

DATE 3! 3(91

M

T0: CAROL/OUPA m 44:27 1; 3339090

4' DAG, ANC

""f m :5; ?MIS. 4-147 '393

135W; 011M Wu,)

SORW TRIS 3:5 LATEHopg QPRgTHWG-s

Comic. m. JILL 56? 5,46): ON TH6 IBAPJZIL,

mm? 56187, MAN L

G 31/03/92

DRAFT POLIEY UN MUSIC FOR DRE UOCUMHNT

L. \$tnta policy on music will be guided by a non "ectarian HPPTDdLH tn
the vinh divmrgity of traditiOHS in South Africa's WUQICBI culture.

It will aim 0 fngter thegw, and the new muglcal forma or a frww,
nohrmuial aociwty.

Q. 1hw state will help to fund and devwltn forum% where MUSiuLmnn'
0P9Bhi\$3tio%s, parties invnlved in mu5icml education and frain1nq/
and the ruprepresentative5 of the music indugtry man mmwt 3nd HQHOLLJtw

3 A dynamic muaic aducation policy needs to he dmvwlnwed at all
levmlg of a:hooling and within cammunitieg. Such education nwwdu Lo
both dmvmlop an apprmciation for all of South AfrIca'g mumicml
Traditions and dwvelop new musical talant.

4. Educatinn and advicw on all aspects of muaic'a complex Yoga; and
rnwvrimht areaa, must be freely available to mu%ician5.

b. Accegg f0 regources and infraatructure nweds L0 hw brondwned.
warticulary for nwu and dwveloping talent, and alfernatmvw and
underuwupregwnfed musical tradition\$.

(3. Cr-ngor%hlp mumt b6 aholighmd.

7. mrcwqg to the media needa to he broadenmd. In thia rwgard,
invwmtigtions into the feasibility of local cnttwnt requirementm
0n televisi\$ion and radio, should be made. Hubwidiww 0n mu%ical
recording\$ and vidmns might become neceggary to wnsurm qualiLy.

8. All of \$outh Africa'\$ mu91cal traditiong mead t0 hm rwaearrhwd and
documentwd, with a view to Providing imporfmnt gnuruea for Puturu
vntmxj(::3'ol dswelmumc-mt, unfettered by apartM-rzicl.

9. Stringant attwmpT\$ to eliminatw record piracy, which \$Hrjou51y
affmut\$ mugiHimng' livelihood. \$huuld be made, provid&d ihaf recur:
pricing policies are fair.

I11 1:11'11111'1 w.i.l.h .l witch 1,1,1 1.11.11:1L1,.1 NJAHUUI Nl)1.' .13E.l.l.:., wr.i;l
,1.'1r uncj
1.11.11.11r'l'1111r ..
" ll"11- 1111,1i.'l.1,-11/ 11;.i.m1:.1.l.1-1; 't',l'11.-1r'1-' .1 1.1;: 1.1 13.1.1'f'11-1'
1r11'11_.' .1:1 1::11'1l,w1'..11.-r1 art 111.11,
13111159 11111119: L11 Lhrr 1111-1131111: und, that, whcum-ir id. .11; (111,19.
1111111" (11:01.1 by the p1311:1p1.1-::1, thZ-E!lj:i"lk.(f\$('3 they have b13111) 111.111.
1111 tn)
1.11'11::l1r-1/'':_ .1z1r11d 'LI'111-11'11 t,l'1r'1;:11.1s;))l"1 the 1;!V1:11::1:1Li1.;11
'1 1:11" :l..i.v1.-'11.j 1:1xp1311/j.1:1n1::13 in
.111 its: 12111111111:1x:.i.t',i1:1:';.. In the.- 'f:1.1r'me:-;-r' 1311:3111 mruders are
.11"11'1r1y1111:11.1:5 1:11.:1y111/s3. in the latter t.f'11:1y (311/131 15711111131145 :i
n the: quest;
1111/ LHJLh.
1111 1.11111 1'11::1l;1:1 1. w:i,:-:-:h L121 give what; is: 1'1 11311114111111:11.. 17-1
1:;1312151-mr1113r1L 111:
1.1112:- r1r111: 112111 state 1:11" darnma :J'..r1 this; 1::1.:11.1r1t;r'y.
(iivr-n the 11:1.V12-V121' Ly anal 14112111th 11'!: 0111113123 in this L':1.:1u1'1tr'y it
1141111111 1.11.1 :j.1111.' :11:-1:;:::11.11151 to 1:31:1v13V all. the f?)t;V'l.ti.:tl.
ly't"-.'SS :i..r1v1:1.1_v1.-.11:l in
11.111121? 1--;1"1 this; 11.31311153 is: lay n13 m1;-1.'1r1:a 1::1y'123::;-;1:.-1r1turd ar
e: an
1"1xl'1 12'11.1:3L.iv 1.51 cm 1'11 .
D_A____NCE lb! Itjg EDUCATIONAL SYSTE_M
ll'11-' :11/'1::1 1'..-11"1-21 1:1 r1 umber 1:11: states? funded in 22-11;:1'..t;11'1;'1"..
1:1r1 :5: 1:11' learni r153
Lhat; p1r'1;1v:i.1.:l1:-1 01111113131 1 5: part 1:11I Lhe cur"r'i.1':1.1.' .l.u111. In the
'l'r1-11'1112v1'51111.. 111111111111 are.- 1at; '11-'1115-3'1; 4 state run Art 3122111101
3 that,
prmzvi 1:11.51 E1111. 1.11" 81-7 6.1 matr'; r...1.11..1-3t;:i.1..1n 53L.1b1j1'e1':t;- Chh
untr'y wider.- t,1'1131r'1:1
.1111: r11.11'n1:.1r'1..11.1:3 :5 ;a'..111:1 1.1:. l'1r..11:,11. :1, that offer Iznalle-r
t; as 1:1
111.1 11 ti 1"11'11'1L1'1'11'1 QlthP'Pt (411111-317. are 5121111111115 under the: Housman
; 1:11:
""f1ri:i.'-.1yy .1111: :Lt;ut;:i.1:'1r1s--; 121'fz'fttiek' Ballet, Sr:1e.1n:1'..--;I"1
E')1i1r11:1:-1 and
N11t;i.1;1111:1.1 D1:1n1:::1-;:1 (Eur'mpean FQlk Dancm) ass: 111111111139. T111131.
11112111111: Pr1z1t1:.11/'':i.11 Teczhnicnnn 13111:! the lJr1:i.ve3r's;:i.Ly 13"1'L'Iap1'a
112mm
5311.1113111'. ...1'1:::I'1111_..11
Without; ex1::1:-1pt'..:1'.1:1r1 in all theme statute f'umjerd instillt1.1ti1;1r1s,
them: it; aim 1:1V1::11/'wl"11:-:1il.min5;:1 b'j..(-.1::3 toward (:21- 19:15 1:31.11. 813
11-113t, 1:113;
:-;:1'1L11 funded 011111113 tuiti1'1r1 isz; geseaar'eed toward 1::1/1'1:'1Lir1g trained
B.'11."J.1:%1t; 1:Jc1r11:1-32Y's 1101/ thee sat;ai:1:1"nfttnd1e1:l Arts: 01:11.1r113j'1..
:-:-
FN'HZVAI'EI...Y (IIWNEZD DANCE STUDIOS
21:11 a(:l1::l.i.'L',:i._1:;1r1 they 1'3. are numemnus privately Owned 111111113111 :3L1.
l1:li.t;1:5
cmunLry wide- The 1'na.j11r"j by 1:11: th 131': 1:11'1:-.1p:1ar'131 8L1.1d1:-:1nt;s 'f'1
121r'
137111111111111111t'j..1:1r1:-3 in 13.1.153'11131.ballet. J 111/ and Ir11.:l.:1'..a:1n Dan
ce.
11111311 i.1'1:-:;t;i.t'.11t;1".1;.'1n:-3: 1:11" Di'lnCE-B training 1111:1111 the (3111;3
11:1311 l')ar11:1;:1
12::111111111'1 1.13:2; 1"ur111'11J1d by the state. (193xpad)
l).11'11::1-.-1";-; who 1:111 nmt have (II.1_6.1"7.1.1:111. 81111131: tra:i.r1j..m.3 131/
1311
1:111t,1..1111.1t;1'..1'1:1ai1..'1 y 11:13:11.11:1"1.:i.'f"";L1-91:1 fur 1:31'11plc1yrn
13r1't. by the :-:-:t;a L11
STATE FUNDED DANCE COMPANIES
IIIAPAB ((22:31:11.1 P111r'1'1111/11111113 AV Le: Board) has; 61 l31.171s&:::.,j..1.:1
11. 13131111511;
(2111111111r1y.
PAL) 1' (P1311,'f"1'_11/'1'n:i.r1e::1 Ar'LtA; ("21..11.1r11:rj..'l. 1:11" Transwzamil.
) him: :1 (3171111211;
1:;1'111113111r1y and M1::11:j1:-.1r'r1 1111111131.) 1.:1:1:11'11F:11'11'y.
NAPAU (Natc'd P1111!" 111/'111::i..1'1gj:1 Ar L13: (221:111r11::i..1.) has"; 11 2:11161
11. 86.11.1191,
1:;111111.-.1r1y 11111;! 11 J1.11'1'1'.1'11/' 1zla'11'11':1;1/ 1:11:11 11:11, 13111111111

115; wh::1'..1::l"1 is; has;
1111.11 l.1:a1_-l to it; \$111 "1:11.1b1'121-11'113h" 1.11:11'11::1.': PYUJt'-.11...t,. i
n the form 1:11; 13
Ly 1:11.11 t.'1"..1:11'11u.1_ African 1211311122111 gymup.

1
.3.
. J
TV
PNIHP 1'5 (P(E'Y fmmirua Ar L63 (Mir..u..lm':i l, Hf t.l"u.- l'rnmy ESLalm) l'ms; rm
f...
'f u H. l;.:i mu Izlm u':l--;- I'.:Linlu.u.'ll'1y. I In ---,I lymvn- -.1 (.zla-u'utsi- dw
pcxr Llnwn L le 1 l,
(vmqnjlxny dm'u;zer 2.; (m a adf'umr: tmsi :3 t0 porf'cnn'r'n in musi (126113"
Ni thuut. (??XII'ZFEFIItLZiJ'Jn there I'ial'uizrt-st; who ar 13-- (g?anIXJ..x:nyEnJ by l
LI'l(''-?f-3lP finur
struuturms are trained in Ulaasiual Ballet, with the majmrity
01" hhmu tubing wr'ljutcr: and mtiytdclJnxa 13.1.cs-1-;;... Further thra
produutimns staged by thw\$e councils are often lavish.
nannsivm and anwrally do not perfmrm outside of the \$tat\$
nwnud thwatrmsu All this largely at the expensw 0f prwviding
the dancers with a living wm, and hnusmng subajdy_
COMMERCIAL DANCE
'Fhv- rianczrrerss w:i_t.f'uir1 this; category am? by flak the.- FlisfFJl"1ct255;t; paid
thtxz-y arse: primarily :ancnlvaa-d in cabam-Let; t:'i.k'cu:i..t;:e:.,
117-1 mvisa'imn ., rt-zrxtravc-xsrgrmnza 531%st at; Sun Clity and The Wild
l'Irmszt, and drying prmnmt:i..cn'1(3.1. work 'F'OV bzri g huminess- The main
139:1 Lure of ccmrm33m3ial darmze it; there seaxplc:fixation of the human
Emcly. (yfk-ama'le in pzzat/"Liczulaw.) i," 5: tf'uia ussczi-y m-F alax tux mill 1?:
pr ("uzluc t
DANCE Q3 TELEVISION
The kind of dance that is predominant on television is
classical ballet. for both local and overseas prmductions.
Thwsm are lavish and expensive- In addition t0 ballet
teluvision features American cammwrmial dance 0n musical
ohm s, pop vidwms and variety shw 3, and traditional dancw"
The productiJn of these dance prmqrammes are paid far by him
buminw and th& S.A.B-C. Dance a3 an art farm cr&atmd by
tho various lmcsl dance companies such as Soweto Dancm
fhwatre, gobs little or no wxposure as the wmrk is not sewn
015'; vail..id r:?rmugyf'n be cause 0 f: the pY'Lim::i.l::rlo:.-3 0f t::ho;i..t;:e th
at;
exist in T.V programming, which are similar to thmaa that
govern the Arta Cmuncils
URBANI SEQ DANCE THEATRE
'T'l'T'i.-: czategcw'y :i.m::'ludezes; a ::J;i..vews:i.ty (:er metrcapnnfluiiixan bassem
l
i.i\$_21l':I1(31'_3:5 (damn? sclmmnls, dance m:nnpany' s, cultural
inS;t;fi..tt.lt2iucilnS.)
I'm the Dayna :1 'HM are;
PACE DANCE, clamtze S(i:l'10(;)1.. dances n:nmlrxrany and a nznnnmnity clamzee
wacxjmsta Pace Dance works; with a (dziw-zertexity 0f: demure forms
ranging from nuuder'n ceur'tJ-m-czc-Nltr'ir: damzziz-z t0 t;r'at.:l:itimrml ethnic:
(11am
JAZZART, damne school, dance; cmmpcsmv anal (13x::rnm.1r).i_t;y dance
p::m':Jt--:-n.':t. Jazzar 1. works with a variety mf: 1,:Ia2-1rnz'26? 'thwnlsa.
ZAMA. n Gt.lgul.(zat;l.x tlatmznzi (:Iamme-v scrhcmilm "(he fincuss (31: (:Jantz..im;_21
:" 1-:
thr: Royal. Artnizuer-Bmy n'f. Dannie, F3a-11jl..e.alz (-Ei-'Xii'il'llf&2-
EGAN GROUP, At)l"l:1,l')l'1f? twisznter'l, t,t-l-Dijlithl-Ii'VS (Jaufluilumt. Jazz, Spani
fif'h
lap. FIXmn wnr'k :jin 1.1.1.1. these farms.

.n
 III
 .1;
 I' I'm - xJ()f u'n'xruasalzuJR 5;; Me.) Lr (.JILHLH. :i- Li'sm Ar (m;
 SUYIKA- lhu durum.) depmrLmnnl. Cr! HJNDA, fmzuc; is; (m
 mmm-InpnrM'y Af'Ythgu-an thee:tritzaal rrlarmr: tma:i.r1::Lr15;L
 SUWETU DANCE THEATRE. Dance Smtl'nfunl bzmyvd in Stawcctcn, hats two
 lzn/m'u.:l'u:-:r:-;.. Altar) I'Ic'z; d plERV' FL;Irnu-. '1r1l::e c:cnpany, Afri.:1n tmza
 iateeri
 munt,e:-uu:mrw;;1ry darn: :.
 MOVING INTO DANCE. Sczhcuzal based :in Braunrfuntein" Caters; fur
 yuu r153 pn-nzxp'iLe From the tmwn:-:;h.i_ps-7_ it; ailsstt) hatw: a peew'f::zzw'manmgr
 (:21 muncm y.
 FREE FLIGHT- sznhanman-xt'mwg t:u:1:2;s:-3x;;L Elomnlerr-lng'ail. DilerIIE-E. Arnerzum
 Sty? ms; 01': rmxnxszzr'n ciarmszr with c:1xas;s;;i.(al km: :-
 JUHANNESBURG DANCE FOUNDATION- Scruncnl and dance? m:nnlzmny.
 1Y'.1'i.l'1'jru3 'fzrijui:l,l:i:ri-. 'E; (Izm M1,:u3lern eurtnw-c:er1trim: tcetshrlitmu; -
 :--; 15cm ymuth
 '1'"? mn tmwn ssh ips.
 Thw In-EJJ::1V:i.i;y :31: the: agrsznx3iezz; in this (Z:E.-'1tt3f-:s;_21(:JY'y J..j..t;e
 ra.'l.jl.y
 L'm'bt'l (-1.- for Survival on a day Luz: (slay luaszi, ass tl'wy crernjmy
 1.:1' (.111 (:2 mr' rm 'Fumjing. Their survival is; due- to the r'es:-;(:)um::es
 m'f: tll'Wlih' pzntr'crurtnlcz! :invnlvmj in the FiIY'CLjE-ECtS. In many tzize . they
 arr.- t.:LL.L.i.ns;) tl'm work that the: state funded bodiegs shuuild tzuz-y
 dnj mg i. (52. s::x::h:301 programmes (-7-). b. c-
 Fur t,l"u:..-I/'nu:ws.a there: are darmw Eil:'biiVZitiEI?f-3 that, are attaczf'necl to
 varirzuu: ymuth, wmmen, wczw'ker' and gmtx'ljixixjtal. DYganisaa'hziczml-5.
 For uxarwlrze in rural. and IIWEPTY'Cu2M131itan areas; theema arose: dance
 and nlmw-z-rvuerut; rwzeILa-jtnzncl p::roJe3.-x::t;\$,, workal'unlz'rs; e t. c hapl.:ne;-r
 r1::i..r1_g with
 varyi r19 d(il-FQV'ECZP ' 01::; akill and SSLJCL'IEPSSS. 'Threszn-ze include;- wc)rks;lm:
 :n;zxS
 with the Imgmlr-L-r.1..x:-:e:-;E; (Emmetet t:2l"iil'l'il/'(-I?l'1 in IZJHV'thIILJLEIY'),
 wok Roars; cm
 striker: (-3.. t. (:2.
 TRAD I T I ONAL DANCE
 Thfzt (Iratesgytnry comprises; varicms; damn:- agencies: that: sexist;
 prmil(),rn:i..rmn1';in within the main mem-zhip arcuas and snzumra rural.
 arena In the urban arcsrazs ymuth often cwganizse thtszenlmal.verss in
 trmzle't,:i.vx:.)rml ljoFHJIE-P groups; and try tut) earn an inccmrns thrczxugal'w
 Iznuz-zki mg 'i n the (zitimzs, per fcnr'rn;i..ng at variants; m.turnrnunity
 tr-vr-rnhs, mr' tl'm CHI assimnal IDVE-Z'Y'Stt-PBS) tour- They cmar'tainly dc:
 not. warn a 12i.v;i.r1sa wager.
 P'HL'IES'I l E 'l.,E;. l 'hu:-7:-:m a:aqeenczies; exitst by Viv tue of pe.-:-0ples.; p
 lace 01:
 work. "l'lwu;.ai.r' dam; ranges 'Fr'cnm 't'maditi t:)mi:12l.. (:jarme t0
 munLre'mpur'ary Furms, 13'. km gummbcnnt- Their pnsrr'tzormanx;733
 5;;jf51r1lt'Y ally seer we. the hus'tezrl czmmunilzy, t;t::)ur':i.-:-,m and
 L_NIJI'II rug 1; ;i.. t; .i. (:m c; ..
 EL--EIL YOUTH DANCE
 HUI) IiIstL-'25(er im;:1l.u::lea;; flzlruza smrz h an; F%.1r1tssu1a and Hip Hop.
 Wl'll(.2h amt! devc.-.CI..1-nptad inI''I:)rvna,.l.ly., pmiedomjrmnljly by tl'u-zv ymutzl'
 w
 mnRJ urn. influLU-THWK'I ad in part; by the? changing mass: mmdijau Some
 'irn.,:(_nm9 :.'...:-: (.31::l.22i21:3J..('lni.11::l.y eaV'neZ-rd thY'CLlLith t,ttornlzas
 -atitcnns,
 tn?vvi.:;':inrm, Arte; F:32':::t;j,va,1.-:-;., tmskinsga and night, ciluln c;i.r't:u:i
 .t;..

1.1. it: nbvtthm (i) fr'um this VHPYV i.m.:t..unr).l..t;r'l',(; '2 Ilmiiz't; theme: (ngz-
slx; cm A L
tLI'H.:Ve;-cl.:i_t.11.y tit-grlhj :2 (.212-V1r1tzn'2 :lrn.it.t:3l,r'y Lin 'Ll'nfj. 1.3 L.
;(;JUI'1Lr"y.. What, .' :;
aLtm very (wiicjwnt; 1.1-3 't.l"n'.1't', (;:J2u::;:3'j, (;1.1.1 tu;1.l...J,e-..v'L, 1.1:;
only nne mf Lhu-
HlJilIE-FYL'HJS ddruxre forms and the: (3"6'1143 'fUnCJirng that, this;
luart;i.v:t.1.l.;_w dancegr funk m enjoys; FJIVHt-3i'krntf'i a compiletwily 1:11.53'bor'c
ti-BIZ'J
pimturw HF the entire potential indumtry. To continue with
this pm-rzwn't; Funding s;tr'ut:::t,uw:2 wnuId mean to ccmuzuilr:tely
ne'ma bu thw t3.2x:i.53trc-3r1time (M (-11.1 the utl'ugrr' (.jdHlIZH Forms, and to
(12' Gnariwm 14.1539 thm tmnussamtrks (:JF pmtnnb21611. dancers and awzrlitr-rnc.:t-2s3
that we can engender nationally"
RECOMMENDAT I UNS :
Thw n L21; (-3213'1713(1:t; UP the rJr'ez-I-ss:-;t:2nt; s; :--;t;&:-:-:I'n is to perpetu
ate the:
t'n11-.'.I.:i_s;2f thu 1', only :: ertain daru'm 'f'cnmnsz; (2.4.31 C).'.1.a:-:-:e;:i.r
:1. IEIZaljlT-22t,
tzu'm luv: (:CH'I:z:::i.x:k33r't:3(;:l 2.25;; 1.132151j..t;;inmLe Forms; C)": Art. What i
s; ruz-Mz-Hijegci.
t;3'1n:rr'sz:-rf"rnvw, it's a pruczl . wlh'uear'eby Fienuzultza taro enccznur'agmj 13c)
7;:iuatt-1-2 the ear:35:-;tht:-:rtj..t:: value (1)1": c.1tl'u-2k dance "Forms. The.)
lured
G 12:11?) Vla-
FJCJFILIJCHYIi...;il'133 rJ'F lal'm 1:::1tLhI-32V' dance? "F(DY'IIIS must be dtime2t...
tcmnrultz; this; goal m1: appV's:-:2x.';:i.at:i..cm..
l'1)V',j.v;?1t,u cm'beI-Y'F::V';i...-3te2. tl'u-zr Arts: (230th(7-11.53, Um.- tz-eriuc:at
;j_cm
depdr'er'mtsz-z and T. V s-;hou'1.d pool. Vt?\$.:(;.)l.lv'le263f5, drivak't; funding
'fimrnn fluavjnsIw pr'tm'quLixnns; that remain in an intact; 3(63_j..ll):l.6! vermee,
hm lzmsratuzr samallmr', mom;- mub:i.1.r:2 and ae.-23t.l'3n;2t.i..czally I'mzmca
ac:cu:3:::Ll:3fil_e:2 dances! prograrm'ntz-rv-x
These- pzxV'Lng'a-arnmmsz shtquId use: the wtzw'k 01": the allyw'nady axiati mg:
1311 tmwnatmr' darne Iznrmvmiegs in Izwdmr tcz) taxizuzase as; many p:u'n:;)r..):l..e;
:e
ihl 3 tun (jammy other than what; iz-3 pr'e(:l:_n'n:j.r1ant, at; thw
Intl'llllf.Pl'1L. 1 dc: diljly, Filt-ZfV'FCZY'I'HaDISQS :3I"u:)l.l11.d happuzm at; a t:5
:i..ver':3:i_t,y 1;)"
vermmw; and to achieve th.i.s;-;, thee: r's;2;;r:u,m: . 01: the Artie:
IEOLUHZTI'V. .9 :3l'u3uld bE' explmited Fur r-2 5;: (the arts; c:t;uL.lrn...i..Il.
:-;;
'ln a:acjciittiLan, T621.15.-v:i_a;:i.,x:m which is a pnnwleyk'ful rntzzari:i.t,lrn that
;
wzrawlmzrssz many pecnple, should 31.530 be: :3tzed to popularizae
tl'wese danlzma fcwrrs.
Whig would expaam people to the posaibilitiew 0F dancen The
next szmp wmuId be to introduce canne intm \$ch0013 as an
integral part of the curriculum, in order t0 make the
training mmrw awn ssiblw. Thia in turn would feed the dance
induatry as it wmuId create an audience, and provide the
artists.
H, must Ln: emphasised that such a FIV'IIJCE-L'Si?) wc'ruilsz require
init, 1. invu:::tmo-mt, 'Finantxzixuil- and Ililt;" lE?V'WIi. " hut; that; :3..m:::l::nnr
;2
mam bra gt.hilr'antcamj thmnutah the: (IZV'EZ-Pat'j.,li)rl (1)1" aunt" -:-nx:::' wf'1:i.
.r:h
I'wsxvsgr up to n ow been u.2vc-'2Y'1.rzn;2l(rt2d. (63.2. 5;; Br'ezrnlttla (1:331:52)
EEINCIPLES QE EMERGENT DANCE
Thu clingstzincttlinn between this; secztiicm anal the pr't-tz:::t:2cl..i..ng mm? 1123
thul, up Lu n IJW we have l:n:-:2e:-:-'n tazalkjinsga (:1 F s;i;r'l.u::;:tur'al prt'2b"l.e
:-:2ms;
emul r;1t':ss:::'-; 'i b;i,. '1,j,t;:i.x:-:2:3. lilharngazimgl theme SLYLl(..:t,l.ly'l"3i-
3 is: vital... but we
must, undur:3Lamj tl'hwat this: :33 only mm? part of t'.l"w:2 13LOV'Y-
How WE"? luck at; (.2laru;t.-:-2, at, art, cut, the buazly, is; the: bulk L11 f: the
work"

l nnw witsl"! Lt.) saivu y(uu cm idvd hf H'ue drmu'r dl'HJ .intmwzsjity Uf
tl' w 1:3 m cm .i. V y..
Dumm- .in .L'tc, t.nr.i.g_i..rml '1 or"! wuz; d rti,l.L.(.-1fl.. Hf" L::(:.mtmum.;r dHLZl
Jhm'V'dwpmndnemne and was; liZLHFIIaI),I.,G? tfwmugl'l the \$73tf_PHer(-'_353 LJ'F
(Jh'lttllhjnfa a s:(wnme (3f ()rm-m::f.-;:I-;. These :53: , 'rnuzlnts-z area pr'esrizrit
in
mm" f5t'f)(":'i.r5.'ty hut for summer V133'as;l.:m they are not busting; sus-N-zan, Crr'
um-rzl in our (jarn::e_:e_ T'F Dance, 11'; to 'FLJI'HthJJn again as a vital
wxlm-V'I'Lez-srm.:r,..- in the livers; of cxur pc-eti)p".l..r-.s. it Inuz-zst be: the
Vbg-SFHilnS';ii..')'i..1.\$i._ty n F ever yurm :i.nvr:x'lv::a(;:l, FIHleiJfly makers,
r-ult.n:at;(.tr'3, di"!Pl(IZti:' tealizl'NiifY'SE, damper 51-; and the aud:i.t:-em::e.
Ht'lWLJVL-IL'Y', Isznr'oze we arrive at the prnzii-nt where dance. does;
'f"('l'il.f:'i..lv..lt. thg'us; Vole, what we! nwad t0 exrmyine is: thus: IDY'(Z.H'..ES'
SS
wlmui'Yt-.-rl::y pwuplla first; Ilearn abcznu t, exp:-:srimu:::e and apwk'ec'zj..ate
(:Mnrzr-g-r- 'l"n;:i_-; takes 1:9: direuxztly into the: educmtzj'Lcma1. a: steam,
amzl i t; it; haw!) that the 'heruJaiaticnr 2;; are to be e323ta:1l::nl:i.slm;u:t
Thu: tin(5::L'l..u:-:-;:i.tc:m Izzx'F damge in them gycruz-rr'aal. eclucat',;i_l.)n prcx
gramlme tie;
the.- mnczr mlzrar 2: D1: saiyng hfzmzke oppc:nr'tt.ln:i..ty t0 c:l'1:i-ldreh for
srxpewj s::rnt.;:::i.,ng thee mnntribut:i.x,7n:-:-; it mun makse ta) their
du-vr:riilx.u.. ima Fuar'ssonaljty and growing artistic rmtumze. -I'he'
l'ihit-zii V15: to find peace.- w;i..t;lh1in l:ll.lVSlE?1Vf;?E-3 and to bring ELIZIHDLIt
an
(.zuucrttz: adjustment tm the.- life around us; :'.:-:-; thee! hasat's 'Fcar
CL. . rnrsrrrtd'l, anal phyzajl 63.1. ar:::t:i.vity. Wlmt is: nmxnzjszdd mnw rmilr'rze
that pzumjem mrchal pm: . "l'wing is: thesa- intuzflflightz-mt s3t;i..rm.1'.'l.at:i :: n o
f
sutr'H m::t::i_v1.ty- Our caeducmtj..m in Qenr-zaral shuzmld bee dirmxteczl
'Lu'nwurtda; the integration (31: human (:atnpaczdtzieaaa ancl puzwnrr's;
n;.-:.;l.l.1_t:i.m;a in w?:llw'arjtjus:-;te:'c:l, usa-stzyful, balanced inljiViClUiHLS-
a ("I
Thmve are and always will be, many different theories on art
and nducatimn, Often the educatimn defined as ma preparation
for lifmt has been 30 interpreted a3 to make it mm more than
a mwun\$ mt bettering ans' ecmnmnic conditimn- On the Other
hand, some criticg seem t0 feel that the aim of educatimn is
cumumss in living wquite a different mattgr.
There are twu aSpects tn educatimn: mum the capamity t0 takw
1n, tm become impressed; the other, the capacity t0 give out.
tn expresa- meer to perceive and to evaluate experienme is a
high Faculty. but of little uae unlews put into mxecutimn.
Mmr perception and cmmprehension 0F knuwledge are not
sufficient for the fullest development of the mind. To knmw
is the essential first step, but it is the QXWVBS\$iDn Of what
wu knmw that developa character and a sense at values.
(hm very nature of the arts makes them E\$pecially suited to
this ideal 0f education far it in only in art that all thw
azspu-nizts; mt" l'mmdnity" :3 IIZCIITlpJJn-Z'X nature are united in
vz-xp Y t_i-z ... (1-; Ti. 1:")n_
(TH: ail '1 the: arts; Dana's: :3&:-:-:th13:953 all tf'uzz- ends: of: :i.mtf::'LVJ'_du::I
l
syruwtf'u, it hu- 113;; tr.) grnv 191;; thy; ij'w , it stirnuilateen; the
'1' mam rm ticm arm! (:fn;1ilj1.e::rm(-7323 the in .0..Z1.ect;- It helps; to
uu'lhldvntw aim appr'ee. ..at:inr1 fay hmmtty and dsgrszarin-z-rnz-iz and r9313): mm:
the- mnntinrmfl nature- It is: to tn: expmmewd that nut everyone
wi H. hes: a SJVr-mt danmw, and that 1::lar1r:::i.m:2 will he expnz-rr'iegen(gazed
m"; u mrunpihetc) art form mum? by 30mm than by (23th,her)r':-:-;.
2:

.4

7.1

.3.

0'

But, 61:3; carvery x:, :l"): .i...1.(.:1 hitli-Z e1 r j..s:Jht Lo :1 Ignux of 1::ruyuu'n: a nd 1-301qu

irmtrurtjun Lin tl'u: FLIIWIZRPHIH-jr)till pr.:i..r'llL,: :i..1t.).1.c-3:-: ()1 drawing 5. 1m! Lhu)

utillyf (.in Crt..LLm.u/, wf'u-at,l"u.-.er cw rmt there: "'.-: any czhamgw ml" tl'ualr hnmnnihw a prmfessional art 3t, 90 wvwy child has the right to know haw to achieve cmntrol of their bmdy in order that thvy may use it t0 the best of their ability fur the wxprmsuiun of their own reactimrs tn life" If the intwreat in giving instruction in dance is to ajmply produce dunmmhs, a creative and pleasurable art experience, possible t;(n d1.L.1_, \$.13 ' ciunx:n11ercj.

In additimn to structural changes in funding and the transformation of the education system, what is alao neaded ia a reuwnmeptinnaliaation mt dance by the dance makwra thmsmlvos- I quote Carol Hmrwitz : Ihg Egllit ' 1

QI:..I'(.1133?KL(Q3V 125.; ,1t22i....t.:1.l r15... 4

OF all the dance fOVIS improvisatimn i\$ probably the most pmltical becauae it cuntairs the urgency of immediacy.

Ilnrtur'tz:nv:i.: -3;atimn furcnas p ample t0 make: decisions; on the-jm 'Feaet and live with thmse da.naimn3" It helpa people to 999 haw

thwir dwci\$imn effect mthera. When done by grmups of people It has everything to do with learning to work with others w nmt cmmpteting but wmrking with thm idea Hf the total picture and tha individuals small but signilimant plan? in thw overall pimture. When working in duet fmrn, as in cuntact imprmvisatimn. one forced to Vaally listen to what thw othwr bmdy L3 gaying-

'
Tn cmntact movement choices are bawed upon forces of nature such as gravity and thw Spiral plus a direct respmsnw tn the movement at the partners hmdy. thia ah; ity wears survival in the contact form. With improvising. we learn again and again that to lis;en t0 anuthera movements is to cmme t0 a shared jng grmund. this is the pmltlcls mt improviaation. Imprmvisation allmws the uniqueness of the individual t0 be celebrated. It enhancew creative thinking, problem smlving, kjnmsthetic perception, group dynamics and movement logic. It can be a place t0 celebrate our difference while helping us to understand that we share the smmm routs."

In cwncluaion I quote Jay Pathwr from a paper he delivered at the 1990 Danmw Umbrella in a seminar NDancing in the New Dmuade'

Durrmthyantic: work procesmas in the? CV 1t:i ::n of dances needs; t0 bu intradumed to stimulate the prwduction of dances that are as cmmplwx, strong, and rich as the participants involved and the audiwnmes that watch. Developing a dance technique that arises mut mt natural inclinatinns 0? the body; reworking the variety of dances that exi3t within the cummunities taking thwm furthur as expressive theatrical mmvement.; using nmntact impruvisation and othwr group building pruneses. wmrking tmward chmreography that arises nut of a democratic wmrk process, allnwng dnaisinns tn be mad& by the danc"

;

4. e3r1cj

nut Just by thw chorumgraphnr 0V directmr. All these ways

wifl'll pw;xv:i(h;lc-? new CJ;1'..V&3.-u:t;j_c:m;;.

Input From the cnmmunitiea fur whmm the dance Jm performed

szf'u'nx'lu be? all 1:)we3'd to inform and :3;f'u;1p:n,s,- the devmlmeeant 0f" the

ddnmwu Dmnr literacy should ideally axis; butwewn audlence

and xjarumr and n at Just amwrmgst tl'ua: cjm-uj;;er'e; th(H'llfiit-Et'thvat-S..