

# ASIA PACIFIC CHANNELS

THE NEWSLETTER OF THE  
WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

2000

No.1/January

**CHOREOGRAPHY TODAY**  
Seoul, Korea  
26–30 July

Tokyo, Japan  
1–6 August, 2000

WDA:APC AGM  
31 July, Tokyo

**GLOBAL ASSEMBLY**  
1–2 August, Tokyo

# WORLD DANCE ALLIANCE: ASIA PACIFIC CENTER

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### **CELEBRATING CHINESE DANCE ASSOCIATION'S AFFILIATION WITH WDA**

China, with its population of 1.25 billion, has up till now only allowed individuals to join WDA. On October 20 1999, however, we received a fax from the Chinese Dance Association, informing us that their government would shortly approve the Association's affiliation with WDA. This is a very happy piece of news, especially in relation to the WDA International Dance Festival 2000 — our current project — because we will be able to hold the festival in Korea, China, and Japan in succession. The participation of China is most meaningful for international exchanges of dance. It has taken China ten years to become a member of WDA, due to various factors such as how the country looked on the world, how volunteer activities could be made possible in its controlled organization, and how individuals and organizations could exchange, etc. We would like to express our sincere gratitude for the continuous efforts of the people concerned.

There is a historic background. While waiting for China to become positive toward international exchanges, WDA adjusted its procedure to make it possible for either a region or an individual to become a member. WDA is an organization aiming to spread special knowledge of dance through volunteer activities, and does not intend to make a profit or represent any interests of government authorities. (The same activities can be done either by individual volunteers or by a nation or by a profit-making group, so that an organization can sometimes charge for an activity, and at other times make the same activity free of charge.) Now an organization is also able to perform the activity to support a particular government.

In today's society it is very important to determine how volunteer activities can be made possible in a controlled organization. We need to treat issues case by case, but in every case, tolerant decision-making is required. In the future we must consider how we can arrange both personalized exchanges in which we can contact individuals and exchanges with organizations lacking a personal touch. The Chinese Dance Association has a person in charge, but he responded to us not as an individual, but as an organization, with the organization's seal. We hope adjustments will gradually be made as we increase exchange opportunities.

For the millennium, WDA intends to promote dance above all things. In order to do so, we should continue to proceed, to know each other, and strive to seek tolerance.

Miki Wakamatsu

First Announcement



Celebrating the Millennium

**CHOREOGRAPHY TODAY**  
Conference and Festival

## SCHEDULE

SEOUL, KOREA: 26–30 July  
Opening Ceremony: 26 July (evening)  
Asia Dance Market: 27–29 July

Travel to Tokyo: 31 July  
WDA:APC AGM: 31 July (evening)  
Global Assembly: 1–2 August

TOKYO, JAPAN: 1–6 August  
Choreographers' Symposium 3–5 August

**To : WDA CHOREOGRAPHY TODAY SECRETARIAT**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

Code: \_\_\_\_\_

Country: \_\_\_\_\_

Tel: \_\_\_\_\_

Fax: \_\_\_\_\_

e-mail: \_\_\_\_\_

PLEASE SEND ME A BROCHURE ON THE WORLD DANCE ALLIANCE PROJECT  
"CHOREOGRAPHY TODAY" WHICH IS THE SECOND YEAR OF THE THREE YEAR  
GLOBAL EVENT "WORLD DANCE 2000: CELEBRATING THE MILLENNIUM."

Date: \_\_\_\_\_

World Dance Alliance, Choreography Today Secretariat  
29-24-701 Sakuragaoka-Cho,  
Shibuya-ku Tokyo 150-0031 Japan  
TEL: 813-5458-0548 FAX: 813-5458-0547  
E-MAIL: mayumi-n@mx.meshnet.or.jp

# CHOREOGRAPHY TODAY

1-5 August 2000 Tokyo International Forum, Japan

## CALL FOR PAPERS

**The aim of this conference is to introduce and share insights and new ideas on various aspects of choreography in the context of a supportive environment. The conference committee would like to invite potential speakers to submit proposals for papers.**

### Deadline for Submissions: 25 December 1999

Topics suggested:

- Defining "Choreography" and "Choreographer"
- New Directions in World Choreography
- An International Registry for Dance Works
- International Choreography
- Copyright Issues
- Documentation of Choreography
- The Training of Choreographers
- New Choreography and Criticism
- Intercultural Choreographic Influences
- Choreography and New Technology
- Choreography and Social/Economic Environment
- Universality and Originality in Choreography

### Guidelines for Proposals

**1. Research Papers:** The papers should not exceed 20 minutes in length, except for those that include a practical element, which should not exceed 30 minutes in length. The papers should offer original research that has not been presented elsewhere. Papers dealing with interdisciplinary research are welcome.

**2. Abstracts:** An abstract of 300-500 words that outlines the subject matter, the scope of the research area, and shows evidence of a clearly focused methodology is required. An indicative bibliography of 4 or 5 key texts should be included. If speakers require a practical space, this should be indicated on the proposal. The name of the speaker and the title of the paper should be enclosed on a separate sheet of paper as the abstracts will be reviewed blind.

**3. Further Information:** Chosen applicants are encouraged to practise reading their papers in advance to achieve a fluid

performance that stays within the time scale. It is imperative that papers do not exceed the 20 minutes maximum (or 30 minutes for practical papers). Applicants must be aware that although papers will be accepted on merit, there has to be a balance of topics for the program. If there are a lot of papers devoted to one topic, the conference committee reserves the right to reject several, even if on their own they deserve selection on merit.

**4. How to Apply:** Please send the following information to the conference committee by 25 December 1999: Abstract bibliography name and title of paper on a separate sheet of paper contact name, address, telephone/fax number and e-mail address, details of any equipment that may be required (standard conference facilities, ie overhead projectors, cassette players, VHS [NTSC] playback, available)

**N.B. Full paper must be handed in before 31 March 2000**

PLEASE send the above information to:

Hideaki Onuki (Mr) Faculty of Contemporary Cultures,  
Surugadai University  
WORLD DANCE ALLIANCE JAPAN CHAPTER

Nanette Hassall, Head of Department — Dance  
Western Australian Academy of Performing Arts,  
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9370 6665

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<http://waapa.cowan.edu.au/staff/nanetteh.htm>

## WORLD DANCE 2000 ASIAN NEXT WAVE

The address for enquiries about this showcase event (to be held on August 2,3,4, or 5) is:  
c/o AN Creative Inc, 29-24-701 Sakuragaoka-cho, Shibuya-ku, Tokyo 150-0031

Tel: 81 (0) 3 5458 0548; Fax: 81 (0) 3 5458 0547; e-mail: [anc@ma.newweb.ne.jp](mailto:anc@ma.newweb.ne.jp)

## **WORLD DANCE 2000 Seoul Event, 26–30 July, 2000**

The festival will showcase the artistic experimentation and growth of dance in the region and compare parallel experiences and expressions with foreign dance companies. It will provide a unique source of insight and an occasion for meeting professional dancers, choreographers and a number of world-renowned dance experts, including theater planners, art administrators and booking managers from all over the globe. Many different types of activities will be included, such as: WDA Education Committee, Gala Performances, the Asia Dance Market, Korean Traditional Dance performance and the International Dance Academies Festival.

Contact is:

c/o World Dance Alliance Korea,  
Korean National University of Arts,  
Seoul Arts Center,  
700 Seocho-dong, Seocho-Ku,  
Seoul 137-718, Korea  
tel: 822-582-5929  
fax: 822-581-3209  
e-mail: wdakorea@unitel.co.kr

## **ASIA DANCE MARKET School of Dance Korean National University of Arts 27–29 July, 2000**

This is the first time such an event has been held in Asia, providing an opportunity to promote the young dancers and choreographers from Asia Pacific regions to the world

Arts administrators, booking managers and theater planners from all over the world will be invited to hear artists introduce their work and present performances. Artists may arrange video showings and exhibit printed materials in specially-organized booths in addition to performances and discussions

All the necessary facilities will be provided including TV monitor, video, room, desk, etc. Performances will be given in the small theater at the Seoul Arts Center

Contact is: c/o World Dance Alliance Korea,  
Korean National University of Arts,  
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700 Seocho-dong, Seocho-Ku,  
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Directors  
Susan E. Glazer  
Paul Schaefer

## WORLD DANCE ALLIANCE Executive Director's Report Philadelphia Saturday, 19 June 1999

The main work of the World Dance Alliance International since the last Global Assembly in Germany in 1997 has been to plan for the three-year project called "World Dance 2000: Celebrating the Millennium" of which "2000 FEET" is the first year. Tomorrow morning we will hear of plans for the 2nd year in Asia and the third year in Europe. In addition, an office, both real (in Saint Louis) and virtual (on the Internet), has been established and plans made for expansion of the WDA. All of these and many more practical and detailed points will be discussed tomorrow morning in Planning Sessions and in the afternoon at the 1999 Executive Council Meeting, which will be open to observers.



*WDA Executive Director  
Carl Wolz*

This morning I would like to review briefly what I see as some of the basic aims of the World Dance Alliance.

In promoting the World Dance Alliance, one often hears the question: "Does the world really need another dance organization?" Dancers already form an international community which contributes greatly to cross cultural understanding, mutual respect, and peace among people. The World Dance Alliance can provide dancers an opportunity to work together to develop better conditions for dance and gain wider recognition for this great art. Together, WDA

members can make a reality of the concept "One World, One People", and celebrate the variety, the depth, and the beauty of human differences through the art of the dance.

The operative word in the WDA name is "Alliance" — "a joining for a common cause, a sharing of affinities and characteristics". By working together and sharing their knowledge of and love for dance, dancers of the world can put a spotlight on dance and help to create an awareness at the international level that dance is alive and well — and indeed thriving — around the globe. Dancers can also help to create an awareness of the work that still needs to be done to help dance gain recognition everywhere as an important art form that needs support, as an acceptable career choice, as a subject for scholarly study, and as an essential part of every child's education.

The basic mission of the World Dance Alliance is to act as a service organization to facilitate communication and exchange among dancers and to act as an advocate for dance world-wide.

In sessions later this weekend we will discuss some possible means of communication and exchange. One of the main goals of the World Dance Alliance is to create a communications network for the people around the world who work in the dance field. This



network will facilitate cultural exchanges that can result in the raising of standards in various aspects: in education by sharing new teaching methods and materials; in scholarship, by presenting more information and developing research methods; and in choreography, by showing and seeing new works and getting international feedback.

This afternoon we will identify some of the main advocacy issues of concern to dancers today world-wide. This morning I would like to concentrate on the idea of the WDA as a "service" organization.

Dr. Albert Schweitzer is reported to have said: "Doing what you know how to do best in the service of others is where God wants you to be".

I remember growing up on a farm in Missouri and hearing from my parents various sayings like "It's more blessed to give than to receive," "Always do more than your share," and "Remember the Golden Rule." Helping others was a guaranteed way to find happiness for yourself and achieve a level of spiritual awareness. I believe there is a resurgence of this spiritual awareness evident in so many "New Age" books and even the President was recently talking about a "win/win" situation.

I was visiting my mother in hospital recently and had a cup of coffee in the cafeteria with the doctor. On each table was a placard that said "We Celebrate Service," "Show compassionate concern for all." It went on to say that "showing compassionate concern means: "taking the extra time to help someone... waiting a moment longer to ensure that you've done all you can ... displaying a welcoming smile... exhibiting patience at all times... putting yourself in someone else's shoes".

The latter is similar to an old Indian Prayer which was on our living room wall as long as I can remember: "Great Spirit, grant that I may not criticize my neighbor until I have walked a mile in his moccasins". I am sure that many of you know this prayer.

Is this not a good prayer for us in the world of dance?

An ancient Chinese proverb goes:

If you want happiness for an hour—take a nap;  
If you want happiness for a day—go fishing;  
If you want happiness for a month—get married;  
If you want happiness for a year—inheriting a fortune;  
If you want happiness for a lifetime—help someone else.

And closer to our own time and our own field, we can paraphrase John F. Kennedy and: "Ask not what the World Dance Alliance can do for you, but rather what you can do for the World Dance Alliance and its goal of world peace and harmony through the art of the dance."

The World Dance Alliance was not created to replace existing organizations. It aims to provide service and to help existing groups fulfil their goals and provide the links for international exchanges through the Internet and Assemblies. The World Dance Alliance also aims to help foster a world vision that addresses and promotes a higher level of global awareness that will challenge and "involve" dancers to "evolve" a New Age, a new way of thinking, characterized by creativity, friendship, and co-operation that will contribute to a safer and saner world.

In conclusion, I would like to encourage the world of dance to become a model for others in the New Age of the 21st Century by working in a synergetic "win/win" way. We can begin to erase age old prejudices and intolerances and thereby contribute to a greater understanding and appreciation of the richness and diversity in the human family. And what better way to do that and to celebrate those differences than through the art of the dance.

In Ancient China, there was a curse that went: "May you live in exciting times," suggesting that too much activity destroys one's peace of mind. At this pivotal point in history, let us take this as a blessing and say "How great to be living in exciting times". Let us go forward into the next century with an optimistic view about dance and about ourselves, make an effort to find ways to continue our precious dance heritages, and at the same time rejoice in the myriad new dance forms that are evolving. Let us be advocates for the improvement of the status of professional dancers, and for a more important role for dance in the education of every child on this planet. Dance is a positive force in this world and I hope that through co-operative efforts we can contribute to, and be witness to, a "Golden Age for Dance in the Next Century".

Thank you

## REPORT ON WDA THIRD GLOBAL ASSEMBLY AND SUMMIT MEETING Held at University of the Arts, Philadelphia PA, 19–20 June 1999

by Valda Craig, Vice-President, Pacific Region



(l-r)  
*Bertram Mueller, WDA:EUROPE, Ruth Solomons, WDA:AMERICAS, Miki Wakamatsu, WDA:ASIA-PACIFIC*

*photo: Valda Craig*

The Third Global Assembly of the WDA was sponsored by WDA:Americas. Delegates were welcomed officially by Ruth Abrahams, President WDA:Americas, who introduced WDA International Executive Officer, Carl Wolz; Miki Wakamatsu, President, WDA:Asia-Pacific and Marc Jonkers, President, and Bertram Mueller, Executive Director, WDA:Europe.

Susan Glazer, University of the Arts Philadelphia, spoke words of welcome to "2000 FEET", a celebration of the richness and diversity of our dance heritage, looking forward to the week ahead, and indeed forward to our collective dance future with anticipation and optimism.

Reference was made by the speakers to the growth and maturity of the WDA over the past ten-year period, of its becoming known by leaders from all fields of dance in institutions, among choreographers, performers and presenters worldwide. WDA has an identity and security from its ten years of operation, during which the intention has remained pure and clean and focused under its volunteer situation.

Growth areas were reported, e.g. the Philippines Chapter, with the National Commission for Arts, now has hundreds of members. Europe, in the two years since its inception, has motivation and good spirit and work is being done on best structures; the Russian network has grown so quickly that it actually has more members than the European Center as a whole! Taiwan has been gathering lots of information and much has been done in promotion of dance in high school education, with the philosophy of dancers as communicators on cultural policy. Ruth Abrahams commented that the status of the arts in USA society is helped by all these nations and that dance is indeed the international communicator.

Carl Wolz thanked the organisers from WDA:Americas, University of the Arts Philadelphia and the Philadelphia Dance Alliance

After a tea break, delegates and observers were introduced and several international messages were delivered. The sense of a “family of dance”, of international co-operation and guidance in working out solutions to local or national problems prevailed.

The meeting was then given over to executive committee reports. Carl Wolz spoke with inspiration of the celebration of the millenium and our heritage, with WDA focus on advocacy, communication and service. (See pp 4–5 of this issue for the full text of Carl’s address — ed.)

Miki Wakamatsu, President of WDA:Asia Pacific, spoke briefly of the events of performances, workshops and discussion sessions, listing Manila, Taipei, Tokyo, Kuala Lumpur, Beijing, Seoul, Melbourne, Djakarta and Hong Kong. He stressed closer participation of dancers and scholars through festivals. He also made reference to the importance of youth participation and to *Channels* being on the Internet. (The production and editing of this magazine is Australia’s contribution to WDA:Asia Pacific — ed.)

Marc Jonkers, WDA:Europe, reported that lots of European countries were being brought into the communications network and that the Center had worked on the financial basis for the building up of the organisation. Bertram Mueller reported that the building of Dance House was complete and that now other cities were building houses for dance. Funding was being sought from the European Commission for a project on “Identity and Identities” to build bridges between traditional and contemporary dance. In December 1999 there would be artistic performances in Düsseldorf and Belgium, showcasing WDA as a legal entity. A first *European Directory* and first volume of *Channels Europe* is under way. Plans for “2002 Düsseldorf” are also well under way.

Ian Douglas spoke of the African issue, with its financial and political difficulties, and the establishment of an African Task Force. Mali participated in an arts festival in the Netherlands and it seemed that the Ministry of Culture of Mali offered a basic seat for WDA:Africa to organise and host the first African meeting in 2001.

A message from Russia was delivered informing that meetings had been held to structure a chapter and that artists were interested in contemporary dance since *perestroika*. Specific goals have been set for the next two years to identify information on all contemporary artists working in Russia and on developing strategies re the status of contemporary dance

Ruth Abrahams (WDA:Americas) summarised the ventures of that Center:

- Founded as a legal entity in 1992 (re sponsorship etc);
- First assembly in New York in 1993, concerning a formula for addressing the diversity of dance in the region;
- Americas philosophy of a member-driven organisation of collegiality and openness;
- WDA membership directory developed for immediate introductions and assistance (ref. Rotary concept);
- Mexico meeting in 1995 set up connections and exchanges of resources, ideas and projects;
- Development in Vancouver as opposed to Toronto in the east;
- Keyla Ermecheo of Venezuela conducted a survey identifying contacts re training and education and produced it in four languages as a tool and resource for the hemisphere;
- Patricia Carreras, Costa Rica took lead in networking for Central America.

L–R  
 Steve Villaruz (Philippines),  
 Anis Mohd Nor (Malaysia)  
 Joseph Gonzales (Malaysia)  
 Prakriti Kashyap (India)





L-R  
*Nanette Hassall (Australia), Valda Craig (Australia),  
 Susan Glazer (USA), Mark Yonkers (Netherlands)*

*photo: courtesy Valda Craig*

Grant Strate, Canada was announced as President-elect for the Americas.

After luncheon with the delegates from the Dance Critics Association, WDA Advocacy forums were held:

- Recognition of Cultural Heritage
- Dancers' Health and Welfare
- Professional Dance Training
- Development of Dance Writing

There were printed copies of advocacy papers distributed for each of these sessions. Suffice it to say that, as usual, the opportunity for discussion between interested dance advocates was both valuable and stimulating.

Delegates attended the Gala performance of *2000 Feet Celebration* in the Merriam Theatre on Saturday evening.

On Sunday morning WDA planning sessions were held:

- **World Dance Writers' Net**, with Madeleine Nichols, curator of New York Public Library Dance Collection, as moderator. The meeting favoured Madeleine Nichols to proceed to a written proposal and directory of existing facilities to encourage interchange between writers.
- **Choreography Today (Asia 2000)** with moderators Miki Wakamatsu and Mayumi Nagatoshi discussing details of "Celebrating the Millennium" events.
- **World Dance Education (Europe 2002)** in Düsseldorf, with moderators Marc Jonkers and Bertram Mueller. It was advised that the holding of this event in 2001 as originally planned had proved to be too close for effective development. Organisers are confident that there is money there from a new

treaty "Kultur 2000" — a totally new source of funding for huge projects each year. The concept is for "Identity-Identities", and dates will be concluded during the next half year. "MOVES 2002" festival — with dance art from five continents — will be presented, with emphasis on: collaboration between innovation and tradition; creation for children and youth; choreographers and composers working together; and on the language of dance itself as we look to the next 10–100 years. A clear structure should be ready for our information before mid-2000.

Ilona Copen advised on the ITI message for 2000, where a mature artist, a middle years artist and a young artist will be represented. She then proposed a vote of thanks and offered a gift to Ruth Abrahams for her dedicated work for the past four years. This was greeted with a round of acclamation.

Valda Craig proposed a vote of thanks to Carl Wolz for his dedication, commitment and work in preparation of notes and papers for the meeting. With a round of acclamation, the meeting was brought to a close.



## AUSTRALIAN CHAPTER REPORT Julie Dyson

**THE AUSTRALIAN YOUTH DANCE FESTIVAL** was held in Townsville in June, with 250 participants coming from around Australia and special international guests from Denmark, the School for Modern Dance. Their graduating class presented a range of wonderful works on the first night of the festival, followed by two of Australia's leading youth dance companies, Extensions of Townsville and Steps Dance Company from Perth on Tuesday evening. Dance North, Townsville's professional contemporary dance company, also performed that evening. A range of young independent choreographers showed their work in a diverse program on Wednesday and Thursday evenings.

The festival had a very full program of workshops and panel discussions during the week, culminating in a large community dance work made at the festival and performed on Magnetic Island at the end of the week. The next festival will be held in 2001, with a host city still to be decided. Contact Ausdance National for further information, e-mail [ausdance.national@anu.edu.au](mailto:ausdance.national@anu.edu.au)

**THE AUSTRALIAN DANCE AWARDS** were presented at the Sydney Opera House on Sunday 14 November with the wonderful mixture of performances and presentations from companies such as the West

Australian Ballet, Australian Dance Theatre and Bangarra Dance Theatre. Awards were made to Carole Johnson and Edouard Borovansky (Hall of Fame); Keith Bain (Lifetime Achievement Award); Delia Silvan for *Silent Cries* by Kylian (Performance by an Individual); Leigh Warren for *Shimmer* (Choreographic Award); Kristian Fredrikson, designer (Services to Dance); Prof. Sue Street (Services to Dance Education); *Restoration* (Dance on Film or Video).

### SECURING THE FUTURE – MAJOR PERFORMING ARTS INQUIRY DISCUSSION PAPER

Commissioned by the Federal Government to provide an overview of current performing arts practice and a context for any structural and financial changes which may need to occur, this report was published in August 1999. The report is very well researched and documents a range of issues which face major performing companies, including their contribution to Australian culture, governments as key stakeholders, changing industry dynamics, the impact on the companies' performance, etc.

**DANCERS' TRANSITION** is back on the Australian agenda, with proposed meetings with the Australian Institute of Sport (AIS), the Federal Arts Minister and key stakeholders. The AIS has a scheme called the Athlete Career and Education program (ACE) which may provide some partnership opportunities for the dance profession

**THE NATIONAL ABORIGINAL DANCE COUNCIL OF AUSTRALIA** held its third biennial conference at the Powerhouse Museum from 18–21 November, with four days of workshops, presentations, masterclasses, performances and

discussions. The conference facilitated networking between Aboriginal and Torres Strait Islander dancers, dance groups and educators on a national level and contributed to the preservation and future development of Indigenous dance in Australia. The conference ran for four days, from 9:00 am to 5:00 pm each day, featuring:

- workshops and presentations on copyright, audience development, marketing and training;
- guest speakers and workshops with professional arts and education industry specialists;
- forums and planning sessions;
- working groups to document policies and write guidelines relevant to dance education and curriculum development and copyright and cultural protocols for dance;
- performances of Aboriginal Traditional and contemporary dance;
- masterclasses and workshops in Traditional and contemporary dance.

**THE TERTIARY DANCE COUNCIL OF AUSTRALIA** met recently in Melbourne to share critical issues facing universities, and dance courses in particular. Of significance was the adoption of a universal physiotherapy examination, which all tertiary dance courses will use for prospective entrants. It was first mooted some years ago when it was noted that many of those auditioning for more than one institution were required to undergo separate (and often expensive) physiotherapy examinations. The standardised format will be applicable across all tertiary dance courses, and has been designed by South Australian physiotherapist Anita Bruce. Also discussed at this meeting were

graduates competing for jobs in a diminishing market, some companies indicating that they required dancers with more experience. However, it was suggested that one way young graduates could begin might be by working with project groups and identifying those who were in receipt of funding and who therefore might be looking for dancers. The discussion emphasised again the importance of graduates leaving their courses with a range of skills — survival skills in particular — and the need for them to begin participating in national events such as the Youth Dance Festival before they graduate in order to locate themselves in the wider dance profession.

#### CONGRATULATIONS

- to Paige Gordon, Artistic Director of Buzz Dance Theatre, who was awarded a Churchill Fellowship for 2000. Paige will use the Fellowship to undertake a residency with Arena Danz Theater, a youth dance company in the Netherlands with a similar structure to Buzz.
- to Professor Susan Street on receiving the Australian Dance Award for Services to Dance Education. Susan is now in Hong Kong, having taken up her appointment as Dean of Dance at the Hong Kong Academy of Performing Arts.
- to Cheryl Stock, national president of Ausdance, who has been appointed Head of Dance at Queensland University of

Technology — the position formerly filled by Susan Street.

- to Professor Shirley McKechnie, OAM, on being elected as an Honorary Fellow of the Australian Academy of the Humanities. She is the only dance person to be elected to this distinguished Academy, where there is a growing interest in the arts. Shirley gave her first paper as a Fellow in November 1999.
- to Dr Carol Brown, originally from Dunedin, (NZ) on winning the Jerwood Award (UK) for her choreography. This prestigious award recognises her contribution to dance in Britain and highlights her extraordinary talent.

### 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.

*Brolga* is indexed in its entirety in *Index to Dance Periodicals* published in hard copy for the New York Public Library's Dance Collection by G. K. Hall/Macmillan Library Reference. This indexing is also available via the online catalog of the Research Libraries, New York Public Library at: <http://www.nypl.org/catalogs/catalogs.html> (via telnet: [nyplgate.nypl.org](http://nyplgate.nypl.org)). *Brolga* is also indexed selectively by APAIS (Australian Public Affairs Information Service) available from Ozline, on AUSTRON and in print.

Correspondence and submissions are welcome and should be addressed to:

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## HONG KONG CHAPTER REPORT

Tom Brown

Dance Art Hong Kong, Dance HK/NY, and the School of Dance of the Hong Kong Academy for Performing Arts — all member organizations of the Hong Kong Dance Alliance — performed at the “2000 FEET” Festival of World Dance in Philadelphia, U.S.A.

Additionally this summer (1999), Dance HK/NY appeared in the Asia-Pacific Contemporary Dance Festival at the Kaye Playhouse in New York City. Writing of their performances there, Jennifer Dunning in *The New York Times* called the company “elegant and urgent...filled with invigorating life”, while Deborah Jowitt in *The Village Voice* called the dancers “wonderfully lush movers (who) render the emotional hues so sensitively that you’re not aware of them ‘doing steps’; deep forces seem to propel them”.

The Hong Kong Dance Alliance has initiated two innovative workshops during the period. The first — an Educational Dance Workshop led by Lori Klinger, the Associate Director of America’s National Dance Institute — brought together Hong Kong community dance specialists, dance artists, dance educators, and social workers for a week-long

sharing of knowledge. The workshop focused on teaching dance to primary school children who have not previously been exposed to dance and also on teaching dance for special groups of adults. Workshop attendees observed and participated in teaching dance to primary school children at the Hong Kong Academy for Performing Arts and to clients of the Saint James Settlement House.

The second workshop is planned for March 2000 and will bring world-renowned dance critic Marcia B. Siegel to Hong Kong, together with critics and dance writers from Taiwan and China, to conduct a week-long workshop on dance criticism. The workshop coincides with the Hong Kong Arts Festival during which Alliance members will be performing. European dance impresarios will also be in Hong Kong during the period for special showings of Hong Kong Dance Alliance members’ works.

The Alliance Administrator, Scarlet Wong, staged a brilliant First Annual Hong Kong Dance Awards and Dance Alliance Annual Gala Dinner in May at the elegant Terrace on the Peak Restaurant in Hong Kong’s fashionable Peak district. The dinner brought together dancers from all sectors of the Hong Kong dance community to bestow awards on nine of its distinguished members for their contributions to the development of the art of the Dance in Hong Kong.

Award winners included choreographer Helen Lai, artist and educator Andy Wong, two dancers at the height of their powers from the Hong Kong Dance Company, Lam Lee and Xing Liang, two emerging dance artists from the Hong Kong Ballet, Irene Lo and Elvin Beh, dance photographer Ringo Chan, dance lighting designer Leo Cheung, and the Hong Kong Ballet Education Unit.

The Alliance recently published the sixth issue of Volume 1 of *Dance Journal/HK* and is awaiting the decision of its funding agency on continuing publication of the *Journal*. Plans are under way for its Fourth annual All-Independent Series with performances of both local and overseas artists scheduled.

Membership in the Hong Kong Dance Alliance has climbed to an all-time high with 43 individual members and 35 organizational members, representing over 600 individuals.

New members of the Hong Kong Dance Alliance include the Jean M. Wong School of Ballet and Susan Street, the incoming Dean of Dance of the Hong Kong Academy for Performing Arts. Ms. Street, the former Head of Dance at the Queensland University of Technology, is the Chair of the World Dance Alliance:Asia Pacific Dance Education Association.

## INDIA CHAPTER REPORT

### Prakriti Kashyap

*Prakriti has recently returned from Germany. An account of her project there is published in our 'Dancing Together' section on pp. 17-18 of this issue — ed.*

More good news from India — there has been a qualitative increase in membership here! Anita Ratnam and Daksha Sheth have both accepted institutional membership.

Anita Ratnam, with her wide experience as a dancer, choreographer and art administrator (both in India and the US) recently organised a ten-day international dance-theatre and music festival in Chennai.

Daksha Sheth, one of the leading innovative choreographers from Trivendrum, has just returned from Perth, Australia, after completing a major choreographic assignment in a dance department. She is the only Indian choreographer invited for such major artistic work. Interestingly enough, she is much sought after in Germany and hopes her work will be noticed by some big names in Europe and Americas.

Two other members are Professor Sunil Kothari, a well-known dance critic and dance historian in India, and Darshana Jhaveri, a well-known Manipuri dancer, choreographer, researcher and author of some publications about her dance form. With such substantial members I am sure the WDA activities will increase in momentum in India.

Congratulations to Miki Wakamatsu, President of the Asia Pacific Center, on being awarded the Purple Ribbon Medal from the Emperor of Japan for his original choreography.

Miki has made 32 one-night dance works over a period of twelve years. For these he has been not only the choreographer, but also the performer, composer and producer.

At 65, he continues to do all these things in addition to his academic work as dance professor, formerly at Tsukuba University and now at the Japan Women's College of Physical Education.



## KOREA CHAPTER REPORT

### Yu-Jeen Chung

#### New Faces

In March 1999, WDA:Korea appointed Geung-Soo Kim (Professor of Dance at Chung Ang University), Joung-Nim Do (Professor of Dance at Chong Ju University), Young-Tae Baik (Professor of Dance at Kangwon University), and Eun-Sook Cho (Lecturer of Dance at Ewha Womans University) as new members of the board of directors. They will help the Korea Chapter to better cope with the trend toward globalization and bring vitality into its activities. WDA: Korea has thus emerged as a powerful dance organization consisting of 30 distinguished dance leaders in Korea.

#### The Meeting of Dance with Fashion and Digital, Oriental and Western Sound

This event has been an annual performance of WDA Korea since 1996. The third performance was held on 17 and 18 November. Choreographers and members of the Korean Fashion and Culture Association created visual, popular, and high-tech stage patterns by introducing computer technology into oriental and western sound, and presented a vision for dance art in the 21st century.

The performing companies are as follows;  
Myoung-Sook Kim Dance Company  
Hyun-ja Kim Dance Company  
In-ja Park Dance Company  
Insook Park Dance Company  
Chung-hee Lee Dance Company  
Kui-In Chung Dance Company

#### Publication of the Fourth Volume of The Korean Journal of Dance Studies and Winter Newsletter of WDA Korea

The fourth volume of *The Korean Journal of Dance Studies* and Winter Newsletter of WDA:Korea was published on December 20.

**World Dance 2000' Seoul Event (July 26–30, 2000)**

As a celebration of the new millenium, WDA Korea will host the World Dance 2000 Seoul Event from July 26 to 30 next year by linking up with the Japan and China chapters. It will undoubtedly be a rewarding event, a unique source of insight, and a good opportunity to meet professional dancers, choreographers and world-renowned dance experts including theater planners, art administrators, and

booking managers from all over the globe. The World Dance 2000 Seoul Event will include a diversity of activities such as:

- WDA Dance Education Committee Meeting;
- Opening Gala Performance;
- Asia Dance Market;
- Korean Traditional Dance Performance; and
- International Dance Academy Festival.

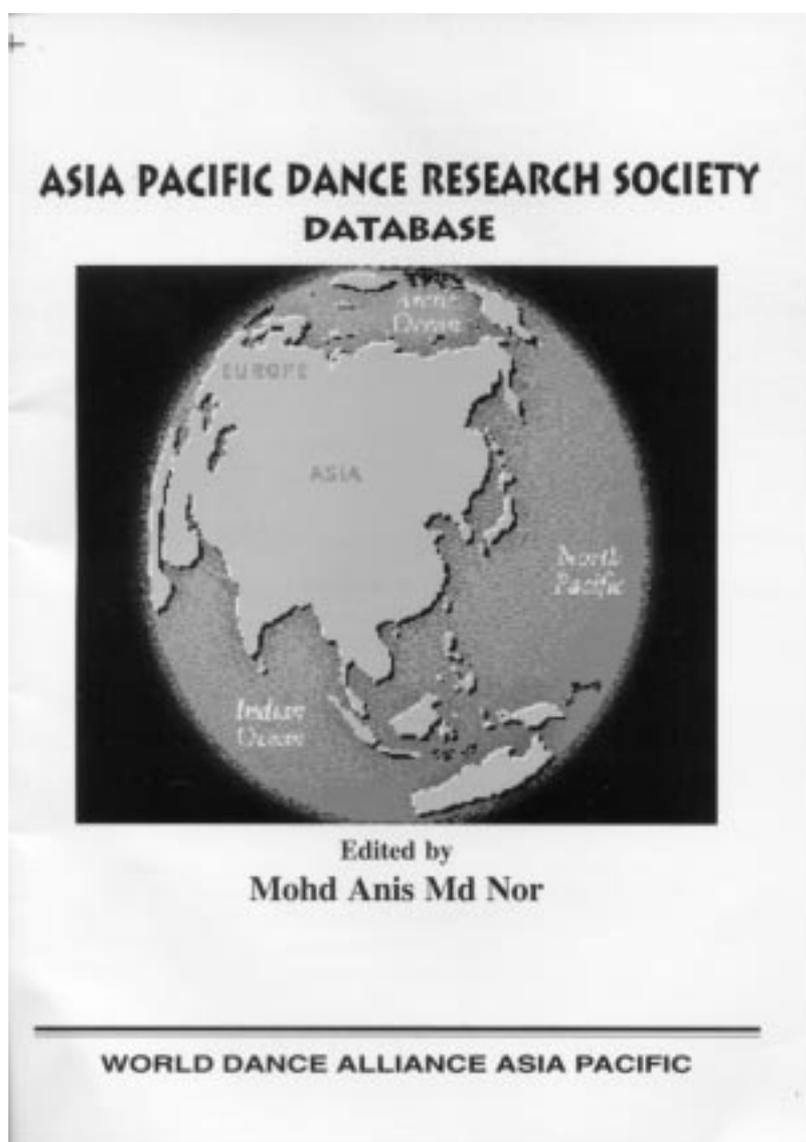
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**MYDANCE  
WDA  
MALAYSIA  
CHAPTER**

The APDRS database, edited by Dr Mohd Anis Md Nor, was published in 1999 and is now available from APDRS, Cultural Centre, University of Malaya, 50603 Kuala Lumpur, Malaysia.

One copy: US\$ 4.00  
Three copies: US\$10.00

Postage and handling: US\$2.00



# Philippines

## PHILIPPINES CHAPTER REPORT Basilio Esteban Villaruz

### Philadelphia and San Francisco

The Philippines had good representation at the "2000 FEET" Celebration of Dance in Philadelphia in June. Philadelphia Dance Alliance and the University of the Arts organizers Susan Glazer, Pearl Schaeffer and Karen Rosenberg supplied them with hospitality and directions to meetings, conferences, workshops and showcases throughout the event-packed gathering.

Papers from Asia were organized by Dr. Mohd Anis Md Nor of Malaysia. Philippines had Patrick Alcedo and Basilio Esteban Villaruz; Indonesia Sal Murgiyanto and Rachmi Diyah Larasarati; India Prakriti Kashyap and Urmimala Sarkar; a panel included Kimiko Otani of Japan, Peng Heng of Taiwan and Tom Brown of Hong Kong, with Adrienne Kaeppler as moderator; Nor delivered a keynote paper. Some Asian readers had funding from the Asian Cultural Council.

Other Filipinos attending were Larry Gabao (WDA:Philippines PRO), Peter de Vera, Nida Accion, Helen Alaba, Felipa Pagulayan and Belle de Castro.

After that, Gabao and Villaruz joined Ramon Obusan from Manila in San Francisco for a

workshop on the future of Philippine dance in the United States among Filipino-Americans. Among the organizers were Joel Jacinto, Rico Obusan and Bonifacio Valera.

### Manila Events

Meanwhile, Manila saw the introduction of two syllabi: the Philippine ballet syllabus (authored by Felicitas Radaic, Vella Damian and Noordin Jumalon), and the Commonwealth Society of Teachers of Dancing (CSTD) from Australia through Julie Borrromeo, organizer. Another ballet syllabus had earlier come through Christine Walsh of Australian Conservatoire of Ballet. Damian and Shirley Halili Cruz formally organized the local ACB, after their and Chelo Borrromeo Gemina's students trained in Melbourne in May. Cruz's students were also cited at the American Academy of Ballet in Vassar College in July.

Performances glittered with celebrations: a tribute to teacher Sony Lopez Gonzalez, with ballerina-daughter Toni Lopez Gonzalez dancing with Jose Manuel Carreno; Ballet Philippines-II gala with alumni from abroad Grethel Domingo, Ernest Mandap and Sonny Locsin, directed by Agnes Locsin; BP's "Powerhouse" by Jan Lenkins of Komische Oper-Berlin; BP's "Giselle" with Gonzalez, Cecile Sicangco and Lisa Macuja, partnered by Carreno and Christopher Mohnani in October; Ballet Manila's premiere of Hazel Sabas Gower's "Deconstructing Gerhswin", Ric Culalic's "Ouch" and Tony Fabella's "Sugar Steps—Elizalde", followed by "Don Quixote" where Macuja and Osias Barroso starred; Philippine

Ballet Theatre's premiers of Eddie Elejar's "Carmen" and Denisa Reyes's "Namimilipit pag Nasipit, Nabubuwisit pag Naipit" (In Pain when Pinched, Irked when Caught Tight) that was intriguing for its playfulness, followed by a restaging by Maiqui Manosa of Thomas Pazik's "Madame Butterfly", originally from Atlanta Ballet.

Another "Carmen" by Mats Ek was brought by Ballet de L'Opera National de Lyon, with Nacho Duato's "Resemblance". Swiss Chamber Ballet led by Jean Deroc gave demonstrations and workshops. An ASEAN joint production of "Realizing Rama" came in with choreographies by Denisa Reyes and Pharavadi Mejudhon, music by Rahayu Supanggah, designs by Salvador Bernal and libretto by Nicanor Tiongson. The Spanish Cesc Gelabert did Gerhard Bohner's extended solo "Golden Cut", sponsored by the Goethe Institute, which also had an exhibit on German Dance Theater.

### Awards

Philippine pride rose with Douglas Nierras's First Prize in choreography at the Saitama International Creative Dance Competition in Japan. The entry "Sayaw ng Puso at Kaluluwa" (Dance of the Heart and Soul) was locally premiered in August and October. Together with Nestor Jardin (then artistic director of the Cultural Center of the Philippines), Lydia Gaston of Bacolod and the late Lucio Sandoval, Nierras was cited by the National Commission for Culture and the Arts at the 1998 WDA Philippine International Dance Festival-Conference in Manila.

For 1999, the NCCA cited teachers Maggie Shea and

Remedios V. Pinon, and the late stage designer Arturo V. Cruz. The City of Manila awarded 1999 citations for ballerina Toni Lopez Gonzalez and teacher Inday Gaston Manosa.

Although without a prize, Sabas-Gower was cited best by *Le Figaro* critic Rene Sirvin at the first International Classical Choreography Competition in Paris. After her Memphis Ballet danced there, she staged "Deconstructing Gershwin" for Ballet Manila in July.

One of Asia's foremost choreographers, Lin Hwai-min claimed his Magsaysay Award (funded by the Rockefeller Foundation) in Manila. Also nominated for the 1999 *Dance Magazine* Awards (which has never honored an Asian), Lin has been much hailed in Europe.

Singapore's Xia Haiying won the Most Outstanding Award (on top through all rounds) at the Asia

Pacific International Ballet Competition in Tokyo in August. Senior first to third prizes went to Japan's Satsuki Sejima, Korea's Mye Min Hwang and Japan's Miki Hamanaka. Top junior winners were Australia's Amber Scott, followed by Japan's Masayoshi Ohnuki and Ayumi Tominaga.

Organized by the Japan Ballet Association, the competition has raised standards through seven biennial events. Jury chair Hiroshi Shimada was assisted by Gailene Stock, director of the Royal Ballet School in London. Others were Marilyn Rowe of Australia, Tran Quoc Cuong of Vietnam, J. Namanbayar of Mongolia, Sunny Chan Hean Kee of Malaysia, Tai-ji Choi of Korea, Mats Skoog of New Zealand, Villaruz of Philippines, and distinguished Japanese teachers and choreographers.

#### CCP's 30th Anniversary

The Cultural Center of the Philippines opened its 30th

anniversary in September with a ritual of dance, music and poetry directed by Corazon Generoso Inigo, WDA-Philippines vice-president. University of the Philippines Dance Company — fresh from its success at the 7th Macau International Youth Dance Festival in July — danced that morning. A gala followed, featuring several leading folk dance groups directed by Ramon Obusan, and Philippine Ballet Theatre. CCP's founding-chair, Imelda Romualdez Marcos, attended both affairs with National Artist Lucrecia Kasilag, first CCP artistic director.

#### Urtula Passes Away

Sadness fell on the country with the passing away of National Artist Lucrecia Reyes Urtula, choreographer for Bayanihan Philippine National Dance Company. A tribute-necrological service was held at the Center in August.

## THE GERTRUDE LIPPINCOTT AWARD

Open to members and non-members of SDHS

The Society of Dance History Scholars invites submissions and nominations for the annual Gertrude Lippincott Award for the best English-language article on dance history or theory published during the year. The award is named after its donor, Gertrude Lippincott. It was established to recognize excellence in the field of dance scholarship. The \$500 award and a certificate are presented to the winning author at the Society's annual conference.

Dance history and theory are broadly defined. Nominations may include the history, theory, and analysis of any genre of dance from any methodological perspective. Authors may submit their own essays. Nominations also may be made by editors, publishers, and members of SDHS (only one entry per nominator or author, please).

To enter the competition, send four copies of the published article and a cover letter with the name, address, phone number, and e-mail (if available) of the author to Amy Kortiz; Chair, Gertrude Lippincott Award; English Department, Tulane University; New Orleans, LA 70118-5698.

Members of the Editorial Board and the Board of Directors of SDHS are not eligible. Written inquiries may be addressed to Amy Kortiz or sent via email to: [akortiz@mailhost.tcs.tulane.edu](mailto:akortiz@mailhost.tcs.tulane.edu)

All nominations must be received by January 31 in the following year.



## **An Overview of the Dance Scene in the NRW and Germany in General, with Reference to the Present Social and Political Milieu**

*Prakriti Kashyap writes about her project*

Pina Bausch's visit to India with her ensemble, way back in 1994, to present one of her celebrated choreographic works, "Carnations" heralded spring in the hearts and minds of dance-theatre lovers in every city where they performed, and ignited in me the desire to know more about this genius choreographer from Germany. Delighted with my understanding of her work and seeing my interest to view more of her works, Pina invited me to Wuppertal where she was celebrating twenty years of her choreography.

Taking advantage of the research scholarship offered by the British Council Scholars' Association to study the contributions made by Indian dancers settled in UK toward strengthening the Indo-British cultural relationship, I followed her to Germany in May-June the same year, after completing my field survey in England. The spring that bloomed for me in February in India was to stay for long thereafter.

Then in 1997, while attending the WDA 2nd Global Meeting in the German cities of Düsseldorf and Essen, my interest in the German dance scene received a fresh impetus, for never had I seen such enthusiasm by dance organisers and policy makers to promote every effort and offer funds to create space for dance centers. An enormous dance space was created to set up Der Tanzhaus NRW in Düsseldorf by clearing an old tram terminus. Similarly, in Essen (where we held discussions for the millennium celebrations) was an abandoned coal mine. Acres of land were made available to stage showcase performances, workshops, seminars and even a dance trade fair! Such enthusiasm shown by the sponsoring bodies and the general public was overwhelming. What effort to arrange an event can be more convincing and commendable than this one, which gave dance, (the activity which has grown with

life itself) its due respect and status as one of the essential activities of humankind? Since that visit to Germany, my mind reeled with questions I wanted to ask in order to comprehend the dance-culture in this country. But evidently that required a longer stay and acquaintance with dancers, and also a better understanding of the socio-political scene in Germany.

Participation in the "2000 FEET" dance conference held in Philadelphia last summer lured me with yet another opportunity to visit Germany on my return journey. When all my local sources failed to offer support for this unique project — "An Overview of the Dance Scene in the NRW and Germany in General, with Reference to the Present Social and Political Milieu" — Bertram Mueller, the ever-enthusiastic and encouraging secretary of the WDA:Europe Center and the artistic director of Der Tanzhaus NRW, Düsseldorf, warmly welcomed the project and also convinced Marc Jonkers, the president of the WDA:Europe Center and art director of the Internationales Tanzfestival NRW.

This was an exemplary gesture by both of them to extend selfless "service to an individual of another country to fulfill ambition and goals", that would stimulate cross-cultural or international exchange through dance activities and would further friendship and solidarity both in the dance community and in the world in general. For six weeks, (with their complete assistance, encouragement, guidance and undiminishing concern for every requirement for the fulfillment of the project, including arranging a home-stay), I visited several cities and gathered first-hand information through interviewing scores of dancers, choreographers, heads of dance institutions, teachers, dance historians, critics, policy makers and dance lovers. The wealth of information stored and

documented in audio-visual materials in some of the libraries and cultural centers, is amazing. Although the summer holiday pervaded everywhere, every respondent, irrespective of his or her position and engagements, gave unbelievably enthusiastic response. When I returned I was overloaded with books, printed materials on dance, video cassettes — and, of course, happy memories of friendship that cannot be measured by any scale.

Back home, recognizing the importance of the project and the information gathered thereby, the Goethe Institute (or the Max Mueller Bhavan as it is known in India), has organised lectures in conjunction with the

visiting photographic exhibition, "Thirty Years of the Tanztheatre in Germany", along with workshops, festivals and discussions among the avant garde choreographers. A platform is also created to initiate a dialogue with their counterparts from other countries.

I only hope many more occasions like this are created to pursue our goals in bridging our understanding of other dancers and establishing stronger relationships within the dance community the world over. Let dance be instrumental in bringing harmony and peace.

PRAKRITI KASHYAP

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## **APPEX ARTISTS FELLOWSHIP CENTER FOR INTERCULTURAL PERFORMANCE Department of World Arts and Cultures University of California, Los Angeles**

**NOTE: This material arrived in November and the closing date for applications was December 1, 1999. Although it is too late for the 2000 Fellowship, I am including the information for artists who might be interested in applying for 2001. You may download application guidelines and form from the CIP website: [wac.ucla.edu/cip](http://wac.ucla.edu/cip) – ed.**

Twenty artists, ten from Asia and ten from the United States, will be selected through a highly competitive review process. Each Fellow will be provided with travel expenses, housing, meals and a modest stipend for the duration of the residency.

#### Selection Criteria

- excellence in performance and/or creative work in the areas of music, theater, and dance.
  - proven interest in intercultural issues, as evidenced by creative projects or research
  - history of collaborative production and demonstrated artistic productivity early to mid-career artists
  - communication skills in written and spoken English
- Traditional and contemporary performing artists from Asia and the United States are invited to apply. Special

care will be given in the selection process to ensure a balance across discipline, age, and gender. Artists who are active in the community as educators, artistic directors, and cultural workers are encouraged to apply.

*The APPEX Artists Fellowship is made possible by a grant from the Ford Foundation, with additional funding provided by Asian Cultural Council and the Soros Foundation*

For further information about the APPEX Artists Fellowship, please contact  
Ming Ng, CIP Program Associate, telephone: 1-310-206-1867

Email: [ming@arts.ucla.edu](mailto:ming@arts.ucla.edu)

UCLA Center for Intercultural Performance  
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e-mail: [cip@arts.ucla.edu](mailto:cip@arts.ucla.edu)

The Asia Pacific Performance Exchange (APPEX) is an international artists and writers residency program that promotes cross-cultural and interdisciplinary understanding; develops rigorous strategies for art-making that reflect the nuances of cultural differences; and fosters new ways to experiment, collaborate, and interpret artistic expression. APPEX builds the capacity of artists and writers to work in an increasingly diverse world by providing a wealth of information and experiential opportunities.

Since its inception in 1995, APPEX has brought together more than 70 traditional and contemporary performing artists and writers from throughout Asia and the United States to the campus of the University of California, Los Angeles, for six weeks of intensive work. The rich, interactive environment provides participants the opportunity to expand their aesthetic range through exposure to new performance practices and approaches to creative production. APPEX artists and writers develop the ability to collaborate across discipline and culture; learn mutual and self-reflexive critical techniques; and initiate lifelong friendships and professional networks.

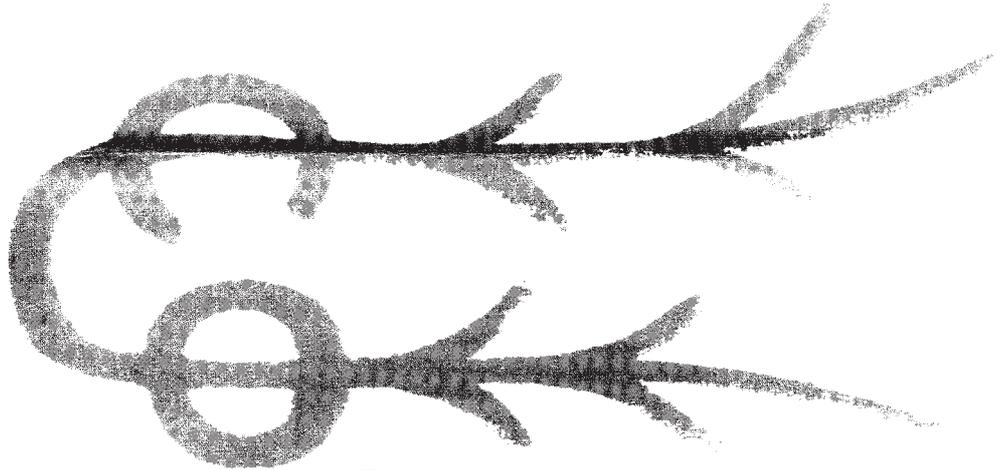
APPEX is a six-week full-time residency. Participating artists and writers live together in a residential home on the UCLA campus. For five days a week, artists and writers engage in all-day workshops and explore ideas for collaborative projects in university classrooms and studios. On weekends and evenings, participants are introduced to the vibrant arts and culture scene in Los Angeles through specially planned field trips and concerts. Activities are structured as a series of interconnected components to progress over the course of the residency.

- I. **Individual presentations**  
Oral and video demonstrations  
Master classes
- II. **Experimentation**  
Group projects  
Improvisations
- III. **Public presentations**  
Showcase and salons
- IV. **Reflection and reviews**  
Artists-writers forums  
Debriefing sessions  
Informal writings
- V. **Field trips and concerts**

In 1999, APPEX began to invite writers to join the residency. As writers participate with artists and reflect upon workshop activities, they will develop writing projects around the theme *Cross-cultural Collaboration—Examining Creativity in a Performance World*, and begin writing an essay that will become part of a published volume.

In addition to participating in the creative and collaborative processes of the APPEX artists, APPEX writers engage in assigned writing projects and hold meetings to discuss theoretical issues, methodology and review work in progress.

Look up the Center website at [www.wac.ucla.edu/cip](http://www.wac.ucla.edu/cip) for detailed description of the workshop content as well as video, photographic and audio examples of artists and their works.



## 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 world wide.
- Members receive and may contribute to the Newsletter, AP 'Channels'.
- Members may participate in committees which 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

Membership in WDA:Asia Pacific is applied for through the National Chapters. Contacts for current Chapters are listed on the inside back cover of *Asia Pacific Channels*.



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