



ASIA PACIFIC CHANNELS

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

2001

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**WORLD DANCE ALLIANCE
GLOBAL ASSEMBLY
DÜSSELDORF, GERMANY
September 2002**

WORLD DANCE ALLIANCE: ASIA PACIFIC

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WDA:APC PRESIDENT'S PAGE

First, hello again after our Singapore meeting in June. I am sure you are all coping with your back-to-work loads. Meanwhile, it has not been so for us here, because our school year started in June too.

I hope you have checked with Bertram Müller at lobal-dance.org for updates on Dusseldorf 2002. The applications, screening and selection of performing groups for the WDA Festival/Dance Fair, from 23–27 September, will be separate from our global assembly. I advise you contact Bertram directly at bmueller@tanzhaus-nrw.de or festival@global-dance.org. I hope he sent you a mailout for the shows around our assembly in Dusseldorf.

Carl poposes that 2002 include a global forum to meet with other international dance organisations. He is still clearing this with Bertram. Carl says that he needs your addresses (again), especially as he needs to set up meetings which the network chairs may have to help orchestrate. To think we also have to meet with our other regional centers, and have our network meetings! (Network heads, please nag Betram about scheduling your meetings.) The forum will have presentations, which I suppose means presentations of each network per region.

After more than a year of trying to get in touch with Taiwan, I finally got back on track by way of Colorado College! Yun-yu Wang Chen is administrative co-chair for the 2003 event, and Mary Edsall, from CORD, is conference co-chair. Carl says the conference may also include ICKL, and Yun-yu wants involvement of Taiwanese dance organisations. The theme is 'Dance: Integration and Identity', which is just fine for us. I suggested '...in Asia Today' if the WDA portion is quite separate.

At the same time, I have been in touch with Sunil Kothari about the India portion of 2003. He has to consult with Sonal. I suggested that all these events happen early August (before my mid-August commitment), even late July. Carl has long suggested the theme 'Dance and the Spirit' for the India leg of the 2003 conference. The year 2003 is important to us, because we elect our new officers for the next 3-year term. Again, network chairs must ask for scheduled meetings.

Contact ywang@coloradocollege.edu for the schedules, and medsall@astro.temple.edu for the conference. Please note my mail celina23@hotmail.com since my other server has been failing me, despite complaints.

I certainly hope that you contact these addresses for 2002 and 2003 directly. I will also next forward to you the network guidelines from Carl. He also thinks there should be a Network Coordination Committee which will sit with the Presidents' Committee.

I hope you are doing your respective networking, and projects for WDA. Please update me. I may not reply every time as the Asia-Pacific and global events are taking much of my time.

All the best, Steve

DÜSSELDORF 2002 – ‘future of dance’

WDA:AP members are reminded to continue checking with Bertram Müller at <ww.global-dance.org> for updates on Düsseldorf 2002. Suggestions for prospective speakers and participating artists should by now have been communicated to Bertram, and it is important that he also has all current addresses, as he will need to set up meetings with the network chairs. He is also organising screening and selection for performing groups for the WDA Festival/Dance Fair, from 23–27 September 2002. Bertram should be contacted directly at bmueller@tanzhaus-nrw.de or festival@global-dance.org

TAIWAN AND INDIA, 2003

Yun-yu Wang Chen is administrative co-chair for the 2003 event, and Mary Edsall of CORD is conference co-chair. Plans are already underway, with the possible involvement of Taiwanese dance organisations. The theme is Dance: Integration and Identity.

‘Dance and the Spirit’ is a suggested title for the India portion of the 2003 event, which will be important because WDA-AP elects its new officers for the next 3-year term. Again, network chairs must ask for scheduled meetings. Contact <ywang@coloradocollege.edu> for the schedules, and <medsall@astro.temple.edu> for the conference information.

WALTZING WITH WOLZ – A Tribute to Carl

by Basilio Esteban S. Villaruz

(This tribute was made at the World Dance Alliance: Asia Pacific meeting in Singapore in June 2001)

This year’s International Dance Day message of William Forsythe speaks of our walking ‘as far as the earth is good’. An assessment and an injunction.

Another man from the Americas has walked and blessed this good earth with an even broader rhythm and involvement. Very much with all of us.

Rhythmic because our honored gentleman of dance today had long set a waltz for us to dance. It is a dance of relations, to orchestrate our meetings on



and off stage. First in Asia and then the Americas, in the East and in Europe and, he prays (and we pray with him), furthermore and further on.

It is moreover to a rhythmic beat that challenges our hearts, hands and feet. With a wide spectrum, this beat admits the varieties of our choreographic cultures, breathing, clapping, stamping together in contrapuntal intricacies and delicacies.

Who would think this tall stripling would stride from St Louis to phenomenally start a global movement from this die of paradise? As though he were Shiva balancing the East and West, making us walk and dance together without nullifying our diverse and rich differences?

In between he danced his own personal way and career, through ballet and modern dance, through folk and theatrical dance, through stepping up on stage and sitting down to notate the various dances of the world.

Today he still waltzes with us, and we 'wolz' with him. There is no greater accolade than his own labours for dance, what Raymond Williams must mean by 'culture as everyday', that sustain our sparks and watermarks in WDA Asia, Pacific and the rest of the world.

Then, as I said, he is involved. He drives himself to forge an international consensus in dance. Who cared in the last decade of the 20th century to bring together such global rivals as the ITI and CID on the same soil in Hong Kong in 1990? And to gather together various movement notation systems of the world?

Who still drives us in and from our respective corners to keep our dancing lively and dedicated, to share our lists and a zest for dance? Who does not seem to tire driving us into decades of dance-trance, this organisational shaman?

He is our Marco Polo, straddling the left and right sides of thinking, acting, studying and performing beyond our parochial and regional orientations and concerns. But these are no less important to be secured as tradition and inspiration. Carl Wolz calls us to see the other sides of ourselves, the otherness of our self-preoccupation, to find the sincere centre of our art-making and sense of humanity.

Note: At the opening ceremony on 6 June in Singapore where this tribute was paid to Carl Wolz, the local Dance Organisation also honoured Mr Tony Llacer who has served dance there for some 20 years. The National Commission for Culture and the Arts of the Philippines presented him with its Pasasalamat ng Bayan sa Sayaw (National Thanks in Dance) for his regional and international contribution to the ballet and jazz dance.

Tony danced for the Austrian Trudl Dubsky (dancer of Bodenweiser), Anita Kane and was ballet master and choreographer with Dance Theatre Philippines in Manila. He trained in New York (Ballet Arts and School of American Ballet), taught for Eugene Loring's school in Los Angeles and elsewhere. His long service to Singapore has made him one of its old masters.

WORLD DANCE ALLIANCE CONFERENCE IN SINGAPORE

An Australian perspective by Stephanie Glickman

With delegates from Perth, Queensland, Canberra and Melbourne, plus Australians working in Singapore, Hong Kong and New Zealand, Australia was well represented at the World Dance Alliance Asia-Pacific conference in June.

Most of our presentations focused on Antipodean subjects, like Stephanie Burridge's research into Aboriginal dance and mine that looked at the choreography of Phillip Adams and Brett Daffy.

An international meeting like the WDA highlights differences and similarities in dance attitudes and infrastructures across countries. Australia is lucky in that systems exist to organise and promote dance. Ausdance, the Choreographic Centre in Canberra, Australia Council and state funding bodies, and strong tertiary dance training are resources that not all Asia Pacific countries have. Most regions want to develop them, but it is difficult without government support.

*Vice president Lee Lee Lan and
President Basilio Esteban S. Villaruz*



A recurring theme within the conference revolved around the merging of modern and traditional dance forms. In places like Vietnam and Indonesia, where traditional dance is still the major dance activity, modern choreographers continually experiment with hybrids. A showcase of young solo artists from Hong Kong, Japan, Singapore, Korea, Thailand and Malaysia reflected this in the combinations of dance styles that emerged within the self-reflexive pieces.

In various ways, performers questioned aspects of identity through abstract and introspective material. Perhaps this was a curatorial coincidence, but I doubt it. Australian dancers also struggle with this, especially cross-cultural artists like Bangarra Dance Theatre, Wu Lin Dance Theatre, Tony Yap and Yumi Umiumare. For me though, the best aspect of the WDA conference was meeting people I would never otherwise have met. I talked to a classical ballet teacher from Sri Lanka who was one of the first Asians to attend the Royal Ballet School in the 1950s. It was the independent choreographers though that I was most excited by, especially the Indonesian man programming a festival of solo dance works in Malaysia next year. He was seeking out Australian content, which made me consider more seriously the platforms beyond our local environment for expanding and presenting work.

Being an independent artist in Australia can be an isolating reality. Not only are we geographically far from other nations, the current artistic climate here sometimes breeds a frustrating insularity in daily practice. The reiteration that there is outside interest in Australia provides new pathways to consider.

Of course there are financial limitations in pursuing these opportunities, but sometimes the

hardest part is making that first connection and then things fall into place. For instance, Queensland based artists Rebecca Youdell and Russell Milledge have forged a relationship with the Substation theatre in Singapore through a previous connection to a Singaporean artist. Asia Link grants now resource their four-month residency there. Initiated by WDA connections, dancers at the Western Australian Academy of Performing Arts recently worked with peers in Malaysia.

Even in the small field of dance, the Asia Pacific, let alone the world, is a big place. Significant intercultural and international relationships already exist, but with continued lateral thinking (and help from the Internet) there are vast possibilities for greater dialogue and exchange.

MINUTES OF THE WORLD DANCE ALLIANCE:ASIA-PACIFIC ANNUAL GENERAL MEETING Singapore — 7 June 2001

I. WELCOME

The President, Basilio E.S. Villaruz (Philippines), welcomed new people from New Zealand (Kathiy Watson) and Vietnam (Madame Chu Thuy Quynh). He introduced the Executive Council:

Lee Lan – Vice-President: Kuala Lumpur Dance Theatre (Malaysia). Dr Cheryl Stock — Vice-President, Pacific region: Head of Dance at Queensland University of Technology (Australia). Dr Sunil Kothari — Vice-President, South Asia: Centre for the Arts (India). Prakriti Kashyap — Recording Secretary (India) Shirley Halili Cruz — Treasurer (Philippines) Josefina Guillen (Philippines/Corresponding Secretary)

APOLOGIES

I Wayan Dibia – Vice-President, South-East Asia. (Indonesia) Hae sik Kim – Vice-President, East Asia (Korea)

The President invited chapter heads to introduce their delegations and give a brief report about the chapter's activities.

Dr Mohd. Anis Md Nor (Malaysia) introduced delegates including Joseph Gonzales, Lee Lan and Rogayah Shaharinan. He had been President since beginning of year, and there remained a lot of work to do in the chapter, which up to now had been very informal. The chapter was putting together a constitution and which had been submitted. Also in process of organising a dance festival with the theme 'Our dance our life', to be held in September 2001, which will demonstrate that they are serious about promoting dance.

Sal Murgiyanto (Indonesia): Introduced a large delegation, and noted that there were also three Indonesian choreographers working in Singapore. There was a new foundation helping many dancers in Indonesia, especially in managing careers.

HE Tuy Koeun (Cambodia): University Fine Arts – classical program and folk dance. He introduced the Cambodian delegation and noted that his paper had already been published which documented activities.



*Carl Wolz (USA)
Miki Wakamatsu
(Japan)
Urmimila Sarkar
Munsi (India)
Maggi Phillips
(Australia)*

Chu Thuy Quynh (Vietnam): First time at WDA meeting. Would like to join and study with everyone. Thanks to organising committee.

Dr Chua Pua (Singapore): Welcomed everyone, and said he was very happy to be hosting the WDA conference in Singapore.

Ms Pornrat Damrhung (Thailand): Introduced delegates.

Basilio E.S. Villaruz (Philippines) – Introduced delegates and noted that he would be giving a full President's report later in the meeting.

Sunil Kathari (India) – introduced delegates. India would very much like to host a WDA event in New Delhi in 2003. Indian delegation is increasing, especially from those who are disabled and would like to participate.

Niloufer Pieris (Sri Lanka) – Has Western classical ballet training, danced in western Germany for 16 years. Teaching for 25 years. There is a difficult political situation and ballet can encompass everybody. Planning arts education centre for children, but it is difficult to get funding. Happy to

be here at the meeting, and wants to contribute to WDA.

Miki Wakamatsu (Japan) – had WDA congress in Tokyo in 2000, and is building a foundation for WDA.

Tom Brown (Hong Kong) – introduced delegation. Publishing monthly journal, and has expanded coverage to include education, dancers health and funding. Hopes to continue to expand – waiting for grant results. Have received one-third of funding from other sources. Facilitated exchanges with Japan and US. Future plans include film – yearly record of dance in HK, and book and CD on history of dance in HK. Is also working on the translation of elementary Labanotation textbook into Chinese.

The President noted that ASEAN is publishing dance-related material – suggested getting in touch with ASEAN delegates for copies.

Julie Dyson (Australia) – introduced delegates, and noted that the major work in Australia recently had been the series of dance summits in each State and Territory, with outcomes to be discussed at this congress. Ausdance is also

planning the third Australian Youth Dance Festival to be held in Armidale NSW in September/October 2001.

Kathiy Watson (New Zealand) – Operations manager for DANZ – introduced delegate Ralph Buck. DANZ is the chapter for NZ, helping develop audiences and marketing. Dance about to become compulsory subject in NZ schools.

Bertram Müller (Europe) – Europe representative at the WDA meeting in the Asia Pacific for the third year, having started WDA in Europe. Hopes to combine the next Global Dance event in conjunction with a dance fair in the last weekend of August 2002 with a theme of 'the future of dance', and asked for information and developments from each member country. Details will be available about the forthcoming meeting in Dusseldorf on the Internet at www.global-dance.org.

Judy van Zile (Hawaii USA) – not official delegate for US, but resides as part of the Pacific region of WDA.

MINUTES OF 2000 AGM

As copies were unavailable at this meeting, it was agreed that they should be passed later in the week at a meeting of the Executive.

PRESIDENT'S REPORT

After the 31 July–6 August 2000 WDA global meeting in Tokyo, new member Caren Carino immediately solicited for an endorsement from the executive board for the convening of the next meeting in Singapore.

On 18 August I wrote the endorsement and the detailing of the planned event to the WDA–Singapore proponent, called 2001 Dance Bridge. (Clearly, this is also the Dance Association of Singapore.) I followed this up in September with a 5–point justification to the Singapore authorities, i.e.

why this event should be hosted here in the setting of Singapore Arts Festival.

It took some time to get a final answer, but the organisers must have worked expeditiously and efficiently to have gotten approval in less than a year. They prove that it could be done! And because of such a feat we are here now.

Lee Lee Lan from Malaysia coordinated with Caren by e–mail and personal meeting. Before the event, Shirley Halili Cruz also met with organisers in Singapore.

Meanwhile, also through e–mail, Carl Wolz and Wang Yun–yu of Colorado College broached the idea of having the 2003 event in Taipei. It could be timed with a CORD conference there. I am told the new head of dance at the National Institute of the Arts is receptive to this. It was difficult to get in touch with those in Taipei, and it was some time later that I got in touch with Ms Wang.

*back: Cheryl Stock (Australia) Sunil Kothari (India)
front: Tang Fu Kuen (Singapore) Lee Lee Lan (Malaysia)*



I also communicated with area VPs Sunil Kothari was the most responsive, giving good news about his group in the United States. Sal Murgiyanto wrote that Tom Ibnur declined our invitation for VP in Southeast Asia, while I Wayan Dibia of Bali accepted. However, I never got a reply to my correspondence. He also failed to come to Manila for a forum, while Sam Sam-ang of Cambodia arrived. I broached with him the possibility of sending a Cambodian group to the European summit in 2002.

For the networks, I delegated the Philippine chairs to get in touch with the Asia Pacific chairs, namely Myra Beltran in choreography/performance, Joy Coronel in welfare/status, Jose Buenconsejo in research/documentation, Ida Beltran Lucila in education/training, and Nestor Jardin in management/promotion.

In December, Lee Lan flew from KL to join us in an executive meeting in Subic, Zambales, outside Metro-Manila, courtesy of Shirley's family house there.

Lee Lan updated us on arrangements in Singapore. The main agenda was the review of the Bylaws to be presented in Singapore, and the approval of an Asia-Pacific brochure. We also

talked about the election of new officers in Malaysia, the proposal on Taiwan, our representation in WDA-Americas meeting in Costa Rica (Lee Lan will report on that), and the classical schools to be presented in Europe. As mentioned, I already talked with Sam Ang about Cambodians there, and I have also written to the Asian Cultural Council for possible travel aid. The problem about applying for and deciding about this is that the WDA Europe date has not been set.

WDA-Philippines had its own executive meeting in October in Clark, Pampanga, arranged by Peter de Vera. It might interest some of you about what guidelines we have made regarding endorsements of attendance to global/regional meetings, because some of our members overstay or go but don't actually attend the meeting. We also covered strategies to attract and keep members.

WDA-Philippines was not able to have an annual meeting, because the yearly National Commission for Culture and the Arts dance conference was denied by the commission (or approval was too late to realise it). We usually meet briefly (and also CIOFF-Phils.) during the conference.



Carl Wolz (USA)
Miki Wakamatsu (Japan)
Tom Brown (Hong Kong)

But the NCCA and the Cultural Center of the Philippines–sponsored 2001 International Dance Day (which we call Araw ng Sayaw, Day of Dance) was held within the National Dance Week in April. WDA and CIOFF coordinated the event, and we had a remarkable gala. Filipino and Filipino–Chinese dancers were joined by Ravenna Tucker and Donato Ferrer from Singapore who delivered a flawless and beautiful performance. Prior to that show, we launched the 1998 proceedings of the WDA Manila conference as a volume, *Dance In Revolution, Revolution In Dance*.

I would like to commend again the work of Hilary Trotter on our Asia Pacific Channels twice a year. This is truly a service publication from a member who has been serving all of us faithfully and assiduously. Also I commend Dr. Anis Nor for our annual research journal which now goes on record for a third year.

I would like to thank country heads and members who contribute to these now established publications. And all the rest who keep in touch not only with me but also with the network heads, VPs and other WDA contacts. Please keep this on. This is the heart of what WDA is about, from where we sprout arteries and veins to keep the work of dance going and flowing.

And again, thank you to our organisers and coordinators in Singapore; we're here because of you, your labour for dance.

***Basilio Esteban S. Villaruz President,
WDA–Asia Pacific President, WDA–Philippines***

COSTA RICA REPORT:

Lee Lan reported on her representation of the region at the Americas meeting in Costa Rica, San Jose 26 –30 April. Carl Wolz had also been present. The meeting had coincided with International Dance Day with performances all over the city. She said that so many people are very active – we need a bigger board here. They have a total of 123 members. It will take time to develop, and we have time. Be patient!

Carl Wolz continued the Costa Rica report and said he was impressed that this was the only country in world without an army. Main thrust of the meeting was the development of networks that were established in Tokyo. Regions are busy developing, and Africa is soon to join the network. He noted that international communication is very important. It was wonderful to see everyone.

TREASURER'S REPORT

Shirley Halili Cruz presented her report in writing to June 6 2001. There is a balance of \$US1,080, with membership dues amounting to \$US1,811. There had been an agreement to give \$US1,000 to the secretariat in the US to assist with Carl Wolz's expenses.

The chapter also paid for printing and binding of the directory, with total expenses at 1,086 pesos, after conversation from US dollars to avoid fluctuations in the exchange rate. WDA funds were in good hands, with only \$US143 being spent.

The Treasurer invited questions, and noted that membership fees were due.

Travel aid: It was resolved that this issue be discussed at the Executive board meeting with all network chairs and delegates.

SUMMARY REPORTS FROM VICE–PRESIDENTS AND CHAIRS OF NETWORKS

Cheryl Stock (Pacific region):

Communication had not been a big success in the Pacific, but she was working on making inroads. She had been in contact with Singapore and Vietnam. She noted that email addresses are not kept up to date, and encouraged everyone to ensure that the President had the correct email address for each delegate.

Sunil Kothari (South Asia):

He had had no contact with South Asia, and hoped to have discussions at this meeting. He was also wanting to find out who are members of CDD, as leading dancers are important contacts,

and WDA needs to find out who they are. Email does not work often, and he thanked Lee Lan and Cheryl Stock for their work in maintaining contact. He suggested that we use other festivals, such as film festivals, as people are already together, and noted the need for more dance on video, including festivals and competitions.

The President agreed there were often email problems, and that servers are not always reliable. He suggested that correspondence to him always be copied to either the Treasurer or Joseph Gonzalas to ensure that someone receives the communication. For future conferences, he will suggest that a video room be made available to enable the showing of work from the region.

He then introduced the Chairs for each panel session to follow: Dr Mohd. Anis Md Nor (research); Ms Nanette Hassall (choreography); Prof. Susan Street (education) and Mr Tom Brown (Welfare and Status).

2002 GLOBAL EVENT IN EUROPE:

The President invited Mr Bertram Müller, President of the Europe Center, to give a brief outline of the planned event in Dusseldorf in 2002.

Bertram Müller noted that this would be the third WDA event to celebrate the millennium. As there are already many networks in Europe it is difficult for WDA to become established there, but people are realising the importance of connections to other networks. This meeting is very important for WDA which used to be in Essen – will now work with the Dance Fair which invites international dance groups in Düsseldorf, probably the last weekend in August for 8–9 days – 4th General Assembly, and festival and dance fair in the last 3 days. Theme is the ‘the future of dance’ so there must be vision. The future has to be made by us and we have to decide what we want to develop in three different fields – education, choreography, and promotion and building networks – without repeating the past. He is looking to find speakers,

*Mohd Anis Md Nor (Malaysia), Bertram Müller (Germany) (seated)
Tom Brown (Hong Kong), Tang Fu Kuen (Singapore) (seated)
Cheryl Stock (Australia), Caren Carino (Singapore)
Lee Lee Lan (Malaysia) (seated)*



philosophers and practitioners with a mind to future developments. He is trying to secure money to support speakers, and advised delegates to book flights soon, as it will be the holiday season. He should be contacted soon by potential speakers.

There was discussion about future events in the Asia Pacific region 2003, possibly in Taipei. No decision could be made at this meeting.

OTHER ASIA PACIFIC/GLOBAL EVENTS:

January 9–11 2002, Singapore. Asia Europe dance forum, theme 'contemporary choreography', with a series of seminars and workshops.

International Dance Day message – national dance week to tie up with celebration.

Questionnaire for welfare and status of dancers – Tom Brown to disseminate information. New questionnaire needs to be designed.

Nanette Hassall – Four institutions working together on 'Legacy', HKAPA, WAAPA, Purchase and Taipai, to take performance to Dusseldorf. The first section has been reconstructed with Ray Cook at WAAPA, and choreographer Lee Hwa Min worked with dancers via video link. In a very small way WAAPA has been inviting someone from region to work with students each year.

WAAPA would be interested in hosting a WDA event in the future. There was discussion about the need for an email calendar of events, but it was agreed that more discussion was required to develop a satisfactory format.

By-laws would be discussed at a meeting of the Executive this afternoon.

The meeting closed at 11 a.m.

EDUCATION AND TRAINING NETWORK MEETING WDA — APC Singapore 8 June 200 Chair: Cheryl Stock

(This is an edited version of the Education sub-committee minutes. The full text has been sent to those present.)

The chair summarised the main points from the last meeting. The major project not yet achieved is the collection of the most useful resources from as many countries as possible. Perhaps a maximum of 8-10 could be noted down and shared with the entire group.

Issues of main importance from the papers given this morning included context in relation to the design and implementation of dance curriculum, politics, teacher training and models for this, empowering teachers, teachers as catalysts, technology and dance, place of traditional dance in relation to dance teaching in schools, and relation to other art forms.

There are many international dance organisations, which have information; we don't want to duplicate this information. Forum and

symposium resources could also be shared as well as the main dance and educational associations, federations that have information on dance.

There was discussion about how countries less developed can benefit from more advanced countries. The issue of language was also raised as a problem.

Ralph Buck asked what is dance education as opposed to dance as part of education. Perhaps need to focus on the child and the need to use different tools to help children to learn. Link between child, dance, curriculum, in the development of resources. Dance education is being approached in very different ways in different regions. The need for research in cultural transmission processes was raised.

Content, cultural identity and developing artists are all issues in curriculum development. The nature of traditional dance needs to be considered in curriculum development. Thai experience and research seeks to work across the curriculum in order to explore traditional dance. Student centred learning is important.

What dance forms do you teach children, do we teach movement as opposed to specific dance styles? Most likely the dance content taught would be determined by what the teacher feels most comfortable with. Models should be looked at that use the resources available i.e. the existing knowledge of the teachers and how that can best be harnessed in dance education.

Need for the best research or documentation that justifies why dance education is needed and is valuable in the education of young people. *Champions of Change*, recent American publication was identified as a major new resource available (email juliedyson@ausdance.org.au for an emailed version). Need to list issues of dance education that need be addressed. Identify the most burning issues as the topics for future gatherings.

Resources:

- videos, electronic, organisations, etc (Translation of titles needed)

- Listings of workshops, seminars, forums
- Music for dance resources

STRATEGIC PLANNING CURRICULUM DEVELOPMENT:

- models for dance design, both existing and new
- collection of curriculum materials
- inventory of existing course curriculum. Survey of what exists around the world, with reference to the particular sector, tertiary, secondary, etc.

REPRESENTATION:

The Chair asked people to self-select onto the network. Communication between chapters and the co-chairs needs to be clarified. June 30 was identified as the date by which chapter representatives should be provided to the Chair.

There was a suggestion that the Education committee could have its own conference convening for an extra day, perhaps either end of the regular conferences.

The chair thanked all present and asked for people to send the information requested as soon as possible and to report back to all other interested parties in their home country.

WDA CHOREOGRAPHY AND PERFORMANCE COMMITTEE MEETING — APC Singapore 7 June, 2001 Chair: Nanette Hassall

The Chairperson, Nanette Hassall, has provided a summary of the meeting of the Choreography and Performance Committee. The draft minutes of the meeting have been circulated to those present.

AGREED ISSUES:

(1) Training of young choreographer: Need symposium on this issue, perhaps related to

education committee and its agenda about whole creative process.

(2) Choreographic copyright: Collect national laws and international laws about protection of property, noticeably in China. Need to provide information to young choreographers. Laws vary from country to country, e.g. they are very tight in Australia.

(3) Protection of artistic properties of village and tribal peoples, discussion with provinces' work being stolen. Need permission, etc. How does this apply to choreography?

(4) Living wage for artists: Canadian legislation on the status of the artist is a model.

(5) Mapping exercise needed so that procedures are recorded in each country, giving people access. May be a welfare issue.

(6) Creating more networks, collaborations, links with other choreographers, cultural exchanges. Could record models.

(7) List of choreographic workshops, competitions, etc. on calendar (or web site). These should be sent to Nan.

(8) What is a choreographer? Ambiguous in some Asian countries. What is dance? Can criteria be applied? When people are doing new work which may not be labelled easily, it raises difficult issues.

(9) Grants and funding available for choreographic work need to be available on web site.

(10) Bulletin board for work needed on new WDA web site.



BROLGA — an Australian journal about dance

This journal is committed to providing a space for the publication of current research, critical thinking and creative activities relating to, and impinging on, dance in a cultural context in Australia and elsewhere.

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Ausdance

AUSTRALIA CHAPTER REPORT

Julie Dyson

Two events have dominated the work of Ausdance in 2001, the series of 'dance summits' held around the country early in the year, and the Australian Youth Dance Festival held in September/October. Both are significant, and involve – at various levels – the work of State and Territory branches of Ausdance, which also conducted their own locally-driven agendas for their dance communities throughout the year.

The dance summits were a result of a perceived 'crisis' in Australian dance, perhaps in retrospect more of a funding crisis than an artistic one. Nevertheless, there were enough concerns to prompt Ausdance to revisit the 1991 dance summit, at that time organised for the industry by the Australia Council.

Ausdance's major concern was the need to identify and document the issues and to establish clear directions for dance across Ausdance branches and State/Territory and Federal funding bodies to enable more consistent delivery of funding, support and development for the art form.

A positive outcome of the dance summits was the acknowledgment by professional practitioners of the importance of the interrelated nature of the various dance forms. These include education in studios, schools and tertiary institutions, dancers participating at community levels, employed company dancers and choreographers, independent artists and senior artists. There appeared to be less discussion about 'sectors'

and more debate about how these sectors could work together for the mutual benefit of dance.

All of these discussions were underpinned by a recurring set of values, often expressed through heated debate but universally agreed to. These core values have taken on different shapes and colours in the various States and Territories, but undeniably are the values that people in the dance sector of the arts are inspired by, ascribe to and are prepared to defend vigorously. A full report of the outcomes can be found on the Ausdance web site (<http://ausdance.anu.edu.au/publications>).

A major gap identified by Ausdance some years ago was in the development and delivery of youth dance programs. The first Australian Youth Dance Festival was held in Darwin in 1997, the second in Townsville in 1999, and the third in Armidale in 2001. The most recent AYDF encompassed three major 'youth dance' sectors: emerging choreographers who wished to explore collaborative processes with senior Australian artists; dance educators from across the country who wished to meet to discuss and analyse different State/Territory dance curricula and implementation; and 400 young people who dance – either in school or community groups or as individuals – who wanted to share and create their own dance.

Trying to meet all these needs has been inspirational and challenging, the financial collapse of one of Australia's major airlines just prior to the festival notwithstanding! Nevertheless, Ausdance managed to overcome these organisational and financial difficulties to make this a memorable learning experience for everyone involved. A major innovation was the appointment of an 'artistic facilitator' who managed the forums and other artistic aspects of the program, leaving Ausdance to manage administrative matters. Andrew Morrish is himself a highly regarded artist in Australia, and his leadership, industry knowledge and sense of

Check out <http://ausdance.anu.edu.au> for the most recent issue of 'Channels' and the latest Australian dance news and information.

humour greatly enhanced the program for all involved. The future of the festival is uncertain, given the financial and administrative challenges faced by Ausdance, but it will continue in some form.

In the meantime, the dance profession itself faces many financial and artistic challenges in Australia, and these debates will continue into 2002. The Australian Ballet has recently announced its program for next year, and with a new injection of funding, will be able to visit all capital cities and many regional centres for the first time. This is tremendously important in a country this size, and the company's new artistic director, David McAllister, is to be congratulated on re-establishing touring as a major priority of the company as soon as the finances became available. Australia's only professional Indigenous company, Bangarra Dance Theatre, also goes from strength to strength, having just completed a new work and appeared in New York

again. Its artistic director, Stephen Page, has recently been appointed director of the prestigious Adelaide Arts Festival in 2003, another milestone for this young Indigenous choreographer. In the meantime, however, the smaller companies such as Leigh Warren and Dancers, Expressions Dance Company, TasDance and Dance North continue to face sustainability issues, but there is some hope that the major performing arts inquiry presently underway will be able to provide some answers.

Australia faces an election towards the end of this year, placing the arts policies of all political parties under scrutiny. Ausdance has worked with all major parties during 2002 to focus attention on dance issues, and looks forward to noting some positive advances for the arts when the policies are released during the election campaign.



KOREA CHAPTER REPORT

'Dancing Sculpture' was a major event organised by the Korean chapter of WDA and co-sponsored by the Gana Art Gallery. An outdoor dance performance held on the terraced stage of the art gallery, it featured dancers interpreting famous sculptures through creative choreography and music selection. The dancers and choreographers could experiment, utilizing a full range of motion,

to not only bring the inanimate sculptures to life but to seemingly enlarge their fixed cubic dimensions.

'Dancing Sculpture' featured renowned Korean sculptors Ung-No Lee, Yong-Kyo Yoo, Bokjin-Min, Ilho-Lee, Jonhtae-Choi and Shin Moon, and international sculptors Arnaldo Pomodoro, Arman Fernandes, Anthony Caro, Cesar Baldaccini, Salvador Dali, Alberto Giacometti, Marino Marini and Alexander Stirling Calder. Four of the six choreographers were talented WDA members – Jeongho-Nam, Byunghun-Yu, Geunsoo-Kim and Sungsoo-Ahn. They were joined by the creativity of Theresa-Choi and Inyoung-Son.

The intimate setting and a warm moonlit midsummer's night enhanced the harmony between art and nature. This event was a great success.

'Dancing Sculpture' continues to demonstrate the talent and creative capabilities of the Korean Chapter and marks the fourth such event since 1996. Also under the slogan of 'For New World Dance', there have been 'Dance Festival I – Relationship of Dance and Costume' (1996), 'Dancing Design II – Relationship of Dance and Costume' (1997), and 'Sounds of the East and the West III – Relationship of Dance and Costume' (1999).

The WDA Korea chapter held an official conference every three months. There were discussions about the festival in Germany and

new directors/members introduced to the board of directors. They were

Advisory Director Byunggi-Hyang is a famous Korean traditional musician and performer

Honorary Directors Taesub-Lee is a stage designer who teaches at YongIn University Soonghun-Jang is an arts manager who has her own arts management company

Directors Byunghun-Yoo works for the Universal Ballet Company as vice artistic director Hongjo-Jeon and Yangsook-Jo work as university professors in the field of dance



MALAYSIA CHAPTER REPORT
Rogayah Shahrman

There were two main goals directing the activities of the MyDance committee for the first six months of this year.

The first was the drafting of a constitution for registration as a society. An application was submitted to the appropriate authorities in May and we are awaiting the outcome.

The second was preparing for the first MyDance Festival, "Our Dance Our Life", to take place 28-30 September 2001. Some positive results have been a modest increase in membership numbers and a growing awareness amongst the diverse dance communities and wider public of the existence of MyDance. These trends should continue as the year progresses and the festival takes place.

Apart from the above, members have been actively contributing to dance in their own capacity through performances, workshops, teaching, seminars and so forth. Some highlights include: selection of Lee Swee Keong of Nyoba & Dancers for the 2001/2002 International Artists Programme run by the Northwest Asian American Theatre in Seattle, "CLASH Project" – a collaboration between Ludus Dance Agency, UK, and the Five Arts Centre comprising dance-in-education workshops for local dancers and secondary students, and performances, performances abroad by Dua Space Dance Theatre, RiverGrass Dance Theatre, Gan Chih Pei and Judimar Monfils, visit by students of the National Arts Academy to the Western Australian Academy for Performing Arts for a training and performance programme, ongoing support for the Dance Box Series of dance performances one Sunday of every month, and much more.

For the present, an AGM has been planned for 26 June 2001 and preparations continue for the MyDance Festival. Once the festival is over, a more concerted effort will be made to determine the long-term direction and aims of the society, bearing in mind the broader objectives of WDA and its designated networks. Tasks and goals will be set accordingly.



NEW ZEALAND CHAPTER REPORT

Kathiy Watson

This year began with growth within Dance Aotearoa New Zealand (DANZ), with us gaining an additional staff member and moving to larger office space.

In conjunction with Creative New Zealand (the government funding body), DANZ held a conference in April for the contemporary sector, Future Moves 2001, looking at ways for the sector to move forward. This was a very successful event, with over 100 participants. The outcome was dancers, companies, co-operatives and Creative New Zealand going away to plan strategically for the future. We were fortunate to have Carol Brown and Gill Clarke as guest speakers / workshop leaders through the support of the British Council.

There is a lot of activity in dance-in-education here as the implementation of the new Arts Curriculum occurs. This has a dance component, which will be part of the compulsory syllabi from 2003. The DANZ Education Officer, Davina Holmes, is working with the Ministry of Education, the professional sector and other dance educators, to introduce the syllabi and prepare teachers.

DANZ has been busy facilitating audience development forums and Masterclasses with companies touring New Zealand. These include the Royal New Zealand Ballet, smaller New Zealand dance companies and international guests such as the Rambert Dance Company.

International Dance Day was celebrated in many centres around the country in a variety of ways. It was great to see professionals and amateurs

mixing with community and cultural dance groups, with large numbers involved.

The number of dance festivals or arts festivals with a dance component around New Zealand is increasing. The Auckland Dance Festival was held for the entire month of April. Auckland also held 'Celebration of Performing Arts' over a three-day weekend in June while the Christchurch Arts Festival was in July. Also in July were the Tertiary Dance Festival and Research Forum. Wellington and Auckland are two centres that have dance festivals planned for later in the year.

I attended the WDA-AP Conference in June for the first time, and was thrilled with the welcome I received. There is a wealth of knowledge in our region and I very much enjoyed meeting with members from the rest of the region, discovering the passion and commitment held for dance in all its forms. Thank you and I look forward to meeting and discussing the issues with you again in future.

Philippines

PHILIPPINES CHAPTER REPORT

Basilio Esteban S. Villaruz

I would like to thank everyone who went to Singapore for WDA-AP's Dance Bridge 2001. Much of its success was due to the work of Dance Association of Singapore headed by Mr. Bhaskar, and worked out by his Three Graces: Caren Carino, Stephanie Burridge and Ravenna Tucker, with their colleagues.

They also produced a beautiful volume of the papers read, and many moderated for the paper presentations. Thanks to them and all the readers. And to all who were there to receive the information and share their own insights and reactions.

The Arts Museum was a beautiful setting, conducive to our seeing, greeting each other, exchanging news, finding new and sustaining old connections. Even if we missed two area vice-presidents, these places were represented and some others even expanded, like from Vietnam, Sri Lanka, and Thailand and Cambodia again.

The two proposals for WDA-AP conferences in 2003 in Taiwan and India were well received, and we hope any or both will work out. I hope the communication line will be constant to update ourselves on their own groundwork for the event(s). We are also looking forward to India's full chapterhood and Taiwan's confirmation of the first proposal.

We also encourage our members to attend the global meeting in Dusseldorf next year, last week of August to 1 September. Bertram Müller's

attendance in Singapore assures us of a rewarding time.

Part of the highlights in Singapore was the tribute to Carl Wolz at the opening ceremony on 6 June, which included also another for Singapore's ballet pioneer Tony Llacer. From the Philippines, Tony was my own ballet master at Dance Theatre Philippines in the '60s, and himself a choreographer of note. He danced for the New Zealander pioneer in Manila, Anita Kane, for Austrian Trudl Dubsy (dancer of Gertrude Bodenweiser) and went on to study in New York at Balanchine's school and Ballet Arts. He and colleague El Gabriel went on to teach for Eugene Loring in Los Angeles.

Here now, the National Dance Committee of the National Commission for Culture and the Arts has been reconstituted. (Ratio of representation of dance forms/areas has been changed but not with the old balance for equity. New head is Larry Gabao (WDA-Philippines public relations officer), with Shirley Halili Cruz (WDA-AP treasurer) as vice-head, and Josefina Guillen (WDA-AP corresponding secretary) as secretary.

We here hope that his new Committee (after the past one resigned before the members' term expired) would be able to serve the dance world in the Philippines well. Moreover, that the nationwide projects of the past committee (and committees) could be restored, like the annual national dance conference which was not favored by the commissioners, reason why the old committee resigned. That conference also occasioned the annual meeting of WDA-Philippines and CIOFF-Philippines.

As far as I am concerned, I hope that the Committee and its counterparts for the various arts and cultural sectors would be able to keep their importance in the work of the Commission. (There are questions about why certain members—who have now become chairs again—have been allowed to qualify beyond the term limits imposed by the Implementing Rules and Regulations of the Commission.) The ultimate credibility of each committee and of the

Commission as a whole rests on their upholding the set rules and goals nationally deliberated on by these committees and sub-commissions.

Otherwise, these goals (set by –year plans) will be thrown out of gear, and the sectors the Commission wish to serve will either lose trust in the Commission or not be served according the aims the sectors themselves had long formulated.

Even if the media support for these issues is not always equitable (some refusing to air the ‘other side’ — which was after all ‘inside’ viewpoints now ignored—the present insiders should now win back the former supporters and helpers of the Commission. Now the Commission has been much bureaucratized, not in the spirit of the law that created the Commission and in the understanding of those who have voluntarily served the Commission for many, many years.

Singapore

Leng Kee Expression — A review by by
Chua Soo Pong

Since 1993, once every two years, the Leng Kee Community Dance Troupe in Singapore has put up an evening of dance entitled ‘Leng Kee Expression’ to showcase works choreographed by its artistic director, Leong Siew Yeng. Her choice of unusual themes sets her apart from other choreographers in the local Chinese dance scene.

In June at Victoria Theatre, the 90-minute program included ten items. Topics ranged from ‘Braving the Inferno’, ‘Popeye’, ‘Clouds’ to ‘A Shanghai Episode’.

The most dramatic was ‘Braving the Inferno’, which transformed the stage into a disaster site. Firemen in helmets were seen rushing around, victims in panic were dashing out of a building on fire while two little girls were trapped in there. Similar to her work about the construction worker created in 1997, Leong mixed dance with mime effectively and created a deep impression of how the firemen struggled to save the precious lives of the frightened girls.

The dancers’ strength in Chinese dance was clearly demonstrated in ‘Flying Devata’, inspired by paintings of the Dunhuang caves, and ‘Clouds’ which showed constantly changing shapes and textures of images.

Children are always more at home when their dance is about something they can relate to. ‘Fun Time’ and ‘Picking Flowers’ are two such examples. The three-and-a-half years old Zeng Qi Yan was the star among the children, picking up the props at various stages at right times and never missing a beat!

Less successful was ‘A Shanghai Episode’. The hostesses of a nightclub in their *cheongsams*, fans in their hands or feather boas around their necks, danced nicely enough but without much allure. The gang fight scene was dance with a stupefying banality. It ended with a hostess being killed by a gunman and he, in turn, killed by his rival.

‘Popeye’ would have been an interesting piece had it not been broken by too many irritating pauses. It showed the sailor competing with his rival in presenting gifts, a ball game and a boat race in dance terms. Nevertheless, it is a dance with choreography worth re-considering to realise greater comical effects.

The Leng Kee Dance troupe has consistently shown its ability to provide sound training in Chinese dance in the last decade. The young dancers’ commitment, discipline and perseverance have paid off as many of them developed expressive bodies.

However, the troupe has only a miserable number of male dancers and that seriously limits the scope of the choreographer, especially in narrative dance. One wonders where the hundreds of boys who danced in the Youth Festival all these years have gone?

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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