cpis>, or <www.movingislands.net>.

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## NEW YORK INTERNATIONAL BALLET COMPETITION

Lincoln Centre  
June 6–27, 2005

June 6–21: two weeks of repertory study

June 22–27: one week of performances in three rounds

**Eligibility:** Female dancers aged 17–23; Male dancers aged 18–24.

All invited dancers are the guests of NYIBC for their entire three-week stay. For more information and applications contact: NYIBC by email <nyibc@nyibc.org> or see <www.nyibc.org>; phone: 212 9561520; fax: 212 586 8406

# Notices

## THE ISLAMIC WORLD ARTS INITIATIVE

The Islamic World Arts Initiative [IWAI] of the Doris Duke Foundation, USA, and from Arts International in New York is a database which was undertaken by Prof Samer Shehata, one of the international board member of IWAI who is currently a faculty member at the Center for Contemporary Arab Studies, School of Foreign Service, Georgetown University, Washington DC. This is meant to be a first-line academic resource of depts, faculty, libraries, listservs, journals etc. focused on Middle Eastern/ Arab/Islamic studies primarily in the US. Obviously not exhaustive, it is nevertheless comprehensive enough to be an excellent resource for artists, presenters and cultural commentators who are looking for such information for their programming or writing. Samer has very generously offered to update it this year and has already received several queries from people who wish their information to be included in it.

International advisory board members of IWAI extend this facility to you and your organisation, institution or university. The searchable academic database is now online at <www.artsinternational.org/islamicdatabase>.

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## AUSTRALIANS AWARDED

WDA Asia-Pacific Secretary, Julie Dyson, received the Lifetime Achievement Award at the Australian Dance Awards in November 2004. During the gala evening at the Sydney Opera House, Julie was recognised for her commitment to the profession, and to Ausdance over 27 years.

cont.next page

# Notices cont'd

Among the other award recipients, was Frances Rings, who won the award for Outstanding Achievement In Choreography.

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## LIVE ART ASIA 2006

Live Art Asia 2006 is 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. Planning commenced in January 2004, and the project will focus a series of radial projects over the course of two years, within the context of a major festival/event in 2006.

### Project outcomes

- Artistic exchanges and residencies with partnering organisations, artists and venues of the Asia Pacific region extending to European institutions, agencies and festivals.
- A major live art event at QUT Creative Industries Precinct in 2006, featuring innovative dance and movement practice and outdoor site specific durational live art.
- An international live art conference in 2006 examining durational, site specific and body and movement practice.
- A program of internet streamed live art events, performances and lectures.
- An overall DVD publication documenting the event, conference papers and sessions, and associated projects.
- An online contemporary Asia-Pacific Live Art Archive.
- Ongoing facilitation of exchanges and residencies that support, develop and profile live art in Asia Pacific region.

### Who is in it so far?

Networking is now beginning across Asia to line up further partners. This will include visits to Singapore, China, Taiwan, India and Japan, and partners will recommend artists, offer conference participation, extend exchange into longer term research and development and seek funds for attendance within their country of origin. The project also places QUT as a 'broker' of innovation between Asia and Europe.

#### *The Long March Foundation, China*

<http://www.longmarchfoundation.org/english/homepage.html>

The primary basis of the Long March has been to re-evaluate the status of contemporary Chinese art both in China and internationally. The curatorial plan seeks to use contemporary artistic practice to revisit the historical, geographic, and cultural ecology of each site by engaging the general public in site specific work.

#### *The Taipei Artist Village (TAV)*

<http://www.tav.tcg.gov.tw/>

TAV is an artist-led space, an ongoing, interactive community of artists from Taiwan and the whole world, working in a variety of categories such as the visual arts, literature, music, film, performance and multi-disciplinary endeavours.

#### *Theatreworks, Singapore*

<http://www.theatreworks.org.au.sg/cover/home.asp>

Theatreworks asks: What is Asian in this age of globalisation, internationalisation, modernisation and urbanisation? Its work exists on the tension between modernity and tradition; local and global. It hopes to rethink what is Western, what is Eastern, what is first world and what is third world: Do these dichotomies continue to make sense in the new millennium? Theatreworks' aesthetics projects the hybrid identity of the modern Asian and embrace the multiple realities.

#### *The School of Fine Arts, Massey University, NZ*

<http://creative.massey.ac.nz/html/finearts/schoolofflinearts.html>

Two core objectives form the basis of the Massey philosophy: The development of a pool of critical knowledge that enables students to participate fully in global dialogues surrounding contemporary art; and establishment of the necessary skills to work across a range of media in pursuit of sensitive solutions to artistic problems.

#### *New Moves International Ltd*

<http://www.newmoves.co.uk>

New Moves International is an arts production company principally involved in the presentation of new work within the context of international festivals. New Moves presents an annual festival entitled 'new territories'.

#### *Nottingham Trent University Live Arts Archive*

<http://koch.ntu.ac.uk/LIVEART/>

The Live Art Archive commenced in January 1994 when the Arts Council of England invited Dr (now Professor) Barry Smith of The Nottingham Trent University to formalise and expand his research collection in order to develop as complete and current a record as possible of Live Art events in England circa 1960 to the present day. Various prototype methods of collating and making the information available were tested from which have developed the current website, database and archive office.

#### *Live Art Development Agency*

<http://www.thisisLiveArt.co.uk>

The Live Art Development Agency aims to respond practically and strategically to new artists, practices and ideas and is particularly committed to supporting the practice of emergent artists, artists from culturally diverse backgrounds, and artists engaging with challenging concepts or forms.

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# Notices cont'd

**Live Event Research Network (LERN)  
Cultural Diversity Cluster**

<http://www.flinders.edu.au/lern>

LERN has been established to expand and enhance collaborative research into live events in Australia, focusing on links between scholarship, industry and community.

Notwithstanding the digital revolution, live interaction in communal events still remains essential to the cultural life of the nation. The Cultural Diversity (CD) cluster focuses on research that interrogates and extends Australia's cultural diversity.

**Real Time**

<http://www.realtimearts.net>

Real Time is an Australian national publication focusing on new work, new media, new performance and contemporary culture. It has developed an extensive www site that includes special event partnerships in on-line coverage and archiving.

## What could you do?

Live Art Asia international partners can have various options and levels of involvement:

- Become a full curatorial partner and nominate artists they know (Asian) into the project.
- Input into the conference through attendance and paper on durational performance, site specificity and new media.
- Develop a live streamed durational work/event between themselves and the Creative Industries Precinct.
- Receive the stream of all the performances and the conference from us and act as an international hub and run their own seminar sessions (in say London, or Hong Kong, or Korea — streamed back to us).
- Become a longer term partner in an ongoing archive portal to research Asian durational site specific work.
- Become a regular partner in Live Art Asia as we intend it to grow into a biennial event.

## Contact

Contact Cheryl Stock at <c.stock@qut.edu.au> for more information.

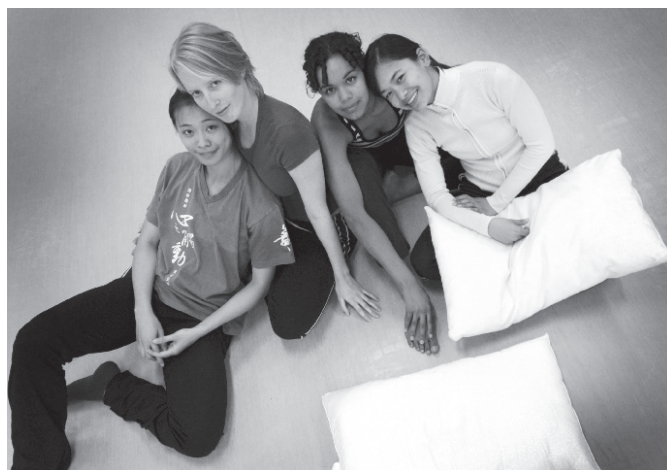
# Education News

## Education news

### AUSTRALIA-TAIPEI STUDENT EXCHANGE

Embracing the cultural differences inevitable with international performance, nine Queensland University of Technology (QUT) Creative Industries dance students joined forces in August 2004 with five Taipei National University of the Arts (TNUA) students to perform at the 2004 CORD – WDA – ICKL International Dance Conference in Taiwan, on August 3.

*Inhabited Space*, was the 36-minute choreographic work resulting from a collaborative exchange between QUT Creative Industries and TNUA. It was performed as part of the conference that attracted more than 500 dance scholars, artists, writers and educators from North America, Europe and the Asia Pacific region.



The students pictured below are (l-r) Hui-Chun Peng, Jessica Kloster, Chafia Brooks and Natasha Cudilla. (The pillows were part of the choreography, in case you are wondering!)

QUT Creative Industries Discipline head Associate Professor Cheryl Stock said feedback for *Inhabited Space* had been excellent with many curtain calls. The audience enthusiasm was echoed by both universities' staff who had made the cultural exchange possible for students to participate in the largest dance event ever held in Taiwan.

The initial collaborative process was one of email, CD and video contact. Then on July 22, Csaba Buday, with ballet lecturer and tour coordinator Sue Leclercq and nine graduating dancers (including three Taiwanese studying at QUT) arrived in Taipei. Finally, both QUT and TNUA groups could train and rehearse together to finish the new joint work, parts of which had been choreographed in the two countries separately.

Professor Stock said that this was naturally the most valuable aspect of the exchange — engaging in a creative process which was conducted bilingually and required a fusion of the two institutions' training and styles which are very similar but with enough differences to provide an enriched learning

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# Education news cont'd

environment. So successful was the performance that negotiations are underway for similar projects to take place in Malaysia 2005, Hong Kong and Toronto in 2006 and Korea in 2007.

Professor Stock said that international exchanges are a significant part of the strategy by QUT Creative Industries Dance within its internationalisation program in building culturally sensitive and aware graduates with real world experience. She noted that such an exchange also provided valuable global networking and partnership opportunities, and benchmarked students against others at a major dance event attended by international critics and dance writers, providing authentic tasks within the framework of a learning environment.

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## ASK DANCERS IN STOCKHOLM

Malaysia's ASK Dancers performed in Sweden in November 2004. Malaysia Airlines launched its inaugural non-stop flight to this new destination and invited ASK Dancers to represent them at the Gala Night Performance with Anita Sarawak. This was attended by dignitaries from neighbouring countries and leading Swedish corporate figures.

Joseph Gonzales, Head of Dance at Akademi Seni Kebangsaan (ASK) said: 'This is a first for ASK, and this provided an incredible opportunity to showcase Malaysian culture to a new international audience. The students — Lakshman Balakrishnan, Mohd. Akmal Ayob, Noorshamsurina Mohd. Shaari, Nik Nur Azlina Nik Ibrahim, Siti Fauzani Abdul Ghani, Siti Ros Ezeeka Rahmat, Norsafini Jafar, Janet Moo and graduates Azizi Sulaiman and Mohd. Kamaludin Mohd. Daud — have worked hard and delivered a show to make Malaysia proud. This was ASK's third overseas performance in 2004 after the 6th Asia Arts Festival and the CORD/WDA/ICKL International Conference in Taiwan. I extend my sincere thanks to the management of MAS for this golden opportunity.'

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## INDIA'S PRESIDENT KALAM SUGGESTS THE INCLUSION OF MUSIC AND DANCE IN SCHOOL CURRICULUM

President A P J Abdul Kalam has suggested the inclusion of music and dance in the school curriculum for children

to develop a holistic personality and help reduce the stress of the career-oriented educational system on them.

'The Government may also consider making music and dance a part of the regular curriculum in school education. ... This also may enhance the productivity and performance of the students in other career tasks', he said after conferring the prestigious Sangeet Natak Akademi Awards 2003'.

Lauding the contributions of the Akademi in the field of performing arts, he said that the Akademi could consider organising a 'Musicians Meet' in which disciplines of renowned musicians could perform and communicate their learning experiences with artists. This could become the source of inspiration for future generations to adopt.

The Akademi could also carry out a survey on the traditional forms of music and dance spread all over the country which were being threatened and might be lost for the nation, so that appropriate timely encouragement could be provided by the Government for these forms of art, Kalam said.

Besides suggesting the institution of a young artist's award for motivating young talents towards classical art forms, he said that the electronic media should capture the best part of the performance of classical artists of five to ten minutes when they were performing, and propagate that for inspiring the young and for nurturing the classical art form.

Recalling the contributions of Subramanya Bharatiar and Rabindranath Tagore for the freedom movement through their poetry, the President said that present-day artists should collectively create a theme in their visualisation of India achieving the second vision that is developed India. 'They should envision and imagine our young people living in a prosperous India, living in a safe India and living in a happy and developed India', he added.

# The aDvANCE Project

## The aDvANCE Project— Dancers' Transition

The issues of dancers' transition were discussed at a lively and informative international conference in Monaco from December 16–18 2004.

A presentation of new research contained in *Making changes: facilitating the transition of dancers to post-performance careers* was made by two of the authors, Professor Joan Jeffri of USA and Professor David Throsby of Australia. Many points of view were articulated, particularly the problem of independent dancers who may not be making the same transitions as dancers from organised dance companies.

Major issues arose around the training of dancers and their preparation for the 'real' world, and those of us involved in safe dance research agreed that many of the issues are the same as for healthier dance practice. One participant noted that she had a problem with 'positioning dancers as victims, and transition as an illness!'. She added that 'we do need to improve salaries across the sector, encourage more dancers to stay in the profession and see themselves as having something valuable to offer, be ambitious about their future careers and see creativity in teaching, administration, etc. This is not to deny the sadness and loss felt at the end of a performing career, but this is more about tackling the cause rather than only the symptoms ...'.

Others expressed the view that a dancer's transition is not a single 'event', but rather a life-long transition through a range of experiences as the dancer's career progresses.

The definition of a professional dancer was raised in the research, and the new ruling from the Australian Taxation Office (ATO) was referred to as a guideline for others needing to define who is a professional artist. Australian arts organisations have worked closely with the ATO in recent years to assist in developing the definition of a professional artist, and participants felt this ruling provided a very useful precedent. [See ruling TR 2005/1 at [www.ato.gov.au](http://www.ato.gov.au)]

It was a stimulating and lively discussion, and the following declaration was made at the end of the conference:

### Declaration of Monaco December 18, 2004

*In every culture and in every time people have danced—to celebrate and to mourn, to entertain and to enlighten, to affirm the spirit and the body, and to create moments of transcendent beauty and transformation. Temporal and fleeting, dance communicates powerful messages that resonate across language and cultural barriers. Reaching beyond words, dancers embody powerful messages about the central dramas of human life—be they spiritual, intellectual, aesthetic, or political. . . .*

*Career transition is inevitable, and therefore an integral aspect of a dancer's life.*

—Mindy N. Levine,  
*Beyond performance: building  
a better future for dancers  
and the art of dance* (2004).

In the past ten years there has been growing international awareness of the multiple dimensions of career transition. In addition to the growth and development of the four formal transition programs that were organised between 1973 and 1986 (United Kingdom, Canada, United States, and The Netherlands), initiatives have been taken in a number of countries to improve the circumstances of dancers and their ability to address career transition issues.

Major challenges remain. The aDvANCE Project was formed to commission an international research study and a companion advocacy document. The following observations emerged from the process:

*'We know of no other occupation that requires such extensive training, which is held in such esteem as a contribution to culture and pays so little. . . .*

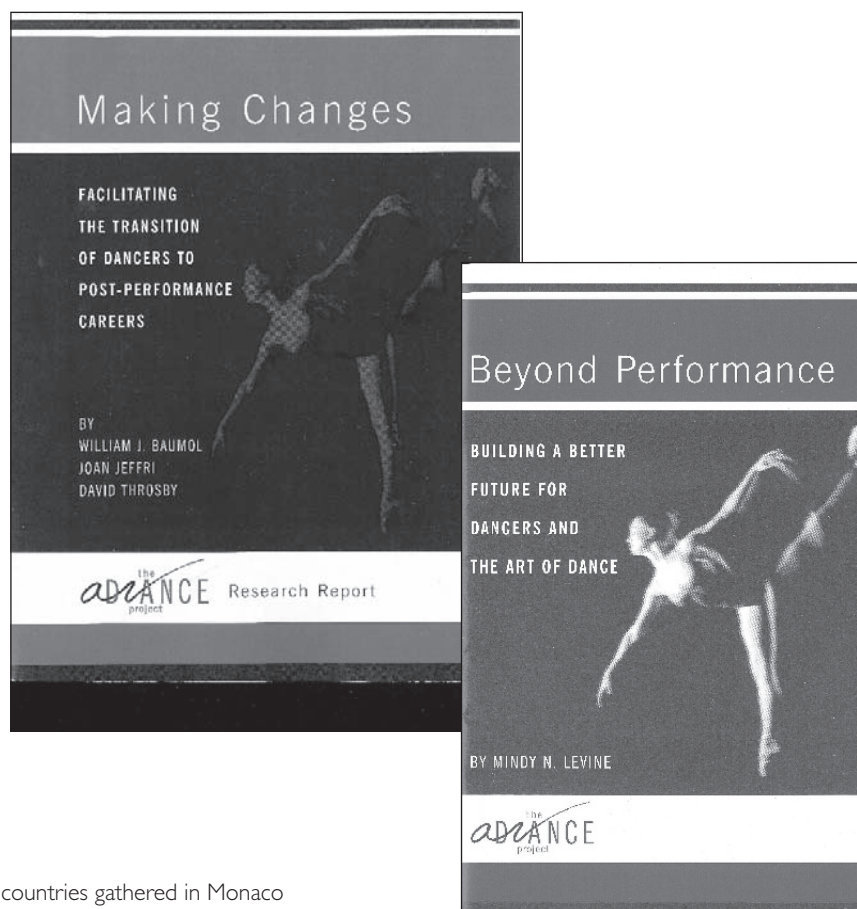
*'In the long run, the vitality of dance activity itself requires attention to the welfare of those engaged in it. . . .*

*'The inadequacy of transition support not only creates significant challenges for individual dancers, but also imposes a social cost in the form of wasted human capital.'*

—William Baumol, Joan Jeffri and  
David Throsby, *Making changes:  
facilitating the transition  
of dancers to post-performing  
careers* (2004).

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# The aDvANCE Project



Participants from fifteen countries gathered in Monaco from December 16–18, 2004, to discuss and reflect upon these documents. The participants embraced the conclusions and recommendations of these reports, and agreed on the following:

- Career transition assistance is a key indicator of the degree to which a particular community values the art of dance and the professional dancer.
- Dancers, dance schools and educators, dance companies and their staff, unions, other dance organisations, governments and their agencies, funders, the audience, and the larger society all share a responsibility to deal with transition challenges.
- The professional dancer has a set of highly developed transferable skills that are of great value to the job market and society in general.

Accordingly, the participants resolve:

- To work together to develop methods of providing dancer-driven transition services appropriate to the particular circumstances of each community and to all professional dancers in that community, and to support each other internationally in these efforts.
- To collect and share information — such as examples of best practices, specific program models, research

and other tools — through the International Organisation for the Transition of Professional Dancers and its website, <[www.iotpd.org](http://www.iotpd.org)>.

- To promote transition solutions through existing relationships and new partnerships within and outside the dance community.

*To advocate:*

- For recognition that dancers should enjoy equivalent status to other professionals, including compensation and other terms and conditions of employment.
- For recognition that dancers also have career-specific concerns requiring targeted solutions.
- For necessary financial support and for acknowledgement that investment in retraining dancers is an ethical imperative, part of the cost of supporting dance, and one that benefits the dancer and the society in the long-term.
- To reconvene in 2006 in collaboration with the 20th Anniversary of the Dutch Retraining Program.

# WORLD DANCE ALLIANCE ASIA-PACIFIC

## MISSION

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

## BACKGROUND

This independent, non-profit, non-political organisation began as the Asia Pacific Dance Alliance in Hong Kong in 1988. In 1990, the global body, World Dance Alliance (WDA), was founded at the Hong Kong International Dance Conference. In 1993, the name of the Asia Pacific Center was changed to WDA Asia-Pacific to reflect its relationship to the global body.

WDA Asia-Pacific is one of three regional centers that make up WDA. The other two are WDA Americas <[www.wdaamericas.org](http://www.wdaamericas.org)> and WDA Europe <[www.wda-europe.com](http://www.wda-europe.com)>. A fourth regional center, WDA Africa, is in the process of establishing itself.

## CHAPTERS

Countries or defined geographical areas within a regional center may become Chapter members, providing information and coordinating the dance activities within their boundaries. They are important points in regional and global communication and networking.

These Chapters propose and implement projects, which address not only the general goals of WDA and WDA Asia-Pacific, but also the specific needs of the local dance community.

## 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, Universiti Malaya  
50603 Kuala Lumpur, Malaysia

Tel: (603) 7967 3458

Fax: (603) 7967 3576

Email: [anisnor@um.edu.my](mailto:anisnor@um.edu.my)

### WDA EXECUTIVE COUNCIL

Grant Strate, President, WDA: the Americas  
<[gstrate@sfu.ca](mailto:gstrate@sfu.ca)>

Dr Mohd Anis Md Nor, President,  
WDA Asia-Pacific <[anisnor@um.edu.my](mailto:anisnor@um.edu.my)>

Marc Jonkers, President, WDA Europe  
<[marc.jonkers@dansinlimburg.nl](mailto:marc.jonkers@dansinlimburg.nl)>

# INTERNATIONAL DANCE CALENDAR (as of December 2004)

**March 8– 26, 2005**

**Vancouver International Dance**

**Festival** Roundhouse Community Centre, Vancouver, BC, Canada. Contact: 339 Hastings Street, 2nd Floor, Vancouver, B.C. V6B 1H6, Canada

**April 29, 2005**

**International Dance Day**

**Celebration** UNESCO Headquarters, Paris, France. Co-Sponsored by the International Dance Committee of ITI/UNESCO and World Dance Alliance. Contact J. Janney. Email: <wdaamericas@juno.com>; Phone 212/695-3925, Fax 212/268-4229.

**May 16–22, 2005**

**World Dance Alliance Americas**

**General Assembly** University of Mexico, Mexico City, Mexico. Contact J. Janney. Email: <wdaamericas@juno.com>; Phone 212/695-3925, Fax 212/268-4229.

**June 21–26, 2005**

**New York International Ballet**

**Competition** June 6–21 repertory study, June 23–26 performances at Lincoln Center, New York, NY, USA. Contact <nyibc@nyibc.org>; Phone 212/956-1520, Fax 212/586-8406.

**June 27–July 10, 2005**

**MyDance 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@dan.org.nz

**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. See page ?? for further details.

**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 organisation, date of event, name 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>

# World Dance Alliance Asia-Pacific

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