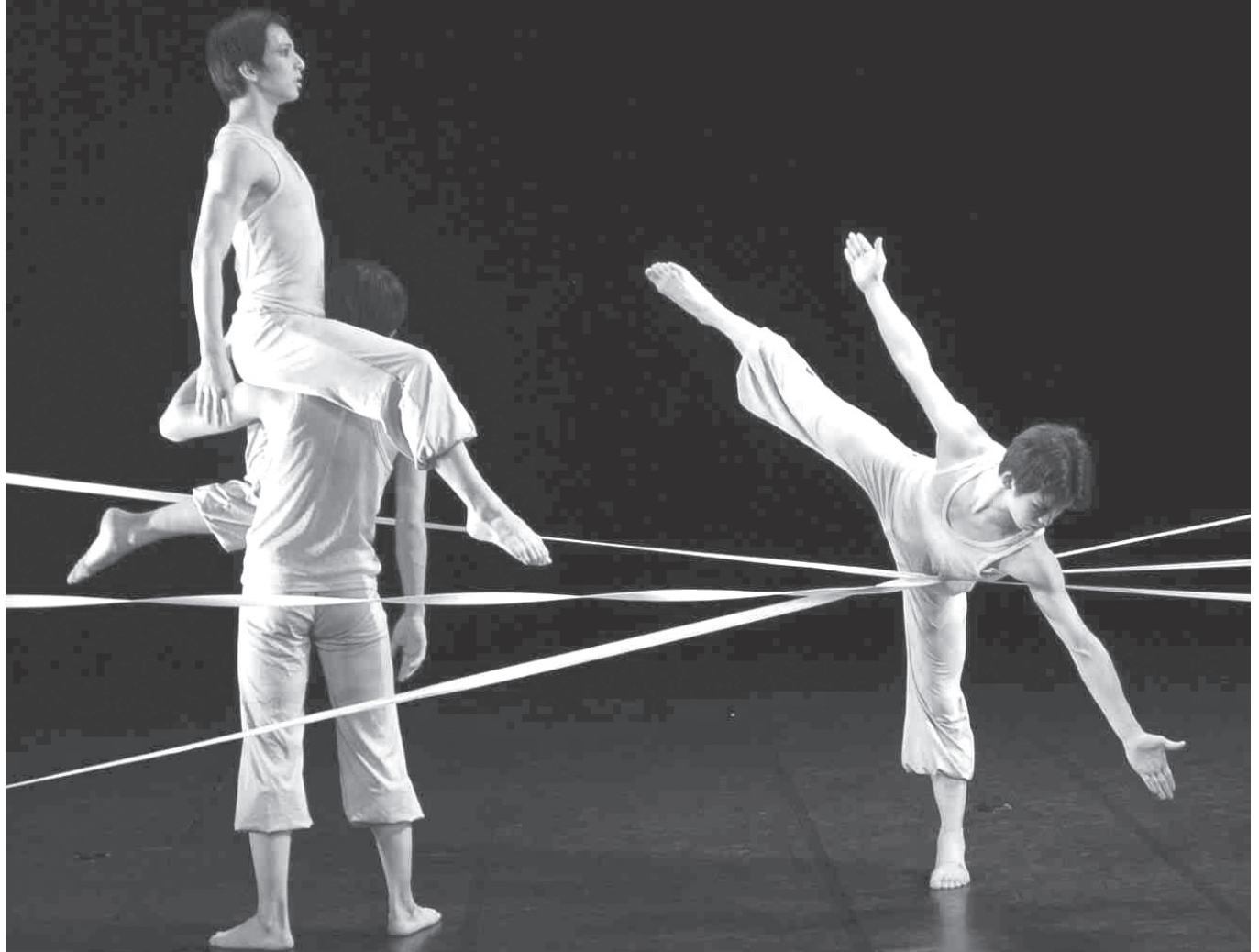


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CHANNELS

No. 1 / June 2004



Newsletter of the World Dance Alliance Asia-Pacific

Asia-Pacific CHANNELS

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Cover image courtesy of the Taiwan chapter: *Into a mazz*,
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Wen-jinn Luo. Photo by Su-ling Chou.

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President's Message

by

Dr Mohd Anis Md Nor

This is a brief report of the Presidents' meeting in Paris on April 28, the day before the International Dance Day Celebration on April 29 at UNESCO's office.

The meeting was chaired by Ilona Copen (VP WDA Americas for North America), and was attended by Grant Strate (President WDA Americas), Marc Jonkers (President WDA Europe), Mohd Anis Md Nor (President WDA AP), Yunyu Wang (VP WDA AP) and Judith Janney (WDA Coordinator).

Agenda of meeting

1. Reports from the three Presidents
2. Rules of Procedure — Review and Amend as required
3. UNESCO and CID
4. Global Assembly 2005
 - A. Overall Timing and Venues
 - B. Business Meetings
 - C. Program of Events
 - 1) Networks
 - 2) Panels
 - 3) Presentation of papers
 - 4) Keynote speaker(s)
5. Financial Report
 - A. Communications Coordinator
6. Long-term plans

Minutes in brief

Agenda items 1, 2, & 3

The meeting deliberated and approved Rules of Procedure unanimously.

WDA will begin its efforts in getting UNESCO's NGO status either as an umbrella organization or as an affiliate. Meetings with UNESCO's officials were held on April 28 and April 29.

4. Global Assembly 2005

A progress report on WDA Global Assembly was presented by Grant

Strate (copies will be made available in Taipei) with a recommendation that the Global Assembly be POSTPONED until summer 2006 due to the fact that the 2005 host, Ryerson University dance faculty, had to pull out with regret because of theatre renovations and the university's inability to release studios and classrooms due to summer rentals.

The local planning committee recommended that the Global Assembly be moved to summer 2006, which will be held at the new facilities at York University with good performance spaces, classrooms, theatre and excellent on campus modern air-conditioned housing. There are plans to include the Harbourfront as an added venue. It was also suggested that the Assembly be held on the approximated dates previously scheduled for 2005.

The suggestion to postpone the Global Assembly to 2006 was made when the Dance officer for the Canada Council had expressed concern that the short lead-time with limited funding would mean a less substantial performance event, papers and network meetings would be severely reduced.

The meeting unanimously agreed to postpone the WDA Global Assembly to 2006. Matters arising from the agenda of the Global Assembly shall be dealt with after the WDA Americas Board meeting commenced in May 2004.

It was also noted that due to the postponement of the WDA Global Meeting in America to 2006, the WDA Global Meeting in Asia should also be postponed to 2008. The WDA AP President and Vice President will present this suggestion at the WDA AP Annual Meeting in Taipei on July 31, 2004. The lead time of four years before the WDA Global Meeting

in Asia should give added advantage for WDA AP to plan the meeting.

Agenda item 5: Financial report

A complete and current financial report of WDA was presented by Judith Janney. Copies will be made available at the forthcoming Taipei meeting.

WDA AP's contribution to the WDA funds has outnumbered the contributions made by WDA Americas and WDA Europe. WDA AP firmly stated that no more contributions (US\$1,000 per year) will be remitted to New York unless the other regional offices do the same. This decision was accepted in good faith and WDA AP shall not be required to contribute for year 2004 while the decision to contribute in the future shall depend on similar contributions by all the regional offices. Judith Janney, as WDA coordinator, has requested a US\$400 monthly allowance to run the office in New York. This issue will also be discussed in Taipei by WDA AP.

Agenda item 6: Long-term plans:

WDA must find ways to encourage the set-up of WDA Africa — still at discussion level.

A suggestion was made that the Presidents' meeting should be held annually in Paris prior to the IDD Celebration at UNESCO.

The IDD celebration, initiated by ITI – UNESCO in Paris, should be a yearly event based on the success of the recent celebration. This year's celebration was well attended and has received encouraging reviews with the presentation of dances from Cambodia and Malaysia. Ambassadors from Australia, Belgium and representatives from ITI and UNESCO and the public at large were present at the 2004 IDD Celebration. ■

Email: anisor@um.edu.my

CHAPTER REPORT

Australia

by
Julie Dyson

There has been a focus on communication in the Australian dance community this year, led by consultations about the report *Resourcing Dance: a review of the subsidised Australian dance sector*, commissioned in 2003 by the Australia Council. This report has been the subject of submissions to government about the plight of small to medium dance companies and independent artists, and their continuing struggle to survive in a contracting financial environment, despite high international demand for their work. The 2004 Federal Budget, brought down in Parliament in May this year, provided some relief for the immediate future, but failed to address the report's long-term recommendations. The advocacy role of Ausdance is ongoing, and it is especially heartening to see the larger dance companies coming out strongly in support of their less well-resourced peers

The Australian Youth Dance Festival, produced by Ausdance National in April, was held in the New South Wales regional city of Armidale. The festival focused strongly on local Indigenous stories of culture and the environment, and hosted 200 young people from all over Australia who came to learn through visits to the Oxley River National Park and with a superb range of dance tutors who worked with them to interpret the stories through dance. Local Indigenous guides and elders, led by Fay Ball, inspired the students and tutors alike, and the artistic team, led by Andrew Morrish, David McMicken and Tim Newth, were central to the success of the festival. Student diaries were published in *Dance Australia* and Ausdance's *Dance Forum*, and have already inspired the Ausdance Victoria team who will produce the next festival in their State in 2006.

A major conference entitled *Dance Rebooted—Initializing the Grid* was held in Melbourne in July by the Tertiary Dance Council of Australia, the Australia New Zealand Dance Research Society and Ausdance National. There were five international speakers, including Susan Kozel, Ann Daly, Janet Lansdale, Sarah Rubidge and Shirley McKechnie. In a packed program, topics ranged from marketing to dance education, and several PhD candidates gave stimulating presentations about their research in many aspects of dance. The conference was supported by the Australia Council and Deakin University, with the Australia Council then touring Ann Daly, who gave workshops in audience development strategies for smaller companies in five Australian cities.

The Tertiary Dance festival, *Options 2004*, was held in March and hosted by AIT-Arts in conjunction with the Adelaide Festival. It was a huge success, exposing third-year undergraduate dance students to some of the best workshops, forums and Adelaide Festival performances on offer. As students came from all tertiary dance courses in Australia, it also provided them with a unique networking opportunity, forging friendships and setting up future collaborations in a country of geographically isolated cities and cultural diversity. *Options* is held every second year for third-year dance students with the aim of exposing them to the full range of career options in dance.

Dance company managers met recently in Melbourne, hosted by The Australian Ballet, to share information and to speak with Federal Arts Minister, Senator Rod Kemp. Again emphasising our geographic isolation from one another, yet reaffirming mutual support, this meeting included the managers of the Singapore Dance Theatre and the Royal New Zealand Ballet, as well as several of the smaller Australian companies, some of which receive very low levels of funding, yet are producing some of our country's most innovative work. The Australia Council and Ausdance National were also in attendance. There was agreement to meet again in December this year, and it is hoped that more of the smaller companies will be assisted to join their major performing arts company colleagues at the meeting.

Asialink is advertising its Arts Residency program for 2005, giving Australian arts practitioners an opportunity to spend up to four months living and working in an Asian country. Guidelines and application forms are available at www.asialink.unimelb.edu.au/arts/residences.

The Arts Law Centre of Australia has launched a new Indigenous Project called 'Artists in the Black'. The project aims to help educate, advise and offer assistance to any artists that may face or encounter legal problems, and to improve service delivery to Indigenous artists and their organisations across Australia. More information at www.artslaw.com.au.

Finally, Ausdance has a new mission statement, approved at its last National Council meeting:

To be a national voice and provide leadership for dance in Australia. ■

CHAPTER REPORT

Hong Kong

by
Tom Brown

The Hong Kong Dance Alliance Hong Kong Dance Awards

The Hong Kong Dance Alliance Hong Kong Dance Awards Presentation and Gala Performance, presented in association with the Hong Kong Arts Festival and sponsored by the Hong Kong Leisure and Cultural Services Department to a capacity crowd at Kwai Tsing Theatre on 1 March 2004, was a spectacular celebration of Hong Kong dance excellence. The event was the 6th annual presentation of the prestigious awards given for outstanding achievement during the preceding year to dance workers and organisations covering a broad range of activities.

The special guest of honour was the wife of the Chief Executive of the Hong Kong S.A.R., Betty Tung. One extraordinary highlight of the evening was Mrs Tung's conferral of Distinguished Achievement Awards to Professor Anna Pao Sohmen, Chairman of the Council for the Hong Kong Academy for Performing Arts and founder of the Society for the Academy for Performing Arts (SAPA), and Cissy Pao, Chairman of the Board of Governors of the Hong Kong Ballet and organiser of the highly successful yearly Ballet Ball. Films featuring the Pao sisters expertly dancing across the ballroom floor enchanted the audience and attested to their involvement in dance beyond their leadership roles in two of Hong Kong's most distinguished arts organisations.

Between award presentations were brilliant performances by Hong Kong's internationally recognised dance companies, the City Contemporary Dance Company performing Willy Tsai's *A detachment of women*, and Dominic Wong's *Men's chop suey*, The Hong Kong Ballet performing excerpts from Natalie Weir's *Turandot*, and the Hong Kong Dance Company performing *Autumn moon* by choreographers Chen Lei and Xie Yin and *Plateau of spring* by Ding Wei. Aspiring dancers from the School of Dance of the Hong Kong Academy for Performing Arts also performed in choreographer Robert Kitsos' *Cupid's tail*.

Besides Professor Sohmen and Cissy Pao, recipients of awards were:

- Abby Chan for her performance of the Chosen One in Yuri Ng's *Rite of spring*



Hong Kong Dance Awards Distinguished Achievement Award recipients Professor Anna Pao Sohmen (left) and Cissy Pao (right).

- Anna Chan for her authorship of *Intelligent moves: dance education*
- The Hong Kong Ballet for its production of Natalie Weir's *Turandot*
- Ng Sze Wan for community work, and choreography for the Breeze Across Us experimental dance production *Touch & move* that integrated visually impaired and sighted people
- Yuri Ng for his choreography of *Rite of spring* for the Hong Kong Arts Festival
- Eriko Ochiai for her performances in leading roles with the Hong Kong Ballet
- Su Shu for her performances in leading roles with the Hong Kong Dance Company
- Taurus Wah for Open Daily productions that brought Hong Kong and overseas artists together for innovative, inspiring, and exciting performances
- Andy Wong for his performance in the one-man show, *And then...*
- Xing Liang for his performance in the City Contemporary Dance Company's production of *The enigma of desire; Dali vs. Gala*.

continued next page

CHAPTER REPORT

Hong Kong Chapter report continued



Hong Kong Dance awards guest of honour Betty Tung with Tom Brown.

Hong Kong Dance Archive Project

In May, the Alliance submitted its first interim report on its second major Hong Kong Arts Development commissioned project, the Hong Kong *Dance* Archive Project. Thus far, the project researcher, Ritchie Law, has collected about 700 press clippings and other materials and project writers have conducted sixteen sessions of interviews. Writers for the project include Tom Brown, Professor Susan Street, Koala Yip, Kevin Wong, Lau Kin-wah, Catherine Yau and Maggie Chung, with Brown and Cecil Sze Tak-on serving as editors. Additionally, initial filming for one of the project videos on overseas tours by Hong Kong artists has been completed.

Artistic Coordinator of the video portion, Ringo Chan, and video director George Chang, went to France to film Hong

Kong choreographer Mui Cheuk-yin's work in Paris in cooperation with France-based Taiwan artist, Lin Yuan-shang for their dance *Flight*, which was later shown in the Hong Kong Arts Festival. On the same trip, the filming team also documented a tour of the Academy Dance Ensemble (formed by students of the School of Dance, Hong Kong Academy for Performing Arts) in their performance of Mui Cheuk-yin's *Circle songs* on the Conservatoire National Supérieur de Musique et de Dance de Paris Annual Concert. Also on the program, the Academy students performed, together with the Conservatoire students, in Paris choreographer Hervé Robbe's *Partition in black*. The Archive Project is scheduled for completion in April 2005. ■

CHAPTER REPORT

India

by
Dr Sunil Kothari

2004 began with the valedictory functions for the centenary birthday celebrations of Rukmini Devi Arundale, the pioneer dancer, who changed the course of Indian classical dance form Bharata Natyam. In New Delhi, week-long events were held at the Kamani Auditorium showcasing some of the best dance-dramas and an exhibition titled *The life and times of Rukmini Devi Arundale (1904–1986)* at the Lalit Kala Gallery, curated by the author of this article and designed by Sumant Jayakrishnan and Rajesh Gautam. The exhibition drew large crowds as it was located in the theatre district, close to the venue for dance performances by the Kalakshetra dancers. Also, a photobiography of Rukmini Devi's life, by the author of this article, was launched by the Government of India Minister of Tourism and Culture.

Devi studied classical western ballet under the legendary Russian ballerina Anna Pavlova and her soloist Cleo Nordi, but Pavlova advised her to study Indian classical dance. Rukmini Devi was from an upper-class Brahmin family and in the thirties dance in India had such a stigma attached to it, that middle-class women did not even watch dance, let alone learn it. Dancers then were from a class of women, known as devadasis, the temple dancers, and were considered prostitutes for various social reasons. Rukmini Devi's entry into the world of dance changed all that.

A contemporary of Devi was Uday Shankar, who partnered Anna Pavlova in 1923 at Covent Garden in an Indian choreographic work *Radha and Krishna*. Pavlova danced the role of Radha and Uday Shankar as Krishna. Pavlova suggested that Uday Shankar also return to India to study Indian dance. Thus it was Anna Pavlova who was responsible

for the revival of Indian dance by persuading two great dancers of India to return to their roots.

On 7 April Guru Kelucharan Mahaptara, one of the principal architects of the classical Odissi dance form, passed away. His death creates a void that is difficult to fill in Indian dance and in Odissi in particular. He was greatly gifted, and with imagination reconstructed the Odissi by taking inspiration from the living traditions of the Gotipuas, the boy dancers, the temple sculptures, and the traditional 'pat' paintings. He, along with other gurus, revived and shaped the Odissi dance form. His students are legion: Sanjukta Panigrahi, Kumkum Mohanty, Minati Mishra, Sonal Mansingh, Madhavi Mudgal, Protima Bedi, Ileana Citaristi, Sharon Lowen and several other dancers have done him proud by performing Odissi and putting it on the international map. He was a brilliant choreographer and performer. He is survived by his wife, who accompanied him in dance in the early years, and a son Ratikant, who plays pakahavaj, percussion and also performs. Guru Kelubabu was a national treasure and his vast repertoire is being performed by his disciples all over the world.

Dancer Sonal Mansingh, the newly nominated Chairman of Sangeet Natak Akademi, the National Academy of the Performing Arts, took a welcome initiative to celebrate World Dance Day on 29 April by inviting more than thirty local dancers, who run dance academies in the capital, to meet the President of India and share his views on the art of dance. In the evening there were performances by the students of these dancers at the open air theatre. The celebrations were full of joy and the young students delighted all

with their performances. Some spastic children also participated and added to the celebratory mood, with the slogan 'Dance for Peace!'

Despite the advent of summer and the rising mercury, dance activities have not abated. Aditi Mangaldas, a Kathak exponent's monthly series of dance workshops at the Habitat Centre by leading choreographers was a runaway success. It exposed young dancers to varied dance styles and creative expressions.

On 8 May Narendra Sharma, a veteran creative dancer and choreographer, and associate of Uday Shankar, held day-long workshops challenging dancers to get out of their classical moulds and invent movements afresh. The on-the-spot choreographic pieces were quite enjoyable, in particular with one top light, a candle, a ladder and a table.

In October, Rukmini Devi Arundale of the Kalakshetra Foundation will be staging her classic series of the epic *Ramayana* in six parts at the Kamani Hall to celebrate the Festival of Dussera, the day when Lord Rama vanquished the demon king Ravana and returned to the kingdom Ayodhya.

The Natya Kala Conference of Krishna Gana Sabha, will now be held at Chennai in the second week of December every year. This year ten days of lecture-demonstrations will be held by leading dancers from all over India and scholars and dancers from abroad.

Members of WDA AP, South Asia, India are arranging a four-day festival at Kolkata in December to celebrate Uday Shankar's birthday. They are also organising a meeting of WDA members in India. Details will be in the next issue of *Channels*. ■

CHAPTER REPORT

Indonesia

by
Chendra Effendy

Recent Events in Indonesia

The Next Traces (18–20 Dec 2003) A Forum for Emerging Indonesian Choreographers

This event was funded and organised by the Jakarta Arts Council to develop and encourage young and potential Indonesian choreographers.

Fifteen choreographers from all over Indonesia showed their talents and creativity in making a dance piece in Jakarta, which they performed in the Procenium Theater at Graha Bhakti Budaya. Participating choreographers included Jecko Kurniawan Siompo, Yudistira Syuman, Maria Bernadeth, Tri Mawar Santi, Ruri Nostalgia, Indra Zubir and Hanny Herlina, all from Jakarta; Lena Guslina from Bandung; Danang Pamungkas from Solo; Bagus Budi Indarto from Yogyakarta; Heri Lenthoo from Surabaya; Lalu Suryadi Mulawarman from Lombok; Faisal Amri from Batam; Angga Jamar and Ali Syukri from Padang.

These young emerging talents shared three nights with dance lovers in Jakarta.

Some choreographers came with strong concepts and displayed their exploration of new movements, based on a traditional background. They combined media, using multi-layered images, projectors, props and live musicians on the stage.

This event was a successful program from the Arts Council of Jakarta to provide and facilitate young Indonesian choreographers to develop and enrich their creative talents. They are the next generation and will be in the front line of Indonesia dance.

Festival Seni Surabaya / Surabaya Arts Festival, 1–15 June 2004

Surabaya, as the second big city in Indonesia held its Arts Festival again from 1–15 June 2004.

This Big Festival featured many varieties of visual and performing arts. Music, dance, theatre, poetry, film, installation, book and t-shirts. Exhibitions were also on the program for this festival. Local and international artists will perform their work. With the theme of 'Contemplation', the festival aims to bring 'oases' for humans in this uncertain world.

Pengukuhan Sardono sebagai GURU BESAR TARI, 14 January 2004

Sardono W. Kusumo, the prominent Indonesian choreographer, was honoured by the Indonesian Minister of Education with title of Professor in Dance on 14 January 2004.

Being at the forefront of the development of Javanese contemporary dance, Sardono successfully created and developed the Indonesia dance. He has received many prizes and much recognition from all over the world, such as the Distinguished Artist Award from the International Society of Performing Arts (ISPA) on 20 June 2003 and the Prince Claus Awards from The Netherlands in 1998.

Many colleagues such as artists, dancers, choreographers and all the alumni from the Jakarta Institute of the Arts celebrated this important moment in the development of the Indonesian arts community.

A note from Tanzplattform Deutschland 2004 (4–8 Feb 2004)

As one of the participants from Indonesia, I am grateful to the German Embassy and The Goethe Institut Jakarta for the invitation to attend this inspiring event.

This program brought together dance practitioners, such as arts managers, dance promoters, directors, dancers, teachers and choreographers from all around the world to witness and enjoy the diversity and the complexity of the dance landscape in Germany. As an artist, this was a valuable enriching and fulfilling experience to see the new dimension of German dance.

Seventeen of today's different facets of the German contemporary dance scene were selected by the jury (Katja Schneider, Christine Winter, Stefen Schwarz) to perform in this dance platform Germany 2004. They were:

1. Jo Fabian/department, Berlin—*Tenyearsafter*
2. Neuer Tanz, Dusseldorf—*Winged nightmare left wing*
3. Frankfurter Küche (FK), Frankfurt/m—*InExHaustible*
4. Antje pfundtner, Hamburg—*EgenSinn*
5. Felix ruckert, Berlin—*Secret service*
6. Schaubuhne am lehniner platz, Berlin—*Davant*
7. Susanne Linke, Berlin, Urs Dietrich, Bremen *tanz-dis-tanz*
8. Raimund Hoghe, Dusseldorf—*tanzgeschichten*
9. Constanza Macras/dorky park, Berlin—*Berlin scratch neukolln*

CHAPTER REPORT

Indonesian report continued

10. Xavier le Roy, Berlin — *projekt*
11. Jochen Roller, Berlin — *perform performing*
12. Samir Akika, les petits poisons, Dusseldorf — *22, blvd. Lafayette*
13. two fish, Berlin — *triplicate*; Christine Muller — *forscht*
14. Prue Lang, Frankfurt — *infinite temporal series*
15. Christoph Winkler, Berlin — *fatal attractions*
16. Wanda Golonka, Frankfurt — *video installation antigone #5*
17. Micha Purucker, Munchen — *fotoinstallation brrzkin to last*

New restructured WDA Indonesia chapter

WDA Indonesia chapter set up its new structure of board of directors on 2 December 2003. The new WDA Indonesia chapter will be based in and supported by the Jakarta Arts Council.

With the new board of directors, WDA Indonesia chapter has the vision to bring Indonesian dance to the world by developing the network and understanding through the art of dance all around the globe.

Please note the new structure at right.

*Chendra Effendy, dancer,
choreographer and a dance activist
based in Jakarta.*

Restructured Indonesia Chapter

Jakarta, 2 Dec 2003

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Director Sal Murgiyanto (salmurgi@pasific.net.id)

Vice Director Sukardji Sriman

Secretary Maria Darmaningsih; Chendra Effendy

Finance Nungki Kusumastuti

Education and Training Inna M Suryadewi (in7@cbn.net.id)

Research and Documentation Sal Murgiyanto; Inna M Suryadewi

Creation and Presentation Boi G Sakti

Status and Welfare Boi G Sakti; Inna M Suryadewi

Management and Promotion Linda Hoemar Abidin

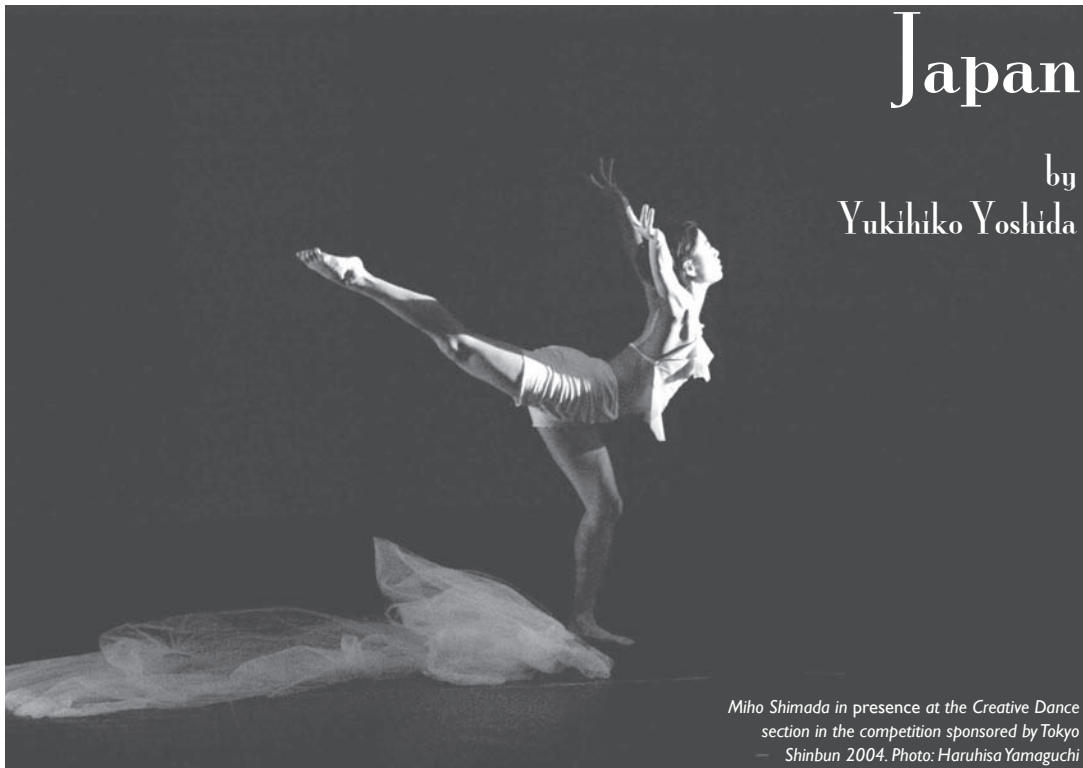
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CHAPTER REPORT



Body Image in dance in Japan

From Cyborg to Kazuo Ohno, various body images have spread widely throughout the Japanese art and dance world.

Japanese subculture and techno-culture has its own influence on the world these days. As Donna Haraway pointed out, Japanese cyborg culture has a different view from western ones. Like film works by Mamoru Oshii and art works by Takashi Murakami, Japanese has an artificial view on the human body. For example, Cyborg: POSY danced with ballet dancers. POSY is image character of SGI Japan Ltd. in February 2004. OpenPino is an interesting project which developed humanoid, PINO, like open source software.

The Kazuo Ohno Festival was held in Yokohama, from the end of June to the beginning of July. This year Kazuo Ohno's son Yoshito Ohno is appearing in the dance world more regularly than ever. Kazuo's works in recent years present images of problems in Japan, for example, 'the bodies and aging society'. Some important news is that the vision of a Kazuo Ohno archive will be realised—

records of this great dancer will be preserved in an archive.

The following dancers and dance makers have produced excellent work in recent years. Their body images are wonderful.

Miho Shimada is one of the best modern dancers in Japan, winning many top honours in competitions and was this year's winner of the creative dance section in a competition sponsored by Tokyo Shinbun (Tokyo Press) 2004. Shimada's movement shows her own fine sensibility and her body image reminds the audience of a nobility which has perhaps been lost in our daily busy lives.

A young dancer, Saeko, has studied dance in New York City and is making her own niche. Her dance is influenced by American modern and postmodern dance. Her dynamic body movement, and body image fascinates the audience.

Nibroll is an example of the new wave of the creator's style. Through the creative process



Saeko, Veil, 2003.
Photo: Nobuharu Kond

and body image, these dancers represent Japanese contemporary dance.

It is encouraging to see young artists from many fields collaborating, especially Mikuni Yanaihara, choreographer and director. Videos appeared displaying young creators' dance and clothes. Their way became one of the prototypes of Japanese young contemporary dancers. In the 1990s, Dumb Type took the style: 'collaboration between artists from

many fields'. After them, many copies of their work appeared on the market at that time. But Nibroll's idea of making art is original and Yanaihara can make dance works from her wide-ranging background. In her work, she uses everyday young Japanese women's body images.

These many body images represent Japan's rich variety of styles in society. Each of them are different, but they are representative of Japanese art and dance today. ■

Related websites:

- SGI Japan Ltd.: <www.sgi.co.jp>
- OpenPino <www.openpino.org>
- Nibroll <www.nibroll.com>

*Yukihiko Yoshida is Phd student at the Graduate School of Media and Governance, Keio University
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CHAPTER REPORT

Malaysia

by
Mew Chang Tsing



In line with the motto for 2004 (Consolidate. Connect. Cultivate), MyDance Alliance has been involved in the following projects:

Japan–Malaysia Technical Design Workshop 12–18 January 2004

This hands-on technical workshop in stage management and design (costume, lighting, sound and video), organised mainly by the Malaysian Alliance of Technical Theatre and Japan Foundation Kuala Lumpur, aimed at providing Malaysian technicians and artists with a greater understanding of the process of bringing together artistic vision and technical creation.

MyDance Alliance provided dancers to model for the video design module and also collaborate with Japanese Butoh master Ko Murobushi, in creating a piece for the technical design team to work with. The workshop culminated in a performance of that piece, incorporating the various design elements.

Huang Dou Dou's Dance Workshop, 7 January 2004

President Mew Chang Tsing was invited by Star Publications to act as interpreter for Huang Dou Dou, artistic director of the Shanghai Dance and Song Troupe, during his workshop held at Menara Star. MyDance Alliance took the opportunity to engage in cultural exchange by having Malaysian artists such as Lee Swee Keong, Aris Kadir and Mew herself to demonstrate facets of the Malaysian contemporary dance scene to Huang and the audience.

Mobile Workshop by Education and Training

This will take place in the second half of 2004. Gan Chih Pei (Vice-President and

Head of Education & Training Network) and Karen Ong (Head of Welfare & Status) are working with Len Siew Mee in organising a mobile workshop to take place outside of the capital city, for example in Penang, Ipoh, Melaka and Johor.

Preparation for MyDance Festival 2005

A committee has been formed to prepare for the 3rd MyDance Festival, MDF 2005, which will be held at the Kuala Lumpur Performing Arts Center aka Pentas Seni KL, and run for around two weeks. Focus again will be placed on local artists and companies, though foreign artists will be invited to collaborate with local dancers and designers. Performances, workshops and possibly video showings will comprise the structure of MDF 2005. MyDance hopes to engage more organisations, institutions, companies and individuals in the organising of this festival. After all, it is a festival for us all.

International Recommendations

MyDance Alliance was pleased its recommendation of Syed Mustapha Syed Yasin to be one of four artists invited to participate in the Asian Young Choreographer Project, Taiwan was successful. Taking place 12–31 July 2004 at the Taipei National University of the Arts (TNUA), he will work with TNUA dancers and present his work to international delegates attending the 2004 WDAAP – CORD conference.

Also upon MyDance Alliance's recommendation, the Center Stage Dance Troupe led by Gan Chih Pei has been invited to represent Malaysia at the 2004 Surabaya Arts Festival in Indonesia.

To close, congratulations are offered to the following MyDance members:

- Aris A Kadir for being selected to participate in the 2004 Asia Pacific Performance Exchange in Ubud, Bali (18 July–28 August), organised by the Center of Intercultural Performance, UCLA.
- Sri Panggung, Adikara Dance Theatre (Jasni Abdul Hamid), Judimar Monfils, Mohd Faizal Abbas, A. Aris A. Kadir, Shafirul Azmi Suhaimi and Mun Lee for being nominated for various 2003 Cameronian Arts Awards through the 'Diversity in Motion' MyDance Festival 2003, the MyDance Dance Box series and other productions.
- Tandak Dance Theatre (Syed Mustapha Syed Yasin) for winning Best Choreography for *Rasuk*, Dua Space Dance Theatre for winning Best Ensemble Performance in *Dance for Dance of flourish*, and
- RiverGrass Dance Theatre (Mew Chang Tsing & Lee Swee Keong) for winning Best Lighting Design, Best Set Design and Audience Choice for *RE: Lady white snake*. ■

CHAPTER REPORT

New Zealand

by

Philip Tremewan, DANZ—Dance Aotearoa New Zealand



Abnisheka. Photo by Maarten Hall

Choreolab is now a regular January event on the New Zealand dance calendar. Hosted by Footnote Dance Company, dancers get to work with a range of choreographers from New Zealand and overseas.

Festivals continue to provide a welcome umbrella for dance: Wellington's Fringe Festival saw sixteen seasons of dance ranging from Guy Ryan and Malia Johnston's *Terrain: A boutique pas de deux*, to Dutch company Magpie to Scrambled Legs in 7.

The New Zealand Festival welcomed Black Grace with its striking new works—*Human language* and *Surface*. The Royal New Zealand Ballet presented a triple bill—Christopher Hampson's *Saltarello*, expatriate kiwi Adrian Burnet's *Abisheka* (to music by John Psathas) and Javier de Frutos' *The celebrated soubrette*. Toi Mana celebrated

Maori performing arts from traditional kapahaka through to contemporary performances.

Coming up later in the year are three dance festivals: Dance Your Socks Off, Tempo and The Body, all hosting substantial seasons of dance. And Atamira Dance Company together with Waihirere Maori Club, will be going to the Festival of Pacific Arts in the tiny island of Belau.

DANZ convened a conference for secondary teachers who are working with the new dance curriculum, (compulsory through to year 12). 'Momentum 04' saw teachers linking with professional dance practitioners, and building some real leadership in dance education.

DANZ has published the Working guide for NZ dancers in print and on the website at <www.danz.org.nz>, and

continues with a program of mentoring support and professional development for managers, producers and marketers. DANZ has also established a dance coordinator role in Auckland to support the burgeoning dance sector in our biggest city. And the DANZ website is expanding to host pages for contemporary choreographers.

Douglas Wright has published his autobiography *Ghost dance* (Penguin Books)—a significant addition to the work of one of New Zealand's leading choreographers.

Dance practitioners continue to cross disciplines—Malia Johnston is choreographing the hugely popular *World of Wearable Arts* and Paul Jenden is choreographing and designing a new family musical, *Napoleon and the chicken farmer*. ■

CHAPTER REPORT

Philippines

by

Basilio Estaban S. Villaruz



Summing up a summer (and earlier) in the Philippines

Summer has seen lots of workshops. WDA Philippines Secretary-Treasurer Shirley Halili Cruz ran one in her own school, residence of her Quezon City Ballet. The same group has performed in several events at home and abroad from the second half of 2003 onwards; the high point of summer being a performance at the Cultural Centre of the Philippines. Recently, her school underwent examinations by the Commonwealth Society of Teachers of Dancing.

Last February, she helped lead the development of the nation-wide dance festival, involving several dance companies. This was held during National Arts Month in February, which was run by the National Commission for Culture and the Arts.

WDA Philippines Vice President Corazon G. Inigo took her University of the Philippines Filipiniana Alumni Dance Group to Japan. They were complemented by members of the University of the Philippines Dance Company of the College of Music. The event was hosted in several cities by Japanese members of the CIOFF. Inigo is also president of CIOFF – Philippines and Society for the Performing Arts.

WDA Philippines Press Relations Officer Larry Gabao continues to chair the National Dance Committee of the National Commission for Culture and the Arts and be President of the Philippine Folk Dance Society. Dr Gabao is head of the Physical Education Department at the Philippine Normal University.

Gabao's co-chair in WDA Philippines Network on Research and Documentation is Dr Jose Buenconsejo. He is now undertaking a post-doctorate at the University of Hong Kong. Routledge has published his book on a Manobo ritual, which won him an award from the University of the Philippines. He has also been chair of the Department of Music Research in the university.

Shirley Halili Cruz, Inigo, Larry Gabao and WDA-Philippines President (the author of this article) judged at the annual Sinulog Festival in Cebu City in January. Chaired by Dolly Suzara, the board of judges comprised other members (and non-members) of WDA Philippines. This is one of the most prestigious competitions in the country. Many other regional festivals have been spawned since this one and the Ati-atihan in Aklan.

As President, I have helped realise the Francisca Reyes Aquino Memorial Foundation (of which I am also President) summer workshop in Ilocos Norte. Held in two places, Bacarra and Laoag up there, this workshop was helped out by WDA Philippines with subsidy from the National Commission for Culture and the Arts. This workshop reached teachers and students in physical education and other education programs in state schools, including the Mariano Marcos State University in Laoag City. The faculty included Sally Datoc, Teresita Salvador, Mila Ancheta and myself. Sally Datoc was project director.

The University of the Philippines Dance Company, resident group of the university's College of Music and which I direct, also joined a festival in Legaspi, Albay in southern Luzon. They performed with the Chameleon Dance

Company of Jojo and Ida Lucila. Both groups also joined in the National Arts Month activities in February, mentioned above.

This festival is now an annual event. Last year the University of the Philippines Dance Company performed a piece by Kristin Jackson of New York to music by Jonas Baes.

In January, University of the Philippines Dance Company also performed for the Indian Embassy in a tribute program for Gandhi and Jose Rizal. Scripted and choreographed by Shanti Sneedhar, it was a most beautiful performance in the classical Indian style. This captured the inspiration of the two heroes of India and the Philippines. Dancers were primarily dance majors from the University of the Philippines.

Set for November is the first ever ballet competition for the Philippines. This will be held at the Cultural Center of the Philippines where NAMCYA holds office and organised by the National Music Competition for Young Artists (NAMCYA), chaired by Dr Verne de la Pena. I have helped set up the guidelines for the competition and to select the repertoire for solo variations. There will be enchainments and contemporary pieces to view as well. My experience at the Asia Pacific International Ballet Competition (of the Japan Ballet Association) has helped me develop the procedures. ■

CHAPTER REPORT

Taiwan

by
Ping Heng

2004 has been a productive dancing year in Taiwan. With a delay due to SARS, all performing artists have been very active since the start of the new year. On average, there were more than five performances each month since January! A most exciting event is the upcoming 2004 CORD – WDA – ICKL – DNB – PPE International Dance Conference which has been planned since 2002, led by Yunyu Wang, Vice-President of WDA AP, together with sixteen dance scholars and professionals in Taiwan. The event expects to bring together two hundred foreign dance visitors and more than six hundred dance participants. Please visit <www.dancing-tnua.com.tw> for more details.

Below is a list of WDA Asia-Pacific Taiwan members' activities for 2004:

Performances

- Ku's Dancer Group's performance, Tsoying Dance Theater, Taichung, Taiwan, 25–26/10/2003; 1–2/11/2003
- Thirty Dancer Group's performance, Taipei, Taiwan, 25–28/12/2003
- NTAU Fall Dance Performance, Taipei, Taiwan, 8–14/11/2003
- Taipei Dance Circle's 20th Anniversary Performance, Taipei, Taiwan, 26–27/5/2004
- Wind Dance Theatre, Taipei, Taiwan, October 2004
- Scarecrow Art'N Dance Company', Taipei, Taiwan, 17–31/10/2004
- 2004 Asian Young Choreographer Performance, Cloud Gate Dance Theater II, Taipei-National Taipei University, Taipei, Taiwan, 30–31/8/2004
- 2004 Tsoying Dance Troupe Performance—Dance Division, Tsoying High School, Tsoying Dance Theatre, Kaohsiung, Taiwan, 26–31/12/2003; the Civic Center of Chai-yi, Taichung, Tainan, and Kaohsiung, Taiwan, 10–18/1/2004
- Tso's Dance Performance, Kaohsiung, Taiwan, 26–27/6/2004
- Ting-chu Dance Company, Taipei, Taiwan, 30/4/2004.

Scholarships

- Scholarship for aboriginal female dancers in Chung-Hua Arts High School, Kaohsiung, Taiwan

- Chin-Lin Summer Dance Scholarships—Chin Lin Arts and Cultural Foundation
- Scholarship for graduate dance student—Chin Lin Arts and Cultural Foundation

Sponsorships

- The Establishment of Tso's Dance Association—Tso's Dance Association
- WDA Asia-Pacific Taiwan 2004 Project—Tso's Dance Association
- Assist in Dance Education—Tsai Sui-yue Cultural and Arts Foundation
- Sponsoring WDA – AP delegates to attend the 2004 International Dance Conference, Chin Lin Arts and Cultural Foundation

Workshops

- International Dance Technology Workshop – Chinese Cultural University, 5–7/8/2004
- Creative Dance Workshop — National Taiwan College of Physical Education, 9–20/8/2004
- Seminar in Young Children's Dance, Tainan Woman's College of Arts & Technology, 14–16/8/2004
- The International Summer Dance Workshop, The National Dance Association of R.O.C., 24–30/7/2004
- Alaxander Workshop, Taipei National University of Arts, 22/8/2004

Conferences

- The Dance Seminar, Taipei International Arts Village, 22–23/11/2004
- 2004 CORD – WDA – ICKL – DNB – PPE International Dance Conference in Taipei, National Taipei University of the Arts, 1–10/8/2004
- 2003 International Dance/Culture/Performing Conference, National Taiwan College of Physical Education 27–28/12/2003
- The Spring Seminar—Taiwan Dance Research.

Papers published

- 'Human rights through the eyes of artists(I)', Danna Frangione and Yunyu Wang, *Mei-yu Journal*, 1, 2003.
- 'Human rights through the eyes of artists(II)', Danna Frangione and Yunyu Wang, *Mei-yu Journal*, 3, 2003.

CHAPTER REPORT

Taiwan Chapter report continued



Celebration. Danced by Tsoying Dance Group, Choreographed by Hsiao-tin Huang. Photo: Su-ling Chou.

- 'Murals of Yi people's ta-ge and general research on Ta-Ge', Yu-Zu Shi and Yunyu Wang, *Mei-yu Journal*, 5, 2003.
- 'The research of bai's buddhism dance and music in Dali, Yunnan', Yu-Zu Shi and Yunyu Wang, *Mei-yu Journal*, 7, 2003.
- 'New Vision in dance', Su-ling Chou, *Performing art yearbook*, 7, 2003
- 'SARS vs dance movement', Shali Chen and Yunyu Wang, *Mei-yu Journal*, 11, 2003.
- 'Fusioning the multi-culture dance', Su-ling Chou and Yunyu Wang, *Mei-yu Journal*, 1, 2004.
- 'Four corners of the stage', Yunyu Wang, *Mei-yu Journal*, 5, 2004. ■

The Near Extinction of Cambodian Classical Dance

Sophiline Cheam Shapiro understands firsthand the profound relationship between art and politics and she uses her skills as a dancer, teacher, and choreographer to continue the long tradition of Cambodian classical dance and also to test the limits and boundaries of its meaning and purpose. On Thursday, April 15, 2004, Shapiro gave a talk for the UCLA Center for Southeast Asian Studies on 'The two-headed naga: Cambodian classical dance as a symbol of cultural rebirth and as a tool of political propaganda'.

Shapiro briefly described the history of classical dance, which has been practiced in Cambodia for centuries. Born in the Hindu temples of Angkor and long supported by the royal court, the dance was performed as form of ritual prayer. Each year the king would conduct a *buong suong* ceremony to ask the heavens for help when the country faced floods, droughts, wars, and diseases. In this sense, classical dancers were the messengers of these pleas for help. It was believed that divine spirits would possess the dancers during their performance and once the dance had concluded, the wishes and prayers of the king and his country would be granted. These dances also symbolised and affirmed the connection between heaven and earth, which was essential to Cambodian thought and culture.

For the talk, Shapiro presented several excerpts from different videos of classical dance pieces, one of them featuring the famed Princess Buppha Devi performing. Cambodian classical dance is an elaborate and elegant display comprised of complex hand movements and gestures. As Shapiro explained, each gesture has its own individual meaning and when combined with others they create a story. The

Cambodia is not yet officially a WDA chapter, but I'm sure you'll find the following article interesting, and that it will assist the region's understanding of Cambodia's recent journeys. Cambodian classical dancer and teacher Sophiline Cheam Shapiro speaks about the dance's political and cultural roles, how it was almost destroyed by Pol Pot, its politicisation under the Vietnamese communists, and its revival today.

The following is a summary by Rashaan Meneses of a talk given by Sophiline Cheam Shapiro. The summary is reproduced, with permission, from the website of the UCLA International Institute, <www.international.ucla.edu/cseas/>. Thanks to Sophiline and to Barbara Gaerlan.

Editor

costumes for the dance are an art form as well. Traditionally, many of the headpieces and jewelry were made of gold. Because this dance form was an expensive production it was solely performed at the king's court. Many of the dancers came from the court and were taught the form at an early age. However, the dance was not restricted to royalty. Selected students came from various remote villages to learn and practice. Since its inception, classical dance was to inspire the nation and encourage morals and values among the people. Most of the themes and stories told through the dance revolved around divine gods and goddesses.

In 1970, a coup sent Cambodian royalty into exile, and while the dance was still practiced in the palace, it became a part of the University of Fine Arts. When the Khmer Rouge took Phnom Penh in April 1975, the university was closed and all of Phnom Penh's residents were forced to leave.

From 1975 to 1979, former palace dancers went into hiding for fear that they would be executed for their association with royal traditions. The only dance and music allowed during that time were Maoist-style songs that celebrated the revolution. Shapiro herself was eight years old when

the Khmer Rouge assumed power in Cambodia. Her personal history would later inform and shape her artistic work as a dancer and practitioner of classical dance.

In January 1979, the Vietnamese invaded Cambodia and drove out the Khmer Rouge. The handful of surviving artists (perhaps 80–90 percent of traditional artists had perished in less than four years) sought each other out and formed troupes and colonies throughout the country, hoping to re-create their precious art forms. In 1980, the government organised a national arts festival at Phnom Penh's Bassac Theatre in order to determine how many artists were still alive. The School of Fine Arts reopened in 1981, enrolling its first class of 111 students to train in the traditional arts. (The school was renamed the University of Fine Arts in 1988 and Royal University of Fine Arts upon the restoration of the monarchy in 1993.) Shapiro was a member of that first class. At the same time, the government was questioning the significance of classical dance, which was still associated with royalty and feudalism. General sentiment was that the dance was too slow and dealt with gods and divinity, issues that were

continued next page

no longer relevant. As Shapiro put it, 'Because there was a misunderstanding of who and what the art form was for, classical dance faced extinction once again.'

Throughout her talk, Shapiro emphasised that the people of Cambodia were desperate to regain a sense of pride and national identity for their country. There was a small minority of dancers who risked their lives to defend the dance, arguing that it belonged to all of Cambodia. They asserted that classical dance was ritually performed to help the country endure and face difficulties and, in the aftermath of the Khmer Rouge, Cambodia was in dire need of such help. The art form was then forced to reinvent itself and redefine its meaning and purpose. The traditional dances were reinterpreted to reflect the change in politics and the current state of Cambodia as a 'liberated' nation.

Shapiro cited an example of a traditional dance that was reinterpreted. The story of this dance centered on the God of Thunder and the Goddess of the Ocean. The two deities were classmates fighting over a crystal ball. Traditionally, the dance was supposed to illustrate the difference between ignorance and enlightenment, but in the eighties this dance was transformed to reflect the differences between communism and capitalism. Many traditional stories and dances were revised in this manner and new themes were imposed on the meaning and story of the dance. Such new themes included the relationships Cambodia had with Laos and Vietnam and the glories of Marxism and Leninism. Ironically, though, most of the Cambodian public was unaware of the new interpretations. They merely saw dancers performing. It was the performers themselves who informed the government what the dances were supposed to symbolise, but the performances were primarily left to interpretation.

Once this functionality came into play, classical dance had the support of the government. In 1984, the Ministry of Culture and Information organised and sponsored a tour to the remote provinces in order to demonstrate to the people that their government was authentically Khmer. About forty

students aged nine to eighteen toured throughout the country, performing traditional dances with their new themes and meanings. Shapiro recounted some of the performances she gave with her fellow dancers on the back of a Russian flatbed truck. Cambodia was engaged in a civil war at the time, so some parts of the country were too hazardous to travel through and the troupe needed to pass through Vietnam to avoid danger.

There was one town in the remote northeast of Cambodia that Shapiro distinctly remembered. The dancers called the residents there 'the double-faced people'. During the day, the government would come into this town and preach about the benefits of socialism and the townspeople would have to go along and show support. At night, the Khmer Rouge would come in and spread their own propaganda 'so the town had to keep switching back and forth'.

Another tour visit Shapiro recalled was a performance in the middle of a rubber plantation. This area was also considered very dangerous because the Khmer Rouge had a stronghold there. The performers were advised to dance earlier than their usual nighttime performance, so the dance was scheduled for three in the afternoon. They were also discouraged from wearing too much make-up for fear that the village might be attacked and the dancers would have to flee and blend in with the townspeople.

According to Shapiro, it was not a stellar performance because the dancers weren't in full costume and many of them, including herself, were too nervous to perform well. However, after the show, an older man in ragged and torn clothes approached Shapiro and asked her if she was a human being. He wondered if she 'ate rice and went to the bathroom' as he did because he couldn't believe that anything associated with his miserable life could be so lovely. At that point, Shapiro understood what these dances meant to people who had seen only violence and poverty for so many years.

This point was reaffirmed when, after another performance in a different village, a market vendor had informed the dancers that Khmer Rouge guerillas came during the performance with

guns and rocket launchers with the intention of killing the troupe. But, because they liked the dance so much, they stayed until the end and then went home.

This incident taught Shapiro 'what art can do, how it can change the negative into positive'. From then on, classical dance began to have even greater meaning than anyone could have anticipated because it restored a sense of beauty that the country had long since lost. The dance became a significant force, rejuvenating national pride and encouraging artistic and cultural rebirth for the people of Cambodia.

Sophiline Cheam Shapiro was a member of the first generation to graduate from the [Royal] University of Fine Arts after the fall of Pol Pot's Khmer Rouge and was a member of the faculty from 1988 to 1991. With the university's ensemble, she toured India, the Soviet Union, the USA, and Vietnam. She immigrated to Southern California in 1991. Shapiro studied dance ethnology at UCLA and has taught classical dance in its World Arts & Cultures Department. Among other awards, she has received a Durfee Foundation Master Musician Fellowship, a Guggenheim Fellowship, and an Irvine Fellowship in Dance. Her essay 'Songs my enemies taught me' was published in Children of Cambodia's killing fields: memoirs by survivors, compiled by Dith Pran, edited by Kim DePaul and published in 1997 by Yale University.

In April 2000, Shapiro premiered her concert-length classical dance drama Samritechak in Phnom Penh with the RUFA ensemble. The piece has toured to the Hong Kong Arts Festival, Southern California, and the Venice Biennale. A solo work, The glass box, premiered in Los Angeles in 2002 and toured to Cambodia and India in 2003. A new piece exploring the theme of culture shock, Seasons of migration, will make its world premiere with the RUFA ensemble at the Carpenter Performing Arts Center at California State University, Long Beach, in April 2005 as part of a six-city national tour. ■

NEWS

News and Events & EVENTS

Update on the International Dance Fair NRW 29 Sept. –2 Oct. 2004 Dusseldorf, Germany

Registrations for the dance booths have been finalised. More than 120 theatres, companies and promoters from 25 countries will represent their work at the Internationale Tanzmesse nrw.

Additionally the dance festival 'Tanztheater – Drei Wochen mit Pina Bausch' takes place from 1–24 October in Düsseldorf, Essen and Wuppertal. The program includes several pieces from Pina Bausch and other international choreographers and companies.

Some exhibitors and visitors are going to organise conferences parallel to the internationale tanzmesse nrw. If you are thinking of planning a conference, please contact Pascale Rudolph, tel.: 0049 (0)221 226 57 52 or <rudolph@tanzmesse-nrw.com>.

In collaboration with the internationale tanzmesse nrw, the labour office will organise an audition for contemporary dancers. If you are interested, please contact the ZBF-office in Bonn, tel.: 0049 (0)228 713 13 41.

If you wish to receive our program or need more information, please contact 0049 (0)221 226 57 88 or send an email to <goerlt@tanzmesse-nrw.com> or visit our homepage <www.tanzmesse-nrw.com>.

Proposal for the Kolkata event, December 2004, Calcutta

This is a proposal only from Urmimala Sarkar Munsri, recently elected Chair of the WDA Research & Development network committee.

During the 2nd week of December, 2004, 'Udayan' of Calcutta will be celebrating its 25th Anniversary in Calcutta. Udayan is one of the premiere dance schools, having more than 1500 students, and a dance troupe named Mamata Shankar Ballet Troupe, which is considered to be one of the most popular contemporary Indian dance troupes.

That time of the year is usually quite a busy time with a lot of performances going on. December 8 also happens to be the late Uday Shankar's birthday. And every year at this time of the year there is the Uday Shankar Festival held in Calcutta, which is jointly organised by the West Bengal Sangeet Academy (a West Bengal Government organisation for promotion of performing arts), and the West Bengal Dance Group Federation (an umbrella organisation for dancers from all over West Bengal). The silver jubilee festival of Udayan will be either just before or just after the Uday Shankar Festival. But the time for the workshop/seminar with the WDA choreographers can be around the 7–14 of December, 2004.

The event will be organised by Udayan and it will be the host to WDA choreographers. The ideal number of choreographers would be three to five; there could also be three observers. I think the ideal number of WDA visitors should be kept under ten for the moment. The accommodation and local transport will be organised by the organisers for the WDA AP guests. Udayan will involve all established and famed dancers in Kolkata as well as West Bengal Dance Group Federation in the event, so that there is a lot of interaction between the WDA guests and the dance community in Kolkata. There are some dance groups

from outside Kolkata who usually participate in the festival every year, but selection has not yet been finalised. Dance groups will also be there to participate in the seminar and the workshops

The event will be divided into two parts, a seminar on 'Time and space in dance performance' (as suggested by Cheryl Stock), and a workshop for Indian dancers and choreographers with the visiting WDA choreographers. Although seven days are too short a time for any performance; maybe there could be a kind of showpiece presentation at the end for which a small auditorium can be used for close interaction between the performers, and the audience.

The evenings will be kept for taking the visiting choreographers to some of the performances which will be going on every day during that time.

A suggestion by Chandrodoy Ghosh is that a shorter workshop could be organised at Shantiniketan (Viswabharati University established originally by Rabindranath Tagore) to run concurrently. This is yet to be finalised, although he has had initial talks with the people concerned. You can contact Chandrodoy at <msbtcal@cal.vsnl.net.in>

As for the publication of the seminar proceedings, I will yet need sometime to finalise the plans, and funding. But it is a wonderful idea, which Dr Anis had initially suggested, to bring out a publication of the WDA India which would include all the papers.

A concrete proposal with dates and timetables will be available at the WDA AP meeting in Taipei, but your feedback is welcome before then.

News and events cont.

News and events cont.

Please contact Urmimala Sarkar Muni, at <urmimala@vsnl.net>.

International Dance Council CID-UNESCO event

18th World Congress on Dance Research

Argos, Greece, 3–7 Nov. 2004

The preservation of diversity

This will be the largest gathering of dance specialists world-wide and the best opportunity to present one's work to a select audience of professionals, scholars and organisers. Last year more than 400 specialists from forty countries of the five continents had registered. All forms of dance will be represented. There are no invited speakers or observers. Appearances are strictly non-profit—none of the organisers will receive a fee.

The event will be presented on the occasion of the Olympic Games, and is jointly organised by IOFA Greece and the International Dance Council CID-UNESCO, in collaboration with the Municipality of Argos and the national Greek Dances Theatre 'Dora Stratou'. It is held under the auspices of the Ministry of Culture and the Ministry of Education.

The program includes:

- presentation and discussion of original research reports
- classes, lecture-demonstrations, video projections, discussions
- performances by selected dance companies
- exhibitions/sales of books, records, pictures, costumes, accessories etc.
- visits to places of special interest, such as dance schools, museums, ensembles etc.
- evenings where congress participants dance with music by local musicians.

While intended primarily for professionals, it is at the same time a participatory event, facilitating contacts with colleagues, informal discussions

and individual initiative. Working languages are English and Greek.

Research reports, proposals for lectures, classes, performances or exhibitions must be sent before 15 September 2004 for reviewing by the Scientific Committee, to:

Congress Secretariat: Dance Theater 'Dora Stratou' Scholiou 8, Plaka, GR-10558 Athens, Greece

Contact details for the congress: tel. (30)210 324 6188; fax (30)210 324 6921; URL <www.grdance.org>; email <mail@grdance.org>

More information on CID-UNESCO is available from the website: <www.cid-unesco.org>; and email <president@cid-unesco.org>

Update on Festschrift for Carl Wolz

In the December 2003 issue of Channels Stephanie Burridge, academic and dance writer, discussed the proposal for a dedicated publication in memory of Carl Wolz, founder of the WDA. Plans are now firming up, as Stephanie reports...

Carl Wolz was a great contributor and visionary for dance in the Asia-Pacific. His generous vision sought to unite the fields of dance practice and scholarship by bringing together artists, researchers, teachers, students, journalists and other dance professionals into an annual forum for the sharing of dance. The WDA has become a global family perpetuating Carl's vision of the fundamental importance of dance in our lives. The 2001 WDA meeting in Singapore used his slogan:

Celebrating the variety, the depth and the beauty of human difference through the art of dance.

A Festschrift publication dedicated to Carl Wolz is planned with the author of this article as commissioning editor and Ausdance National, with Lindy Shultz, Publications Officer at the Ausdance National office in Australia, as copyeditor/designer producing the book. The aim is to achieve a

vibrant publication of interest to dance lovers, practitioners, scholars, arts educators and the general public.

The publication will engage the voices of artists, academics, critics and educators in a dialogue covering topics from each region as well as universal issues and concerns reflective of Carl's work and philosophies epitomised in the above quote. Five key areas will be covered, including articles documenting dance in each region, a critics forum, articles linking dance and other areas, for example technology. A special focus for the book will be a section titled 'Conversations' where sixty leading choreographers from the Asia-Pacific region will be interviewed, presenting their thoughts about their own work, influences and their concerns for the future of dance.

The book is scheduled to be launched in Singapore, 2005.

Dr Stephanie Burridge is now located in Singapore. She can be contacted by email on <s.burridge@pacific.net.sg> or <s.burridge@netspeed.com.au>

The Tenth Dancer A documentary and award-winning film by Sally Ingleton

After Pol Pot's brutal regime was overthrown, Em Theay, head teacher of the National Dance Company, returned to Phnom Penh to help rebuild the classical Royal Ballet. There she met up with her former student Sok Chea, whom she then trained to become one of the principal dancers in the company.

As Em Theay prepares her dancers for the Cambodian New Year celebrations—a time when respect is paid to the gods and one's ancestors—the dancers remember the New Year of 1975 when Pol Pot seized power and the story of the killing fields began.

The film weaves between the past and the present, memory and dream, to reveal a story of human dignity and survival.

News and events cont.

News and events cont.

Em Theay explains 'Under Pol Pot we were all without hope. We thought we wouldn't be able to come back. Now it's as if the flame is back. Before, during the Pol Pot time it had been extinguished. I had no energy to create the movements. It seemed like I was in a dream. Now I have the light to live. Just like a tree that is coming into bud and beginning to blossom.'

16mm/52 minutes. Cambodian language with English subtitles, produced in association with the International Broadcasting Trust for the ABC/BBC TV.

Available from FrontRow Video Distribution,
PO Box 80, West Brunswick,
Victoria 3055, Australia

Email: <frontrowvideo@
rontrowvideo.com.au>

Web: <www.frontrowvideo.com.au>.

New Director For Danz

The following is the text of a media release from New Zealand.

Dr Tania Kopytko has been appointed as the new Executive Director of DANZ—Dance Aotearoa New Zealand—the national arts, education and service agency for dance.

'Dance is in such creative ferment right now and there is much stronger support coming in behind the creative sector. This makes it a great time to be coming in to help build the dance industry.'

Tania is passionate about dance and believes it has a very important role in confirming people's sense of identity and culture as well as being an exciting and vital artistic form.

She has a doctorate in dance anthropology from the Queen's University of Belfast in Northern Ireland. She comes to DANZ from a position as head of dance for Te Wananga o Aotearoa National Maori Performing Arts School in Rotorua.

Tania is the first full-time Executive Director for DANZ. The expansion

of the role is a measure of the growth of dance in New Zealand. Board chair Suzanne Snively says:

"Tania has a key role in building on DANZ's partnerships with Creative New Zealand, the Ministry of Education, in the community with TLA's including Auckland, Christchurch and Wellington City Councils, and with international agencies such as the British Council and Fullbright. She will be working closely with dancers, choreographers, producers and managers, and dance teachers."

Dance Aotearoa New Zealand is the national arts, education and service agency for dance in New Zealand

Email <danz@danz.org.nz>
Web <www.danz.org.nz>

Residencies in Germany for professional choreographers from Germany and abroad

January–June 2005 at the Pact Zollverein – Essen

Residencies are available to provide rehearsal space as well as administrative and technical support for choreographers wanting to research, develop or realise a project or production.

Different models of support are available and can be shaped to suit individual needs.

The maximum length of a residency is three months.

Closing date for applications is 13 August, 2004.

You can obtain an application form at <www.pact-zollverein.de/_eng/entwicklung/residenzen/rindex.html>.

For further information contact:
<anke.mueller@pact-zollverein.de>
Tel.: 0049-0201-2894712
Fax: 0049-0201-2894701

Nijinsky Awards

For the third time, the Nijinsky Awards, presided by H.R.H the Princess of Hanover, will reward the most representative international artists and dance works selected by a large panel of dance professionals on a worldwide basis.

Join us and vote in order to pay homage to dance and to choreographic artists on Saturday 18 December 2004 in the Principality of Monaco.

Professionals of the choreographic field, dance critics, dancers, choreographers, directors of company, presenters, producers, managers of culture entités, the vote is open to all of you!

This year we want to simplify the vote process. You can download the rules and the participation form on our website: <www.monacodanceforum.com/nijinsky/>

All you have to do is propose five names in each of the five following categories:

- male dancer
- female dancer
- choreographer
- choreographic production
- emerging choreographer

A maximum of two out of five in each category can be from your country of residence or from your country of birth.

The five main proposed names will constitute the list of the nominees 2004, that will be submitted to the vote of a restricted committee for the naming of the winners. Your vote is important!

Do not forget to vote for the emerging choreographer's category. The winner will receive the sum of 35 000 euros.

Submit forms by July 31st 2004 to:

Monaco Dance Forum
4 Rue des Iris, Villa Beau Site
MC-98000 Monaco

Phone +377 97 70 65 20
Fax +377 97 70 65 21

Email <nijinsky@
monacodanceforum.com>

World Dance Alliance Asia-Pacific

A CHRONOLOGY

1986–89 July	International Festival of Dance Academies, Sino Dance Alliance Conferences, WDA formation meetings, Hong Kong	1995 July	Annual General Meeting, KIDE '95 Dance Conference/Event Seoul	1999 July	Global Assembly and 2000 Feet, Philadelphia
1990 July	Formation of WDA AP and International Dance Conferences/Congress on Movement Notation, Hong Kong	1996 July	Annual General Meeting, Green Mill Dance Project Conference, Melbourne; Indonesian Dance Festival 1996.	2000 July/Aug	Annual General Meeting, Choreography Today Conference, Seoul/Tokyo
1991 July	Annual General Meeting, Conference, Bombay; Conference and Festival of Dance Academies, Manila	1997 July	Global Assembly and Annual General Meeting, Dance On '97, ICKL Biennial, Hong Kong	2001 June	Annual General Meeting, Asia Pacific Dance Bridge Conference, Singapore
1992 July	Annual General Meeting, Conference, Taipei	1998 July	Annual General Meeting, Philippine International Independence Centennial Dance Conference, Manila	2002 August	Annual General Meeting and Global Summit, Düsseldorf and Essen—Cologne.
1993 August	Annual General Meeting, JADE Conference, Tokyo			2003 September	Annual General Meeting and MyDance Festival, Kuala Lumpur
1994 July	Annual General Meeting, Conference, Beijing; TARI '94 Conference, Kuala Lumpur			2004 August	Annual General Meeting and ICKL/CORD Conferences/Assemblies, Taipei

Reports on WDA AP Research and Documentation Network

1999	Asia Pacific Dance Research Society Database. Mohd Anis Md Nor (Editor). Kuala Lumpur: Asia Pacific Dance Research Society-WDAAP, Cultural Centre, University of Malaya.	2000	Asian Dance: Voice of the Millennium. Mohd Anis Md Nor (Editor). Kuala Lumpur: Asia Pacific Dance Research Society-WDAAP, Cultural Centre, University of Malaya.	2003	Diversity in Motion. Mohd Anis Md Nor (Editor). Kuala Lumpur: MyDance Alliance-WDAAP, Cultural Centre University of Malaya.
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WORLD DANCE ALLIANCE ASIA-PACIFIC

MISSION

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

BACKGROUND

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

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

CHAPTERS

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

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

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
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WDA EXECUTIVE COUNCIL

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

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

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

World Dance Alliance Asia-Pacific

KEY CONTACTS

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<ywang@coloradocollege.edu>
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Email: admin@amritaperformingarts.org
rithsb@amritaperformingarts.org

WORLD DANCE ALLIANCE ASIA-PACIFIC – CORD 2004 Conferences

INTRODUCTION TO THREE CONFERENCES

2004 Cord — WDA Asia-Pacific ICKL International Conference in Taipei

Taipei National University of the Arts, Taipei,
August 1–4 2004

The deadline for the essay printing in the
proceedings is **1 April 2004**.

Send to: Professor Janice LaPoint-Crump at
<gandg@gte.net>.

Conference theme: *Dance, identity and
integration*

2004 Chinese Culture University and Dance Notation Bureau International Conference in Taipei

Chinese Culture University, Taipei,
August 5–7 2004

Conference content: *Application of
Labanotation, motif writing and Laban movement
analysis for education, with technology as a tool
for cultural study.*

2004 International Conference for Dance Medicine, Taiwan

Taipei Physical Education College, Taipei, August
8–10 2004.

Sponsored by Polestar Education and Taipei
Physical Education College, Taipei.

Conference content: *Dance medicine and the
dance injury rehabilitation*

CORD – WDA – ICKL Conference Panel Speakers

1. *Identity*

Yunyu Wang, Moderator
Basilio Esteban S. Villaruz
I Wayan Dibia
Ya-ping Chen
Susan Leigh Foster

2. *Integration*

Basilio Esteban S. Villaruz, Moderator
Marion Bastien
Deborah Jowitt
Tina Curren
Ping Heng

3. *Keeping Tradition Alive*

Ilene Fox, Moderator
Janos Fugedi
Mohd Anis Md Nor
Judy Van Zile

4. *Dance as a Healing Agent*

Mary Edsall, Moderator
Jill Green
Martha Eddy
Barbara Browning

ShowCase Dance Concert

To apply for ShowCase Dance Concert, contact
Prof. Ping Heng <ping2338@ms28.hinet.net>

For more information on these events see
the website: <www.dancing-tnua.com.tw>.

World Dance Alliance Asia-Pacific – CORD Conference

1–4 August 2004

Taipei National University of the Arts

REGISTRATION FORM

NAME _____

ADDRESS _____

TELEPHONE _____ FAX _____

EMAIL _____

DATE OF BIRTH _____

CITIZENSHIP _____

SEX _____ CIVIL STATUS _____

CHECK FOR RELEVANT INFORMATION:

WDA Asia Pacific Member * Not WDA AP Member

WHERE APPLICABLE, LIST MEMBERSHIP
IN ORGANISATIONS:

Date of arrival _____

Date of departure _____

Note: Please arrive 30 July or morning of 31 July for the
WDA Asia Pacific Annual General Meeting and election
of new board members.

ACCOMMODATION:

Lodging requested at Metro Center, Taipei

Number of nights _____

US\$15 per night single room

US\$20 per night double room – to room with

To arrange own lodgings

REGISTRATION FEES

US\$110 (non-WDA member)

US\$100 (WDA member)

* WDA AP members can apply for a partial subsidy. Please
send requests to Yunyu Wang at <ywang@coloradocollege.
edu> and <yunyuw@hotmail.com> together with your
registration form. Professor Wang's office will send you a
confirmation letter once your form is received. Please bring
the copy with you to the conference site together with your
WDA AP ID or any form showing membership fee paid.
*NOTE: You do not need to pay the registration fee until you
arrive at the conference office.*

Yunyu Wang at <ywang@coloradocollege.edu> or
Fax 886-2-2893-8779, attention to Professor Yunyu Wang
or mail to:

Dance Department, Taipei National University of the
Arts, #1 Shuan-Yuan Road, Bei-Tou, Taipei, Taiwan 112

OR you may pay your registration fee to:

WDA AP Treasurer

Mew Chang Tsing

Mydance Alliance, 12A Jalan 20/16A, 46300

Petaling Jaya Selangor, Malaysia.

Tel/fax 03 7877 8796,

Email: contact@mydancealliance.org