

ASIA PACIFIC
CHANNELS



**THE NEWSLETTER OF THE WORLD DANCE ALLIANCE:
ASIA PACIFIC CENTER**

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WORLD DANCE ALLIANCE: ASIA PACIFIC

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FROM SINGAPORE TO DÜSSELDORF

World Dance Alliance-Asia Pacific President's Report

By Basilio Esteban S. Villaruz

Between 2001 and 2002, World Dance Alliance-Asia Pacific has had a fruitful year. The organisers in Singapore for 2001 based the conference sessions on the five networks that delineate the concerns of WDA, as guided by WDA founder Carl Wolz.

That pattern is an ideal and practical way of realising the interests of members for discourse and projects. Singapore (June 2001) not only explored this formula for paper presentations (co-ordinated by Stephanie Burrige) but also for the network meetings so that the issues were canvassed as thoroughly as possible within the conference time-frame. Thanks are due to WDA-Singapore organisers Bhaskar, Caren Carino and company.

In a similar manner, the global assembly in Düsseldorf last August (closely monitored by Bertam Müller, WDA-Europe Executive Director) more or less followed the same categories for the keynote presentations, group and panel discussions. As a result, non-WDA members were also able to join the discussions with keen interest.

Thus, keynote sessions on choreography, education, management-promotion, dance writing, etc. were followed by separate explorations in these areas, with a summing up in the plenaries that were programmed through several days. The conference involved speakers from all over the world, and the exchange covered a global cross-section (Asia-Pacific was represented with my paper, *Promoting from the Centre: An Asian Critic's View, a Philippine Experience*). There were also brief and extended papers handed out in advance on the theme of the conference *The Future of Dance: Aesthetics of Diversity*, and these provided additional notes to the proceedings. People's involvement world-wide was remarkable.

The same exploration was covered by the festival presentations at the Schauspielhaus, Tanzhaus and other venues in Düsseldorf, into the Showcase performances during the Tanzmesse Dance Fair that ended the global gathering in North Rhine Westphalia (see also reports by Dr Sunil Kothari and Stephanie Glickman). These performances involved several countries and various levels/qualities of presentation (eliciting mixed reactions) which in the long run gave a global perspective about how dance practice is being realised. There were also many workshops which participating dance artists joined daily. Asia-Pacific was well represented by several Korean artists (in the Tanzmesse's Showcases) and the Hong Kong, Taiwan and Australian participation in the felicitous restaging of Lin Hwai-min's *Legacy* in honour of Carl Wolz (see report by Ilene Fox).

Herr Müller also included a moving outdoor commemoration in honour of Carl Wolz, complete with Japanese flute and drum-music. To many that was the most precious and poignant moment in the whole global gathering. Thanks to WDA-Europe and Herr Müller's staff for a wonderful event which had multifarious, multicultural and intercultural rewards.



Memorial service for Carl Wolz, Düsseldorf August 2002

Photo: Julie Dyson



WDA Americas Delegation, Düsseldorf 2002

Photo: Julie Dyson

The future

WDA-Asia Pacific has also been preparing for the conference in Taipei, 1-4 August 2003. Yun-yu Wang Chen of Colorado College is overall chair, with Mary Edsall coordinating the conference with her own committee. I met with Yun-yu in Colorado Springs last April, and Mary (much assisted by Ilene Fox) in Düsseldorf. I also met with them in New York in October.

The theme of the conference is 'Dance, Identity and Integration'. Deadline for paper proposals was 15 September. The WDA days will be followed by that of CORD (Committee on Research in Dance), ICKL (International Council of Kinetography Laban), plus involvement of the Dance Notation Bureau and sessions on dance medicine. Thus you can actually plan to stay beyond 4 August for additional benefits.

For WDA-AP, this is also very important because it will be an election year. You have to consider as early as now the candidates you wish to nominate. The involvement of WDA-AP is enlarging and deepening so that obligations and responsibilities are taking on more scope and weight. One is the operation of a WDA secretariat in New York, for which WDA-AP has to commit to financial obligation. Secondly, and increasingly, is WDA-AP's presence in other regional meetings, which is more or less expected. For example, Lee Lee Lan, our vice-president, attended the WDA-Americas gathering in Costa Rica and Mexico this year. (Next is their meeting in the Dominican Republic in April 2003.)

We have also solicited the help of senior dance authorities as Honorary Patrons in our respective regions. Asia Pacific's include Dame Margaret Scott of Australia (and South Africa), Lin Hwai-min of Taiwan, P. G. Lim of Malaysia, Leticia Ramos Shahani of the Philippines, and Kapila Vatsyayan of India. They have all accepted with enthusiasm.

One thing failed to happen this year: a board meeting in Hong Kong. This was planned for February and Tom Brown had worked with us on its schedule. But certain constraints did not allow this to happen. Earlier in 2000, a much smaller meeting was held in the Philippines, in Subic, Zambales, which Lee Lan, Josefina Guillen (correspondence secretary), Shirley Halili Cruz (treasurer) and I attended.

Philippines' own WDA failed to meet in 2001, but a meeting was scheduled in late September, presided over by Corazon G. Inigo, WDA-AP vice-president.

Among other things decided in Düsseldorf was the approval of the revisions of the By-Laws for WDA-AP (prepared by Tom Brown), and the opting for just one secretary, combining both recording and corresponding secretaries, formerly held by Prakriti Kashyap and Josefina Guillen. This position is now held by Julie Dyson who is also co-editor and publisher of *Asia Pacific Channels*. In Düsseldorf, we talked about the possibility of holding the 2005 meeting in Perth, Australia. Nanette Hassall, our chair for the Choreography and Performance Network, is exploring this possibility. We are also trying to work out possible registration of the WDA-AP in Hong Kong, Australia or the Philippines within this year.

Finally, I would like to say that our representation at the global assembly was wonderfully impressive. This did not only include the executive board but also the network chairs and some country presidents or their proxies. To acknowledge their participation, these included Lee Lan, Julie Dyson, Shirley Halili Cruz, Sunil Kothari, Cheryl Stock, Maggie Philips (in place of Nanette Hassall, who was busy with the *Legacy* rehearsals), Sal Murgiyanto, Tom Brown, Yun-yu Wang Chen for Ping Heng of Taiwan, Rogayah Shahariman for Mew Chang Tsing of Malaysia (and Mohd Anis Md Nor for Research and Documentation Network), Aaron Kheck for Caren Carino of Singapore, and myself. We missed Hae Shik Kim, our VP for East Asia, and I Wayan Dibia, our VP for Southeast Asia.

I also represented WDA-AP in the World Dance Forum that involved several international dance organisations (as defined and further refined in categorisation) that was a pet project of Carl Wolz. Now named as World Dance Forum I as per my suggestion, it will meet again as WDF II in Toronto in 2004.

As you can see, between Singapore and Düsseldorf much has happened. Increasingly, our involvement will be not only in Asia and the Pacific but in the rest of the world. In a way the expectations from the Second and Third World countries like ours can become problematic. But the Presidents' Committee (that has assumed the role of Carl Wolz as Secretary General, with Judith Janney coordinating the committee's work) which met in Düsseldorf has promoted understanding of our position and capability, so that issues such as our financial obligation for the secretariat in New York has been agreed upon and resolved.

Meanwhile, country chapters paid their annual pledges to WDA-AP so that we collected enough to pay for our contribution to the NY secretariat. I hope that our chapters and their members will be with us again in Taipei in August, crucial in deciding on our new leadership to direct the future of WDA-AP.

Inasmuch as we in Asia Pacific in fact founded WDA as a global organisation, orchestrated by our founder in HK in 1990, we are expected to keep our leadership working with bigger scope and with a duty to maintain the global presence of WDA as conceived by Carl Wolz. This is the challenge to all of us in this new century!

The next global assembly will be in Toronto in 2004, and Grant Strate and the rest of WDA-Americas are gearing up for this, a first in Canada.

For further information, contact the WDA-AP President, Basilio Esteban Villaruz (Philippines) on email basiliov@info.com.ph



Basilio Esteban S. Villaruz - Keynote Speech, Düsseldorf 2002

Photo: Julie Dyson

Global Dance 2002

World Dance Alliance Conference and Festival



By Dr Sunil Kothari (India)

The World Dance Alliance – Europe organised Global Dance 2002 (23-29 August) at Düsseldorf, Germany, and a festival with the theme of *Aesthetics of Diversity*. The aim was to discuss and witness the challenges presented by real and virtual exchange, along with universal globalisation; aesthetic and social process of change, offering the audience a truly global perspective. This was achieved, not only by having individual artists and dance experts from diverse cultural regions, but also by incorporating many different aesthetic value systems.

From India others who took part in the conference were Mumbai modern dancer Astad Deboo, Chennai dancer and choreographer Anita Ratnam and from Bangalore the classical Kuchipudi exponent Vyjayanthi Kashi. I had presented a paper on Sattriya dances of Assam, under the category of *Asthetics of Diversity*. Sattriya dances have recently been given a status as the eighth classical dance form of India.

Anita Ratnam and Vyjayanthi Kashi gave workshops to those who registered to have Indian movement dance experience at the Tanzhaus. In such conferences it is customary to offer workshops besides presenting research papers. Unlike India, dancers in the West are anxious to learn the dance movements of different cultures.

Since the papers and discussion groups were at different venues during the day, and the workshops were held in the evening before the dance performances, I could not attend these workshops. But I gathered from the participants that they were delighted to learn about different dance movements and the expressive quality of Indian dance. Astad Deboo also gave one workshop in place of Anita Ratnam, giving an idea of modern Indian dance.

The presentations of the keynote addresses every morning from different authorities on dance from various countries offered a mind-boggling variety of points of view on aesthetics and diversity. It was obvious that this was a Eurocentric conference held in Europe with a large European presence and

dancers, scholars and experts from America and other countries.

However, one must also admit that their interest in Indian dance as a different cultural identity with different aesthetic and spiritual value systems is no less. Also, the presence of dancers and scholars from Asia, in particular from Indonesia, Malaysia, the Philippines, Korea and Japan, emphasised the fact that this was a world dance event. And of course the establishment of a chapter of African dance completed the picture.

With the world turning into a global village, and Western dance forms and companies visiting India regularly, Indian scholars, critics and dancers have been exposed to developments in their dance forms. Also our dancers, scholars and critics do travel a lot and present their viewpoints succinctly in such international gatherings.

In one of the round table forums, dancers like Susanna Linke from Germany, Carolyn Carlson from Paris and Germaine Acogny from Africa spoke of their understanding of Indian dance forms and the equally demanding and punishing routines of learning it, as are Western dance forms.

However, it is true that the Asia Pacific region offers a different value system and has different dance forms. But with round-the-year travelling, the companies from the East do make their presence felt in the West. It is also interesting to note that some of the Asian countries like Korea and Japan have taken to classical ballet, modern dance, jazz and other forms, mastering them and metamorphosing them in to their Asian dance language.

A shining example is of Lin Hwa Min, the renowned choreographer, having had his training in Martha Graham technique in New York and returning to Taiwan and establishing his Cloudgate DanceCompany, with his own Chinese/Taiwanese dance traditions.

His choreographic work *Legacy*, dealing with the past, present and future of the Taiwanese culture, was revived after 25 years in an amazing project involving four different regions, their dance students and two years' solid work. It brought home to the audiences what a marvel of a work it is. Students from Purchase College USA, the Western Australian Academy of Performing Arts, the Hong Kong Academy for Performing Arts and the Taipei National University of the Arts came to Düsseldorf for two weeks and rehearsed choreography together, with the help of Labanotation expert Ray Cook and dancers from the Cloudgate Dance Company. Their show was a runaway success.

Of course there is also the aspect of economics and a willingness to work on such a grand scale. The spectacular quality, the poems recalling the past glory of Taiwanese culture and the cast of 80 student dancers performing with flawless perfection, was amazing.

Along with the conference and the performances by dance companies from different parts of the world in the evenings, as a part of the festival there were another three days of Dance Market and showcase performances. The famous Folkwang Tanzstudio from Essen presented works of Henrietta Horn. It is the same school from which Pina Bausch and Susanna Linke have emerged. Henrietta's *Auftaucher* choreographic piece left a lasting, indelible impression. She sets everything on atmosphere: an empty stage area, 10 chairs, 10 dancers and 20 rattles challenge the imagination of the audience. Within a few minutes the interaction between the movement, light and rhythm draws audiences into its spell. The intense tension between the dancers gets converted into strong physical images, inter-personal relationships, sensuality, rejection, jealousy, humour and vivacity.

The other unforgettable choreography was of Mexican dancers and singers. You walked out of the auditorium with a spring in your step.



WDA Asia-Pacific delegates in Düsseldorf: Rogayah Shahariman (Malaysia), Maggi Phillips (Australia), Shirley Halili Cruz (Philippines), Cheryl Stock (Australia), Basilio Esteban Villaruz (Philippines), Yun-yu Wang Chen (Taiwan), Julie Dyson (Australia), Sal Murgiyanto (Indonesia).

Tanzmesse (Dance Fair)

in Düsseldorf Germany

By *Stephanie Glickman* (Australia)

Contemporary dance, in all its various styles and traditions, was the focus of the annual Tanzmesse (dance fair), held recently in Düsseldorf, Germany. The Tanzmesse, like any industry fair, had booths with presenters promoting artists, companies looking for touring opportunities, dance institutions handing out audition applications, and consolidated information about the dance scene in various countries, from Brazil to Indonesia. Only at a festival like this does a chat over coffee include the merits of Butoh dance alongside analysis of current Scandinavian choreographers.

What emerged from all the talking, both the informal and the formal, is that practitioners and administrators face the same issues, especially those of funding and audience development. Undoubtedly, there are huge inequalities between the resources of countries, but take away the promotional materials, and the essence of dance making, performing and promoting is the same.

In a roundtable discussion, a German arts council member lamented that little attention is paid to dance by the German government. Apparently, it is the least funded of all the art forms in Germany. The non-Germans found her comment surprising. From a foreign perspective, Germany is a fantastic place to be a dance maker. The discussion led to America, a country that, to outsiders, seems a great place for dance resources, yet Americans constantly fight to keep contemporary dance existing, with barely any public funding. A New York presenter commented that it would be cheaper for him to charter a 747 to bring an audience of 150 across America to see a contemporary dance show than it would be to tour the actual dance company. That begins to put into perspective how expensive touring is and how small contemporary audiences can be, even in America.

The manager of the Helsinki City Theatre Dance Company, Finland's only full-time contemporary dance company, talked about a similar issue. He said that when Riverdance comes to town, there are not enough tickets to go around, yet when his company performs, they can never fill the venue. But he noted that contemporary dance will never have mass appeal, and although it will always have small audiences, that does not take away from its value. For him, it is more important to feed small local audiences than cater to mass audiences. But he thought that sometimes it is through the more commercial dance shows that audiences for contemporary dance grow. Build up enthusiasm around dance and people will be more willing to experience different forms of movement performances.

During the Global World Dance Alliance conference (this preceded the Tanzmesse and lasted for five days) and the Tanzmesse there was an overwhelming number of performances, from up and coming independent performers to professional companies. Without trying to generalise too much, many stylistic similarities emerged. There was a lot of post-modern (highly intricate, with reference to pedestrian gesture and often based in release technique) especially from France. There was also more traditional contemporary (Graham, Limon) especially from South Korea, and a sizeable amount of contemporary ballet (mainly from Montreal and San Francisco). Work did not seem as adventurous as it could be, as if it was holding back on the risk taking and preferring to rely on the safe and familiar.

So what, then, is the next new thing? Being a contemporary dance festival, everyone seemed interested in this question. At this year's Tanzmesse, Africa was on everyone's lips. It is a continent with much traditional dance but no strong history of contemporary dance performance. Germaine Acogny, from Senegal, has had a crucial role in developing contemporary dance there over the past three decades. She helped Maurice Bejart set up a dance academy (similar to his Mudra) in Senegal in the 1970s which lasted seven years, establishing an influx of American and European influences on dance making in Africa. While many see this influence as a negative, colonial influence, Acogny sees it having a positive effect in building knowledge about dance-making. She now has her own school in Senegal that trains African dancers in many contemporary forms. She explained that the training provides African dancers with different ways to think about choreography and performance, combining traditional with expressive practices. Bejart's school and Acogny's work as a teacher have helped many dancers become professional, touring performers.

For artists to find that next sure thing, a lot of processes must be gone through (often in the public arena), and this does not always make 'good' dance. But these processes are the only way for the contemporary to develop and stay relevant – not necessarily a bad thing. It is a situation that, on the whole, is not so different around the globe.

**2003 CORD/WDA ASIA PACIFIC/ICKL INTERNATIONAL
CONFERENCE IN TAIPEI:
DANCE, IDENTITY, AND INTEGRATION**

**National Taipei University of the Arts
Taipei, August 1-4, 2003**

The 2003 Congress on Research in Dance/World Dance Alliance Asia Pacific/International Council of Kinetography Laban *INTERNATIONAL CONFERENCE IN TAIPEI* will focus on both the role of DANCE in keeping traditions alive and on dance as both reflection and catalyst of cultural, environmental and political change. We will investigate dance as a healing agent in a cataclysmic environment and explore representations of IDENTITY across international, individual, cultural, and temporal borders. The dialogue between dancers, notators, choreographers, audiences, educators, therapists, writers and researchers will demonstrate how dance contributes to understanding changing societies.

Taiwan serves as a touching example of the power of dance for healing and social INTEGRATION as dance therapists worked to heal the emotional scars of the 1988 earthquake, which killed 3200 people. Seminars with practitioners who lead workshops for survivors, as well as with international dance professionals will give voice to the pivotal role of dance and the arts in making a culture whole after war, natural devastation, or other massive cultural change.

**2003 CHINESE CULTURE UNIVERSITY AND DANCE NOTATION BUREAU
INTERNATIONAL CONFERENCE IN TAIPEI:**

**Applications of Labanotation, Motif Writing and
Laban Movement Analysis:
In Education, With Technology And As A Tool For Cultural Study**
Chinese Culture University
Taipei, August 5-7, 2003

The 2003 Chinese Culture University and Dance Notation Bureau *INTERNATIONAL CONFERENCE IN TAIPEI* will address the many ways we use Labanotation, Motif Writing and Laban Movement Analysis to enrich our dance experience. They all provide tools for communicating, for thinking and analyzing, for seeing, and for focusing our ideas about dance. They provide a means for sharing the dance experience: from person to person, from culture to culture and from generation to generation.

This conference will explore applications of Labanotation, Motif Writing and Laban Movement Analysis:

- in education, for example how they can be incorporated in the dance curriculum, supporting areas of dance study such as history, composition, improvisation, and dance for children.
- with computer technology, which may include topics such as the development of new software, or the use of technology to present the material such as on CD-ROMs or via the internet.
- to cultural studies, including their use to preserve the dance forms of a specific culture or their use in making cross-cultural comparisons.

Further information is available on the websites of CORD www.cordance.org and ICKL www.ickl.org or contact Yunyu Wang Chen – ywang@ColoradoCollege.edu or Mary Edsall – medsall@temple.edu

CHAPTER REPORTS

NEW ZEALAND

DANZ – Dance Aotearoa New Zealand

By Philip Tremewan



Earlier this year, the Arts Council (Creative New Zealand) published a strategy for professional contemporary dance, after wide consultations with the dance sector. *Moving to the Future / Nga Whakanekeneke atu ki te Ao o Apopo* is available on their web-site – www.creativenz.govt.nz. It tackles four objectives, analysing the present issues and recommending ways forward for:

- Strengthening creative development and professional practice
- Strengthening the contribution and visibility of Maori contemporary dance
- Developing audiences
- Supporting the promotion and presentation of dance.

This report provides the basis for further work on the development of a dancehouse, and Creative New Zealand is expected to announce early next year some backing for one or two dancehouse components.

Most of the dance companies in the country are funded on a project by project basis, but the Pacific male contemporary company Black Grace, has joined the educational companies Footnote and Kahurangi in receiving ongoing annual funding. The Royal NZ Ballet Company is direct funded by the government. Currently Black Grace is developing new work for touring locally and internationally in 2003.

This year has seen the largest crowd drawn for dance – to Kapa Haka 2002 – the bi-annual Maori performing arts festival. Sixty thousand spectators saw the East Coast team Waihirere take first place amongst the competing groups.

The Auckland Dance Festival in April drew many of the emerging freelance dance practitioners to perform and a number also participated in the choreographic development opportunities offered by The Platform. Atamira Dance Collective presented *Sub-Urban Legends* with vision and style, working in contemporary dance within the context of their Maori cultural identity.

Other companies and choreographers presenting work during the year included Sean Curham, Vicky Kapo, Guy Ryan, Malia Johnston, Mika and Strident. Raewyn Hill developed a substantial new work *White* and toured her solo *When Love Comes Calling*.

Festivals continue to provide a useful marketing and production umbrella for dance. The New Zealand Festival commissioned a major new work from Douglas Wright – *Inland*. Lemi Ponifasio's company Mau was the only New Zealand performing arts company at this year's Adelaide Festival. DANZ helped set up Christchurch's own dance festival – The Body – which included performances by Footnote, Raewyn Hill, Michael Parmenter and Jan Bolwell, alongside a schools festival and recreational dance workshops.

Shona McCullagh and Daniel Belton are both working in film and video. Shona's *Fly* won the Digital Pictures Award at the recent ReelDance Awards and has been screened in London and Europe. Daniel's *Lumin* premiered in New Zealand before screening in the Netherlands.

Meantime in our primary and secondary schools, teachers and students are getting to grips with the new dance curriculum, which places dance alongside music, drama and the visual arts. DANZ is working with the Ministry of Education to support teachers with resources, professional development and links to the professional dance sector.

DANZ continues to provide information services through its website www.danz.org.nz and through a raft of print productions. DANZ is also working with Northern DANZ on developing the Kingsland Central Dancehouse in Auckland and next year will produce a survival guide for dancers.

For further information email Philip Tremewan on philipt@danz.org.nz

AUSTRALIA
Australian Dance Council – Ausdance
By Julie Dyson



The Australian Dance Council – Ausdance (which represents the WDA in Australia) has organised some major events this year, including the ‘Dance in the Landscape’ Community Dance Forum in Brisbane in August, and the Australian Dance Awards in Sydney in November.

Dance in the Landscape followed *Moving On 2000*, the first of the community dance forums to be held in Australia in Sydney 2000. In Brisbane community dance practitioners from around the country met to discuss and share their work, with Indigenous dance protocols being a major focus. Jeannette Fabila introduced each day by teaching the movement theme of the conference, and reinforced the importance of ‘look, listen, respect’ as a movement motif. A full report is available from Ausdance Queensland (qld@ausdance.org.au), which presented the Forum with Helicon Dance. Ausdance is also in the process of developing a major new website which will be interactive and available to the dance community by the middle of 2003.

Ausdance NSW presented the Australian Dance Awards at the Sydney Opera House in November, and many prominent dance practitioners were honoured in the following categories:

Hall of Fame – Garth Welch (former principal dancer of the Borovansky Ballet and The Australian Ballet)

Lifetime Achievement – Meryl Tankard (choreographer)

Services to dance – Ian McRae (former GM of The Australian Ballet)

Services to dance education – Nanette Hassall (Head of Dance at WAAPA)

Outstanding achievement in choreography – Garry Stewart for *The Age of Unbeauty*

Outstanding performance by a company – Australian Dance Theatre in *The Age of Unbeauty*

Outstanding performance by a male dancer – Dean Walsh in *The Age of Unbeauty* (Australian Dance Theatre)

Outstanding performance by a female dancer – Roz Hervey in *Same, same But Different* (Force Majeure)

Outstanding performance in a stage musical – Todd McKenney in *Singin’ in the Rain*

Despite the continuing excellence of Australian contemporary dance, the dance profession has faced some real challenges with funding, and questions of viability in the small to medium company sector. A recent investigation into the sector noted that it is ‘characterised by great diversity, a focus on new creative endeavour, slim administrative structure, a large volunteer workforce (60%), and a commitment to artistic production’. It also noted that ‘the dance companies surveyed were identified as being particularly vulnerable, with a decrease in operational surpluses and an accompanying fall in the ratio of earned income to expenditure’. As a result, the Dance Board of the Australia Council will shortly conduct a review of the subsidised dance sector, which will provide greater understanding of the resources needed to resolve the situation.

Independent artists continue to be served by Ausdance offices around the country, where particular effort has been made to provide support structures for those working without the benefit of ongoing funding. Touring dance is also a major issue for these artists, especially in a country the size of Australia, and the March 2003 edition of *Dance Forum* (the Ausdance National magazine) will focus on the challenges presented by contemporary dance touring.

The Tertiary Dance Council of Australia (TDCA) is now meeting twice a year, and its last meeting for 2002 occurred in Sydney in December. The agenda included a potential partnership between the tertiary sector and the National Library of Australia to maintain and develop the Australian Dance Collection as a major online resource for the national and international dance communities. The TDCA is also planning to present a dance research conference in 2004 in partnership with New Zealand colleagues.

Brolga – the only journal about dance in Australia – will continue in 2003 with the support of Ausdance and the TDCA. It is edited by Dr Michelle Potter, and is now widely read by academics, teachers, students, professional artists and the general community, but funding problems had threatened its future.

For further information, email Julie Dyson on juliedyson@ausdance.org.au

Malaysia

MyDance Alliance Report 2002
By Rogayah Shahrman



As a result of its Annual General Meeting held in June 2002, MyDance Alliance now has the following office bearers, network representatives and ordinary committee members:

Office Bearers

National Advisor – Dr Mohd Anis Mohd Nor
President – Mew Chang Tsing
Secretary – Premalatha Thiagarajan
Asst. Secretary – Wong Siew Lyn
Treasurer – Chau Ee Von
Asst. Treasurer – Dayang Mariana Abang Bolhassan
Publications/Media Officer – Rogayah Shahrman

WDA Network Representatives

Research & Documentation – Dr Mohd Anis Mohd Nor, Amin Hassan
Creation & Presentation – Mew Chang Tsing, Judimar Monfils
Education & Training – Gan Chih Pei
Welfare & Status – Karen Ong
Management & Promotion – Amin Hassan

Ordinary Committee Members

Elaine Pedley, Michael Xavier Voon

Plans for 2002-2003

The *Dance Box Series 2002 / 2003* is a monthly dance event organised in collaboration with The Actors Studio Theatre. Its aims are to:

- feature a dance performance one Saturday evening of every month
- showcase a range of performers and choreographers, regardless of style or genre
- encourage less established artists to present work in a more professional setting
- build an expectant, discerning and supportive audience for dance in all its forms via the 'Post Performance Discussion Session'.

In 2003 the Dance Box Series will incorporate workshops and seminars involving all five of the WDA Networks to develop our dance community more comprehensively.

A My Dance Alliance Website (www@mydancealliance.org) has been set up to better serve its members and the dance community. Its first phase is complete, providing information on MyDance Alliance, World Dance Alliance, links to some Malaysian dance sites, a calendar of dance events and information on MyDance's upcoming events and projects. The second phase will see the addition of graphics and images, a directory of dance classes and other dance-related services, plus space for MyDance members to promote themselves, their companies and/or schools. The website also serves as MyDance's doorway to the international dance community, providing information, linkage and contacts.

Planning is underway for the second *MyDance Festival, MDF 2003* to be held 27 October–2 November 2003. The first festival in 2001, *MDF2001 'Our Dance Our Life' – celebrating a new millennium of Malaysian dance* launched MyDance Alliance's newly registered status. This exciting festival brought together 16 companies/performers representing different generations, genres and communities of dance. To add to the celebration, the festival drew large audiences for each performance held.

MDF2003 will still feature local artists but expand to include artists from other states of Malaysia. It will also include workshops and seminars that will hopefully draw some regional presenters as well as Malaysian practitioners and academics.

For further information, email Rogayah Shahrman at wdamyd@yahoo.com

KOREA

by Jisun Lee

Pre Art Fair Show

WDA Korea held a 'Pre Art Fair Show', 14-15 March 2002, to screen and select young competent dancers and choreographers to present dance from Korea at Global Dance 2002 in Germany. The Korea Foundation and the Korean Culture and Arts Foundation supported the airfares of those selected to go to Germany.

Participation in Global Dance 2002 Germany: Aesthetics and Diversity

The participants selected by WDA Korea included Ae-Soon Ahn Dance Company and Lee Yun Kyung/Ryu Seouk Hun for main performances, and Ji-Won Lee, Hyung-Min Kim and Eun-Jeong Kim for showcase performances. Dance experts, presenters and promoters from around the world, and also the local press, showed a great deal of interest.

'2002 World Ballet Star Gala Performance'

WDA Korea co-hosted the second '2002 World Ballet Star Gala Performance' with the Korean daily, *Donga Ilbo*. The Ministry of Culture and Tourism and the Korean Culture and Arts Foundation support the gala that is held every two years. Renowned ballet stars who performed in the Gala included:

- Paloma Herrera & Marcelo Gomes (American Ballet Theater)
- Agnes Letestu & Jose Martinez (Paris Opera Ballet)
- Lunkina Svetlana & Filin Sergey (Bolshoi Ballet)
- Yuan Yuan Tan & Roman Rykine (San Francisco Ballet)
- Yulia Makhalina & Stanislav Feco (Kirov Ballet)
- Joo-Yoon Bae & Ivanov Konstantin (Bolshoi Ballet)
- Ju-Won Kim & Yong-Geol Kim (Korea National Ballet)
- Hye – Min Hwang & Jae-Yong Ohm (Universal Ballet)

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World Dance Alliance Korea

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INDIA

By Sunil Kothari

Below is just a small selection of events that have taken place recently in India.

Kathakkendra organised *Ekal Utsav*, a festival of solo dance by young dancers from Mumbai, Pune, Ahmedabad, Bhopal, Kolkata and Dehradun at the Kamani Auditorium, 25-27 October 2002. In addition, a seminar was held in the mornings at Kathakkendra and on 28 October, a special session was held to listen to Sitara Devi.

The seminar had luminaries like Dr Kapila Vatsyayan, Dr Vidya Nivas Mishra (former vice chancellor of Sanskrit University, Benares) and scholar Dr Kamlesh Dutt Tripathi, discuss the topic, 'Nritya, Literature and present day society'.

One emphasis was on maintaining the art of Kathak. The speakers warned that classical music and dance have remained pure as cultural legacies and that the legacy must be maintained. If a dancer wished to go to another form, say modern, then Kathak should not be used.

Dr Vatsyayan noted that the institutionalisation of dance did not develop concomitant training in literature. The speakers felt that integrated study of the plastic arts and literature was necessary to ensure that the bringing together of dance and poetry created something extra in artistic experience. If it did not, then there was no point.

Kathakkendra, as a national institute for Kathak dance, has an opportunity to use its syllabus to bring about awareness of literature, aesthetics and appreciation of other plastic arts amongst its young students, thereby creating more enlightened dancers through well-rounded training.

At the Habitat Centre, under the HCL series of concerts, Aditi Mangladas gave a solo exposition of Kathak (31 October 2002). From the younger generation of Kathak dancers hers is a name to be reckoned with. She is a disciple of Kumudini Lakhia and has also studied with Birju Maharaj. She has choreographed innovative Kathak dance numbers with



Sunil with Singapore delegates – Cheryl Stock, Tang Fu Kuen and Lee Lee Lan

members of her Drishtikon Company. Her works are elegant, imaginative and outstanding in all departments, be it music, costumes, lighting, technique or overall aesthetic presentation. Recently she received rave reviews for her repeat participation at the Edinburgh Festival.

In terms of Bharatanatyam, Rama Vaidyanathan dispelled any doubts of her mastery at a performance at the open-air Ashok Theatre (2 November 2002). Her performance was informed by maturity, beauty and flawless technique.

Ananya, a seven-day classical dance festival featuring seven classical dance forms at the old fort of Purana Quila, was organised by Sanjeev Bhargav of Seher (an NGO promoting classical arts) along with the Ministry of Environment and Forests, India Tourism and Delhi Tourism. The dances and troupes featured included Kathak (Birju Maharaj), Mohini Attam (Bharati Shivaji), Kuchipudi (Swapna Sundari), Manipuri (Preeti Patel from Kolkata), Odissi (Madhavi Mudgal) and Bharatanatyam (Leela Samson). The only disappointment was that such a platform and dovetailing of a monument in the service of dance, bringing to metropolitan audiences the beauty of classical group dancing, suffered from lack of publicity.

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INDONESIA

By Helly Minarti

This year witnessed the first booth of Contemporary Dance Indonesia at Tanzmesse NRW (Dance Fair North Rhine-Westphalia) in Düsseldorf, 29-31 August. Apart from the organiser generously providing the booth for free, this venture was made possible with support from Goethe-Institut and British Council. Though small in size and minimal in exhibition material, the booth did attract people who dropped by, either out of curiosity or genuinely interested in asking for information. Among them were a few dancers from Asia and Europe, choreographers, their managers as well as festival organisers.

Sponsored by Goethe-Institut and the German Embassy, Dr Sal Murgiyanto and Helly Minarti from Indonesia attended 'Global Dance' – the summit meeting of World Dance Alliance (WDA) prior to Tanzmesse.

The Indonesian Dance Festival (IDF) with Dr Sal Murgiyanto as Artistic Director took place 6-21 September after being postponed last year. Featuring both local and international choreographers from as far as the US and Japan, it focused on solo-duo works. Among the performers were Sardono, Sukarji Sriman, young choreographers Jeffry and Angga (Indonesia), Joyce Lim (Malaysia), Janice Brenner (US) and Cho Ting-Cho (Taiwan) – all exploring the spaces of TUK theatre (seating ~ 80) and GKJ (seating ~ 400).

Other dance performances for the year include Bulantrisna Jelantik performing the Balinese classic 'Legong Witaraga' (September), the Young Choreography Forum at GKJ (October) and a solo by Jeffriandi Usman at Goethe Haus (20-21 November).

Dr Sal Murgiyanto also attended a roundtable dialogue on the 'Management of Contemporary Dance around Southeast Asia' organised by Tasema Productions in Kuala Lumpur (5-6 October).

The Indonesian Contemporary Dance Market ran well in Pekanbaru, South Sumatra (19-22 September) showcasing local as well as international talents.

A final event includes the soft-launch of the Indonesia Contemporary Dance Centre (ICDC). Starting with a modest web site to be updated monthly, the Center will then concentrate on a few priorities: documentation of ongoing dance events; providing young dancers-choreographers with information and consultation on any dance issue (production, promotion, collaboration); networking between young dancers and choreographers; and research. Goethe-Institut kindly lends its Theatre to be the launching pad on 15 November.

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Hong Kong Dance Alliance

By Tom Brown

During the past year, the Hong Kong Dance Alliance published 5 issues of the *Dance Journal/HK* with funding from the Hong Kong Arts Development Council, and support from the Hong Kong Academy for Performing Arts, the Hong Kong Leisure and Cultural Services Department, and Rainbow Printings Limited.

In August 2002 the Alliance presented its annual awards ceremony at the Hong Kong City Hall Theatre. Among the Honorees at the ceremony were veteran dancer and actor Lau Shiu Ming, rock star Cui Jian (for his score for the City Contemporary Dance Company production of *Show Your Colours*), and choreographer Helen Lai (Distinguished Achievement Award). Other recipients included Chan Yi-jing (for his performances in CCDC's productions of *October Red*, *Show Your Colours* and *Boy's Story*); the *Hong Kong Dance History* Editorial Board; the Hong Kong Academy for Performing Arts (*Rite of Spring*); the Hong Kong Dance Company (*Butterfly Lovers*); Ong Yong Lok (choreography of *4 In* for HKAPA); the Hong Kong Youth Arts Festival Association; Carlos Pacis (for his performances with the Hong Kong Ballet Company); and Jo Phoa (lighting design for CCDC's production of *Six Memos for a New Millennium*). Award presentations were interspersed with film clips of the honorees' accomplishments and performances by the Hong Kong Ballet, CCDC, the Hong Kong Dance Company and HKAPA.



(c) 2002 Hong Kong Dance Alliance.

Hong Kong Academy for Performing Arts students perform 'Planting the Rice Sprouts' from Lin Hwai-min's *Legacy* at the Hong Kong Dance Awards 2002.

Alliance Chairman, Tom Brown, and Administrator, Sze Tak-on, attended the World Dance Alliance Global Dance Festival 2002 in Düsseldorf, Germany in August where Brown was a keynote speaker for the WDA's Education symposium. HKAPA's Modern Dance Department joined the Western Australian Academy of Performing Arts Dance Department, the Dance Department of the Taipei National University of the Arts, and the Purchase Dance Corps of New York's Purchase Conservatory of the Arts to perform the first full reconstruction from Labanotation score of Lin Hwai-min's masterwork, *Legacy*, directed by the internationally renowned Labanotator and dance director, Ray Cook.

In September, the Alliance was commissioned by the Hong Kong Arts Development Council to undertake a research project into the provision of dance education in the Hong Kong Secondary School Sector. The year-long HK\$400,000 project is headed by Professor Susan Street, Dean of Dance at HKAPA, and researcher Anna Chan, former vice-principal of the Jean M. Wong School of Ballet. The project will survey more than 500 Hong Kong secondary schools, conduct in-depth research at 50 selected schools and provide workshops for schools from which teaching materials will be developed. The project will conclude with a seminar for all Hong Kong secondary school dance teachers and other interested educationists and artists, and further demonstrations at schools of the teaching strategies developed from the research. The project will look at three concepts of dance learning: appreciation, performance and dance making, and the place of dance education within the secondary school curriculum – whether in the physical education curriculum, as it is currently taught, or within an expanded arts curriculum.

In November 2002 and January 2003, together with members and partners (HKAPA, CCDC, and DanceArt Hong Kong), with funding provided by the Asian Cultural Council and Arts International, the Hong Kong Dance Alliance brings to fruition the *Big Apple Dance Exchange Project*, bringing American modern dance artists Colleen Thomas, Alexandra Beller, David Dorfman, and Lisa Race to Hong Kong for two weeks each to conduct master classes, workshops, and studio performances.

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**A message of cooperation on 9/11 –
The *Legacy* Project**
by Ilene Fox

LEGACY



On Sept. 11 here in NY you can't go anywhere in the streets without being reminded of what happened a year ago. On my way to work this morning I saw a choir singing on the street and construction workers raising two flags high above the new sky scraper they are building. On the next block the whole street is closed off, a large flag is flying, stretched from a building on one side of the street to one on the other. In front of the fire station is a memorial to the firefighters they personally lost, and a bell tolls. People come by with flowers and leave them in front of the fire station doors. It is a time of sadness, of remembering the feelings, the sadness, fear and sense of violent violation of that day.

But I also remember a wonderful dance performance I saw in Düsseldorf, Germany just two weeks ago. And I want to share with you this example of international cooperation and sharing. It felt appropriate to do it today. It gives me inspiration and hope for what can be done and how we can reach out to each other.

Four academic institutions, from Taiwan, Australia, Hong Kong and the United States, worked together to stage a full evening work by a Taiwanese choreographer, staged by an Australian living in the United States and performed before an international audience in Germany. The work pays tribute to the Chinese pioneers who settled Taiwan, but it is also the story of any people who left their homes against great odds to settle in a new, strange country.

'*Legacy*' by Lin Hwai-min, the founder and Artistic Director of Cloud Gate Dance Theatre of Taiwan, was performed by students from the Department of Dance, Western Australian Academy of Performing Arts, Australia; The Purchase Dance Corps, Conservatory of Dance, Purchase College, USA; Department of Dance Taipei National University of the Arts, Taiwan and Department of Modern Dance, School of Dance, The Hong Kong Academy for Performing Arts, Hong Kong.

Ray Cook first saw the 'Crossing the Black Water' section of '*Legacy*' in 1986. Cook was so moved by the theatricality of the work and the universal message conveyed by the simple story of people triumphing over seemingly impossible odds that he approached the choreographer and convinced Mr Lin to allow him to notate it. After notating 'Crossing the Black Water', funding was secured in 1988 in Taipei to enable the Labanotation of the entire work.

At a meeting in Philadelphia during the 2000 Feet Festival, co-sponsored by World Dance Alliance Americas, Nanette Hassell (Australia), Tom Brown (Hong Kong), Carol Walker (USA), Lo Man-fei (Taipei) and Ray Cook discussed the possibility of each school performing sections of '*Legacy*' and then all coming together in one place to present the work in its entirety. After further discussions with Bertram Müller, the Executive Director of World Dance Alliance Europe, it was confirmed that it would be presented in Germany during the Global Dance 2002 Festival.

Each school was assigned two sections from the work. They were staged by Ray Cook, who travelled to all four schools to set the assigned sections from his Labanotated score. The students were then coached by the choreographer's representative Yang Mei-jong. The schools each performed their sections at concerts at their institutions.

The students, 74 in all, came together for the first time a few days before the performance. They took class together, rehearsed together, learned from each other and performed beautifully. I personally found the performance very moving, both from the emotion of the story and from seeing this example of our young students working together to create a performance that touched all who saw it. The performance was seamless, moving from one group of students to the next with a feeling of continuity and wholeness.

The performance was dedicated to the late Carl Wolz. Those of you who knew Carl know of the festivals he started in Asia that brought together students from dance academies all over the world to take class together, perform for each other and create connections from one part of the world to another. He was known for his vision and dedication to drawing together the international dance community. He was instrumental in forming the Asia Pacific Dance Alliance which became World Dance Alliance Asia Pacific. He was a prime mover in the formation of the World Dance Alliance which is now in three regions of the world: Americas, Asia Pacific and Europe. He always spoke of working towards international understanding and cooperation through the art of dance. I am sure he would have been proud of the students in this performance and of the visionaries who made it happen.

As I remember the events of September 11, I also remember the heroes of that day and the heroes of every day who are working towards the international cooperation and sharing that this project embodies.

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REPORT ON DANCE EDUCATION IN AUSTRALIA

*Associate Professor Cheryl Stock, Head of Dance
Creative Industries, Queensland University of Technology*



DANCE IN THE PRIVATE SECTOR

- Largest schools are still private ballet studios training in mostly European based systems such as RAD, Cecchetti, with Australian systems of training on the rise.
- Increasing numbers of other types of dance schools catering for popular culture and commercial dance e.g. belly dancing, rock'n'roll, hip hop, capoeira, Latin dance (especially tango and salsa) etc
- Culturally specific community dance groups as a way for migrants to maintain and pass on cultural heritage still abound but not as strongly supported as in the 80s and 90s.
- Increasing numbers of accredited private providers offering diploma courses with professional qualifications.

PUBLIC EDUCATION SECTOR

Primary schools

- In most states dance is offered by generalist teachers without intensive or specific training in dance. These classroom teachers are occasionally supported by visiting dance specialists or inservice courses.
- Some states (e.g. Qld, NSW and WA) have dance as a curriculum subject but not all schools offer it.
- Many states have introduced new curriculum frameworks in the last five years in which the creative arts have a role, although it is not implemented in all schools. A tendency over the last five years has been to take an integrated approach to the arts in general rather than specific art form experiences, and in some cases to replace arts experiences with multimedia and design. Some schools are using the arts to understand and complement science subjects
- Dance in primary schools is usually based on aspects of creative dance through movement improvisation, and sometimes culturally specific dance workshops

Secondary schools

- The number of secondary schools offering accredited dance studies has grown rapidly in most states as demand increases.
- Several states now provide a continuum of possible dance study from kindergarten to Year 12.
- Visible explosion of dance activity in the high schools has been centred around the competitive Rock Eisteddford, and in non-competitive dance festivals in WA, NSW and the ACT. This has resulted in more boys becoming interested in dance.
- Dance in the secondary school curriculum continues to centre around:
 - *Dance making – choreography*
 - *Dance skills – technical training and performance*
 - *Dance appreciation – analysis and contextualisation*
- Although there are Australian dance resources in print, on video and on-line to cater for the increase in school students studying dance, there appears to be less activity in this area than a few years ago, due to ongoing funding cuts.
- There are less dance groups performing in and touring to schools due to lack of funding and support.
- There is an increase of on-line and web-based activities in schools with technology infrastructure. Some high schools in NSW teach LifeForms or similar choreographic software packages

Tertiary dance

- Severe government cutbacks from the mid-1990s have reduced the number of full-time tertiary dance courses in Australia. Those that have survived seem to be continually being reviewed and undergoing restructures. Demand for these courses seems to be increasing
- There are currently 10 government funded and accredited undergraduate degrees and tertiary diplomas in dance with 5 offering post-graduate awards
- With the growing importance of digital media and convergence and less focus on live performance, at least two university dance courses have been amalgamated with other creative arts to become part of a degree in contemporary arts with a dance major or sub-major rather than offering specialist dance degrees.
- University courses are the principal providers of dancers, choreographers, teachers in the education sector, researchers, community dance workers etc
- All performance courses require pre-training in a dance technique and students are chosen through an audition process
- Students have mostly undertaken former intensive studies at private studios prior to tertiary entrance although some courses that are less performer oriented sometimes accept students with potential and little previous formal training
- Undergraduate degrees are intensive and tend to cover a range of techniques with classical ballet and contemporary dance as the basis for other studies. With the rare exception compositional studies area an important area of development for tertiary dance studies
- Collaborative processes, screen based work, project based learning and interdisciplinary work are becoming more common as are subjects across creative arts disciplines to teach generic skills and place specialist practices in a broader context
- With reduced public funding and emphasis on partnerships, there are closer links between tertiary dance courses and the industry, particularly with the demise of small companies. Tertiary dance courses are a major provider of employment for dance artists through commissioning choreographic works and teaching. Residencies of companies and student secondments into the profession are also common
- International links in the tertiary sector are rapidly increasing with the advances in technology and a globalised outlook which encourages exchanges
- Some universities are addressing issues of indigenous dance but this is at an early stage and suffers from lack of indigenous people available to teach in this area
- Most courses support their technical training with studies in anatomy, kinesiology, dance history, critical studies and subjects in other art forms and/or some kind of professional awareness training as well independent study units and secondments to professional organisations in the final year of study
- Three universities, QUT, University of NSW and West Australian Academy of Performing Arts train dance teachers for the education department through a four-year double degree (BA/BEd), which trains student in teaching methodologies as well as dance. These graduates are much in demand as there is a shortage of Department of Education approved specialist dance teachers to implement the dance curriculum in schools in most states
- Dance research both of a theoretical nature and through artistic practice is growing in importance, quality and quantity
- TDCA (Tertiary Dance Council of Australia) provides a unified voice in matters of common concern in tertiary dance as well as providing advocacy and networks
- Ausdance, at national and state level, is a crucial partner with all dance education and the profession in terms of resources, opportunities, information and networking

THREATS TO DANCE EDUCATION ACROSS ALL SECTORS

- Ongoing reduction in government funding and increased competition from accredited private providers
- Concern over lack of accountability or quality control from private providers
- Demand for increased number of subjects to be taught to cater for new knowledges thus squeezing arts-based subjects out of the curriculum
- Easier adaptation and greater prospects for on-line delivery and artistic practice with art forms such as visual arts and music than dance. Dance is therefore in some danger of being marginalised in this mediated environment

OPPORTUNITIES FOR DANCE EDUCATION

- Technology creating new and broader possibilities for dance
- New collaborative relationships for dance in a world where everything is design driven eg partnerships with architecture, interactive design, built environment etc
- Dance as a central contributor to embodied and experiential learning in the context of multiple literacies: visual, auditory and kinaesthetic in tandem with text-based and verbal literacy
- Increased awareness in general education of the importance of posture, alignment and understanding of the body and the part dance can play in contributing in these areas eg rise of Pilates and somatic techniques for health and lifestyle reasons giving opportunities for an increasing number of dance related careers.
- Dance and movement-based art are often central to intercultural arts collaborations where language may be problematic
- Collaborative and interdisciplinary nature of dance lends itself to hybrid explorations in a number of non-traditional areas
- Benefits of dance experiences in terms of teaching problem solving, increasing esteem, building confidence, keeping mentally alert etc have been well documented
- Creativity is the buzz word of the new knowledge economy and provides opportunities for dance practitioners to contribute from a unique perspective to various kinds of perceptual advances particularly in the manipulation of time and space

Major challenges facing dance education in Australia

- maintaining creative embodied and experiential group practice for our students (at all levels) in a learning environment that is increasingly disembodied, digitalised, commercially packaged and individualised.
- Human resourcing - not enough teachers, poor support from principals in many cases, inadequate spaces and materials.

Best practice

- the increasing symbiosis between the industry and the education sectors in terms of workshops, partnerships, shared resources and knowledge.
- improvements in Safe Dance awareness, and copyright and compliance issues



ACT Youth Dance Festival 2002. Photo – Andrew Sikorski

WDA:AP MEMBERSHIP INFORMATION

Eligibility: Membership shall be open to all institutions and organizations and to all individuals interested in dance in Asia and the Pacific. Annual General Meetings (AGM) for members are normally held in July or August at the Asia Pacific annual international dance event.

Benefits: Members pay reduced rates for the AP annual international dance event
Members receive a biannual calendar of major dance activities worldwide
Members receive and may contribute to the newsletter, *AP Channels*
Members may participate in committees that contribute to the growth of dance in Asia and the Pacific

Annual membership dues for the World Dance Alliance: Asia Pacific are:
Students/Senior citizens: US \$5 per year;
Dance professionals: US \$15 per year;
Organizations: US \$30 per year

The WDA:AP fiscal year is from 1 July to 30 June. National Chapters may also collect additional dues.

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