



## Report on the WDA Global Assembly

By Mary Jane Warner

From July 17-21, 2006, the World Dance Alliance Global Assembly took place at York University, Toronto Canada, in their new Fine Arts facilities. Under the theme “Dance/Diversity/Dialogue: Building Bridges between Communities and Cultures,” the Assembly brought together participants from twenty-five countries to talk about dance, participate in workshops, attend performances, and network with other individuals with similar interests.

The opening, on Monday July 17, began with a lively, visually exciting series of circle dances, directed by Sashar Zarif, featuring dancers representing Azerbaijani, Chinese, Greek, East Indian and Mexican dance. Over fifty dancers participated performing their own circle dance; then came together to develop a new circle dance that invited audience participation. Following a general welcome to all participants by Mary Jane Warner, assembly chair, and Adrienne Kaeppler, president of the World Dance Alliance Americas, participants dispersed to attend the varied sessions. Throughout each day academic papers were presented related to the theme of diversity as represented by the five network areas. Many registrants chose to attend one of the nineteen workshops offered ranging from ballet and modern dance to clogging and computer technology. In addition, thirty youth (ages 12-18) participated in an intensive workshop under the direction of Kaeja d’Dance. Their creative



Global Assembly Poster Image  
“East Wind,” Taipei Dance Forum

## Informe Sobre La Asamblea Global De La WDA

Por Mary Jane Warner

De Julio 17 al 21 del año 2006 se llevó a cabo la Asamblea Global de la World Dance Alliance (WDA), evento convocado en las dependencias de Bellas Artes de la Universidad de York en Toronto, Canadá. Bajo el lema “Danza/Diversidad/Diálogo: Construyendo Puentes entre Comunidades y Culturas”, la Asamblea reunió participantes de veinticinco países para hablar de la danza, participar en talleres, asistir a presentaciones y compartir con otros individuos con intereses similares.

La apertura, el 17 de Julio, comenzó con una viva y visual serie de danzas de círculos dirigidas por Sashar Zarif e interpretadas por bailarines que presentaban

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Adrienne Kaeppler (left), president of WDAA, congratulates and thanks Mary Jane Warner (right), the director of the Global Assembly

work was showcased in an outside performance on the University Common on the final day of the Assembly. On the second and third days of the Assembly, the Society for Canadian Dance Studies officially ran its own conference sessions that were open to all WDA participants, thus giving registrants a much wider exposure to issues in Canadian dance. A special session on dance for young people was featured. A panel, chaired by Michelle Silagy, examined the ways that youth can be engaged in dance. They were joined by several young dancers, participants in the youth program who spoke about their own experiences in dance and the impact of the Youth Intensive Program on them.

Over thirty dance groups/artists were programmed in a series of mid-day and evening performances. Each program was varied, usually featuring artists from several countries. An unusual feature was the inclusion of performers of all ages. Ngoma Dance showcased young dancers and musicians performing Ghanaian dances, on another program Gael Force Dancers presented an energetic group of cloggers ages 55 to 77 in a lively series of numbers. One program featured Taipei Dance Circle in one of their memorable "baby oil" dances, while on the same program Surdance Ensemble brought passion to the stage in *Momentos* performed to tango music. Many participants, led by a bagpiper, walked to the final dinner at Black Creek Pioneer Village that exposed people to Canadian roots with performances by the Celtic Dance Group, the Orange Peel Morris Dancers, and Scottish Country dancers who also taught some dances to the audience. New friends were made and plans emerging from the network sessions will enable increased contact with colleagues through the soon to be launched listserv.

danzas de Azerbaiyan, China, Grecia, las Indias, Orientales y Méjico. Participaron más de 50 bailarines quienes presentaron sus danzas de círculo individualmente,

y luego aparecieron juntos para presentar una nueva danza de círculo, en la cual fue invitado el público asistente. Luego de la bienvenida general a todos los convocados a cargo de Mary Jane Warner, presidenta de la Asamblea y Adrienne Kaeppler, presidenta de la WDA Américas, los participantes se dispersaron para participar de las diferentes sesiones. Todos los días se presentaron ponencias académicas relacionadas con el tema de la diversidad representada por las cinco áreas regionales. Muchos de los registrados escogieron asistir a uno de los diecinueve talleres ofrecidos y que versaban desde ballet y danza moderna hasta clogging y tecnología de computadora. Además 30 jóvenes (entre las edades de 12 a 18 años) participaron en un taller intensivo bajo la dirección de Kaeja d'Dance. Su obra creativa fue presentada en un espectáculo en el aula magna de la Universidad el día de la clausura de la Asamblea. Durante los días segundo y tercero del evento, la Sociedad para Estudios de la Danza del Canadá oficialmente celebró las sesiones de su propia conferencia, las cuales estuvieron abiertas a todos los participantes de la Asamblea Global de la WDA, dándole de esa manera a todos los registrados una mayor exposición a los temas de la danza canadiense. Se celebró también una sesión especial sobre la danza para los jóvenes. Un panel presidido por Michelle Silagy, examinó las diversas maneras en que los jóvenes pueden involucrarse en la danza. Ellos estuvieron acompañados de varios jóvenes bailarines, quienes participaron en el programa juvenil hablando de sus propias experiencias con la danza y el impacto que ejerció sobre ellos el Programa Intensivo Juvenil.

Más de treinta grupos de danzas y artistas se presentaron en series que iban desde el mediodía hasta la noche. Cada programa era diferente, generalmente presentando artistas de diversos países. Una presentación inusual fue la inclusión de bailarines de todas las edades. NgomaDanced presentó bailarines y músicos jóvenes ejecutando danzas de Ghana; en otro programa los Gael Force Dancers presentaron un enérgico grupo de cloggers que oscilaban entre los 55 y 77 años de edad en una serie de números vivaces en una de sus memorables danzas del "aceite de bebés", en otro programa el Surdance Ensemble llenó de passion el tablado con *Momentos* ejecutado a ritmo de tango. Muchos participantes dirigidos por un gaitero se dirigieron hasta la cena de clausura celebrada en el Black Creek Pioneer Village que familiarizó a los presentes con las raíces canadienses mediante la presentación del Grupo de Danzas Célticas, los Orange Peel Morris Dancers y los Scottish Country dancers, quienes también se tomaron el tiempo para enseñar algunos pasos de su música al público. En las sesiones de camaradería se formaron nuevas amistades y los planes que emergerían facilitarán un aumentado contacto con colegas a través de la listserv que muy pronto ha de ser implementada.

(Traducción Alan Stark)

## World Dance Alliance

The WDA Americas is a member driven organization. Its purpose is to discuss and debate aspects of common interest in order to help all the dance professionals of this hemisphere. Its desire is to support and preserve dance by promoting dance, encouraging collaboration and facilitating international exchange and study of common problems.

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## Dance in Canada – Roots and Branches

Keynote address by Grant Strate

World Dance Alliance Global Assembly – Toronto – July 18, 2006

The reason I have chosen this topic – *Dance in Canada – Roots and Branches* – is not just because I am a Canadian chauvinist, which I am, but because the Canadian dance scene is in many ways a microcosm of world dance, the theme of this assembly. Canada, with all its regional differences and demographic changes, addresses issues of “*Diversity and Dialogue*” every day of the week and is constantly concerned with the “*Bridging of Communities and Cultures*”. It is therefore fitting that Toronto has been chosen to host this sixth Global Assembly of the World Dance Alliance. It is not by chance that the United Nations has officially recognized Toronto as the most multicultural city in the world. Canada’s largest city abounds in dance traditions, styles and cultures, as does most of Canada. And the fact that Toronto has York University, with its fine dance department, is certainly a bonus for this event.

Physically, Canada is a huge country, second in size only to Russia. Its total population numbers about 30 million. The State of California has about the same population as all of Canada. A further comparison can be made to Mexico City, where the Americas region of WDA held its last General Assembly. Mexico City and its suburbs have 30 million people within a relatively small land mass. So you can assume Canada has a lot of open, unoccupied spaces. The distances between our towns and cities are vast.

From the beginning of Canada’s short history as a nation, there has been a tension between regionalism and centralism. The geological, economic and sociological diversity of this country, spread across 5, 000 miles of territory, generates a struggle for cultural identity, a struggle that is not always obvious but nonetheless present in subtle ways. The Canadian Pacific Railway was constructed in the late 19<sup>th</sup> Century in an attempt to bind the far-flung regions together, but with moderate success. There continues to be political tensions between federal and provincial governments, a tension that is reflected in our arts and culture. Certainly in dance, regional differences in funding opportunities, national profiles and aesthetic preferences are prevalent and ongoing. While we might wish to share knowledge, wealth and privilege through attractive partnerships beyond our own backyard, there is also the contrary impulse to preserve and protect that back yard.

Parallels can be made to other parts of the world. Throughout a long history, Europe has been made up of

numerous countries, which could boast of its own unique history and cultural values. Recently, however, with the advent of the European Union there has been a common market and a common currency. Borders and the exchange of information are more open than before. It is interesting to me that with all the quick and ready connections available to these countries, it does not appear they have become one cultural melting pot. Certainly the evolutionary path has changed, as it will always change, reflecting the various influences of daily life, but there is still a strong desire to protect and cherish the national histories that make these countries special. The desire to protect one's own back yard is a powerful incentive against homogenization.

Canada is different to Asia Pacific and Europe in that our history is very young. First Nations inhabitants go back a long way but the history of the European discovery of the land begins around the 16<sup>th</sup> century. The people behind that story are largely immigrants who came to the new world in periodic waves from other countries, looking for new opportunities. First were the French, followed by the British who grabbed the reins of power after the famous Battle of Quebec in 1759 and held onto them until Confederation in 1867. In the face of these changes, Quebec has managed to maintain its own language and culture and is well known as French Canada, the rest of the country being English Canada. French and English are both recognized as official languages. Even so, this arrangement has never been a truly compatible relationship. The presence of two dominant cultures and traditions, side by side, has often been described as "two solitudes".

The Western Provinces were eventually populated and taken under the wing of the Federal Government at different times during the 19<sup>th</sup> Century. Immigrants settled throughout the new frontier, the west attracting those who sought new opportunities for a successful life, including access to land. Even though they found it to be a hard and rugged life, they managed to put down roots, while never forgetting where they came from.

More recently there has been a sizable population flow entering Canada from Asia Pacific. In Vancouver, the west coast city in which I live, one of three citizens are from Asia, most of these from China and most of these arriving within the past 15 years. I am proud to say the City is widely acknowledged to be richer for the greater vibrancy this Diaspora has contributed. I am personally delighted with the change in cultural demographics.

Having traveled a fair bit in Asia, particularly in China, I also find it understandable that those who have left their homelands are often more concerned and protective of their cultural values than those who stayed behind. In a sense, they have brought their back yard with them. This seems to be true in the first and second generations of newcomers. At some point, fusion inevitably occurs for dancers and

## **La Danza en Canadá – Raíces y Ramas**

*Resumen en español del discurso presentado por Grant Strate, Toronto 18 de julio de 2006*

Escogí este tema porque la Danza Canadiense representa un microcosmos de la danza mundial. Canadá con sus diferencias regionales y demográficas continuamente aborda *Diversidad y Diálogo* en su afán de crear un puente entre *Comunidades y Culturas*.

Es un país enorme, en segundo lugar después de Rusia; sin embargo, su población es de aproximadamente 30 millones, en contraste con el estado de California o la Ciudad de México. Por lo tanto, tiene mucho territorio desocupado y las distancias entre las ciudades son grandes. Desde el comienzo de su corta historia como nación, existe una tensión entre regionalismo y centralismo que se refleja en nuestras artes y cultura. En cuestión de la danza son evidentes las diferencias en financiamiento regional, perfiles nacionales y preferencias estéticas. A la vez que quisiéramos compartir, también existe la tendencia de proteger lo nuestro.

Las First Nations (los habitantes originales) tienen una larga historia pero el descubrimiento europeo inicia hasta el siglo XVI. Primero llegaron los franceses, seguidos por los británicos, quienes después de la batalla de Québec en 1759 ganaron el poder que mantuvieron hasta la Confederación establecida en 1867. Québec se conoce como Canadá francesa con su propio idioma y cultura; aunque oficialmente se reconoce tanto el inglés como el francés, nunca ha existido una verdadera relación compatible. Durante el siglo XIX se poblaron las Provincias Occidentales con nuevos inmigrantes, quienes sin olvidarse de sus orígenes, tuvieron que enfrentar una vida dura. En los últimos quince años, llegó gente de Asia Pacífico, mayormente de la China, lo que contribuye una vibrante riqueza a la ciudad de Vancouver. Por mis experiencias en Asia, me parece comprensible que estos inmigrantes procuren mantener sus valores culturales a diferencia de los que han quedado en sus lugares de origen. Esto es obvio en las primeras y segundas generaciones que crearon una fusión que refleja la actualidad. Para mí, esta fusión requiere una profunda comprensión y respeto de todos los elementos del entorno, y que no sea no una colección de cosas disparatadas. Los pueblos de las First Nations bailaron para aplacar a sus dioses, para regocijarse de la victoria, prevenir enfermedades y volver a conectarse con sus ancestros, lo que continúan haciendo. Recientemente, el financiamiento especial del gobierno ha aumentado el interés en las artes aborígenes.

En la primera mitad del siglo XX, maestros de danza



Grant Strate, past president of WDAA, delivers keynote speech in Global Assembly

other artists. They must reflect their own time and place. But fusion is not necessarily melting pot, as some would claim and even hope it to be. “Melting pot”, as I understand its intention when the phrase was first coined, implied the acceptance of western traditions and cultural values. To me, fusion, in the best sense, requires a deep understanding and respectful treatment of the traditions involved in one’s environment, and is not just a collage of a bit of this and bit of that.

Before I touch on the history of Canadian dance, which will be necessarily short and fragmented, let me credit Max Wyman, who unfortunately cannot be with us at this Assembly. He has written an excellent book on this subject, entitled “Dance Canada-an illustrated history”. I recommend it as well as the many dance histories published by Dance Collection Danse.

The history of dance in Canada reaches back before the arrival of European colonizers. Our first nations people, like those of other lands, danced to placate their Gods, to rejoice in victory, to prevent sickness or to reconnect with their ancestors. Throughout succeeding years until now, native Canadians have continued to dance, as evidenced by the aboriginal dance festival that just preceded this Global Assembly, here at York University. Those of you who came early may have seen it. I am pleased to report there is recent revival of interest in the arts of First Nations people, encouraged by special government funding. The Aboriginal Training and Performance Program of the Banff Centre in Alberta convenes annual dance festivals and these have been highly successful. Other such festivals occur frequently in other parts of Canada.

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llegaron de Inglaterra, Rusia y los Estados Unidos. Anna Pavlova influyó fuertemente por medio de sus giras por Norte América. Después los Ballets Russes del Coronel de Basil contrataron bailarines locales y otros de la compañía se quedaron para formar una nueva generación de maestros y bailarines. Loie Fuller presentó su *Fire Dance* (Danza del Fuego) en Vancouver cinco veces en 1896. Entre 1914 y 1924 Ruth St. Denis y Ted Shawn hicieron varias giras y Martha Graham se presentó en vodevil en los años 20.

El desarrollo importante de la danza fue después de la Segunda Guerra Mundial. Entre 1948 y 1954 se celebraron festivales semi-profesionales en Winnipeg, Toronto, Ottawa y Montreal. Gwyneth Lloyd fundó la primera compañía profesional en 1950 en Winnipeg, honrada con el título Royal Winnipeg Ballet después de la visita de Inglaterra de la Princesa Elizabeth y su marido. Tres damas de sociedad invitaron a Celia Franca, recomendada por Ninette de Valois del Sadler’s Wells Ballet de Londres, con el fin de formar la Nacional Ballet of Canada. Ludmilla Chiriaeff, nacida en Latvia y entrenada en Rusia, fundó en 1957 Les Grands Ballets Canadiens de Montreal.

Surgieron unas pequeñas compañías que en seguida desaparecieron. Sobrevivieron Alberta Ballet de Calgary establecido en 1961, Ballet Jörgen de Toronto y Ballet British Columbia de Vancouver, que fundó un miembro de Les Grands Ballets Canadiens, la sueca Annette av Paul. Los directores que la siguieron venían de diferentes orígenes. El director actual es John Alleyne quien estudió con la Escuela Nacional de Ballet en Toronto y bailó con el Stuttgart Ballet. Al evitar el repertorio clásico ha formado una compañía de ballet verdaderamente contemporánea. Es obvio que todas estas compañías recibieron influencias de diferentes países.

Se formaron escuelas en asociación con las tres compañías importantes con el fin de preparar bailarines en el estilo apropiado de cada compañía. La ideología ha cambiado en años recientes ya que los bailarines son más peripatéticos y se aferran a sus ideas individuales. Los directores también tienen la tendencia de escoger de entre un grupo más extenso y emplean coreógrafos que no son de su compañía para acomodar diferentes gustos, lo que requiere bailarines con una técnica o estilo menos definido.

Durante la Segunda Guerra Mundial y poco después, inmigraron varios bailarines de danza moderna, algunos de ellos refugiados. Laine Mets de Estonia había estudiado con Mary Wigman en Alemania. Es curioso pensar que los bailarines de la escuela Wigman marcaron el interés por la danza moderna en Canadá y que el impacto de los Estado Unidos tardó varias décadas en sentirse. Fue hasta 1968 que empezara a florecer la danza contemporánea con la fundación del Toronto Dance Theatre, dirigido por Trish Beatty, David Earle y Peter Randazzo, quienes estudiaron con Martha Graham. Coincidiendo con el interés mundial

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## **International Dance Day April 29, 2006**

### **Message of His Majesty Preah Bat Samdech Preah Boromneath Norodom Sihamoni King of Cambodia**

Dancing requires neither pen nor paintbrush. Only one instrument is necessary, the human body. Every motion is imbued with dance. To move is to dance.

Dance exacts the utmost dedication of body, mind, and soul. Only the truly committed can pursue this demanding path. Such ascetic discipline molds the character as well as the body, and the rewards of such devotion are a hundred-fold. No freedom can approach that obtained by the mastery of the spirit over the body.

To us Khmers, dance in its most elaborate form is a means to draw us closer to the gods. Thus, dance becomes prayer. It becomes an indispensable ritual for the world to move forward, transcending us to the divine and raising us to supernatural heights.

On International Dance Day, may the dancers of the Royal Ballet of Cambodia intercede for us all. As we dance, may we strengthen everywhere the noble practice of tolerance, so crucial to all of humanity in this year of 2006.

### **International Dance Day Background**

In 1982 the International Dance Committee of the International Theatre Institute (ITI/UNESCO) founded International Dance Day to be celebrated every year on the 29<sup>th</sup> of April. The date commemorates the birthday of Jean-Georges Noverre, who was born in 1727 and was a great reformer of dance.

Every year a message from a well-known dance personality is circulated throughout the world. The intention of International Dance Day and the message is to bring all dance together on this day, to celebrate this art form and revel in its universality, to cross all political, cultural and ethnic barriers and bring people together in peace and friendship with common language—Dance.

In 1995, in an effort to unite dance, the International Dance Committee entered into a collaborative effort for the celebration of International Dance Day with World Dance Alliance.

## **Dia Internacional De La Danza 29 de abril de 2006-03-13**

### **Mensaje De Su Majestad Preah Bat Samdech Preah Boromneath Norodom Sihamoni Rei De Camboya**

La danza no necesita ni pluma, ni pincel. La única herramienta necesaria es el cuerpo humano; todo movimiento está impregnado de la danza. El moverse es danzar.

La danza demanda la más alta dedicación del cuerpo, la mente y el alma. Solo quienes sean completamente dedicados pueden tomar este sendero. Tal disciplina ascética moldea el carácter lo mismo que el cuerpo, y las recompensas de tal devoción son del tipo de un ciento por uno. Ninguna otra libertad se asemeja a la que se obtiene mediante el dominio del espíritu sobre el cuerpo.

Para nosotros los Khmers, la danza es, en su más elaborada forma, un medio de acercarnos a los dioses. Así pues, la danza se convierte en oración. Llega a ser un ritual indispensable para el avance del mundo, proyectándonos a lo divino y elevándonos a las alturas sobrenaturales.

En el Día Internacional de la Danza, que los bailarines del Ballet Real de Camboya intercedan por todos nosotros. Que al bailar, fortalezcamos por todas partes la noble práctica de la tolerancia, tan crucial para toda la humanidad en este año 2006.



**International Dance Day 2006**

## **On International Developments in Arts and Learning**

By Max Wyman

One of the prime issues of concern for the United Nations Educational, Scientific and Cultural Organization (UNESCO) is education for all, and as part of that concern with education in general, UNESCO has identified creativity and arts education as an essential building block in the creation of a culture of peace.

At the UNESCO General Conference of 1999, the Director-General launched an appeal for the promotion of a holistic and lifelong approach to arts education as part of the construction of a culture of peace. In response to this appeal, UNESCO established a program to advance the arts in school curriculum and to focus on the importance of the cognitive, emotional, scientific, and social development of youth.

From this developed the idea of holding the World Conference on Arts Education in Portugal next spring (Spring 2006). The long-term objectives are: to contribute to the integration of the arts and creativity in the learning process; to foster the development of the fulfilled individual; and to encourage mutual respect and understanding among cultures and peoples.

In preparation for the World Conference in Portugal, a series of regional expert meetings are being held to share best practices, examine trends and program frameworks and content. The most recent of these, and arguably the most important, in terms of setting the tone for Portugal, was held two months ago in Vilnius, Lithuania, bringing together participants from 25 countries in UNESCO's Europe region, which includes Canada and the U.S.

Why now? Because it is more and more apparent that we're short-changing both our young people - the generation of the future - and ourselves in an important area. More and more the evidence shows that without a grounding in the kind of creative and imaginative skills that we develop through interaction with art and culture we will have little hope of coming to terms with the major challenges that are going to be facing us as a race.

The Canadian Commission for UNESCO two years ago joined forces with a number of other government agencies and NGOs to create a national coalition of concern and commitment. Those partners include the

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## **Sobre los Cambios Internacionales en las Artes y el Aprendizaje**

Por Max Wyman

Uno de los principales asuntos de interés para la Organización de las Naciones Unidas para la Educación, la Ciencia y la Cultura (UNESCO) es la educación para todos, y como parte de ese interés en la educación en general, la UNESCO ha identificado la educación en el arte y la creatividad como un componente esencial en la creación de una cultura para la paz.

En la Conferencia General de la UNESCO de 1999, el Director General hizo un llamado a promover un enfoque de educación artística integral y de toda la vida como parte de la construcción de una cultura para la paz. En respuesta a este llamado, la UNESCO estableció un programa para impulsar las artes en el currículo escolar y concentrarse en la importancia del "desarrollo cognitivo, emocional, científico y social" de los jóvenes.

De ahí surgió la idea de celebrar en la primavera del próximo año en Portugal la Conferencia Mundial sobre Educación en las Artes. Los objetivos a largo plazo son: contribuir a la integración de las artes y la creatividad en el proceso de aprendizaje; promover el desarrollo del individuo realizado y estimular el entendimiento y el respeto mutuo entre las culturas y los pueblos.

En preparación para la Conferencia Mundial en Portugal, se está celebrando una serie de reuniones de expertos regionales para compartir las mejores prácticas, examinar las tendencias, el contenido y el programa. La más reciente de estas, y probablemente la más importante en lo que concierne a sentar las bases para la Asamblea de Portugal, fue celebrada hace dos meses en Vilnius, Lituania congregando a participantes de 25 países de la región europea de la UNESCO, lo que incluye a los Estados Unidos y el Canadá

Por qué ahora? Porque es cada vez más evidente que los estamos fallando a nuestros jóvenes-la generación del futuro-y a nosotros mismos en un área importante. La evidencia muestra cada vez más que sin una base en el tipo de destrezas creativas e imaginativas que desarrollamos a través de la interacción con el arte y la cultura, es muy poco lo que podemos esperar en lo que concierne a enfrentar con éxito los principales desafíos con que vamos a ser confrontados como raza.

Hace dos años el Comité Canadiense de la UNESCO se alió con un número de otras agencias gubernamentales y ONGs para crear una coalición nacional de interés y compromiso. Esos socios incluyen el Concilio

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## Report on WDA-Europe

By Joseph Fontana

WDA Europe started its activity this year on January 9, 2006, in a new “home” that is based in Rome, Italy. Immediately WDA Europe began working on an innovative program to recruit old and new European members. The activity involved our presence within a series of cultural events. It was important to create a high standard for the organization and at the same time show openness towards young students. WDA Europe opened a new section called “Young Members” for students under the age of twenty four. They can be part of WDA Europe for a minimal membership fee of fifteen euros.

WDA Europe accepted under its auspices the following events:

- Move on 1x100” 22 Feb. 2006 Spazio Etoile Roma [www.1x100.net](http://www.1x100.net)
- “Danza in Fiera” 23-26 March 2006 Fortezza da Basso Firenze [www.danzainfiera.it](http://www.danzainfiera.it)
- “International Dance Day” 29 April 2006 Messina, Pesaro, Napoli, Parigi, New York, Hong Kong [www.wda-europe.net](http://www.wda-europe.net) performances, workshops etc.
- For the Italian Tour of the Comdian Dance Company in collaboration with the Minesty for Public Instruction WDA Europe presented the company with the art work that was part of the message to the world written by the King of Cambodia and that was created by the Italian artist Luca Di Paolo.
- “Premio Roma” 1-6 July 2006 . Prima serata Rai2 [www.accademianazionaledanza.it](http://www.accademianazionaledanza.it) [www.concorsointernazionaledanza.it](http://www.concorsointernazionaledanza.it)  
WDA Europe gave a prize to a talented dancer within the dance competition.
- “Vignale Danza” 26June -5 Agust 2006 festival of dance performances [www.teatronuovo.torino.it](http://www.teatronuovo.torino.it)
- WDA Europe gave dance awards to two young choreographers.
- WDA Europe was in aToronto, Canada for the global Assembly -July 2006
- WDA Europe il 29,30 September& 1 Ottobre 2006 organized the Regional Assembly “IS IT ONLY DANCE?”
- Gala “Evento SCALA” Vivicipertalento – at the Teatro alla Scala di Milano 27 October 2006

The Regional Assembly organized by WDA Europe took place on September 29, 20 and October 1

## Reporte sobre WDA-Europe

Par Joseph Fontana

La Alianza Mundial de la Danza-Europa, WDA por sus siglas en inglés, comenzó su actividad este año el 9 de enero del 2006, en un nuevo local establecido en Roma, Italia. Inmediatamente, la WDA Europa comienza a trabajar en un innovador programa para reclutar nuevos y antiguos miembros europeos. La actividad involucraba nuestra presencia en una serie de eventos culturales. Fue importante definir altos estándares para la organización, al tiempo que se mostraba una apertura hacia los estudiantes jóvenes. WDA Europa abrió una nueva sección llamada “Miembros Jóvenes” para estudiantes menores de 24 años. Ellos pueden formar parte de la membresía de WDA Europa por una cuota mínima de quince euros.

WDA Europa aceptó bajo su patrocinio los siguientes eventos:

- Move on 1x100”. Febrero 22, 2006. Spacio Etoile, Roma. [www.1x100.net](http://www.1x100.net)
- “Danza in Fiera”. Marzo 23 al 26, 2006. Fortezza da Basso. Firenze. [www.danzainfiera.it](http://www.danzainfiera.it)
- Día Internacional de la Danza. Abril 29, 2006. Messina, Pessaro, Nápoles, París, Nueva York, Hong Kong. [www.wda-europa.net](http://www.wda-europa.net) presentaciones, talleres, etc.
- Para la gira italiana de la Compañía de Danza Comdian, y en cooperación con el Ministerio de Educación Pública, la WDA Europa presentó a la compañía con la obra de arte que fue parte del mensaje al mundo escrito por el Rey de Camboya y que fue creada por el artista italiano Luca di Paolo.
- “Premio Roma”. Julio 1 al 6, 2006. Prima serata Rai2. [www.accademianazionaledanza.it](http://www.accademianazionaledanza.it) [www.concorsointernazionaledanza.it](http://www.concorsointernazionaledanza.it)  
WDA Europa otorgó un premio a un talentoso bailarín, como parte de la competencia de danzas organizada en la celebración.
- “Vignale Danza”. Junio 26 a Agosto 5. Un festival de presentaciones de danzas. [www.teatronuovo.torino.it](http://www.teatronuovo.torino.it)
- WDA Europa entregó sendos premios a dos jóvenes coreógrafos.
- WDA Europa estuvo en Toronto, Canadá para la Asamblea Global de Julio 2006.  
WDA Europa, organizó la Asamblea Regional de Sept. 29 a Octubre 1, 2006 con el lema “ES APENAS UN BAILE?”
- Gala “Evento SCALA” Vivicipertalento en el Teatro de la Scala de Milán. Octubre 27, 2006.

2006 in the city of Taranto, Italy. “Is It Only Dance” was an event that united members from different countries. WDA Europe members extends from: Spain, Sweden, France, UK, Belgium, Cypress, Netherlands, Serbia, Lebanon, Portugal, Italy etc. The Regional Assembly had researchers, dance companies, independent dancers, students, book sellers and much more presenting papers and their artistic productions. The conference developed themes on teaching, promotion, performances, contemporary dance, and diversity. During the day students had the opportunity to be part of various workshops. Teachers of many forms of dance knowledge were invited to hold workshops or master classes. In the afternoon space, dance schools presented their students and choreographic works, and in the evening— to top it all off— there were two wonderful and interesting dance performances of our members. The dance forms varied from contemporary dance to hip-hop and then from popular dance to breakers and then again contact improvisation, traditional Indian Dance, etc. At the assembly we voted our vice presidents and other ex-com members. WDA Europe was able to “move” over more than 500 people for the assembly (not including the audiences for the evening performances), and WDA Europe as of today has more than 300 members.



(*Strate*, Continued from page 5)

In Canada’s recorded history, dance was first mentioned in Jacques Cartier’s journal in 1534. He described an encounter with seven canoes bearing “wild men all dancing and making signs of joy and mirth”. From then on into the 19<sup>th</sup> Century there were some references to social and folk dancing. The *ballets des cours* of the courts of France were heard of but never seen here. It was not until 1820 that classical ballet began to be taught and performed in Quebec, reflecting as much as possible the birth of Romantic Ballet in Europe.

During the first half of the 20<sup>th</sup> Century, dance teachers from England, Russia and the United States arrived in Canada. Anna Pavlova and her partner, Mikhail Mordkin, toured widely throughout North America and left a strong imprint. The de Basil Ballets Russes followed, hiring dancers from local studios along the way and depositing others, some of whom became part of the new generation of teachers and performers in Canada.

On the anti-ballet front, Loie Fuller was able to give performances of her *Fire Dance* five times in Vancouver in 1896. Ruth St. Denis and Ted Shawn toured several times in Canada between 1914 and 1924, introducing their versions of exotic dance. Martha Graham appeared in Shawn’s Aztec spectacle on a vaudeville bill in the 1920’s. The beginnings of modern dance were introduced, though not yet flourishing.

La Asamblea Regional organizada por la WDA Europa se llevó a cabo los días septiembre 29 a Octubre 1, 2006 en la ciudad de Taranto, Italia. “ES APENAS UN BAILE?” fue un evento que unió a miembros de diferentes países. Los miembros de la WDA Europa se encuentran diseminados por España, Suecia, Francia. El Reino Unido, Bélgica, Chipre,, Holanda, Serbia, el Líbano, Portugal, Italia, etc. La Asamblea Regional incluyó investigadores, compañías de danza, bailarines independientes, estudiantes, distribuidores de libros y muchos otros presentando ponencias y producciones artísticas. La conferencia desarrolló temas sobre la enseñanza, la promoción, la diversidad y la presentación de la danza contemporánea. Durante el día los estudiantes tuvieron la oportunidad de formar parte de varios talleres. Maestros versados en muchas formas de danza fueron invitados a desarrollar talleres y charlas magistrales. Durante el espacio vespertino, las escuelas de danza presentaron sus estudiantes y sus obras coreográficas y durante las noches, para ponerle el broche de oro, hubo dos interesantes y maravillosas presentaciones de danzas de nuestros miembros. Los diversos estilos de danza variaban desde el baile contemporáneo hasta el hip hop; desde el baile popular hasta el break dance; desde el baile de contacto hasta el baile tradicional de la India, etc. En nuestra Asamblea elegimos a nuestros primeros Vicepresidentes y otros miembros ejecutivos. La WDA Europa pudo “movilizar” más de 500 personas para la Asamblea (sin contar el público asistente a las presentaciones nocturnas); y como si fuera poco la WDA Europa cuenta hasta el día de hoy con más de 300 miembros.

(Traducción Alina Abreu)



(*Strate*, Continuado de página 5)

en los años 60 y 70, aparecieron varios grupos: Le Groupe de la Place Royale de Montreal, Contemporary Dance de Winnipeg, Anna Wyman Dance Theatre y Paula Ross Company, las dos últimas de Vancouver.

El “boom” culminó en los 70 con compañías nuevas que se formaron casi diariamente y un público cada vez más interesado. Los circuitos de giras fueron activos. Actitudes convencionales hacia el entrenamiento y presentación se cambiaron drásticamente. Los programas ofrecidos por la Universidades buscaron un camino alternativa para bailarines, coreógrafos, historiadores, terapeutas, maestros y artistas interdisciplinarias. Una nueva generación de bailarines exigió la posibilidad de presentar su propio material, sea lo que sea.

Surgieron de este nuevo espíritu, repercusiones de experimentación, individualismo y determinación. La danza contemporánea casi llegó a un punto incestuoso para bailarines y coreógrafos que pensaron igual. A menudo el

There were of course many more contributors to the evolution of dance on the Canadian scene during the first four decades of the 20<sup>th</sup> Century. Let me just say, for the purposes of this presentation, that seeds were planted that led to significant development following World War Two.

A series of six semi-professional ballet festivals took place in Winnipeg, Toronto, Ottawa and Montreal between 1948 and 1954. These prepared the way for the true beginnings of professional dance in this country. It was around this time that three major ballet companies were born and continue to be the largest and most established companies in this country. The first to be officially incorporated was the Winnipeg Ballet in 1950, soon to be renamed the Royal Winnipeg Ballet after a chance visit to Winnipeg of Princess Elizabeth and the Duke of Edinburgh, who attended a performance. The founder of the Winnipeg company was Gwenyth Lloyd, who came from England.

Hard on the heels of the RWB was the Canadian National Ballet which made its debut in Toronto in 1951 and was later renamed the National Ballet of Canada. It was founded by Celia Franca (my boss for 20 years), who was invited to come to Canada by a trio of Toronto society ladies. Celia Franca had been a dancer and choreographer out of the Sadler's Ballet in London. She had been recommended for this position by Ninette de Valois, the director of the Royal Ballet of England.

Ludmilla Chiriaeff, Latvian born and Russian ballet trained, founded Les Grand Ballet Canadiens in Montreal in 1957. For some years prior to this date she had fostered a group of dancer who performed regularly on the French CBC television network. From these beginnings a professional company emerged.

All three founders were capable and ambitious, true pioneers in the history of Canadian dance. On the other hand, most of the artistic directors who succeeded them have been men. This pattern is also true of the American Ballet Theatre and the Royal Ballet of England. I am not quite sure what this means but it is worth a discussion at another time.

Other smaller but successful ballet companies followed. The Edmonton Ballet became Alberta Ballet in 1966 and is now based in Calgary, retaining offices in Edmonton. Theatre Ballet of Canada, formed out of two previously existing companies, Ballet Ys in Toronto and Entre Six in Montreal, made its debut in 1981 at the National Arts Centre in Ottawa. The name of the company was eventually changed by Frank Augustine its then artistic director, Frank Augustine, to the Ottawa Ballet before its demise in 1994.

Ballet British Columbia was launched in 1985 out of the ashes of Pacific Ballet Theatre, one of many failed endeavours to establish a ballet company on the west coast. Ballet BC has had a succession of artistic directors starting

público general ni siquiera estuvo invitado a asistir, sino a propósito fue excluido de su contenido esotérico. Se podría decir que se le cerraban las puertas. Ahora que el “boom” se terminó, nos enfrentamos con el hecho que cuando el péndulo oscila, en general pasa demasiado y a la fuerza tiene que regresar. Durante el nuevo período de “puerta abierta” surgió otro problema. El financiamiento gubernamental cambió de privilegiar al bailarín a apoyar al coreógrafo. Se hizo la asesoría de acuerdo con las ultimísimas ideas, con el resultado que muchas carreras duraron sólo dos o tres años y fueron sustituidos por otros con ideas “más nuevas”. La consecuencia fue que no podrían crear un cuerpo de obras. No obstante, sobrevive el más fuerte.

En suma, la danza contemporánea de Québec ha logrado el mayor éxito, nacional e internacionalmente. Montreal ha producido varios bailarines de danza contemporánea, producto de generaciones luchando por retener su identidad cultural. Un cambio en la actitud de la Iglesia y la presión de las culturas inglesas vecinas ayudaron esta revolución encabezada por un grupo *Les Automatistes*, encabezado por el pintor Paul-Émile Borduas y Françoise Sullivan, bailarina y pintora, a quien siguieron Jeanne Renaud, Ginette Lauren y Paul-André Portier. Hay que hacer mención especial del grupo contemporánea *Nouvelle Aire*, de donde salieron Edouard Lock y Marie Chouinard.

Este espíritu revolucionario no fue tan fuerte en otras regiones de Canadá donde otros elementos llevan a nuevas direcciones. Cambios demográficos aparecen que afectarán nuestras artes y cultura y el efecto ahora es global, no solamente una cuestión de culturas occidentales.

Financiamiento es una preocupación, sobre todo que la danza fue considerada la Cenicienta – ¡antes de ir al baile! El apoyo del Consejo para las Artes de Canadá es primordial y cada provincia tiene su Comité de la Artes y/o su Consejo de las Artes, pero mayormente el recurso viene del gobierno. Se estructura un Consejo para que los políticos no puedan interferir cuando los artistas merecen apoyo. No obstante, pueden negar el dinero por razones políticos. Las ciudades principales también tienen agencias para apoyar el arte y la cultura y existen unas pocas fundaciones privadas. De otra manera los artistas tienen que buscar apoyo financiero del sector privado.

La situación en Canadá actualmente se parece mucho a otras partes del mundo. En proporción del tamaño de su población, ha tenido éxito en la danza, con los correspondientes variantes en estilos según cada centro y región. Veremos lo que nos depara el futuro.

*(Traducido y resumido por Alan Stark)*

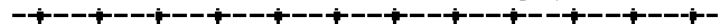


with Annette av Paul from Les Grand Ballet Canadiens. She was followed by B.C. born Reid Anderson from John Cranko's Stuttgart Ballet, Patricia Neary out of the Balanchine stable and Barry Ingham from William Forsythe's Frankfurt Ballet. John Alleyne, trained at the National Ballet School and previously a dancer the Stuttgart Ballet and the National Ballet of Canada, became artistic director of Ballet B.C. in 1992. Alleyne has established this company as a truly contemporary ballet company, avoiding remounts of the classical repertoire.

Since 1950, several short lived ballet companies emerged in response to the so called dance boom of the 60's, 70's and 80's. One survivor is Ballet Jörgen, founded and directed by Bengt Jörgen, Swedish born and trained and a former dancer with the National Ballet of Canada. This company mainly produces and tours smaller versions of classical ballets, such as *Cinderella*, *Coppelia* and *Romeo and Juliette*. Newest on the scene is the Atlantic Ballet out of New Brunswick, made up of transplanted Eastern European ballet artists.



Mary Jane Warner (center, in white coat) and Mr. Chen (center, in suit), Taiwanese consulate in Toronto, who hosted a press conference for Taipei Dance Forum and Circle Dance Company



I won't go into further details about the genesis and development of Canada's ballet front. For these I recommend Max Wyman's book. I merely want to make the point that its roots and branches have been very much influenced by a multitude of people from other countries and traditions. The roots emanate from *danse d'écoles* of Russia, England, Sweden, France and the United States, particularly Balanchine.

Ballet schools were formed in association with the three major ballet companies, in line with the common belief that each company should train dancers for its own unique style. The largest and better funded of these schools is the National Ballet School, founded here in Toronto by Celia Franca and Betty Oliphant in 1959. The National Ballet School has come a long way since it first began in a converted church hall. From time to time a building abutting the school was taken over to allow for expansion. Now it presides magnificently on Jarvis Street in a newly erected facility that stands as a beacon of the school's success.

Inevitably the Royal Winnipeg Ballet opened its own school which now flourishes in the same building with the company. Until recently, the school was directed by David Moroni, who in the beginning, worked in close association with Arnold Spohr, then the Artistic Director of RWB.

Ludmilla Chiriaeff founded L'École Supérieure de la Danse in Montreal as the training base for Les Grands Ballets Canadiens. It is now called École Supérieure de Ballet Contemporaine.

At one point there was considerable competition – one might even say hostility – between these three schools, mostly provoked by perceived inequities in government funding. A long story, to be elaborated elsewhere but not here.

One observation I will make about the advent and evolution of these three ballet schools is that the old idea of creating a school to assure the proper technique and style of dancing for each particular company is no longer relevant. Dancers are more peripatetic now than they were back then. They travel, tend to see more and to hold their own ideas about dance and what they wish to do with it.

On the other hand, artistic directors tend to choose their dance talent from a wider international pool, not just from the local one at hand. They also call on choreographers outside their own company to accommodate a wide variety of public tastes. This requires dancers who are not so programmed they cannot move outside a specific technique or style. In other words, today's dancer cannot expect to find a professional career with a narrowly specialized movement vocabulary. In the best sense, one can say these schools are now preparing dancers for the world, whether or not that was their original intention.

During World War Two and shortly after, a number of European modern dancers immigrated to Canada. Some of these were

refugees. My first dance teacher in Edmonton was an Estonian refugee. Laine Mets, who had studied extensively with Mary Wigman in Germany. She was only one of several Wigman-style dancers who came to Canada at about the same time. Others were Yone Kvietyts and Ruth Sorel in Montreal, Julianna Lau and Bianca Rogge in Toronto, and Magda and Gertrude Hanover in Vancouver. It is strange, when you think about it, that the introduction by Wigman disciples of German expressionism, with all its *sturm* and *drang*, marked the beginnings of interest in modern dance in Canada. American modern dance was already thriving across the border but it was not until decades later that its impact was seen in Canada.

Contemporary dance did not really flourish until the founding of the Toronto Dance Theatre in 1968, headed by Trish Beatty, David Earl and Peter Randazzo, all of whom had studied and worked with Martha Graham in New York. This was towards the beginning of the rising popularity of dance in the 60' and 70's. This dance boom, as we referred to it, was pretty well shared throughout the western world. Toronto Dance Theatre was the turning point for the future of contemporary dance in Canada.

During the 60's a few modern dance groups were gaining attention and others were vying for it. These included Le Groupe de la Place Royale in Montreal, now relocated to Ottawa, the Contemporary Dancers of Winnipeg, the Anna Wyman Dance Theatre and the Paula Ross Company in Vancouver.

The dance explosion hit its peak in the 70's. New companies were formed almost daily. The public showed a greater interest in dance than ever before. The touring circuit was lively. Conventional approaches to training and performance were breaking down. Nothing seemed to be sacred any longer. University programs were being offered to those seeking an alternate path into the field as dancers, historians, choreographers, therapists, teachers and interdisciplinary artists. A new breed of independent dancers was clamoring for its place in the sun, many of whom wished to dance, choreograph and produce their own material. Dancers were beginning to take responsibilities for their own destinies, whatever the risks.

With this new spirit of experimentation, individualism and cussed determination there was a refreshing period of creative choreographic ideas. At the same time contemporary dance came dangerously close to becoming an incestuous experience only for like-minded dancers and choreographers. The general public was often, not only not invited into the dance, but deliberately locked out of its private and esoteric intent. Now that the dance boom is over, we face the fact that when the pendulum swings, it usually swings too far and must inevitably return.

During this open door period for aspiring independent choreographers, another problem emerged. Funding for dance from federal, provincial and municipal agencies shifted more away from the dancer to creation, which was judged on the latest and newest ideas of the choreographer. However, many careers were launched for a year or two with the expectation that funding support would continue. Many artists on the way to becoming established hit a plateau and were no longer "cutting edge", so were replaced in the funding cycle by voices waiting to be recognized for their newest and freshest ideas. Consequently there has been a lot of entering and exiting in the dance field. It becomes increasingly difficult to establish and oeuvre, a body of work. Even so, the Darwinian principle of the survival of the fittest still works, to some extent, in Canada.

Contemporary dance in Quebec has, by any measure, achieved the greatest success, nationally and internationally. Montreal has spawned a substantial number of significant contemporary dancers and choreographers, very much the product of a society which has struggled for generations to retain its own cultural identity. With the diminishment of the anti-dance attitude of the

Catholic church and the increasing pressures from English-speaking cultures within the Province of Quebec, the rest of Canada and the United States, Quebec artists joined the battle for identity. As a result, a large number of artists were motivated to speak out politically, socially and sexually through their work. Technique tended to take a back seat to the message at the beginning of the revolution, but the message was, and remains, powerful.

Leading this revolution was a group of artists referred to as Les Automatists, headed by the painter Paul-Émile Borduas. Francoise Sullivan, an active member of this group, spoke for dance



Three presidents of WDS in Global Assembly: (l to r) Anis Nor , WDA-Asia Pacific; Adrienne Kaeppler, WDA-Americas; and Joseph Fontana, WDA-Europe

and proved to be influential in the development of dance in Quebec. She prepared the ground for a highly productive group of independent dance artists, including Jeanne Renaud, Ginette Lauren and Paul-Andre Fortier, all of whom have become seminal leaders in Quebec dance. I believe special credit should also be given to Nouvelle Aire, a contemporary company of young Turks who pushed the edges of our art-form so far that it never, to my knowledge, received a grant from the Canada Council. This was during a brief time when the Council had as its motto, *None but the Roses*. Out of Nouvelle Aire came a whole generation of dance artists who have put Quebec dance on the International map. Some of these, already mentioned, had previously worked with Francoise Sullivan. Add to these Edouard Lock who became director of La La La Human Steps and Marie Chouinard who heads her own famous and sometimes infamous company.

The revolutionary spirit has not been so strong in the rest of Canada, which is perhaps the reason contemporary dance outside Quebec has not been pushed to the same level of international attention. However, as I mentioned in the beginning of this address, there are other elements afoot which promise to lead other parts of Canada, and to some extent even Quebec, into new and exciting directions for the future. Demographic changes are everywhere around us; changes that will inevitably, as they should, affect our arts and culture. It is no longer just a balancing act between cultures from the western world, specifically the United States, England, France and central Europe. The balancing act has become entirely global. We would be foolish to ignore this reality.



English and Celtic Dance Roots at the Black Creek Pioneer Village: (l to r) Marcus Hughes (Australia); bagpipe player; Urminala Sarkar Munsri (India); and Fred Frumberg (Cambodia)

Those of us attending this Global Assembly have only to look around us to witness the wealth of diversity that exists in Canadian dance, particularly in Toronto. Artists such as Menaka Thakar, Lata Pada and Rina Singha represent East Indian dance at a very high level. William Lau brings his skills in Chinese Opera dance and Peter Chin is an example of Chinese influenced work expressed in its own time and place. Spanish, Korean, Chinese and African dance are well recognized and supported here.

There are many other contemporary companies in Toronto that bear mentioning. DanceMakers, a company born out of the Dance Department of this University during the 70's, continues to this day. Kaeja d'Dance is well known for its social consciousness and movement improvisation.

Special mention and appreciation must also be given to the Dancer Transition Resource Centre, until recently led by Joysanne Sidimus. This service organization has been enormously successful in providing funds and opportunities for dancers who face the end of their performing careers and must retrain for other vocations, some related to the field of dance. Kudos must also be given to Dance Collection Danse, an organization that manages on a shoe string to record and preserve our dance heritage. Founded by Miriam and Laurence Adams, it has served the entire dance community splendidly. Sadly, Lawrence is no longer with us.

From Vancouver, I should mention the work of Jai Govinda, a teacher of Bharatnatyam, and the many teachers of Chinese and Spanish dance that are well established in that city. There is a new breed of contemporary choreographers emerging who are being recognized in Canada and abroad. These include Holy Body Tadoo, directed by Noam Gagnon and Dana Gingras; Kidd Pivott led by Cristal Pite and Wen Wei Dance directed by Wen Wei Wang. Vancouver's EDAM (Experimental Dance and Music) directed by Peter Bingham, has been established for almost three decades and is based on contact improvisation principles. Much of the work of new and emerging choreographers in Vancouver reflects Bingham's seminal influence.

Funding for dance is always a concern. For a long time it has been considered the Cinderella of the arts – before the ball, that is. On that front, we have a federal government that supports certain aspects of the arts, mainly education and capital building ventures, through its Department of Cultural Heritage. There is also a Department of Foreign Affairs that assists arts groups with tours abroad and cultural exchanges. Both of these federal departments are subject to changing political currents. There is however, the Canada Council for the Arts, an arms length agency, which is considered to be the mother lode for arts funding in

Canada. At the same time each Province has an Arts Board and/or an arms length Arts Council. It is sometimes difficult to differentiate between a Board and a Council because ultimately the lions share of funding available to them still comes from governments. A Council is structured so that politicians cannot interfere in the process of giving grants to deserving artists selected by juries of peers. However, politicians retain the power to withhold contributions to Council's if they do not like what is going on, or they feel votes will float their way by so doing.

There are also Municipal government agencies funding arts and culture in the larger cities such as Vancouver, Winnipeg, Ottawa, Toronto and Montreal. Compared to the United States, there are very few foundations that fund the arts, but there are some, particularly in Toronto and Vancouver. Beyond these established agencies, arts organizations are required to raise funds from the private sector. This is not so true in Quebec where there seems to be little history of fund raising from the private sector. However, Quebec government agencies have, until now, been more generous in funding artists than all other Canadian Provinces.

In conclusion, I would venture to say that the roots and branches of Canadian dance, developed over a relatively short history, can now compare to the situation throughout much of the world. Our cycles of booms and busts are much the same as we find everywhere. The differences are mainly in the historical and cultural values represented by our dances.

Considering the size of its population, rather than its land mass, the success rate for Canadian dance seems relatively high. There has been a huge range of classical and contemporary dance styles in Canada, which vary considerably according to the region it represents. As I have tried to indicate, dance in Vancouver is very different to dance in Montreal and Toronto reflects its own regional dance values. There is much more to be said and much more to expect. Twenty years from now we will see branches extended and new roots planted.



(Wyman, Continued from page 7)

Canada Council for the Arts, the Canadian Conference for the Arts, the national arts lobby group, the Canadian Public Arts Funders, the federal department of Canadian Heritage, the Council of Ministers of Education, Canada and the Canadian assembly of arts educators.

What has emerged is a national coalition under the rubric of *Arts and Learning: A Call to Action*.

The vision of this group is simple. We believe that engagement with cultural expression strengthens the creative process, encourages social harmony and – through fostering the process of learning to know, learning to do, learning to be and learning to live together— develops individuals of confidence, imagination and transformative vision.

So our mission is to create a greater awareness of the benefits of arts and creativity as a learning strategy in schools and communities and to identify and mobilize partners to support a new vision for arts and learning – one that uses a trans-disciplinary approach, reaching beyond the educational system into cultural institutions, community and family and establishes arts learning as a life long process.

Over the next three years this group of partners will be involved in mapping and reporting on existing research,

(Wyman, Continuado de página 7)

Canadiense para las Artes, la Conferencia Canadiense para las Artes, el grupo nacional de cabilderos para las artes, los Financiadores Canadienses de las Artes Públicas, el departamento Federal de la Herencia Canadiense, el Concilio de Ministros Canadienses de Educación y la Asamblea Canadiense de Educadores de Arte.

Lo que ha surgido es una coalición nacional bajo el nombre de *Arte y Aprendizaje: Un Llamado a la Acción*.

La visión de este grupo es sencilla. Creemos que involucrarse en la expresión cultural fortalece el proceso creativo, estimula la armonía social y- mediante el fomento del proceso de aprender a saber, aprender a hacer, aprender a ser y aprender a vivir juntos-desarrolla en los individuos confianza, imaginación y visión transformadora.

De modo que nuestra misión es crear una mayor conciencia de los beneficios del arte y la creatividad como una estrategia de aprendizaje en las escuelas y las comunidades así como identificar y movilizar socios para que apoyen una nueva visión para las artes y el aprendizaje, una que usa un enfoque transdisciplinario, alcanzando más allá del sistema educativo a las instituciones culturales, la comunidad, y la familia y establezca el aprendizaje de las artes como un proceso de toda la vida.

investigating significant models, examining case studies, gathering statistical data and making an inventory of best practices in Canadian arts education.

What the coalition is trying to do is to ensure the permanent recognition of the importance of the arts in education in public policy by producing two things - a status report on what actually exists in this area in Canada, and ultimately a detailed action plan and position paper that we hope will spur our education authorities into new and positive action.

In preparation for the Portugal and Lithuania conferences, and as a contribution to the work of the Canadian arts and learning coalition, the Canadian Commission has in recent months been holding a series of consultations across Canada. We have so far held sessions in Halifax, Toronto, Regina, Vancouver and Ottawa, and more are coming. An interim report on our findings – *Learning to Live, Living to Learn: Perspectives on the Arts and Education in Canada* – is available on our website, [www.unesco.ca](http://www.unesco.ca).

Our dozens of consultants certainly have been able to articulate and synthesize the arguments for the reintegration of the arts into education– both the human arguments and the social ones– and then come up with specific actions that they feel should be taken to improve the current circumstance.

The arguments of Howard Gardner and others regarding the multiple benefits of arts-infused learning have been widely endorsed. Studies by Howard Gardner and his colleagues at Harvard show that when we stimulate our various intelligences through artistic activity such as theatre and dance—intelligences, in his definition, that

Durante los próximos tres años, este grupo estará involucrado en planear y reportar sobre investigaciones corrientes, investigar modelos significativos, examinar casos reales, recopilar datos estadísticos e inventariar las mejores prácticas en educación de las artes en Canadá.

Lo que la coalición está tratando de hacer es asegurar el reconocimiento permanente de la importancia de las artes en la educación en la política pública produciendo dos cosas: un informe de status de lo que actualmente existe en esta área en el Canadá, y eventualmente, un plan de acción detallado así como una monografía que esperamos estimule a nuestras autoridades educativas a adoptar una nueva y positiva acción.

En preparación para las conferencias de Portugal y Lituania, y como una contribución a la Coalición Canadiense de las Artes y el Aprendizaje, el Comité Canadiense ha estado en los meses recientes sosteniendo una serie de consultas por todo el Canadá. Hasta ahora hemos tenido sesiones en Halifax, Toronto, Regina, Vancouver y Ottawa, y otras que han de venir. Un informe provisional de nuestros hallazgos titulado “*Aprendiendo a Vivir , Aprendiendo a Aprender: Perspectivas sobre las Artes y la Educación en el el Canadá*” se encuentra disponible en nuestra página web, [www.unesco.ca](http://www.unesco.ca).

Lo que nuestras muchas docenas de consultores ciertamente parecen haber sido capaces de hacer es articular y sintetizar los argumentos para la integración de las artes en la educación- tanto los argumentos humanos como los sociales-y luego idear las acciones específicas que creen deben ser tomadas para mejorar las circunstancias actuales.

Los argumentos de Howard Gardner y otros acerca de los múltiples beneficios del aprendizaje imbuido de artes



Youth participants working with Kaeja d’Danse performed at the University Common in the closing ceremony



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 The X International Contemporary Dance Season of Columbia 2006, directed by Peter Palacio. Front row: (r to l) Peter Palacio; Ilona Copen, past vice president of WDAA (USA); Alberto Dallal, vice president of WDAA (Mexico); Vanessa Harwood, board member of WDDA (Canada); and Christine Brunel, dance teacher and choreographer from Germany  
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don't get exercised in the "basics" curriculum— we become more fulfilled individuals: better able to conceptualize, solve problems, work effectively with others. We give ourselves a vital imaginative resilience.

Integrating the arts into the school system also pays off in improved learning. I was recently in Tucson, where, for a period of **five** years, a group of schools is receiving arts-infused learning— that is, classes where teachers work with artists and the disciplines intermingle: music in a math class, dance and physics. So far— in the third year— the evidence shows students in the arts-infused schools do on average 25 per cent better at literacy, language and numeracy than students in the control schools. We are seeing similar results in Canada.

*According to our consultants, the field of arts education needs the following:*

- more research on the creative process and how to teach creativity;
- the right environment as well as the proper materials and tools;
- a lexicon for the arts and ways of measuring or evaluating progress;
- a culture for teaching arts education;
- multiple pathways and entry points into the arts and into creativity. They stress how important it is to remember that we can learn in the arts, *about* the arts and *through* the arts, and that all three models are of equal importance and of equal value; and
- a spirit of engagement in the arts in order to contribute emotionally, cognitively physically, spiritually as full human beings.

han sido sustentados ampliamente. Los estudios hechos por Howard Gardner y sus colegas en la Universidad de Harvard muestran que cuando estimulamos nuestras varias inteligencias con actividad artística tales como la danza o el teatro-las inteligencias, en su definición, que no se ejercitan en el currículo “básico”—nos convertimos en personas más realizadas: más capaces de conceptualizar, resolver problemas, trabajar más efectivamente con otros. Nos conferimos una elasticidad imaginativa vital.

El integrar las artes al sistema académico da dividendos también en el aprendizaje mejorado. Estuve recientemente en Tucson, donde, por un período de **cinco** años un grupo de escuelas está recibiendo aprendizaje imbuido de artes-esto es, clases en las que los maestros trabajan con artistas y las materias se entrelazan: música en la clase de matemáticas, danza en la de física, etc. Hasta ahora-en el tercer año-la evidencia muestra que los estudiantes en las escuelas imbuidas de artes se desempeñan un 25 por ciento mejor en la capacidad de leer y escribir, lenguaje y manejo de números que los estudiantes en el grupo de control. Los mismos resultados se están notando en el Canada.

*De acuerdo con nuestros consultores el área de la educación de las artes necesita:*

- mas investigación sobre el proceso creativo y cómo enseñar creatividad;
- el ambiente y los materiales y herramientas apropiados;
- un léxico para las artes y formas de evaluar o medir el progreso;
- una cultura para la enseñanza de la educación en el arte;

The link between spirituality and creativity, and the human gravitation to the spiritual connection, has been widely discussed. What is also beginning to emerge from these consultations is a list of specific needs if this agenda is going to move forward:

- special managers **for** the arts in the schools;
- courses that are less skill-driven, and designed more for self-expression - in other words, less stress on measurables in evaluation;
- courses that take into account immigrant students;
- more specialists to help implement the programs;
- more options in the arts for secondary students; and
- good mentorship and internship programs.

Some more of the emerging proposals and suggestions:

- make art instruction mandatory until the end of secondary schooling;
- provide minimum arts instruction time for every grade level;
- increase the number of hours required for the pre-service courses for teachers in the arts at all levels;
- more job-embedded in-service education in the arts;
- a clear definition of the roles and responsibilities of the art specialist and the artist play in our schools;
- certified standards for teachers in the arts, and more training in the arts for the generalist teacher; and
- regular briefings for school guidance teachers on possible academic and job opportunities available to students through arts education.

What's emerging most of all is the clear conviction that advocacy is crucial. We have to establish the importance of creative activity at the centre of the public agenda.

Common sense, really, all of it— and, it seems, universal common sense. When the Canadian delegation distributed copies of this report to the Vilnius conference a couple of weeks ago, it was received with gratifying acclaim. More gratifying even than that, though, was the conference's outcome: a series of recommendations for the Lisbon conference that incorporate many of the ideas and much of the language of the Canadian report.

The experience reinforced my growing conviction that the mood is changing, that a mood of goodwill and

- múltiples vías y puntos de entrada a las artes y la creatividad. Ellos acentúan cuán importante es recordar que podemos aprender *en* las artes, *acerca* de ellas y *a través* de ellas y que los tres modelos son de igual importancia y de igual valor;
- un espíritu de involucrarse en las artes a fin de contribuir emocional, cognitiva, física y espiritualmente como seres humanos integrales.

El nexo entre la creatividad y la espiritualidad y la gravitación humana hacia la relación espiritual han sido discutidos ampliamente.

Lo que también está empezando a emerger de estas consultorías es una lista de necesidades específicas para que esta agenda pueda acusar algún progreso:

- administradores especiales **para** las artes en las escuelas;
- cursos que sean menos basados en destrezas, sino que más bien sean diseñados para la auto-expresión—en otras palabras, que en la evaluación haya menos énfasis en las destrezas mensurables;
- más especialistas que ayuden a implementar los programas;
- más opciones en las artes para estudiantes de secundaria;
- buenos programas de supervisión personal (mentorship) y pasantía (internship)

Algunas otras de las sugerencias y propuestas que surgen:

- proveer un mínimo de instrucción en artes en cada grado;

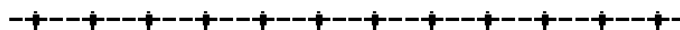


In the Reports of Five Networks: (front row, l to r) Vanessa Harwood (Canada), Patricia Carreras (Costa Rica), Anina Abreu (Dominican Republic), and Nanette Hassall (Australia)



Contempodanza Mexico

understanding is growing in the land— that we are on the cusp of something wonderful in terms of social progress, and if we position ourselves well for it all manner of real benefits can ensue. We have come far, but we still have far to go.



- hacer obligatoria la educación en artes hasta el final de la educación secundaria;
- aumentar el número de horas requeridas para los cursos de pre-servicio para maestros en las artes en todos los grados;
- más educación en las artes que sea un “in-service” preñado de toda suerte de situaciones similares o muy parecidas a las que surgirán en la vida real;
- una clara definición de los roles y las responsabilidades que el especialista en arte y el artista juegan en nuestras escuelas;
- normas certificadas para los maestros de artes y más entrenamiento en artes para los maestros generalistas;
- sesiones de orientación regulares para los consejeros escolares (guidance counselors) sobre posibles oportunidades de empleo y académicas

que por medio de la educación en las artes están disponibles para los estudiantes.

Lo que sobre todo está surgiendo es la clara convicción de que la recomendación es crucial. Debemos colocar la importancia del arte creativo en el centro de la agenda pública.

Sentido común, en realidad, todo él-y, parece, sentido común universal.. Cuando la delegación canadiense distribuyó copias de este informe en la Conferencia de Vilnius hace ya varias semanas, el mismo fue recibido con gratificante aclamación , Sin embargo, aún más gratificante que eso fue el resultado de la conferencia-una serie de recomendaciones para la conferencia de Lisboa, las cuales incorporan muchas de las ideas y mucho del lenguaje del informe canadiense.

La experiencia reforzó mi creciente convicción de que la actitud está cambiando; que una actitud de buena voluntad y entendimiento está creciendo en la tierra-que nos encontramos en los albores de algo maravilloso en término de progreso social, y si nos posicionamos bien para ese algo, toda clase de beneficios reales pueden seguir. Hemos avanzado mucho, pero todavía tenemos mucho camino por andar.

*(Traducción Alina Abreu)*

ANNOUNCING THE  
**UNIVERSITY OF WISCONSIN -MADISON SUMMER DANCE INSTITUTE**  
**JUNE 11-30, 2007**

This June, the UW-Madison Dance Program will host the Summer Dance Institute, part of the Program's ongoing 80<sup>th</sup> Anniversary Celebration. Participants may choose to sign up for one, two, or all three weeks of the Institute's offerings:

1. **Intensive Dance Workshops, June 11-23**
2. **Dance Millennium Resident Camp, June 17-23**
3. **Summer Dance Festival, June 25-30**

The culminating Dance Festival, featuring nine concerts and 60 master classes, is co-sponsored by the World Dance Alliance Americas.

\* **Call For Proposals To Show Your Work Or To Teach** \*

The Summer Dance Institute invites participants to submit works for performance at Festival concerts and/or to teach master classes during the Festival week. The application deadline is April 30. Please visit [www.dance.wisc.edu](http://www.dance.wisc.edu) for details.

**Contact Information**

- \* **Dance Millennium Resident Camp:** Send all inquiries concerning Dance Millennium to Karen McShane-Hellenbrand, [kmhellen@education.wisc.edu](mailto:kmhellen@education.wisc.edu)
- \* **Summer Dance Institute, Workshops, & Festival:** Questions about the Summer Dance Institute along with specific inquiries about the Intensive Workshops and Summer Dance Festival should be directed to Jin-Wen Yu, [jwyu@education.wisc.edu](mailto:jwyu@education.wisc.edu)



Announcing

**WDA AMERICA'S 2007 GENERAL  
ASSEMBLY**

**October 24 to 28, 2007**

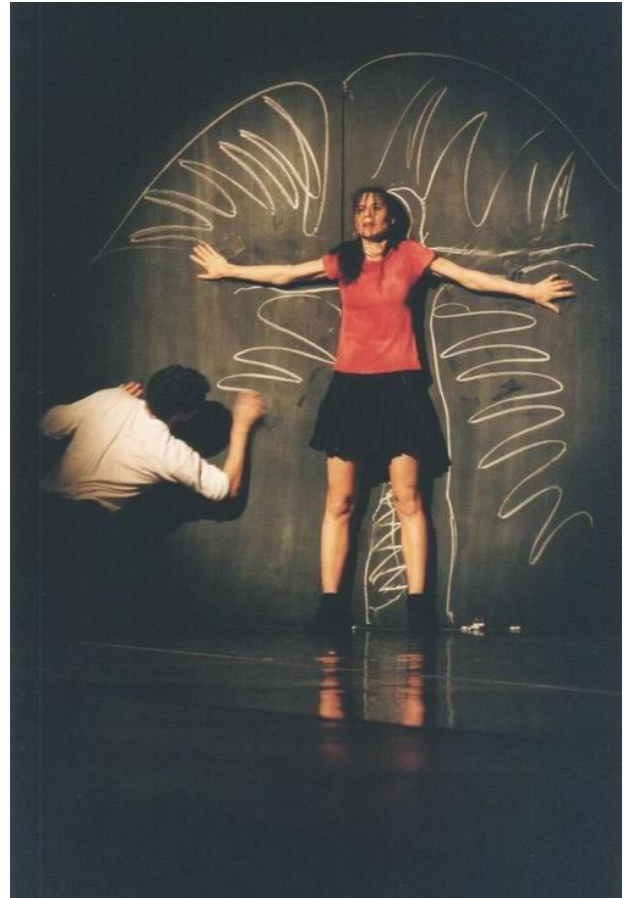
**Hosted by  
The Dance Department, The University of Bahia  
Salvador, Bahia, Brazil**

We are delighted to announce this General Assembly as it will be our first held in South America. It is a wonderful opportunity to reach out to the many countries in South America and learn more about dance on that continent.

**WDA Americas members will automatically  
receive General Assembly mailings.**

**Non-members should email  
[wdaamericas@juno.com](mailto:wdaamericas@juno.com).**

**Information, as developed, will be added to our  
website – [www.yorku.ca/wda](http://www.yorku.ca/wda).**



Jorge Amarante Company: Surdance Ensemble-Argentina

**World Dance Alliance AMERICAS  
C/o Dance Program  
UW-Madison  
1050 University Ave  
Madison, WI 53706**