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south australia's magazine for dance

autumn 2010

volume 2 april 2010

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Juliet Burnett & Ty King-Wall Photography David Kelly

from the office



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Welcome to the 2010 Dance Week autumn edition of aDm,

There are many enticing dance productions taking to the stage in South Australia to keep us warmly entertained during next few months. Opening this week there is *Pomona Road* by Katrina Lazaroff, presented in association with inSPACE. This production gives an uplifting insight into the experiences of a family following the Ash Wednesday bushfires.

Paloma, by Adelaide's own Studio Flamenco, is playing for one night only at the Festival Theatre. An exciting collaboration with one of Spain's most respected flamenco dancers and choreographers, Paloma Gomez, a must see for flamenco aficionados!

The Australian Ballet is performing a new ballet *The Silver Rose* in the Festival Theatre. Choreographic legend Graeme Murphy returns to The Australian Ballet to create this dazzling new full-length work, based loosely on *The Rose Cavalier*.

Restless Dance Theatre, Australia's leading dance company working with young disabled and non-disabled people is presenting a new production *Beauty....* choreographed by Ingrid Voorendt and featuring five female dancers.

Ausdance SA presents some high energy Dance Week action of its own with a free multicultural dance spectacular under the Gawler Place canopy in Rundle Mall from 5-8pm on Friday 30 April. Unsuspecting audiences are in for a mix of radical and traditional moves drawn from global cultures by Adelaide's Nokternal, Romany Yag, Fresh Fools, Parlor of the Seventh Seed, The Swing Sesh, Sacred Tribal Belly Dance, B2 (Bsquared), 3_Deep, Fusion Beats, Flava, Casa de Flamenco, La Chicas Bomba, Serpent Dancer and more. Ausdance SA performances in Rundle Mall are supported by the Adelaide City Council.

The *Choreolab* program for *Dance Week* is at the Ausdance SA studio on Thursday 6 (preview), Friday 7 and Saturday 8 May from 7.30pm. See the genesis of some new works and works in progress for both the stage and screen by independent choreographers Tim Rogers, Rob Griffin, Jessie Hoeschle, Jay Mullin and Sarah Cartwright.

This year's Australian Dance Awards take place in Melbourne at the Arts Centre, State Theatre, on Sunday 20 June 2010. The 13th Australian Dance Awards are presented by Ausdance Victoria. If you love dance, a ticket to the Australian Dance Awards is a must. It's a not to be missed opportunity to catch this year's best dance performances all in one night. Details of the performance program and presenters will be released in May. Tickets go on sale from April please visit the website for more information www.australiandanceawards.net.au

Ausdance SA welcomes Crystal Burgon, our new Arts Administration trainee provided through Carclew Youth Arts. Crystal recently completed year twelve at Seaford High School. She has a strong interest in the arts including some dance experience. Ausdance SA is one of ten South Australian organisations to host trainees. Carclew received over six hundred applications for the ten positions. Congratulations to last year's trainee Jamie Veneman who has gone on to complete his Fitness Leader's Certificate at the Australian Institute of Fitness.

Thanks to everyone that was able to attend the Ausdance SA Annual General Meeting. Lorraine Irving, Gina Stamatelopoulos and Jo Mc Donald re-nominated for the Board and were appointed for two year terms. Carol Wellman Kelly was appointed for a two year term. Ade Suharto stepped down as Secretary after completing her term. Continuing Board members are Edward Stratton-Smith (President), Monte Engler (Vice President & Treasurer), Bethany Adams and Effie Saloniklis. The Board is pleased to report that Ausdance SA enjoyed a very productive year in 2009. The organization met (and in a number of areas exceeded) the targets in its business plan and achieved a small surplus for the year. Highlights of the program included the large number of independent works supported, a workshop program grant for Fresh Bred the Ausdance SA youth dance ensemble, and a Creative Education Partnership – Artist in Residence grant supporting dance artists in five disadvantaged schools. Copies of the Ausdance SA 2009 Annual report are available on request, so please email the office if you would like to receive a copy.

Phil Callaghan
Director

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dance at a glance

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Pomona Road - Katrina Lazaroff in association with inSPACE

Venue: Space Theatre, Adelaide Festival Centre
Dates: 21-24 April, Wed-Sat at 8pm, Thu-Fri at 1pm
Tickets: \$29-\$15
Bookings: BASS 131 246 www.bass.net.au



Pomona Road

Flamenco Puro - By Flamenco Areti

Venue: Nexus Cabaret
Dates: 1 May 8pm
Tickets: \$25- \$20
Bookings: <https://www.dramatix.com.au/event/show/518>

Free Dance Week Spectacular - Ausdance SA

Venue: Gawler Place Canopy - Rundle Mall
Dates: Friday 30 April 5-8pm
Tickets: Free
Bookings: For groups wanting to participate 8212 0825

Shen Yun Performing Arts - with live orchestra

Venue: Adelaide Entertainment Centre
Dates: 6 May at 7.30pm & 7 May at 2.00pm and 7.30pm
Tickets: \$188-\$48
Bookings: www.ticketek.com.au phone: 132849
Information: www.shenyunperformingarts.org



Paloma

Choreolab - Ausdance SA

Venue: Ausdance SA Atrium Studio 136 North Tce (enter from Blyth St)
Dates: 6,7,8 May
Tickets: \$10-\$5
Bookings: For groups wanting to participate 8212 0825

Paloma - presented by Studio Flamenco

Venue: Dunstan Playhouse, Adelaide Festival Centre
Dates: Saturday 22 May
Tickets: \$45-\$25
Bookings: BASS 131 246 www.bass.net.au

Candance for a Cure

Venue: Adelaide Festival Theatre
Dates: 23 May
Tickets: \$42 - \$33
Bookings: BASS 131 246 www.bass.net.au

Beauty - Ingrid Voorendt Restless Dance Theatre with inSPACE

Venue: Space Theatre, Adelaide Festival Centre
Dates: 2-10 July, Thu-Sat at 8pm, Tue-Fri at 11am, Fri 9 July at 8pm
Tickets: \$25-\$10
Bookings: BASS 131 246 www.bass.net.au



Beauty

The Silver Rose - The Australian Ballet

Venue: Festival Theatre, Adelaide Festival Centre
Dates: 13-17 July, Tues - Wed, Fri & Sat 7.30pm, Thu 6.30pm, Sat 1.30pm
Tickets: \$105-\$31
Bookings: BASS 131 246 www.bass.net.au

Dance Education

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It has been a busy first term in the office with all the events we have participated in. Our **Dancers in Schools program** has made a good start to the year with primary and secondary school bookings and new clients from preschools, kindergartens and vacation care centres.

We have enjoyed a continued partnership with **ACHPER** (The Australian Council for Health Physical Education and Recreation) by delivering a teacher's workshop 'tips and tricks to running a dance class' at their state health and physical education conference April 13th. Jade Erlandsen travelled to Pt Augusta for ACHPER to provide in school teacher training at two sites which was well received.

Subject to a successful funding application through Carclew we will hold auditions at the end of the July school holiday (Sunday 18th) for yr 11 and 12 SACE dance students to become part of the **Ausdance Youth Dance Ensemble, Fresh Bred**. This year's choreographer is Zaimon Vilmanis who will jointly create **Picture My Past** with the ensemble. **Picture My Past** will delve into the participants' lives, past, present and possible futures. The young performers will have the opportunity to share their cultural backgrounds and individual experiences, by sharing memories of particular events, photos and videos of themselves and then reflecting on what has shaped their lives so far.

April Dance Teacher's Day was held on Friday 16th April. Teachers enjoyed a variety of informative workshops; Contemporary with a martial arts influence lead by Rob Griffin, Hip Hop & Stepping with Emma Dawson, Break-dance for teachers with Richard Seidel, and Sally Chance facilitated 'teaching young children'. Please put the December DTD in your diaries, Monday 6 Dec 2010.



April DTD: Contemporary workshop with Rob Griffin.



Key dates for student workshops and teacher professional development

Dance Week, 3-8 May

Celebrate dance at your school by booking an Ausdance workshop.

Moving Art Workshops

May, Week 2 & 3, Term 2.

A visual art and dance excursion for primary school students at the Festival Centre.

For more info or to book please call Robyn Goldsworthy (08) 8216 8861.

'December' Dance Teachers Day

Monday 6 Dec

A multitude of workshops, forums and networking opportunities will be on offer for dance teachers to expand, develop, and maintain their skills at AC Arts.

For more information or to book please call Cherie Broad (08) 8212 0825 or email education.sa@ausdance.org.au

SACE Dance Day was held Thursday 18 March at the Playhouse Theatre. Two dance students reflected on their experience in 2009 and gave words of wisdom to this year's students. Restless Dance Theatre invited audience members onto the stage to experiment with creative tasks and we were treated to a captivating performance by three company members. Ausdance SA provided workshops in Contemporary and Jazz Technique, Capoeira, Acrobatics, Partnering Skills with ADT Dancers and Fitness for Dancers. The day finished with an informative presentation on 'dance and film' by Amanda Phillips.

RESTLESS

update

RESTLESS
DANCE
THEATRE

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Farewell

Restless Dance Theatre wishes to announce the sad passing of **Deidre Williams** on Thursday morning 8 April 2010.

Deidre was partner of Company Manger, Nick Hughes for the past 20-years. A celebration of her life's achievements was held on Friday 16 April at the Odeon Theatre where Patch is now housed. Deidre was the chair of Patch for 9 years and to commemorate her contribution to the arts, the company has painted a memorial plaque at the theatre's entrance called Deidre's Door. She was passionate about the arts and a very inspiring person who will be sadly missed by many.



Performer Jianna Georgiou, Photo Sam Oster

New Work - *Beauty*

The Touring Company's new work – *Beauty*, directed by Ingrid Voorendt, will be beautiful in a classical sense with a more contemporary feel. This sumptuous new production, with an all female cast of five performers, is inspired by the work of writer Albert Camus and artists Grace Coddington and Bill Henson. *It's very rich in theatricality, it's feminine and exquisitely provocative.* There is a special offer at BASS for 30 dance students to attend an open studio rehearsal in the lead up to opening night. This offer includes access to rehearsal, performance and post show forum. *Beauty* will have its world premiere as part of the inSPACE program from Friday 2 - Saturday 10 July. Tickets are on sale now at BASS on Tel: 131 236.

from the ground up

Completing a 16-week Artist in Residence project at the Riverland Special School focusing on skills development with a performance outcome, Philip Channells (Artistic Director) directed from the ground up with 30 dancers. Taking cultural references from this regional area of South Australia, famous for its oranges produce, the work was inspired by the news of its recent closure of the Berri factory. The work expressed the chaos this might impact on the community, celebrated living in a rural community and showed a real sense of connection to each other and the land. This 40-minute work, which was performed at the Chaffey Theatre in Renmark, was accompanied with a screening of the award winning dance films, *Necessary Games*.

Growth Spurt

Founding Artistic Director of the company, Sally Chance, and Youth Ensemble graduate James Bull, returned to Restless to lead the Growth Spurt program in collaboration with the Mount Barker Health Service. This program is a series of dance workshops for young people between 2 - 4 years of age who have a perceived developmental delay, accompanied by their parent/guardian. The sessions adhered to a repetitive set of activities, designed to develop confidence in children and their adults through familiarity. The program was established by Sally's successor Kat Worth, who will lead a Growth Spurt program in the southern regions later in the year. If you would like to learn more about this program or interested in the company presenting a Growth Spurt in your area, contact kirsty@restlessdance.org or telephone (08) 82128494 on Mon - Fri.

ABC Documentary

A deal has been signed with the ABC to feature the *Necessary Games* films on the channel's national ARTSCAPE program. The documentary of the making of *Necessary Games* will also feature key collaborators and performers from each of the films discussing their experience working in this medium. *Moth*, *Sixteen* and *Necessity* will be shown in full with additional documentary footage on 29 June 2010.

LWD

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Frame & Circle

The Adelaide Festival finished with a bang for LWD, with our entire season a sell-out and great reviews, the fact that the closing night party was directly after our last performance provided a fitting finale to what was a very enjoyable season for cast and crew, as well as being highly successful. The only sad note was saying goodbye to Prue Lang, baby Pearl (who charmed everyone she met) and partner Mathieu. Prue spent time in Melbourne with family before returning to her home base in Paris, luckily just before the volcanic ash cloud closed airports all over Europe.

Evening Classes

Warm up and get fit for winter – classes run through most of the year so there is no excuse to hibernate. Intermediate Contemporary is on Tuesdays and Beginners' Contemporary on Wednesdays each week from 6 to 7.15pm in the LWD studio, Fowler's Building, Lion Arts Centre, Cnr Morphett St & North Tce, Adelaide.

Deidre Williams

LWD joins the SA arts community in expressing our sadness at Deidre's death. She was incredibly generous to us with her time and support, as she was to so many other people and we will miss her very much. Our thoughts are with Deidre's family.



Performers Lisa Griffiths and Lachlan Bell, Photo Tony Lewis

Artistic Director Garry Stewart celebrates a decade with ADT.

His first project for ADT, *Housedance*, was performed on the outside of the main sail of the Sydney Opera House on New Year's Eve 1999 and seen by an estimated television audience of two billion. His first full-length work for ADT was *Birdbrain*. Now recognised as one of Australia's most influential and important contemporary dance works, *Birdbrain* has become Australia's most widely toured contemporary dance work.

During his ten years with the company Garry has fostered an internationally acclaimed reputation as an ingenious choreographer and collaborator through works such as *The Age of Unbeauty*, *HELD*, *Devolution*, *G* and most recently *Be Your Self*. Garry has been the driving force behind a multitude of other projects that has substantially enriched both the dance and performing arts industries in Australia.

His support of the professional development of his ensemble dancers and young South Australian choreographers has been best exemplified through the *Ignition* programme which he started in 2000. Garry has challenged the dancers for this year's *Ignition* program with the theme 'But is it really dance?' *Ignition* is on at the Space Theatre from August 17 to 21 as part of the Adelaide Festival Centre's inSpace programme. For full details visit www.adt.org.au and to book tickets visit www.bass.net.au

Garry's tenth anniversary will also be celebrated through the Festival Centre's Performing Arts Collection. An exhibition featuring costumes, photographs and designs from his major works will be on display in the Festival Theatre foyer from 9 September.

ADT Public Dance Classes - Australian Dance Theatre public dance classes start on 27 April.

Taught by ADT's dancers and Adelaide's leading hip-hop teachers, the dance classes offer people the chance to get fit and learn new routines. Held at the ADT Studios the classes are social, interactive, challenging and specifically designed for adults (16 years and older). A range of beginner through to advance classes in contemporary technique, hip-hop and dance fitness have been scheduled on Tuesday, Wednesday and Thursday nights. Classes are charged at a flat rate of \$15 per class (no concessions). Advance bookings of four-week semester 'blocks' is strongly recommended in order to secure a place in each class.

"Garry Stewart has developed a unique style of choreography using a fusion of ballet, contemporary, hip-hop, gymnastics and martial arts. The training the dancers undertake in the company is rigorous and admired," said Associate Choreographer and dance class teacher Larissa McGowan. "I'm really looking forward to sharing our expertise through the dance classes."

"People have been asking the company to provide dance classes for years, knowing that it is a rare chance to access such expertise. We're very pleased with the mix that we're able to offer in our first year," said Dance Class Co-ordinator Jo Naumann.

ADT's 2010 Public Dance Class schedule:

- Block 1 – 27 April to 20 May
- Block 2 – 25 May to 17 June
- Block 3 – 22 June to 15 July
- Block 4 – 20 July to 12 August

For full details on teachers and classes visit www.adt.org.au



Photo: Chris Herzfeld,
Troy Honeysett & Larissa McGowan

Country Arts SA



Force Majeure's *The Age I'm In*

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Country Arts SA presents

Force Majeure's

The Age I'm In

A Dance Theatre Performance

Directed by Kate Champion

Toured by Performing Lines

It's not how old you are, but how you are old.

Force Majeure's *The Age I'm In* is a poignant, witty and revealing portrait of how we inhabit the age we're in throughout our lives.



The Age I'm In: Heidrun Lohr

After critically acclaimed, sold-out seasons at the Adelaide and Sydney Festivals and an international tour to Ireland, Korea and Canada, leading Australian dance theatre company Force Majeure is set to take its groundbreaking production, *The Age I'm In*, across Australia in 2010 and will tour to regional South Australia as part of Country Arts SA's 2010 Season.

The piece is vintage Kate Champion. The prodigiously talented star of Australian dance theatre has, together with a superb ensemble cast of actors and dancers ranging in age from 15 to 80, produced a work of great humanity, warmth, wit, skill and often astonishing technical agility.

More than two years in the making *The Age I'm In* is drawn from and inspired by recorded interviews with more than 80 Australians of all ages and backgrounds. The production offers a completely fresh and compelling take on generational clichés and differences, notions of family, friendship, love, growing old and how individuals grapple with their own place in the world.

This finely wrought fusion of dance, theatre, filmmaking, music and technical wizardry blends a distinctive dance-theatre language with innovative audio-visual technology using hand-held screens pioneered for *The Age I'm In* by Force Majeure co-founder, Geoff Cobham. The results are spellbinding with the visual technology revealing deeper layers of truth.

Supported by the Australia Council, Playing Australia, (potentially Arts NSW) and toured by Performing Lines., this national tour signals the company's own 'coming of age'. Established in 2002 Force Majeure works with actors, dancers, designers, writers, visual artists, composers and filmmakers who are committed to creating stimulating movement-based theatre. The company premiered in Europe at the prestigious Lyon Biennale de la Danse in 2006 and since then has received major national gongs including Green Room and MO Awards.

Venues:

Noarlunga, Hopgood Theatre, May 18, 8pm

Mount Gambier, Sir Robert Helpmann Theatre, May 25, 8pm

Renmark, Chaffey Theatre, May 21, 8pm

Link:

<http://www.countryarts.org.au/catalogs/whats-on/south-australia.php>

Options Tertiary Dance Festival

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In the midst of Adelaide's buzzing Fringe and Festival season, the Adelaide College for the Arts, Ausdance SA and the Tertiary Dance Council hosted over 120 tertiary dance students for the Options 2010 Tertiary Dance Festival. Dance students in their final year of study arrived from all over Australia, eager for an intensive week of dance classes, workshops, master-classes and the many dance shows on offer during the Fringe and Festival. Participants met other dance students and enjoyed Adelaide's nightlife. Dancers were allocated to individual programs which were jam-packed with classes including Contemporary, Classical



Options Classical

Ballet, Yoga, Hip Hop, Street Latin, Jazz, Tap, Bollywood, Bellydance and Swing classes. The calibre and variety of artists presenting at Options was phenomenal.

On Monday the Montalvo-Hervieu Company, from France, who were in Adelaide presenting *Good Morning Mr Gershwin* as part of the Festival, and the The Cholmondeleys & Featherstonehaughs from the UK presented workshops. Steven Heathcote from the Australian Ballet gave workshops throughout the week, coaching students in ballet technique and provided sound advice from his illustrious career. The Restless Dance Theatre workshop, presented by Artistic Director Philip Channells and dancers Bonnie Williams and Lorcan Hopper, was a powerful session for all involved. Within two hours the group learnt to trust one another, and themselves, as they explored new ways of moving and creating movement. The participants left the workshop feeling they had been a part of something intimate and special.

In the musical theatre workshop, lead by Todd Patrick, dancers learnt the true meaning of discipline, with a rigorous warm-up. After multiple high-kicks, jazz turns and attempts at aerial flips, the dancers were rewarded with learning choreography from the musical 'Hairspray', which had everyone shimmying and strutting to the upbeat music. If anyone had any energy after musical theatre, they were able to let off some steam at one of the ADT workshops, presented each day by a different dancer from the company. The classes reflected the company's highly physical and dynamic style. Carol Wellman-Kelly gave a workshop titled 'Extraordinary Auditions' that was both frightening and hilarious.

The dancers were given a chance to rest their legs at two forums facilitated by Ausdance SA's Phil Callaghan. The first focused on 'finding opportunities to make quality work in dance' and provided invaluable insights from ADT's Elizabeth Old, community dance professional Sally Chance and presenter from the Adelaide Festival Centre, Craig Harrison. The second focused on 'dance and the digital image' with a panel including film maker Sophie Hyde, lighting and video designer Nic Mollison, and photographer Chris Herzfeld.

Options 2010 was a great experience for all involved. With graduation nearing for many of the participants it was a great opportunity to experience the many exciting possibilities on the horizon. To see more photos and video footage of the week check out the Options 2010 facebook page. Erin Fowler, Third year student from AC Arts.



Options Contemporary

Pomona Road

by Katrina Lazaroff

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***Pomona Road* presented in association with inSPACE
Choreographed by Katrina Lazaroff**

Dates: 21, 24 April at 8:00pm, 22, 23 April 1:00pm
Venue: Space Theatre, Adelaide Festival Centre
Tickets: \$15-\$29
Bookings: BASS 131 246 www.bass.net.au

A not-to-be-missed world premiere Australian documentary dance show for all at Ausdance SA.

Pomona Road is a documentary/dance show that cites the effects the Ash Wednesday bushfires had on Adelaide Hills (and greater Adelaide) residents in the 1980's. Having grown up on Pomona Road in Stirling, director/choreographer Katrina Lazaroff has created this show to explore and express the notion of loss, hardship and the joy of recovery in direct reference to South Australia's devastating bushfires.

Pomona Road is not just dance. It is a piece likened to a live documentary incorporating recorded interviews from effected family and community members. This is combined with contemporary dance theatre, video projection, lighting design, a moving set and a unique sound score.

Often contemporary dance is abstract and open to interpretation. *Pomona Road* is different: the use of the above theatrical elements compliments the language of dance, allowing viewers to truly understand and develop unique relationships with the characters and to follow the meaning of the story. Nic Mollison has created textured environments from photos, videos and images which will form the backdrop of the show, and at times, project on the performers themselves.

Pomona Road promises to connect with your own experiences, exploring themes such as dealing with trauma, loss of identity and having to start again. It explores how adversity can bring families and communities together and re-define important social and interpersonal values.

This show will tug at the heart-strings of all South Australians.

Pomona Road features contemporary dance and theatre mixed with innovative visual and sound design, and explores how hardship can bring families and communities together and re-define important social and interpersonal values.

Choreographer/Director: Katrina Lazaroff Dancers: Peter Sheedy, Carol Wellman-Kelly, Veronica Shum, Emma Stokes and Zac Jones. Designers: Nic Mollison, Sascha Budimski, Kerry Reid and Richard Seidel. Dramaturg: Catherine Fitzgerald



Pomona Road

Dancing at Womadelaide

Kate Maguire-Rosier

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Womadelaide began under sunny blue skies in the picturesque gardens of Adelaide's Botanic Park. As well as world music, the festival boasted an eclectic mix of dance performances. Adelaide's wide boulevards, colonial-style dwellings and views of the hills to the East were an impressive contrast to the Sydney urban landscapes I am accustomed to. With the Fringe and the Adelaide Festival in full swing, my festive spirit remained charged throughout my stay.

Ojos de Brujo or "the eyes of the sorcerer" was one of the first performances I saw at Womadelaide. The Spanish Flamenco, Afro-Cuban, hip hop group sounded and looked colourful, vibrant and funky. However the only movement was by a female solo dancer who performed, in traditional flamenco style, intermittently through the set. The band did not live up to the gypsy, free-love vibe that it first evoked.

"Hi guys, how you doin'? I'm gonna play some tunes to warm us up, if that's cool." And so Grrilla Step opened. The Melbourne-based group, established by DJ Dexter, consisted of musicians and dancers who together delivered a buzzing performance. Performers represented a diverse range of homelands including Torres Strait Islands, West Papua, Cook Islands, Samoa, the Philippines, East Timor, Papua New Guinea and New Zealand. Blending traditional Islander dance with contemporary hip-hop, the dancing was explosive and aggressive. Dancer, Fu Sen "Crunch" described the contemporary hip-hop style, "Krump is a freestyle dance... Moves come out from feeding off the other dancers' energy and hype." The performance was a celebration of the old and new and you could not help but accept their invitation to join in.

Sydney-based theatre/dance/circus group, Strange Fruit put on a performance entitled, Ringing the Changes. Set in the treetops with bells chiming, performers attached to five-metre poles swayed to and fro to the tunes they were creating. Dressed in costumes reminiscent of 1940s factory workers, the group was led by a conductor who kept the music in time and the dynamic together. From start to finish, the audience was still, quiet and bewitched by this world above their heads.

Young Wagilak Group comprising Aboriginal artists Benjamin Wilfred, David Wilfred, Daniel Wilfred and Wesley Wilfred performed traditional short song-dances from their tribe in Nooka in North-Eastern Arnhem Land. Their performance was honest and deeply connected to the stories of their ancestors. One performer summed it up, "When I learnt, I had my grand-father. I wanna be with him. Every time I'm away Smoking Step, I go every places. That's why I learnt and I got knowledge about my grandfather, about everything..."

Two British dance companies, the Cholmondeleys and the Featherstonehaughs (pronounced 'chum-leez' and 'fan-shaws') performed Dancing on Your Grave, a cabaret of dance and music on the theme of death. Directed by Lea Anderson, the show presented songs such as, Get out of the box while you can! and If I'm dead, nobody told me... and was sprinkled with a wry, dark sense of humour. Movement was heavily dramatised and dancers appeared like ghosts of Vaudeville stars with white faces, corsets, fishnets and an air of 'lost glamour'. Despite unfortunate technical problems with the sound, the piece was met with plenty of laughter and applause.



Grrilla Step

Dancing at Womadelaide

Kate Maguire-Rosier

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An interesting encounter was the Kathakali Dance Ensemble and their work, The Mahabharata based on a classic Indian poem. The all-male troupe performed in the traditional Indian dance form, Kathakali, a highly stylised non-verbal performing art wherein actors, singers and drummers combine to create a dance drama. Rich in symbols and heritage dating back to the Indian courts of the sixteenth century, the art form was to be appreciated more than experienced at Womadelaide. For me, it was intriguing but rather inaccessible.

The standout was young Taiwanese contemporary dance company, Lafa and Artists. Fang-Yi Sheu and Sih-Wei Luo performed Single Room. In three acts, the dance drama detailed a love story between a man and a woman, danced with one prop; a long rectangular table symbolic of their souls, their unrequited love, possibly a child they shared... the list is endless. From agitation to longing, sorrow to compassion, the piece transported its audience. For 11.30pm at the end of a busy festival day, the crowd was unusually still and quiet. The piece rightfully received a standing ovation. After her fifteen years with the Martha Graham Company, Sheu brought influences of Graham technique. Her performance was expressive, genuine and precise. She explained, "I want to give dance life... There's one story from the choreographer and another from the performer." Ultimately, it was her performance combined with the fine choreography of Bulareyaung Pagarlava that generated the emotional force underlying the work.

Even the rain did not deter audiences at the end of the four-day festival. With a fun-loving ambiance in the air, resonating images in my mind and the lingering aromas of international cuisine tickling my nose, I left Womadelaide. It is a challenge for me to give justice to the performances I was fortunate enough to see because all were so rich in meaning. What can I say? I will be back.



Strange Fruit



Kathakali Dance Ensemble

CREATIVE EDUCATION PARTNERSHIPS

Artist in Residence Initiative

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A project supported by Arts SA, the Australia Council - Community Partnerships and the South Australian Department of Education and Children's Services

The Creative Education Partnerships – Artist in Residence (CEP-AIR)

During terms 3 and 4 of 2009 this project extended the capacity of the Ausdance SA 'Dancers in Schools' program through its focus on longer term residencies including a research component. The CEP-AIR funding enabled Ausdance SA to pilot 5 longer term residencies in targeted disadvantaged schools identified by ARTSsmart. The five schools were: Ross Smith Secondary School (RSS), Oceanview R-12 College (OVC), Para Hills High School (PBHS), Christies Beach High School (CBHS), and Murray Bridge High School (MBHS). Across the 5 schools the participants varied from years 8-10, including adolescent girls, disadvantaged, Indigenous, and multicultural (including recent arrival) students. The total number of participants was 417 (248 female: 169 male). Ausdance tutors delivered a total of 255 workshops. Participating schools were offered funding support to attend an out of school dance performance. Participating schools also received an Indigenous dance workshop delivered by Felix Kerry.

Aims of the Project

1. To enable access to quality dance education experiences with dance professionals for middle school students from diverse cultural and economic backgrounds.
2. To develop stronger partnerships with the participating schools in terms of professional development and stimulus for ongoing arts and dance experiences.

Key Personnel

Ausdance tutors employed were Rebecca Bainger, Rob Griffin, Kirsten Semmler Burt, Felecia Hick, Katrina Lazaroff, Jessica Statton, Aidan Munn, Jade Erlandsen, Bonnie Williams and Felix Kerry.

The tutors and workshops were coordinated by Peta Johnston, BA Dance, B. Ed. (Secondary Dance).

Research by Alicia Stanway Phd Candidate & Lecturer University of SA, Division of Health Sciences.

Director Ausdance SA, Phil Callaghan, M.Bus, BA, Cert Performance Dance.

Partner organizations with Ausdance SA were Adelaide College of the Arts (Dance Department), Kurruru, ARTSsmart, Silvertrace, Icebreaker Arts Projects and the University of SA.

Evaluation Results

The aim of the research was to assess the impact of the CEP-AIR project on **physical activity levels, creativity, well-being, social cohesion and awareness of the arts curriculum** in the 5 disadvantaged schools.

Pre-test All Schools

At the beginning of the project all the students were asked to self-report on their levels of physical activity using the national benchmark of engaging in moderate to vigorous physical activity for more than 60 minutes a day.

Pre-test Results for Student Physical Activity Levels

233 students or 56% were physically active, for more than 60 minutes each day/week.

184 students or 44% did not meet the national guidelines for physical activity.

Pre-test Results from Teachers

Teachers agreed (4 of 5) that dance can have a positive influence on creativity and well being. 3 of 5 strongly agreed that dance can add to and improve social cohesion. Teachers agreed that the Ausdance CEP-AIR project improved awareness of the arts curriculum and offered teachers access to professional development opportunities.



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Post-Test Evaluation Students

At the conclusion of the program all students were invited to complete an online survey through the University of South Australia. Of the 417 students in the program, 64 completed the post-test online survey. The results listed below showed a very positive response from the sample of students on factors such as physical activity, enjoyment, creativity, friendships, self confidence and self esteem.

- 67% of students completing the final survey indicated they '**really enjoyed**' participating.
- 95% of respondents indicated an improvement in their **creativity**.
- 83% indicated an improvement in their **peer relations** with others.
- 66% of respondents indicated that they felt more **positive** about themselves.
- 67% of students surveyed now met national guidelines of 60 minutes of **physical activity** per day.

Post-Test Evaluation by Teachers

The program helped the teachers to find more links to the curriculum, for example, providing specialized material for groups with particular interests such as partnering, dance for boys, disability dance, Indigenous dance, choreography and performing. A number of schools were also able to attend end of year dance performances at Adelaide College of the Arts. Each school was so enthusiastic about the project that they wanted Ausdance SA to apply for more funds to continue the residencies.

Post-project Artist's responses

The Ausdance SA dance artists reported that the project extended their skills as artists and workshop leaders. It also helped them to develop longer term relationships within school communities. They appreciated the additional opportunities for professional development that were provided through the project, including meeting as a group to discuss ideas and to experience team teaching. Professional development sessions were provided to the artists by Ausdance SA covering the following topics: liaising with the school and teacher; working with middle school learners; behaviour management; dance animateurs; using Hip Hop as a pathway and protective practices. The artists appreciated the reliable source of income from the project over the six months.

Conclusion

In the CEP-AIR sample of disadvantaged schools only 56% of students met the National Guidelines of 60 minutes of moderate to vigorous physical activity. This compares with an average of 69% in the National 2007 Children's Health and Nutritional Physical Activity Survey. The CEP-AIR evaluation was consistent with the National survey in finding that girls were less likely to meet physical activity targets than boys.

The positive response to the Ausdance SA CEP-AIR program due to its ability to increase physical activity, its popularity with girls and positive impact on factors such as creativity, well-being and social cohesion, suggest that there is justification for increased support for dance artist in residence programs, particularly in disadvantaged schools. Ausdance SA looks forward to participating in further rounds of the CEP-AIR program.



Murray Bridge High School



Ross Smith Secondary School

Ausdance Skill Set for Teaching Dance

Develop skills and knowledge in teaching, safe dance and professional practice.

We know that great teachers, and dance, change lives. Ausdance is pleased to announce a new short course, The Ausdance skill set for teaching dance. As dance becomes embedded in the National Curriculum, dance teachers will be in demand. Be prepared and armed with the latest teaching strategies and skills to make you a 'must have' for many schools, clubs and organisations.

The Ausdance skill set for teaching dance is a short course. It provides dancers with the knowledge and teaching strategies needed to successfully teach dance in community, studio and school settings. Those who complete the skill set will receive a Statement of Attainment which is nationally recognised.

The skill set contains four units of competency, selected from the Community Recreation Industry Training Package SRC04, a nationally endorsed training package. Completion of the Ausdance skill set for teaching dance will provide you with credits towards the SCR30206 Certificate III in Community Recreation. Those who have completed the skill set will have the capacity to teach in social, recreational and community settings and within the school system. It involves 70 hours face-to-face training within a group context plus 20 additional hours independent study.

Units of the skill set:

- Utilise effective teaching methods in a community, social and/or recreational dance context
- Maintain safe dance practice when teaching in a community, social and/or recreational dance context
- Maintain professional practice when teaching in a community, social or recreational dance context
- Operate in accordance with accepted instructional practices, styles, legal and ethical responsibilities.

The Ausdance skill set is intended for:

Graduates or participants of full-time dance or physical theatre courses

Registered dance teachers wanting to gain recognised professional learning in their field or to expand their teaching portfolio

Independent practising artists working for organisations to present dance to students

Freelance dance artists working in schools, community, social and recreational contexts or dance studios

Recognition of Prior Learning

If you have gained skills from previous studies or industry experience you may be able to gain exemptions through the Recognition of Current Competencies (RCC) process. A fee applies.

Ausdance SA is currently taking expressions of interest to deliver this course in semester 2, 2010.

The investment for Ausdance members: \$1,350 + GST and may be paid in instalments by prior arrangement. For more information and to register your interest please contact Cherie Broad on 8212 0825 or education.sa@ausdance.org.au

Flamenco

Paloma

3DA

volume 2 April 2010

Spanish Government in joint venture with Australian Flamenco Company

Date: Saturday 22 May 2010

Where: Adelaide Festival Theatre, Dunstan Playhouse

Tickets: \$24.90 - \$45.00

Book at Bass 131 246

Choreographers: Paloma Gomez, Susi Masi and Emma Fernee

Musical Director: Florian

Produced by Studio Flamenco

High-profile Adelaide-based flamenco dance company Studio Flamenco has successfully received funding from the Spanish Ministry of Culture, the Australian National University and Arts SA to work with one of Spain's most respected flamenco dancers and choreographers, Paloma Gomez.

Paloma Gomez (originally from Granada, Spain) has performed as principal dancer in the world famous Ballet Nacional de España (Adelaide Festival 2004) and Nuevo Ballet Español, before establishing her own dance company based in Madrid. Paloma currently tours throughout Europe, USA, Canada and Asia.

'It's a testament to the rising importance of flamenco as an international artform that we have been supported by the Spanish government as well as the Australian National University and Arts SA for this project', says Emma Fernee of Studio Flamenco. 'I think more and more Australians are being inspired by flamenco.' 'It's not every day that the Spanish Ministry of Culture supports flamenco in Australia...' comments Susi. 'It's a real honour to receive this support from the Spanish government and recognition of the calibre of our artists here in Australia.'

Emma Fernee and Susi Masi opened Studio Flamenco in 2004 as both a centre for professional development and a popular dance school where anyone can learn the art of flamenco. Studio Flamenco has been described as '...some of Australia's most accomplished and innovative Flamenco artists... gifted dancers (whose) enthusiasm for Flamenco is contagious... their minds are unified through the communal dialect of music and dance.' (Australia Council for the Arts online magazine, 'The Program' 2006). Studio Flamenco has also received critical acclaim for their performances at WOMAdelaide and the Adelaide International Guitar Festival.

While in Australia, Paloma Gomez will also teach a series of flamenco dance workshops and masterclasses in Sydney, Perth and here in Adelaide at Studio Flamenco (318 Goodwood Road, Clarence Park). Don't miss this exciting opportunity to experience flamenco at its best!



Paloma

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Arts SA