

Asia-Pacific CHANNELS

No. 2 / December 2003



Newsletter of the World Dance Alliance Asia-Pacific

Asia-Pacific CHANNELS

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Cover image: *Distance* performed by Hoi Cheng Sim and
Issac Lim Chih Sheng. Choreographed by Hoi Cheng Sim and
Choo Tee Kuang. Photo courtesy Shashin Photography Club.

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WDA 2004 CONFERENCES

New President's Message

by

Dr Mohd Anis Md Nor



Email: anisor@um.edu.my

Happy new year and greetings to all of you! I hope the year 2004 will bring good tidings to all of us as we endeavour to expand and empower WDA AP for the benefit of dance in this region. This is my first *Channels* message since being elected as President in September 2003 in Kuala Lumpur. I would like to take this opportunity to record my deepest appreciation to the past president, Basilio Esteban Villaruz (Steve) and his executive committee for the wonderful organisation of WDA AP during his tenure, peaked with the excellent job of a smooth transition of administrative duties to the newly elected Executive Board. The new committee looks forward to continuing the efforts of the past committee to engage new programs as we continue to support existing ones.

WDA AP's entity as the voice of dance in this region cannot be realised without our continuing support and commitments to engage our vision into reality. The executive committee can only do so much to propose, facilitate and oversee projects of interest while the degree of success of each of our programs are fated in the hands of our constituents. Without them and without you, we can never empower WDA AP to realise our mission and goals as stated in our constitution. Great suggestions can easily fizzle away if ideas are resolved as dreams.

It is with this hope that I ask everyone to continue to give our relentless support to WDA AP as we plan more cross-cultural and intra-regional projects in the years to come. To date the committee has been working very hard to realise a dance workshop in Cambodia, assisting in the WDA/ CHORD/ICKL meeting and conference in Taipei, facilitating possible candidates to the Asian Young Choreographer Project in Taipei, working on a possible festschrift publication for Carl Wolz to be launched in Toronto in 2005, and envisaging a dance workshop and conference in Calcutta in December 2004.

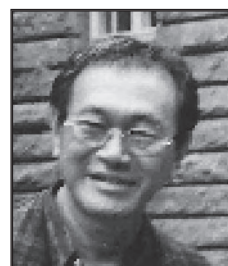
I wish to thank all the members within the committee and chapter heads who are working hard to realise all of the abovementioned projects. I hope many more new and exciting suggestions will come forth as we progress forward in 2004. ■

Thank you

Professor Dr Mohd Anis Md Nor
President WDA AP

Past President's Report for 2003

By
Basilio Esteban Villaruz



The following is a report for the Annual General Meeting, held in Malaysia on 26 September 2003.

Since the Dusseldorf WDA 2002 Global Assembly, we had all looked forward to the WDA Asia-Pacific 2003 meeting and conference in Taipei. As we are all informed, this was sidelined by the SARS scare that resulted in the postponement to 2004.

The organising committee in Taiwan, headed by Yunyu Wang Chen and the conference committee (based in the USA), headed by Mary Edsall, both worked assiduously for the planned event. In fact, the papers for the conference were long set for publication. We can only fervently thank both committees for their work, and for preparing anew for August 2004, an extended effort we appreciate abundantly.

Among the rest of their members, I personally tried in my little way to help. Aside from the correspondence with Yunyu, Mary and Ilene Fox, I visited Colorado Springs in 2002 to consult with Yunyu, appreciating her own hospitality and that of Colorado College. Later, I met her and the other committee members in Dusseldorf. I had also met with Mary and Ilene in New York on the conference, and with Judie Janney, our 'in-charge' for the WDA international secretariat. In my absence, colleague Sonia Domingo Orevillo sat for me in later deliberations on the conference papers in New York.

In March 2003, while attending the Association of Asian Studies Conference in New York (to read a paper on dance as discourse,

also read later at the University of Michigan), I met with Ilona Copen of WDA Americas, and again with Judie, about the agenda for the Presidents Committee Meeting in Taipei for 2003. At that time, Ilona, Judie and Grant Strate, WDA Americas president, all wanted to join us in Taiwan.

Thereafter, arrangements for the 2003 conference—collaborating with CORD, which was giving awards—continued. But in the end, Yunyu and her committee had to postpone our conference to 2004. This is not unfortunate, because the planned 2004 global assembly in Toronto was also postponed to 2005.

Meanwhile (before the postponement), Marc Jonkers emailed from Cuba, informing us that he could not join us in Taipei; he told me that Jetty Roels was to represent WDA Europe, and I looked forward to seeing her in Kuala Lumpur.

Up until the last minute, Yunyu was still willing to host our annual meeting for 2003 in Taipei. There was also a thought of Australia. At the same time, MyDance offered us its own festival to attend, reason enough to hold with it our 2003 meeting. This double opportunity makes us doubly rewarded for all our time and effort, here in Kuala Lumpur. For this I am very grateful.

Other than these, I have also tried to solicit for help in travel to Toronto in 2005. The next president can follow this up for all country presidents.

The plan to have our meeting in 2005 in Perth may have to be pushed back, perhaps to better prepare for the event there. I also suggest working

with the Asia-Europe Foundation and the Goethe Institute centres for an in-between event, such as the choreographers forum in 2002 in Singapore.

I must thank the nomination committee that I formed, especially Julie Dyson and Rogayah Shahrman. I also thank Tom Brown for sorting out certain issues related to the election. *Salamat/Terima Kas!* And thank you to all who join us in Malaysia today! ■

Full minutes of the Annual General Meeting have been distributed to all chapter heads

Asian Young Choreographer Project

The Asian Young Choreographer Project invited WDA AP delegates from each Asia-Pacific country to submit one candidate for selection to join the project in Taiwan from 9–31 July 2004.

The selected eight choreographers—four from WDA AP recommendations and four from Taiwan—will present their dances in the evening of 31 July in conjunction with the 2004 International Dance Conference.

The project is funded by the Cultural Ministry of Taiwan, sponsored by Cloud Gate 2 and Taipei National University of the Arts (TNUA).

Below are profiles of the four WDA AP successful applicants:

Sirilak Songklib (Pik) Thailand

Pik studied gymnastics at an early stage and traditional Thai dance at the Dramatic Arts College of Bangkok. She obtained a bachelor's degree from the Faculty of Fine Arts at Srinakharinwirot University. She was awarded a scholarship to study modern dance, mime, jazz dance and ballet at Studio 58, Langara College in Canada. Pik has performed in many international productions and went on tour with the Thai Tourist Authority to London, Frankfurt, Milan and Malaysia in 1996.

Her work includes dancing for the productions *Inoh—Joraka* (1994), *Ngaw Pa* (1995), *Butoh Dance Kong Khao Noy* (1996) with Master Katsura Kan director-choreographer from Japan, and The Bangkok Fringe Festival (1999–2000). She has also choreographed classical Thai dance, Thai contemporary, and modern dance at the New Dance Theatre, Thailand, for *Move's* (2001) and

Lord of Buhha (2002–2003). Pik essayed the role of Sita in *Realizing Rama*, a production of the ASEAN Committee on Culture and Information (COCI), Director and Choreographer by Denisa Reyes (1998–2003). This toured all over the ASEAN region and Europe. Pik was also a director and choreographer at the Asia-Pacific Conference of Women in the Arts (2003) Philippines, the Asia-Pacific Conference on Reproductive and Sexual Health (2003), Thailand, the Bangkok Theatre Festival 2003, and the Art Festival Thailand 2003. She has a Certificate of Full Scholar and is completing the Full Course requirements at the Ballet Philippines.

Syed Mustapha Syed Yasin, Tandak Dance Theatre Malaysia

The Arts Director, Choreographer and Founder of Tandak Dance Theatre (TDT), Syed Mustapha Syed Yasin is a graduate of National Performing Arts Academy of Malaysia. His starting point in the performing arts world goes back to 1992 when he joined Johore Heritage Foundation (Yayasan Warisan Johor) as a dancer. With professional training, he is now a versatile performing artist not only in choreography but also in performance in traditional Malay dance, Jazz, Classic, Modern and Contemporary works.

Trained in the rigours of traditional Malay dance, ballet, jazz and contemporary dance techniques, this young and talented choreographer always inspired and impressed audiences with creativity and flexibility of dance creations.

The combination of traditional and modern elements has always been his inspiration in choreography.

Contemporary Ethnic is also his specialty which always produces creative and extraordinary peace. In fact he is the master of both. With his concern, understanding and sensitivity of splendour of Malaysian culture, colours of life and myth of every ethnic, Syed Mustapha reinterprets and exploits these elements in his works.

His choreography work includes *Jap, Gurik, Spirit of Rhythm, Zafona, Aku, Perjalanan, Enclosure, To Ib and Angin*. He has also been involved in dance performances and festivals in China, India, Hong Kong, Spain, Bangkok, Medan National Dance Festival. Other major involvements were in *Awas, Putera, Retrospect, Box, Akar, Akar dan Titik, To'ib, Enclosure and Derap*.

Maria Bernadeth Aprianti Indonesia

In 1999 Maria gained a Diploma in Dance Major from the Jakarta Institute for the Arts,

Her experience as a choreographer includes: Bates Dance Festival, Maine, USA (2003); Indonesian Dance Forum, Jakarta, Indonesia (2003); Indonesian Dance Festival '02, Jakarta, Indonesia (2002); Palu Indonesian Dance Forum, Palu, Sulowosi Tengah (2001); Four Women Choreographer, Gedung Kosonian Jakarta (1999); Kuan Du Arts Festival, Tapei, Taiwan (1998), and; Jakarta International Festival, Gedung Kosonian Jakarta (1997).

Since 1996 Maria has been dancing with many choreographers such as Jecko Kurniawan, Indra Zubir, Bastiansyah, Madia Patra, Benny Krisnawardi, Maharani, Jefriandi Usman, Grace Susan, Ratna Uly, Anita Leman,

cont. next page

Asian Young Choreographer Project cont.

Wiwiek Sipala, Indri desvita, Cilay, Doddy Luthan, Sukarji Sriman, Gusmiati Suit, Boi G. sakti and Hartati.

Her choreography experience includes: *Lameng li'ar, du'a nona, Seven minutes for Yola, Tani ata* (2003); *Kantar I, Kantar II* (2002); *Mitam bura* (2001); *Oneq illin laleng engar* (1999), and; *No title* (1998).

Amanda Phillips Australia

Amanda Phillips is a young Australian independent choreographer whose work has been performed internationally. She holds a Masters in Dance (Choreography, Choreology, Aesthetics) from the Laban Centre London, and is a graduate of The University of Adelaide (BA Dance). Amanda has had the pleasure of working with Ismael Ivo, Wendy Houstoun, Ana Sanchez-Colberg, Rosemary Butcher, Josef Nadj and Antony Rizzi.

2002 saw Amanda choreograph several works that were performed in Switzerland to critical acclaim. She represented Australia at danceWEB 2000 in Vienna and was awarded in the same year the inaugural UK-based Bonnie Bird Mentorship Award. Amanda is also the winner of the 2001 Arts SA Premier's Award for Emerging Artist of the Year and the 2002 Young Australian of the Year for the Arts (SA).

As an independent choreographer and performer, she is seeking the opportunity to work within a professional company environment.

Amanda describes her brief concept of a work for the Young Choreographers Project:

The concept that I would aim to explore is frozen time, or moments in life that you become aware of time, or alternatively get lost in time—travelling time/ time travelling/stopping time/remembered time/another time (dreams) etc.

I would aim to work on a creative process that developed and encouraged improvisation off a set structure. In fact working with professional dancers would really allow me to stretch and push my ideas in this area.

People, their dreams and different levels of consciousness really interest me, and the use of, or at least the exploration of text/sound in multiple languages creates layers of understanding for such a theme. This theme also allows shifts in past/present/future and frozen time within this. I have recently been exploring such images through the use of remembering movement, being given visual cues to activate movement, and the demonstration of a dancer stopping but other theatrical elements moving—through wind, lighting, live television, recorded sound.

The beauty for me as a choreographer would be in developing material with and for the dancers involved in the project, as their potential and technical facility also intrigues me and I believe would add significantly to such a process. ■

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The 7th Indonesian Dance Festival: 'Envisioning The Future' July 2004, Jakarta, Indonesia

As an international dance event, the Indonesian Dance Festival (IDF) is a forum for intercultural work. It has made its mark in the dance world and has become a forum where internationally recognised choreographers and upcoming young dance creators with great potential meet and interact. It is also a forum where performing arts managers, cultural anthropologists, dance critics join together in discussion and brainstorming. Together in this event masterminded by Indonesian leaders and thinkers of the dance world, through work and words, the past is contemplated, the present interpreted and the future is envisioned. The initiator of this event is well-known dance critic Sal Murgiyanto PhD, Director of IDF and currently lecturing at major performing arts campuses in Jakarta, Solo and Taipei.

'Envisioning the future'—the theme of the 7th IDF 2004, will feature:

- dance performances from International and national dance companies and choreographers
- intercultural creative interaction for choreographers who doing the residency of IDF
- choreography workshop for three weeks at East Java Cultural Center (Surabaya) for young choreographers
- open classes taught by selected choreographers
- discussion forum for choreographers, critics, observers

and arts managers to exchange ideas and discuss choreographic approaches of relevant issues for the dance creativity in the future.

Among the international choreographers who have taken part in the IDF are Wen Hui, Kota Yamazaki, Seongjoo Joh, Howard William Lark, Chuck Davis, etc. The internationally recognised Indonesian choreographers also have performed in IDF, who include Sardono W. Kusumo, Boi G. Sakti, Retno Maruti, Sukarji Sriman, Farida Utoyo to name a few. Young Indonesian choreographers who have been involved in the IDF, now have their debut in the international dance scenes, such as Jecko Siompo, Jeffry Usman, Chendra Effendy, Ery Mefry and others.

The 7th Indonesia Dance Festival 2004 is organised with the support and cooperation of prestigious foundations and the major art and cultural organisations. To name a few, there are: Jakarta Arts Council, the Jakarta Foundation of the Arts, the Jakarta Arts Center—Taman Ismail Marzuki, the Faculty of Performing Arts—Jakarta Institute of the Arts, STSI Indonesian College of the Arts, Central Java Cultural Center, the Ford Foundation, the Asian Cultural Council, and the UNESCO Bursaries for Artists in Paris.

This prestigious dance festival welcomes international choreographers to celebrate the diversity of the Indonesian Dance Festival. The Festival will be held in July 2004 and for more details, please contact Nungki Kusumastuti at <nungkii@centrin.net.id>.

*Contributed by
Nadia Patra Ismar Rahad*

International Dance Fair NRW

**29 Sept.–2 Oct. 2004
Duesseldorf, Germany**

Dear colleagues, dear exhibitors and participants, dear all who are interested, we wish you a happy and successful year 2004!

For all who don't know yet what the dance fair is about (it should not be many!) please check <<http://www.tanzmesse-nrw.com>>.

The fifth International Dance Fair NRW will offer an opportunity to experience dance not only artistically, but also as a cultural-economic entity. The International Dance Fair NRW is the 'World wide meeting point' (WWM) for dance!

Four days of information from representatives of many countries, regions, institutions, companies and dance pro-moters. At the fair booths, in video projections, lectures and discussions the subject will be to deepen the understanding for dance. A wide diversity of dance styles and genres will be presented in showcase performances. The practical side of the dance business will also be dealt with.

The 2004 International Dance Fair NRW offers you:

- international showcase performances
- film and video screenings
- site specific performances
- exhibitions
- congresses of international professionals
- lectures
- panels on dance

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- indepth focus on selected world dance regions
- exhibition space on more than 700 square metres.

The International Dance Fair NRW is intended for:

- dancers, choreographers, dance companies
- technicians, set designers, costume designers, suppliers
- dance agents, organisations, institutions
- dance practitioners, therapists
- dance schools, studios, centers, academies
- dance students, teachers, professors, scientists
- festival directors, theatre directors, cultural administrators
- politicians, directors of cultural institutions
- journalists, and
- the general public.

Immediately preceding or following the Dance Fair, other major dance events will take place in Duesseldorf and in neighbouring cities: the Internationale Tanzfestival NRW (artistic director: Pina Bausch), the film festival by the Deutsche Tanzarchiv (German Dance Archive), Cologne, about 'Dance and Documentary Film' and the Altstadtberbst in Duesseldorf with lots of dance in its evening program. It is worthwhile to travel to North Rhine-Westphalia in September 2004!

Due to the extraordinary number of requests from international and national artists to showcase at the Internationale Tanzmesse NRW, the Tanzmesse team has decided that all showcases will be contextually programmed and programmed without consideration to individual nationality. This is a revision to our previous practices that sought to group artists into a geographical or geopolitical showcase. Therefore, beginning with the 5th Internationale Tanzmesse NRW, each showcase might include artists from a variety of countries and cultures. The programmers of the Internationale Tanzmesse NRW will seek to combine artists on a showcase whose work has either aesthetic, structural, or

genre reference to each other. In this manner, we can better create a spirit of equality and inclusion. Due to the change in the showcase policy, the deadline for submission of applications has been rescheduled to 15 March 2004.

The Internationale Tanzmesse NRW is very pleased with this change because it supports our continuing belief that dance people worldwide can set a positive example by dismantling cultural and regional barriers. We believe that one can take pride in one's specificity and simultaneously celebrate our diversity.

The Internationale Tanzmesse NRW continues to invite service organisations in partner countries to curate and recommend artists from their countries or regions for showcases. We also encourage artists to self-nominate themselves through application.

Deadlines: Recommendations and self-nominations are invited to be received by **15 March 2004**. This deadline replaces the earlier deadline of 30 April 2004. Showcase applications should be accompanied by an exhibitor registration—the representing booth should be mentioned. The deadline for exhibitors who do NOT wish to showcase, remains **30 April 2004**.

As in the past, the Internationale Tanzmesse NRW will provide a technical set-up, production personnel, rehearsal space and publicity. All arrangements for dancers, costumes, and special production needs are the responsibility of the artists.

Kindly note the following new email addresses:

Kajo Nelles, Director:
nelles@tanzmesse-nrw.com

Ariane Kumpel, Public Relations:
kumpel@tanzmesse-nrw.com

Pascale Rudolph, Exhibitors/Showcases:
rudolph@tanzmesse-nrw.com

Axel Goertl, Visitors/Sponsors:
goertl@tanzmesse-nrw.com

Roman Arndt, Correspondent for Eastern Europe:
arndt@tanzmesse-nrw.com

Carolelinda Dickey, Correspondent for USA, Canada and Mexico:
cd9p@aol.com

The former address <tanznrw@aol.com> remains valid, but should fade out within this year. We are looking forward to your registrations and comments and especially to the 29 September when we hope to welcome you all in Duesseldorf!

Festschrift for Carl Wolz: A Publication in Memory of our Mentor

A suggestion was made by several members of the Executive Board, soon after the WDA AP Annual General Meeting was adjourned in Kuala Lumpur, to produce a dedicated publication in memory of Carl Wolz. Initially, the publication was planned to reprint some of the wonderful papers presented at the Singapore Conference of 2001 in a single volume to be edited by Dr Stephanie Burrridge, who was the co-ordinator of the Singapore symposium.

This was to be a commemoration of Carl's dedication and unsurpassed mentorship to many of us in WDA AP, which should appropriately be published in Singapore, the final conference site where were all together with him for the last time. However, it became quite clear to most of us in the 'ad hoc discussion group' that it should also include more contributions from people who have had some form of acquaintance with Carl as academics, critics, scholars, performers, notators, etc. rather than just an edited proceeding publication of the 2001 Symposium in Singapore. It would be wonderful to include papers by contributors from the various parts of the world i.e. the Americas, Europe and Asia-Pacific. This would also be appropriate if we were to launch the publication at the WDA Global Meeting in Toronto in the summer of 2005. Eventually, the suggestion of a memorial publication was mooted to become a festschrift, which by definition is a volume of articles or essays contributed by many authors in honour of a colleague, usually published on the

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occasion of retirement, an important anniversary, or the like. As far as we know, Carl Wolz never had a festschrift written in his honour when he was with us and to produce one for him posthumously would be an honour for all of us in WDA AP.

Dr Stephanie Burridge has agreed to continue being the chief editor of this volume and coordinate preliminary preparations for it. Several other editors will also be appointed to produce this publication. It is hoped that all contributors to the festschrift will be finalised by the middle of this year and articles submitted by the third quarter of 2004. Editorial work will commence during the final quarter of 2004 and the volume should be ready for printing by year's end or early next year. That would allow enough time for WDA AP to make preparations for the official launching of the volume in Toronto in 2005. It would also give WDA AP sufficient time to work out consignments to regional book distributors and vendors to ensure that this volume is made available to all of the WDA regions. WDA AP will be outsourcing publication grants from local and international organisations as soon as the final publication proposal is ready for submission by the first quarter of 2004. We hope to get your fullest support in this project, which in reality is going to be an important marker in the history of WDA AP.

*Reported by President Dr Mohd Anis Md Nor
Written contributions should be
<emailed to anisor@um.edu.my>.*

Dance Research Conference

Dance Rebooted: Initializing the Grid

Monash University,
July 1–4, 2004

Dance Rebooted: Initializing the Grid, jointly presented by the Tertiary Dance Council of Australia, the Australia and New Zealand Dance Research Society and Ausdance National will gather together dance researchers to wrestle

with the issue of sustainability in dance practice and in dance research.

What is dance research, what are its methodologies, strategies and modus operandii? What kind of knowledge is being produced by dance researchers? How can that knowledge be mapped into a productive network of ideas and outputs that could address the difficulty of sustaining dance artists, dance practices and dance research? This is a discipline which is expensive in terms of time and resources, and which has traditionally found it difficult to build critical masses and economies of scale.

This conference will be a means of mapping dance research in Australia and New Zealand, and of considering how the existing map might be re-initialized into a grid that connects researchers across territorial and methodological divides both within and outside dance. The aim would be to produce new critical masses in dance research, and new strategies for addressing the critical issue of sustainability in dance.

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Ph, +61 03 9687 1441

Cambodia

WDA AP President, Dr Mohd Anis Md Nor, has been working with Cambodia members Suon Bun Rith and Fred Frumberg to realise the idea of forming a national Cambodian chapter of WDA AP. A steering committee was established to liaise WDA AP's activities with our Cambodian friends.

A small but solid dance workshop, in collaboration with the Royal University of Fine Arts (RUFA), will be held in April, with the aim of encouraging Cambodian dancers to learn modern dance techniques or contemporary ideas of improvisation etc. from those in the Asia-Pacific region.

Cambodian participants will present an exemplary showcase, at the end of the workshop, of what WDA's collaborative involvement is all about. Vice Rector

and Dean of Choreographic Arts at the RUFA in Phnom Penh, Proeung Chhieng, will be the collaborator for the faculty and students.

The proposal is for a one-week to ten-day workshop with around six WDA AP participants; three teachers/instructors; around thirty participants from Cambodia, and two or three observers/researchers.

Dr Anis is seeking an audience in Cambodia with HRH Princess Bhopa Devi with a view to her officiating or acting as patron at the dance workshop.

Suon Bun Rith would like to thank the ACC, who funded the Cambodian delegation to the recent WDA AP Annual General Meeting in Kuala Lumpur and the generous friends who continuously provide support, such as the Rockefeller Foundation, the NEFA, the Japan Foundation and UNESCO.

Report from the 6th Appan International Conference And Symposium

*Every culture has its own
irreplaceable magnificence,
its difference is exactly its most
mesmerising part.*

South Korea has an aesthetic that runs, like a silken thread, through a complex pattern of imagery derived from nature. It is Korea's rolling blue-grey mountains, its mist-covered southern seas and, in season, its miles and miles of roads bordered with peach and plum blossomed trees, that inspire its dance and music, its contemporary and traditional arts, crafts and textiles.

The 6th APPAN International Conference and Symposium, held in the south of Korea, in Posun country, very near the ocean, was unique for being held in 1200-year-old Buddhist monasteries. Delegates stayed in the monasteries and ate temple food, participated in morning white-lotus tea ceremonies and evening prayers, observing the rigid discipline of 7 am

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for breakfast, 12 pm for lunch and 5.30 pm for dinner. The preparation of the white-lotus green tea ritual is an interesting one. The span of blossoming of the lotus, the head of the Daewonsa temple told us, is three days. It is on the second day that the flower is at its prime. When it opens in the morning to the rays of the sun, its packed with green tea which then remains folded into its petals when the flower closes its petalled ranks at sundown. It is then plucked and deep-frozen, taken out only when the tea ceremony is to be conducted. The aroma of the lotus if forever sealed into the tea and it is an unforgettable experience to watch, savour and later remember this unique experience of drinking green tea sealed into the womb of a beautiful white lotus!

The theme of the 6th APPAN was, once again, 'The role of healing in the arts of the Asia-Pacific region'. This is the third such focus that APPAN has held in the last three years. And each, just when you think that the subject has been exhausted and can hardly throw up more, there are new revelations in terms of both the arts and the impact on human and societal health. Encouraged by this success APPAN plans to take the best of this work to UNESCO headquarters in the autumn of 2004. No-one needs recipes for healing, both at the societal and the individual level, as much as the West does. It would be a timely introduction for Western artistes to this very Eastern, holistic notion of maintaining peace of mind and body with a natural lifestyle.

As the Reverend Hyunjung, of the Daewonsa Temple said:

Everyone has the potential to dance as a body language. But our body in this society becomes hard and stiff, so we forget how to dance in harmony, in oneness with heaven and earth. Through meditation, by releasing the

stiffness, we open mind and body and can dance effortlessly. This is known in Korea as Jabalong, Sunmu-Zendance or Sonmuduo Buddhist martial arts'.

APPAN Secretary-General, Dr Sun Ock Lee, herself a consummate dancer of both traditional Korean styles like Salpuri and modern dance, runs a company of dancers who specialise in the new technique of Zen dance. The dancers wear virginal white paper costumes made just prior to the recital and never fail to enchant the audience with their dance, performed throughout with eyes closed and with total inner control of each upturn of the leg, the throw of the arm and the pattern of pirouettes. In fact, under her leadership, especially the courses she has developed in the College of Medicien, Pochon, CHA University and the MA program at the Seoul Women's University have already proved very popular and draw on a range of academics and health experts to conduct parallel research programs with her. Dr Lee's doctoral dissertation was on Zen dance choreography from New York University and was inspired by her belief that if we could have sitting and moving meditation, why could there not be dancing meditation.?

In the last ten years, interest in arts therapy has increased by leaps and bounds in Korea. There is the Korean Arts Therapy Association, Dance Movement Therapy Association, Korean Music Therapy Associaton and they work in close tandem with the medical profession, in universities and medical colleges, Korea has a long history of using dance for healing, in its practice of Shamanism, the exorcism of evil spirits and, as with the Salpuri, to evoke good and auspicious vibrations through the dance of the Salpuri.

This trend is growing everywhere. With better economic means and lifestyles people discover health and leisure,

Yoga and danjeon breathing, meditation and mood therapies. The link between movement and mental health, and the Jungian belief that an active imagination is a great way to reach the creative self. This is an especially noteworthy field in Korea.

APPAN Secretary, Annie Greig, herself a dancer and the artistic director of the TasDance Company of Tasmania, shared her experience of the innovative techniques which integrate contemporary dance training with somatic information. The Somdance Project being researched by Jacqui Simmonds, Greg Holdaway, and Zoran Kovich in Sydney utilises the established methods of dance training such as Alexander Technique, Feldenkais Method and Ideokinesis to develop programs of formal study so that students can move with ease and efficiency, improve alignment and therefore safety. Most importantly Somdance allows all to learn to engage with dance material creatively and expressively. This is realised first through the development of self-observation skills, enabling the letting go of ineffective movement habits. Then comes the application of clear movement intention with a range of related practical processes. These stimulate the reflex response of the neromuscular system, freeing the students to develop presence and expression in their work.

Korea has inspired APPAN to do its path-breaking work with new élan and a new sense of beauty. Can one ask for more? ■

*Reported by
Shanta Serbjeet Singh*

APPAN Secretary Annie Greig
can be contacted at
<tasdance@tassie.net.au>.

News and events cont.

News and events cont.

Awards & Recognition

Australian Dance Award for Lifetime Achievement

The founding artistic director of Queensland's Dance North, Dr Cheryl Stock, has been awarded the prestigious Award for Lifetime Achievement at the 7th annual Australian Dance Awards.

Currently Associate Professor and Head of Dance in QUT's Creative Industries Faculty, Dr Stock was presented the award at the gala presentation, hosted by radio and television personality Libbie Gorr at Sydney Opera House on Sunday, 16 November 2003

Other nominees in this category were Sydney Dance Company's Graeme Murphy, Kai Tai Chan and Leigh Warren.

Previous winners of the Lifetime Achievement Award have included dance greats such as Meryl Tankard (2002), Professor Shirley McKechnie OAM (2001), Kira Bousloff OAM (2000), Keith Bain OAM (1999) Dame Margaret Scott OBE and Valrene Tweedie OAM (1988) and Elizabeth Cameron Dalman and Laurel Martyn (1997).

The selection panel of national dance experts recognised Dr Stock's outstanding national contribution to contemporary dance as a performer, choreographer, artistic director, advocate, researcher, academic and leader in tertiary dance education.

She has been involved in state and national committees, including chair of the Dance Fund of the Australia Council, member of the Queensland Arts Advisory Committee, National President of Ausdance, and is currently Vice-President (Pacific) of World Dance Alliance Asia-Pacific.

Dr Stock's work has taken her to 28 countries and her passion for other cultures has led to seventeen



Award recipient Cheryl Stock

exchanges in Asia, predominantly in Vietnam where she was awarded two gold medals for services to Vietnamese dance and the women's movement.

In 2000 Dr Stock was awarded a PhD for her dissertation entitled 'Making intercultural dance in Vietnam'.

Born in Adelaide, Cheryl began ballet at the age of five. After completing an Honours degree in French and Spanish, she joined Elizabeth Dalman's Australian Dance Theatre in 1969 and in the 1970s and 80s was regarded as one of Australia's outstanding contemporary dancers.

She has performed, taught and choreographed with major companies and tertiary institutions throughout Australia and created more than forty dance/theatre productions.

From 1985–1995 she was founding Artistic Director of Dance North, where she commissioned some of Australia's leading visual artists, choreographers and composers, touring across Queensland, interstate and overseas.

Dr Stock was acknowledged as one of Australia's leading artists in 1994 with the award of an Australian Artists' Creative Fellowship.

New Zealand Arts Laureate

Shona McCullagh was made a New Zealand Arts Laureate in October 2002 and received the inaugural Senior Choreographic Fellowship in September 2003. More information is available on the New Zealand Chapter's website <www.danz.org.au>.

Other Awards News

Several WDA Asia-Pacific members received awards in the past twelve months. These include: Nanette Hassall (Australia—Australian Dance Award for Education); Shona McCullagh (New Zealand—NZ Arts Laureate and inaugural Senior Choreographic Fellowship); Sonal Mansingh (India), Jose Buenconsejo (Philippines—Routledge publication, for which he received a University of the Philippines International Award); and Basilio Esteban Villaruz (Philippines National Commission for Culture and the Arts, and from CORD).

New Book Receives Award

Judy Van Zile's new book, *Perspectives on Korean dance*, received a 2003 Outstanding Publication Award from the Congress on Research in Dance.

If of interest, please contact Judy for further details:

Judy Van Zile, Professor of Dance
Dept of Theatre and Dance
University of Hawaii
1770 East-West Rd., Honolulu,
Hawaii 96822 U.S.A.

phone: (808) 956-2596;
fax: (808) 956-4234
email: zile@hawaii.edu
URL: www2.hawaii.edu/~uhmdance/ ■

Highlights from the KL AGM



The World Dance Alliance Asia–Pacific Annual General Meeting was held in Kuala Lumpur 26–27 September 2003. Following are some abridged highlights.

DAY ONE

Members agreed that the function and role of patrons would be considered as part of the Policies and Procedures discussion, and a definition of 'pan Asian' provided.

Elections

Those elected by secret ballot were:

President: Dr Mohd Anis Md Nor

Vice President: Yunyu Wang

Treasurer: Mew Chang Tsing

Vice Presidents:

Basilio Esteban Villaruz

(South East Asia),

Cheryl Stock (Pacific),

Ping Heng (East Asia),
Sunil Kothari (South Asia).

Executive Board Meeting

The board was invited to consider how the following items, identified from the first morning of the AGM, fitted into the WDA AP vision:

- plans for specific major projects to coalesce the networks
- the issue of membership, e.g. centres rather than countries
- youth membership and participation
- the possibility of one event each year which focused on one of the networks (two-year cycle).

It was agreed that the following events would occur as WDA AP activities for the next five years:

- 2004 Taipei
- 2005 Toronto and MyDance Malaysia

- 2006 Hong Kong Festival
- 2007 MyDance Global
- 2008 Perth, Australia

It was also agreed that WDA AP will be registered in Hong Kong by Tom Brown.

The Executive Board meeting also raised the following points (which the President then noted at day two of the AGM):

- (i) structure of organisation
- (ii) changes to constitution, registration
- (iii) funding—suggestion for a Carl Wolz Foundation—UNESCO
- (iv) policies and procedures
- (v) motions to change the process of election of the committee
- (vi) a discussion on the development and structure of a new WDA website.

DAY TWO

Tom Brown, at the invitation of the president, presented a new draft structure of the organisation.

The proposal was for a different structure, based on membership rather than on country. In this structure, organisations may join as well as individuals, with organisations electing among themselves a voting delegate based on numbers—e.g. for every 100 members in an organisation there is one delegate, so 500 members might provide a country with five voting delegates. It may be advisable to place a cap on the number of delegates—say, five—and details would need to be worked out very carefully (later). Individuals themselves could join and have voting rights in the organisation. This proposal would provide incentive to membership organisations to seek more members, therefore providing a more inclusive and broader base for WDA AP. It may also provide a broader financial base, and bring in more young people. Each country may therefore have more than one organisation or more than one individual as members.

The number of country delegates would be calculated from numbers of members, and delegates would vote for the Executive Board—Four Executive members, Treasurer and Secretary, four VPs and five or six network chairs.

In the discussion following the presentation N. Hassall noted that this model also reversed the previous assumption that delegates were representing their countries—rather delegates would be representing the WDA in their countries, a very different kind of representation. Delegates therefore do not have to buy all the concerns of the governments and their restrictions.

Five motions were carried, including the following:

- to amend the constitution to define the normal makeup of the Executive Board as 50 per cent from representatives of the



Facing page: The Malaysian contingent: Karen Liew, Rogayah Shahariman, Lee Lee Lan, Mohd Anis Md Nor, Mew Chang Tsing (sitting). *Above:* Dr Sal Murgiyanto (Indonesia), Suon Bun Rith (Cambodia), Yunyu Wang (Taiwan).
Photos: J. Dyson

founding countries/regions and 50 per cent from other countries/regions, with not more than three Executive Board members from the same country

- that the constitution be amended to disallow Executive Board members holding more than one office on the Executive Board
- that a subcommittee be appointed to finalise wording of these amendments of Motions 1–5 and circulate these to the Executive Board for ratification by August 2004.

Executive Positions

The following Network Chairs were confirmed:

Creation and Presentation:

Nanette Hassall

Education and Training: Susan Street

Management and Promotion:

Sal Murgiyanto

Welfare and Status: Tom Brown

Research and Documentation: at the meeting this position became vacant after Dr Anis's election as President; subsequently Urmimala

Sharkar (India) was confirmed as this network chair.

NETWORK REPORTS

The following network reports were presented:

Creation and Presentation

N. Hassall noted that her major task had been compiling lists of choreographers working in each country. So far she had Malaysia, the Philippines, Hong Kong and Australia. She was drafting a letter to go to those people, inviting them to be part of the WDA AP membership, and noting that in future they would be the people called on to perform, give papers, etc. at WDA AP events. This would provide added incentive to join the organisation. In the meantime, she called for other countries—Taiwan, Korea, Japan, Thailand, Cambodia, Indonesia etc.—to provide lists of choreographers as soon as possible, so that a central registry could be compiled. T. Brown noted that many Chinese choreographers were only known by their Chinese names and not by the Pinyin transliteration of their names, therefore both versions of their names would need to be included together on the registry. N. Hassall will

Highlights from the KL AGM cont.



Left: Julie Dyson (Australia), Basilio Esteban Villaruz (Philippines), Nigel Grant (Singapore), Anna Chung Ying Chan (Hong Kong)

Below: Jetty Roels (Belgium—WDA Europe delegate), Miki Wakamatsu (Japan), Tom Brown (Hong Kong), May Yimsai (Thailand).

then send letters for forwarding, asking people to include their works, titles, collaborators, etc.

It was clarified that all types of presentation, including videography, photography, etc. were included in 'Creation', as well as traditional, reconstructed, or restored works. C. Stock noted that this provided a perfect opportunity to invite non-chapter members to be part of the network committee. It was noted that three countries—Vietnam, Cambodia and Malaysia—have already compiled lists of names, which should be forwarded to N. Hassall for adding to the list. Dr Anis agreed to co-ordinate this activity.

Education and Training

S. Street said that the major project of this network had been the gathering of a resource list from each country—i.e. the ten best resources on dance from each country to add to libraries, including videos, publications, etc. There had rarely been any response, and she recommended the identification of someone in each country to gather the information. However, she questioned whether this was a very valuable activity, and suggested that the network may be better employed planning dance education conferences in the region. Discussion followed, and it was agreed that resources were extremely valuable, and that this information may soon be available on a WDA website. N. Hassall invited anyone with a video resource to contact her, as her institution would find full-length videos



(rather than promotional videos) to be extremely valuable for students.

Research and Documentation

Dr Anis noted that the process of asking panellists to edit papers on returning home from Philadelphia had produced an extremely valuable resource, which was probably unknown to most. He said that dance researchers in the US would otherwise not have known about some of the dance forms in this region. There needed to be sufficient time and space allowed for networks to meet, as workshops did not materialise. He noted that the forte of the R&D Committee is in publication, and the second is in workshop training, but this has not yet been managed.

Management and Promotion

In the absence of Sal Murgiyanto, Dr Anis said that he could not speak for Dr Murgiyanto, but noted that there are problems of interconnectivity in

Indonesia, with the internet situation there being very problematic. Dr Anis now works between Taipei and Jakarta, and has many ideas, but suggestions would be useful. There was also discussion of the idea of each country sending the names of three choreographers: one who is not very experienced but talented; one with some experience, and one very experienced. It was noted that Dr Murgiyanto was also thinking of a criticism forum, as part of promotion. He had been very interested in a South-East Asian dialogue with six speakers from around the region, but communication problems had prevented it. It was agreed that there needed to be a focus on marketing and audience building, with resources and ideas needed for promotion.

Welfare and Status

T. Brown said that not much had happened since he presented findings of a survey in Singapore, with very little response from other countries, most of it from Hong Kong and the Philippines. He had subsequently met with J. Dyson in Hong Kong to amend the questionnaire and make it broader—the chart from Ausdance is a model that could be used to survey countries about welfare and status in their chapters. He had written the constitution for WDA, and also developed election procedures, and hoped to register WDA to enable fund raising. Dancers' welfare refers to issues such as how they are paid, provision for health care, insurance, etc. Transition can also mean something different for dancers, and the lifelong skills of dancers should be capitalised upon rather than abandoned as performing careers diminished.

It was agreed that the amended questionnaire be recirculated. ■

CHAPTER REPORT

Taiwan

by
Dr Yunyu Wang and Heng Ping



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2004 CORD/WDA AP/ICKL; DNB/CCU and the Dance Medicine International Dance Conference, Taiwan will be held from 1–10 August 2004 in Taipei, Taiwan. Please visit the website at <<http://www.dancing-tnua.com.tw>> for more details.

The Asian Young Choreographer Project invited WDA AP delegates from each Asian country to submit one candidate for selection to join the project in Taiwan from 9–31 July 2004. All recommendations were received by 1 December and the result shared by 15 January 2004 (see results on pages 5–6 of this issue).

The selected eight choreographers—four from WDA AP recommendations and four from Taiwan—will present their dances in the evening of 31 July in conjunction with the 2004 International Dance Conference.

The majority of WDA AP Taiwanese members joined the 2003 Dance Research Conference held in the Taipei Artist Village on 22–23 November. The conference entitled 'Body rhythm and cultural' is sponsored by the Taiwanese Dance Research Association, a new organisation formed last year, lead by Professor Chuan-Shiuan Chang, Dean

of Dance at Taipei National University of the Arts, and by Professor Chi-Fon Chao of Don-Hwa University.

The Dance Medicine and Science Conference was held by the National Taipei Physical Education College and was lead by Professor Li-hwa Tsai on 20–21 September 2003 in Taipei, Taiwan. Chien-Sen Hsieh, certified as a Pilates specialist, led the after-conference workshop for eighty participants.

The dance conference entitled 2003 International Dance, Culture and Performance Research Conference was held from 27–28 December at the National Taiwan Physical Education College (NTPEC) in Taichung, the third largest city in Taiwan. The conference was led by Professor Yu-Ying Wang, Chair of Dance and Professor Angella Lu of NTPEC. Seventeen renowned dance professors from the country joined this event.

Water, moon choreographed by Hwai-min Lin and performed by Cloud Gate Dance Theater won the acclaim in *Next wave* in their New York performance last month. Cloud Gate continues its international tour and will return to Taiwan by the end of the year. ■

CHAPTER REPORT

Singapore

by

Caren Carino, Dance Association (Singapore)

Since the successful and still-talked about Asia-Pacific conference Dance Bridge (2001) in conjunction with the Singapore Arts Festival and consisting of symposia, solo performances, workshops and meetings at the Singapore Arts Museum and The Substation, the committee co-organised Dance Singapore Dance (2003) with the Singapore Dance Theatre. It was a wonderful three-day event with dance schools, companies, clubs and primary through tertiary schools with dance programs coming together to perform and share their joy of dance at the Fort Canning Green on an outdoor stage. Following the event on each day the participants and audience were invited to stay for Singapore Dance Theatre's *Ballet under the stars*.

The committee is now busily preparing Singapore's Dance Legacy—The Unsung Heroes. The platform was created to commemorate individuals who have contributed significantly to the development of dance in Singapore—primarily teachers. Our first 'unsung hero' will be the late ballet master Tony Llacer. The dance scholars he has produced, dance organisations and companies he has worked with from Singapore, Philippines and the United States will come together to pay tribute to this wonderful man in a performance scheduled in 2004.

Dance Association (Singapore) (DAS), is dedicated to nurturing the appreciation and development of dance through medium- to large-scale events such as those mentioned above. It has found that events have been the most successful means of bringing the Singapore dance community together and hopes to continue in this regard.

WDA Singapore Chapter's affiliation with the DAS, however, has been of concern. WDA Asia-Pacific President

Mohd Anis Md Nor met with interested individuals in Singapore on 17 January to discuss how WDA (Singapore) could play a more active and significant role in connecting Singapore to the region and beyond. In attendance were Dr Robert Liew (Arts Management), Mr Tai (I Dance Central), Dr Chua Soo Pong (Singapore Chinese Opera Institute) and Barbara Hannan (Commonwealth Society of Teachers of Dancing.) The proposal of WDA (Singapore) repositioning itself as an 'umbrella organisation' rather than aligning itself with a particular organisation was agreed by all present. Towards the initiative of restructuring WDA (Singapore) Caren Carino agreed to form a steering committee with the assistance of Dr Chua Soo Pong as National Dance Advisor to the committee.

To rekindle interest in the new WDA (Singapore) the committee plans to host a conference similar to 2001 in 2005 in conjunction with the Singapore Arts Festival and Singapore Arts Market. This conference would work in tandem with Malaysia's interest in hosting the MyDance Festival in 2005 as part of the WDA AP-related activities, thus providing a similar opportunity for the regional meeting in 2005 in Asia aside from the WDA global meeting in Toronto. ■

I Dance Central is working with the Dance Association (Singapore) to promote World Dance Alliance activities in Singapore. I Dance Central is a new, non-profit organisation working to promote, support and develop dance in Singapore. Its Central Information and Resource Centre for Dance opened on 8 September 2003. The aim of the centre is to provide information on the dance industry in Singapore, from teachers to classes, venues to performances. Visitors can watch dance videos and DVDs,

read the latest dance magazines from all over the world, pick up dance school brochures and performance fliers and browse our growing library of dance books, which are available for loan, to those who subscribe to one of I Dance Central's networks, the Friends of I Dance Central or the 100 Club.

I Dance Central is creating a monthly Dance Diary, a Dance Archive and a Dance Directory.

On 30 September I Dance Central hosted the Dance Matters forum. Participants represented most sectors of the Singapore dance industry – performing companies, tertiary colleges, private dance studios, performing venues, independent dance artists, school teachers, Chinese, Indian and Middle Eastern dance, ballet, contemporary and modern styles.

The event was endorsed by the National Arts Council and the NAC was well represented at the Forum. Carol Tan, Acting CEO of the NAC at the time, gave the opening remarks. Fresh from the World Dance Alliance Asia Pacific region meeting in Kuala Lumpur, the morning's two main speakers, Julie Dyson (Australia) and Susan Street (Hong Kong), represented arguably the two most active WDAAP nations.

The afternoon sessions were then devoted to group work in three areas: dance in education, dancer employment and developing mechanisms for working together in Singapore. Each group had a specific question to answer and, after discussion, they reported their conclusions to the Forum.

For further information, see the I Dance Central website at <www.idancecentral.com>. ■

I Dance Central report by Nigel Grant

CHAPTER REPORT

Philippines

by

Basilio Estaban S. Villaruz



This year has, for the most part, been quite inactive, especially after the National Commission for Culture and the Arts (then chaired by Dr Jaime C. Laya) cancelled the National Dance Committee's conference in 2001. For nine years, we were grateful to the commission for accommodating our WDA Philippines annual meetings during these conferences. (Because of that, the whole National Dance Committee resigned, although is now reorganised, *not* according to the former guidelines a national convention had designed years ago).

Thus, international organisations linked to the commission like WDA and CIOFF have been less visible. Even less active are the CID and ITI Dance Committee in the Philippines, if there is any linkage at all. (I was once a board member of the ITI Dance Committee.)

We at least continue to communicate with *Asia-Pacific Channels* and my Christmas mail to the members. Our membership has declined since the upsurge in the 1998 WDA AP conference in Manila.

But contacts between WDA Philippines and other Asian countries have been intermittently continued. Rogayah Shahariman and I, with our respective dancers from the Philippines and Malaysia, joined the ITI-Japan fora and performances in Tokyo, Kyoto and Nagoya in early 2003. From the University of the Philippines College of

Music, dancers joined the 2002 ASEAN Theater Festival at the Universiti Kebangsaan Malaysia in Bangi, Selangor. There we were visited by Rogayah, Sunny Chan and Dr Anis Nor.

Through Julie Dyson and Cheryl Stock, we have maintained contact with Australia, and through Sue Street and Tom Brown with Hong Kong. Sunil Kothari keeps in touch, and so does Jetty Roels by emails.

I have tried contacting other countries, sometimes to utter frustration. A lady from Sri Lanka who was with us in Singapore in 2001 visited the Philippines for the RAD, and we had a brief reunion. Kathiy Watson, although resigned from Dance Aotearoa New Zealand, kept in contact. Miki Wakamatsu sent me some archival material from Japan. We also need to keep in touch with network heads! ■

CHAPTER REPORT

New Zealand

by
Philip Tremewan, DANZ—Dance Aotearoa New Zealand

New Zealand's Arts Council is beginning to implement its strategy for contemporary dance. Choreographer and film-maker Shona McCullagh is the recipient of the first Creative New Zealand Choreographic Fellowship (worth \$65,000) and Daniel Belton is undertaking the pilot Choreographic Residency at Otago University. DANZ has been funded to provide professional development workshops, management and marketing mentoring, resources, and research into contemporary dance audiences.

Festivals continue to provide a marketing umbrella for dance performances. Auckland's Tempo included such important new work as Sean Curham's *Greenland* and Jack Gray's *Solace*. Expatriate choreographer Sue Healey brought over *Fine line terrain* and there was a season of work by new choreographers as well as a season of dance films.

The National Film Festival also included dance films, notably a major documentary on leading choreographer Douglas Wright, together with four short films by Alyx Duncan and a new film by Daniel Belton.

Auckland Arts Festival hosted *Paradise*, a new work by Lemi Ponifasio and his company Mau—this subsequently toured to the Venice Biennale. The festival also featured Raewyn Hill's *When love comes calling* and Black Grace's *Urban youth movement*, drawing on younger performers.

Dance Your Socks Off (Wellington) and The Body (Christchurch) both targeted community and recreational dance

and won participation in workshops and strong audiences for their performances.

In Auckland, choreographer Ann Dewey premiered *Queen Camel* and Curve presented *Signed*. Wellington saw the premiere of Merenia Gray's *Te Mana*. Mika's group Torotoro was involved in three international tours and several New Zealand festivals. Bronwyn Judge toured *Circulus Antarcticus* (based on her residency down on the ice) and Vivek Kinra toured *Utsav*. Paul Jenden toured the popular children's show *Hairy McLary's greatest hits*.

Our annually funded dance companies continued their high profile work. Black Grace premiered a new work, *Surface* at the Taranaki Arts Festival, then toured Australia as well as performing in Europe. The Royal NZ Ballet toured fifty small towns for its fiftieth anniversary, then later presented *Romeo and Juliet* and *Peter Pan*. This year it is booked for Sadlers Wells in London. Footnote and Kahurangi dance companies continue their work in schools as well as sustaining seasons of public performances. Footnote's choreographers included Raewyn Hill, Guy Ryan, Katie Burton, Moana Nepia and Moss Patterson.

National recognition for dance comes in the shape of a New Year's honours award for Susan Patterson, General Manager for the Ballet Company (and former manager of Limbs) and Russell Kerr was named by the Arts Foundation as an arts icon. (Dance has previously garnered two arts laureate awards—for Shona McCullagh and Douglas Wright).



Support for the new dance curriculum in schools continues—through the Ministry of Education and through the contracts operated by DANZ, providing student workshops and information for teachers. DANZ as subject association publishes a specialist schools magazine—SPIN.

Finally, DANZ is about to release its *Survival guide for dancers* via our website <www.danz.org.au> as well as via print. ■



Dancers (from front to back) Aris Kadir, Junainah M. Lojong, Shafirul
 Photo: Jasni Abdul Hamid of Adkikara Dance Theatre.

Malaysia

by
Mew Chang Tsing

CHAPTER REPORT

EVENTS OF 2003

For the first half of 2003, an ongoing MyDance project, the monthly Dance Box series, saw a mixture of performances and workshops focusing on improvisation and traditional Malay dances. This series had to be suspended due to the loss of venue in a flash flood in June.

Much of 2003 saw MyDance Alliance focused on organising the 2nd MyDance Festival (MDF 2003) 'Diversity in motion'. The festival entailed three nights of performances, seven workshops in collaboration with Akademi Seni Kebangsaan, and a six-speaker seminar sponsored by University Malaya. Although many participants were from Kuala Lumpur, there were also a few from interstate and a Malaysian based abroad. In

keeping with the theme, the festival reflected the diversity of dance in Malaysia in terms of culture, genre and perspective.

Of special note was the fact it was an independent (non-government supported) festival funded by corporate sponsorship, advertising and ticket sales. Overall the festival was well received and income sufficient to cover costs.

Organisation of the festival was based on the active engagement of four MyDance – WDA Networks headed by the following people, and the Publications/Media officer: Creation & Presentation (Mew Chang Tsing and Dayang Mariana); Education & Training (Gan Chih Pei); Research & Documentation (Prof. Anis); Management & Promotion (Wong

Siew Lyn and Mew Chang Tsing); and Website (Rogayah Shahariman). In all it was a fruitful experience, bringing the committee together with everyone contributing selflessly.

Coinciding with MDF 2003, MyDance Alliance and Tasema Productions organised the Annual General Meeting of World Dance Alliance Asia-Pacific. In attendance were delegates from Australia, the Philippines, Japan, Indonesia, Singapore, Taiwan, Hong Kong, Korea, Thailand, Cambodia, Belgium and Malaysia. An important part of the meeting was the election of a new Executive Board. MyDance Alliance is honoured to have its National Advisor, Professor Mohd Anis Md Nor, and President, Mew Chang Tsing, voted in as the new President

cont. next page

CHAPTER REPORT

Malaysia cont.



Photo: Shashin Photography Club

and Treasurer of WDA AP respectively. They will both do their best to fulfil the trust placed in them in their new roles.

PLANS FOR 2004: CONSOLIDATE. CONNECT. CULTIVATE.

MyDance has to consolidate its limited manpower by involving more than one network in the organisation of events. This will also enable knowledge sharing amongst those involved.

MyDance will connect with other organisations (e.g. various arts alliances, presenters, tertiary institutions and local councils) through collaborative projects so as to expand its reach not only to those outside the dance community, but also beyond Kuala Lumpur to other districts and interstate.

Lastly, MyDance aims to cultivate relationships and understanding within the various dance communities through workshops, seminars, symposia, collaborations and other projects of immediate benefit to these groups.

It is hoped that the new works, fresh research topics and in depth discussions that result from this three-pronged approach and its related activities will culminate in a more evolved MyDance Festival in 2005. A further goal would be the drafting of a proposal for change to be submitted to the government. ■

CHAPTER REPORT

Korea

by
Jisun Lee

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Kui-In Chung and Yang Sook Cho at the Annual General Meeting in Kuala Lumpur. Photo: J. Dyson

WWOOMM-EMERGING CHOREOGRAPHERS

WDC (World Dance Center:WDA Korea Chapter) organised the project, Wwoomm-Emerging Choreographers for finding young talented choreographers. Choreographers who pass the audition will get not only the funds but also many opportunities to perform on the professional stage.

Audition Date: 11 January 2004, 10 am
Place: 105 The Korea National University of Arts

Performance Date: 5-6 March 2004,
7.30 pm.

Place: Byuloreum, The National Theater of Korea.

THE 3RD WORLD BALLET STAR GALA PERFORMANCE 2004

This is a rare opportunity to see some of the world's finest dancers in sessions of superb valued performances: Julie Kent of the American Ballet Theater; Sofiane Sylve of the NYCB, Tamas Solymosi of the HET National Ballet, Lucia Lacarra & Cyril Pierre of the Muenchen Ballet, Simkin Dmitrij & his son and many more.

Date: 7 & 8 August 2004
8 pm & 10 pm.

Place: Opera House, Seoul Arts Center ■

CHAPTER REPORT

Japan

by
Yukihiko Yoshida

Introduction

Japan in the early twenty-first century is developing. Society itself is becoming mature and developed. Since 1980 Japanese counter culture such as animation was exported to Western countries. There appeared the term, 'Japanimation', and the concept 'Super-flat' by an artist, Takashi Murakami, became a trend. It seemed that Japanese culture was established in the world.

However, the society itself seems to have lost its way and is in disorder. A good example is the analysis by the American scholar Robert Jay Lifton on Japanese counter culture and this disorder. He described in his analysis, 'Destroying the world to save it', in the middle of 1990s, the terrible terrorism by AUM Shinrikyo. He suggests a parallel with the Nazi violence which followed the German Expressionism of the 1930s. At the time of German Expressionism in Germany, the society itself seemed to have lost its way and be adrift. Now, Japanese society is becoming adrift.

Dance World

To illustrate the extent of the problem, let me give an example from the world of dance. There is a symbolic dancer who represents the aging society in Japan. Kazuo Ohno, known as one of the Butoh founders, is still dancing at 96 years of age. Japanese television and newspapers introduce him as a good example of life in aging society. His new documentaries screen once a year these days. In the paradigm of dance in Western countries, there is not any further example of such an aging dancer performing.

Moreover, in the aging society, culture itself becomes mature and conservative. Evidence of this is the increase of

'ballroom dancing' fans among middle-aged people. There is the symbolic and well-known film, *Shall we dance?* This film draws on ballroom dancing among Japanese middle-aged people. In this story, a tired middle-aged businessman starts dancing in daily life. This film brought about the 'ballroom dancing boom' in Japan, because the film drew the middle-aged in Japanese daily life comically and represented mature Japanese Society.

Networking

Information networks such as the Internet spread in Japan widely and many users started focusing their interest on dance. This is the new counter culture and alternative movement in Japan. In academia, dance research is recognised as an interdisciplinary field and many universities have started showing an interest in dance itself. Many young dancers and dance researchers have published their own content using web technology. This phenomenon was the turning point. Information networks can integrate researchers and dance artists in different fields.

A good example of dance research as interdisciplinary can be seen in dance therapy in Butoh. Dance in physical education and dance therapy will be the answer for the aging society. It supports the mature and aging society from the point of view of both health and medicine, and can provide relaxation. In the field of Butoh, there are pioneers of dance therapy. Toru Iwashita, who is a member of Sankai-juku, works in sanatoriums. The researchers and dance artists are integrated by the web page of the Japan Dance Therapy Association. Via their webpage, researchers and dance artists can share information

discover what others are doing. Thus the information network works as an interdisciplinary infrastructure.

Conclusion

To sum up, there is a great deal to gain from the use of the Internet as a means to foster networking among dancers and dance researchers. Most dancers and dance researchers understand the power and effect of information networks. If researchers or dance artists find a problem in this adrift society, they can share and solve it together by using this widespread infrastructure.

Moreover, like in Japan, the World Dance Alliance Research and Network division should start to grow by learning together, across the nations. The Internet reaches globally at the speed of light so this facilitates information sharing and networking across the world.

Equally importantly, the experience from the dance world in addressing social alienation through networking could well be a model for other parts of society. ■

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CHAPTER REPORT

Hong Kong

by
Tom Brown

In August and October, the Hong Kong Dance Alliance presented Showcase three and four of its Dance Platform series featuring new choreography by fourteen up-and-coming young choreographers at the Hong Kong Fringe Club and at the Hong Kong Academy for Performing Arts, both partners in the project. Also in September, the Alliance sent a delegation to the World Dance Alliance Asia Pacific Annual General Meeting in Kuala Lumpur: Chairman, Tom Brown, Administrator; Sze Tak-on, Researcher; Anna C.Y. Chan, Education Network Chairman, Professor Susan Street and observer; Deirdre Fu attended the excellent meetings, conference, and performances and salute MyDance Alliance for its excellent job and congratulate our new President Mohd Anis Md Nor and the other newly elected members of the World Dance Alliance Asia Pacific Executive Board.

In November 2003, the Hong Kong Dance Alliance completed its Hong Kong Arts Development Council commissioned School Dance Education and Research and Development Project. The project included the publication of *Report of the Questionnaire survey and summary of the interviews* by Sze Tak-on and *Intelligent moves: dance education* by Anna C.Y. Chan. The first publication is an in-depth analysis of the results of questionnaires that surveyed the provision of dance education within schools sent to 500 secondary schools in Hong Kong and a summary of interviews of fifty in-house school teachers, freelance school dance teachers, key personnel in arts organisations providing education services to schools, and education policy makers. The *Report* includes graphic presentation of results accompanied by insightful text with concluding remarks. It is the first comprehensive picture of dance education within Hong Kong's

secondary schools and will be an important tool for researchers, teachers, and policy makers. *Intelligent moves* is a dance education teaching resource kit that includes a *Handbook*, video compact disc, and a poster. The bilingual (English and Chinese) *Handbook* is a guide for teachers that presents clear and logical examples to help teachers embrace dance education within the broader framework of arts education. It uses a three-pronged approach to teaching dance in the schools; dance making, performance, and appreciation. The *Handbook* and the accompanying video compact disc and poster are intended to inspire teachers to develop their own significant contributions to the study of dance so that dance can fulfill its role as an important means for students to achieve their full learning potential. Both publications have been highly praised, in Hong Kong and abroad, by dance educators, arts organisations, and policy makers. Those interested in the publications may contact the administrator at <hkhdalli@netvigator.com>. In addition to the publications, the project also included several workshops at secondary schools and a seminar for teachers at the Hong Kong Academy for Performing Arts, which was a partner with the Alliance for the project. Further workshops are planned and the Hong Kong Government's Education and Manpower Bureau have distributed the publications to all Hong Kong schools.

In November, the Alliance embarked on its second major Hong Kong Arts Development commissioned project, the Hong Kong Dance Archive Project. This eighteen-month-long project plans a 250-page bilingual publication that will examine seminal figures in Hong Kong Dance, four 44-minute video compact

discs presenting different sectors and features of dance in Hong Kong, a 30-second promotional video for presentation on commercial television, and the compilation of archival material on dance for deposition at the Hong Kong Central Library, where it will form a collection accessible to the general public for information, study, and research.

In December, the Alliance published the final edition (Number 6) of *Dance Journal/HK* Volume 5, which included reports from Taipei and Singapore as well as Hong Kong dance news, reviews, and other associated dance articles. The Alliance has also secured funding to ensure the further publication of Volume 6, Number 1 through 6 of *Dance Journal/HK* with the first edition scheduled in February 2004. Also in December, the Alliance produced *Final cut 03*, which presented completed works of choreographers selected from among those showcased during its Dance Platform series. *Final cut 03* presented two different programs of works by twelve choreographers at the Ngau Chi Wan Civic Centre Theatre with venue and ticketing supported by the Hong Kong Leisure and Cultural Services Department.

Upcoming is the Alliance's sixth Annual Hong Kong Dance Awards Presentation and Gala Performance, a Hong Kong Arts Festival Plus production presented in association with the Hong Kong Arts Festival and sponsored by the Hong Kong Leisure and Cultural Services Department at the Kwai Tsing Theatre on 1 March 2003 with performances by the City Contemporary Dance Company, the Hong Kong Ballet Company, the Hong Kong Dance Company and the Hong Kong Academy for Performing Arts School of Dance. ■

CHAPTER REPORT

Australia

by
Julie Dyson

The Australian Dance Awards took place in November at the Sydney Opera House, honouring leading dancers, choreographers, independent artists and dance educators. The awards were facilitated by Ausdance NSW and supported by the City of Sydney, Bloch and the Sydney Opera House.

In a wonderful evening of celebration, the Lifetime Achievement Award went to Associate Professor Cheryl Stock, head of dance at the Queensland University of Technology, and the WDA's Pacific Vice-President. An appreciation of Cheryl's work appears on page 11.

Outstanding Performance awards went to former Australian Ballet principal Simone Goldsmith for *Swan Lake*, and to Bradley Chatfield, performing in Sydney Dance Company's *Underland*. The Company Award went to Sydney Dance Company for the same work. Outstanding achievement in choreography went to Graeme Murphy for his new version of *Swan Lake*, and Joshua Horner was honoured for his role in Murphy's *Tivoli*. The Dance Film Award went to Sue Healey for *Fine Line*, and *Morphia series* by Helen Herbertson and Ben Cobham took out the award for Independent Dance. The Services to Dance Award went to Dr Michelle Potter, curator of dance at the National Library of Australia, and the award for Dance Education to Keith Bain.

The Dance Board of the Australia Council has decided to release a commissioned report into the subsidised dance sector. The report is a snapshot of the sector and it is hoped that its release will broaden discussion about the findings and provide important statistical information to assist with dance advocacy in Australia.

Making Tracks is a new secondment initiative for young and emerging Indigenous performers, which will be offered by the Dance Board in

collaboration with the Aboriginal and Torres Strait Islander Arts Board of the Australia Council. Artists will be invited to apply to undertake secondments with a company or group of their choice, and companies are being invited to submit an expression of interest in hosting a young performer. Making Tracks is designed to allow Indigenous performers to further develop their dance and career development skills.

Plans are well underway for the fourth Australian Youth Dance Festival, to be held in Armidale NSW from April 10–16 this year. This festival will continue to feature many of the most popular workshops from previous events, but will be designed around a special dance project linking students and the Armidale community. Celebration of place will be the major focus of the project, and will involve an excursion to areas of environmental and cultural significance, guided by Indigenous educators. The project team will encourage young people to reflect those stories and the environment through the making of a dance piece.

The seventh Ausdance Peggy van Praagh Memorial Address was given recently by Li Cunxin, former principal dancer with The Australian Ballet, and author of the wonderful autobiography *Mao's last dancer*. These speeches have been delivered by many prominent Australian dance people in the past, and all seven are now available on the Ausdance web site at <http://www.ausdance.org.au/outside/resources/publications.html>.

The Tertiary Dance Council of Australia will meet in Adelaide in March, and will host another Options Festival for graduating students. This year the event will be hosted by AIT-Arts in its wonderful new studios. Options is designed to provide students with the many options available to them in

making a career in dance, and this year will be linked closely to the Adelaide Festival, enabling students to attend forums and workshops with visiting national and international artists.

The dance research conference Dance Rebooted: Initializing the Grid will be held in Melbourne from July 1–4 2004, convened by Dr Kim Vincs of Deakin University, on behalf of the Tertiary Dance Council of Australia and the Australia–New Zealand Dance Research Society. The deadline for abstracts has been extended to 31 January 2004, and intending contributors should contact Dr Vincs by email kvinc@deakin.edu.au.

The Australian Performing Arts Market (APAM) is a biennial event established by the Australia Council in 1994 to increase national and international touring opportunities for Australian performing arts. More than forty Australian companies will present to 400 of the world's leading presenters and producers at the Australia Council's sixth APAM in Adelaide from 23–27 February 2004.

Association of Performing Arts Presenters (APAP) Market, New York: The Australia Council has used this event to promote Australian contemporary dance in January this year, part of broader strategy to develop promotional opportunities and international contemporary dance projects. The Audience and Market Development Division has decided to attend the next three Association of Performing Arts Presenters markets (2004–06) and to feature Australian contemporary dance. This three-year commitment will build on and leverage interest in a range of companies and artists with an existing international profile. ■

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

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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-ttua.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:

REGISTRATION FEES

- US\$110 (non-WDA member)
 US\$100 (WDA member)
 Number of the proceeding order
(due by May 15)

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

***WDA AP members can apply for partial subsidy. Please
send request 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 Shiu-an-Yuan Road, Bei-Tou, Taipei, Taiwan 112

OR you may pay your registration fee to:

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