

# DProf by Public Works: Pearl Chan

Click on the links below to view the available documents associated with this thesis

---

<a href="#">Context statement</a>
<a href="#">The values of dance education</a>
<a href="#">Dance education for the younger age</a>
<a href="#">Chinese traditional dance</a>
<a href="#">Hong Kong historical background</a>
<a href="#">Development of Chinese dance in Hong Kong</a>
<a href="#">A brief insight into English dance</a>
<a href="#">Development of Western folk dance</a>
<a href="#">Ballroom dance development</a>
<a href="#">Conclusion</a>
<a href="#">Appointments</a>
<a href="#">Awards</a>
<a href="#">Certificate 1</a>
<a href="#">Certificate 2</a>
<a href="#">China VIPs</a>

---

CONTEXT STATEMENT

Dance and Dance Education

Developing Dance Education in Hong Kong and in the Mainland China

For DProfBy Public Works Application Middlesex University

Pearl Chan



2011

## **I Introduction**

I am applying for a Doctorate in Professional Studies by Public Works. The areas that form the basis of my public work are:

Dance Education – evidenced by education work in

- Western Theatrical Dance.
  - Natural Movement ( re-titled knowledge through dance )
  - Western Folk Dance
  - Ballroom and Latin American Dance
1. Repositioning dance within the culture of Hong Kong and China through dance promotion and advocacy—evidenced by
    - production of the weekly half-hour Rediffusion Television program *Let's Dance* from 1965 to 1967
    - Choreography for local musical films
    - serving in advisory capacities for professional dance companies, organizations, and publications
    - productions in Hong Kong and China of Ballroom and Latin American Dance demonstrations, competitions (both amateur and professional) and performances,
    - work as impresario/coordinator of productions of traditional cultures of China and internationally
    - development of funding strategies and donors for non-profit events and organizations
  2. Developing understanding of Chinese culture at home and abroad, and Western culture in Hong Kong and China---evidenced by
    - Development of working relationships, links, networks, and partnerships between Hong Kong, the Mainland, and internationally.

## **II Background**

### 1. English Education

During the four years of English education, in addition to gaining a solid technical foundation in various form of dance that lead to my being qualified as a teacher, I learnt valuable lessons in respect of character building, integrity, sincerity and consideration which broadened my conceptions about life, and was vital to the success of my career.

In life one just has to make the most of what one is given. Soon after my English education began, I realized that because of my physique and my psyche, I was not suitable for a career as a stage performer; no matter how hard I worked I would be doomed to fail. My only option was to change to a teaching career and make the best of it. I learnt to let go the impossible.

## 2. Different Cultural Background

I was fortunate to be brought up in quite affluent circumstances. As a child I had a personal maid and was not allowed near the kitchen. When I first arrived in London I was advised to get a whistling kettle, so that I would know when the water was boiling.

My college Head Mistress, Miss Anita Heyworth did not approve when I paid other students to do my chores for me, such as washing, laundry, and setting my hair. I also did not like the college food, so I went out to restaurants for dinner every night. My parents did not give me a set amount of allowance each term like other students, I just asked for more when the money ran out, and they provided everything which went into the college account. Traditional Chinese believe in giving daughters the best, because when they got married, they would be the husband's family's daughter-in-law, and who knows what lie ahead for them. I was told that many of the other students at my college were on grants and had little pocket money. Miss Heyworth told me my spending habits had a bad effect on other college girls and hurt their feelings and that although I had the ability to become a teacher, my behavior showed a lack of important qualities that a teacher must possess—consideration, respect for other cultures or experiences and an ability to reflect on these. From this I learn to consider other's feeling and the need for tack in all situations, especially where differences arise. Most of all the different cultural history and back ground is vital.

When Miss Heyworth retired and learnt of the work I did for the promotion of dance in Hong Kong and China, she gave me her set of photographs of Miss Madge Atkinson's Natural Movement to assist me in developing children's dance. At that time there were only two sets of these photographs. She gave the other set to Surrey University.

### 3. A Different Education System

In the 1950s the education system in Hong Kong was rather static, rote learning was the norm and students memorized everything by heart, word by word, but there are two sides to every coin. I was not by nature a good student and do not do well academically, because I was trained to memorize things, fortunately I managed to achieve passing grade in five GCE within a year which enable me to enter the London College of Dance and Drama. During three years of study at the College I always received a decent grade in the History of Dance, and always passed Anatomy and Physiology examinations with satisfactory result.

In those days there was no career counseling in Hong Kong, even my Ballet teacher did not tell me what life would be like for someone embarking on a Dance career. I learn it the hard way. In order to be a dance teacher, one must lead a very antisocial life. In Hong Kong we start work after normal school hours and work on weekends and holidays. Like Athletes, dancers' income decrease as they get older, unless one is able to embark on a second career. This led me to the realization that career counseling is very important to allow youngsters to make the right choice.

### 4. Adaptation to Situation and Environment

During my second year of college, I was sent to the London branch of the Arts Education School for teaching practice, the School is famous for training children and students for performing arts. For these Tuesday classes, I was not given any specific class standard or a specific form of dance to teach, and therefore, I was not able to make any kind of plan for the lessons. I had to wait in the staff room with other senior staff and waited for someone to come in and tell me which class was without a teacher and therefore needed me to teach it, I was then been given the class' standard, age and the form of dance. This turned out to be the best training I ever had; I had to face a classroom of strangers, adapt my teaching strategy on the spot and respond to their needs and reactions accordingly. This proved to be the most valuable training for my future as an impresario and as the on sight coordinator of Ballroom and Latin American dance championships. Unforeseen circumstances arise any time!

## 5. Life Long Learning

When I arrived at Arts Education School in Tring, Hertfordshire at the age of 17, I realized that my standard of education and dance were far behind the other students of my age. I only received training in Ballet in Hong Kong, but in Tring and College we had to learn all forms of dance. I had to have a lot of private lessons in dance and elocution to improve my speaking English. I studied hard and managed to gain the basic qualification for Dance teaching. I learned things that changed my personal character. I also learnt the importance of Education. These are among the reasons I have kept on studying over the past fifty years. I believe in Lifelong learning to keep up with the changing and progressing standards of the dance world, to keep my knowledge and skills at the leading edge of practice, and to keep abreast of changes especially those brought about by globalization. ( Appendix 1 Qualification )

6. At the end of 1961, I returned to Hong Kong after graduating from teacher training at London College of Dance and Drama, whether in my dance studio, my own TV programmes or my choreography for local films; I have fully utilized my knowledge of various form of dance that I gained in my English education. More important, I have used this knowledge in synthesizing new approaches and formulating solutions to situations, which often have elements that I have not encountered before.

The dance scene in Hong Kong was rather under developed at that time. In order to gain experience and get the bearing of the dance situation, I taught ballet at the Carol Bateman School of dance for two years.

Ballet is a high art form that also develops poise and grace. Due to the charging of expensive tuition fees it only catered to the upper class and was limited to high society. These circumstances led me to realize that to develop dance, it should be relevant to community and should be an activity available to all, rather than limited to certain sectors of the society. It was at this stage of my life I formulated ideas about achieving these aims through dance education and dance advocacy and promotion.

I was lucky to be equipped with knowledge and qualifications of all the major forms of Dance; Ballet, Modern Stage, Natural Movement, National (European Folk ) and Ballroom.

## 7. Career Counseling

In those days there was no career counseling in Hong Kong, even my Ballet teacher did not tell me what life would be for someone embarking on a Dance career. I learnt it the hard way. As a dance teacher one had to lead a very antisocial life. We started work after normal school hours and worked through the weekends and holidays. Like athletes, dancers' incomes decrease as they get older, unless one is able to embark on a second career. This led me to realize that career counseling is very important to allow youngsters to make the right choice.

## 8. English Contact

I was lucky in many ways being the first and only Chinese girl studying all forms of dance in London in the late 1950s. As a result of this uniqueness, I was given all the help and opportunities to ensure that I would be groomed into being a good teacher. Many of my senior teachers in those days have later become heads of dance institutes in England in 1960s. Like Miss Phroso Pfister ( principal of London College of Dance and Drama), Mrs. Patricia Hutchinson-Mackenzie ( principal of London Contemporary Dance School, where I was trained for my Licentiate Modern Stage examination. Later when she became the principal of the College of Royal Academy of Dancing, and with her permission, I was accepted as a part-time student of National Branch for one year to prepare for my Fellowship Examination), Mr. Anthony Twiner (who later became the conductor of the English National Ballet Company, coached me on the characteristics of European Folk music), Dame Beryl Grey (President of both the Imperial Society of Teachers of Dancing and the Vice President of the Royal Academy of Dance, realizing the amount of work I did for the promotion of dance, presented me to the Duchess of Kent), Dr. Peter Brison (who was twice commissioned by the Hong Kong Government to write the two white papers for dance development for Hong Kong in 1980s and with whom I became very good friends. Whenever I visited London he would take me everywhere he went and as a result I got to know a great many of the celebrities of art community in London), Miss Anita Heyworth ( Principal of London College of Dance and Drama) gave the materials of Natural Movement dance from which I developed my Creative Educational Dance syllabus), and Mr. Bill Irvine (13 times World Ballroom and Latin American Dance Champions, was my advisor for the Ballroom events in Hong Kong, Macau and China. ( Appendix 2 photos of Dance celebrities )



Miss Grace Cone and Mrs. Olive Ripman ( Directors of Arts Education and London College of Dance and Drama ) gave me all the chances to prepare me for my dance career. On one occasion, when the musical “The Flower Drum Song” was first put on the West End, starring Nancy Kwan was looking for Chinese dancers, I was sent for an audition and got the part of a nine year old girl. Miss Grace Cone was ready to allow me to be absent from College for a year to join the show. I turned it down as I was so looking forward to finish my training and get back to Hong Kong. It also was the College tradition for the Head girl to teach and to enter outside children classes for Royal Academy examinations. During my third year I was given the teaching of these classes to make sure I knew the procedure of entering students for examination. I was also chosen to dance in the Hampstead Arts Festival in order to gain some performing experience. I am deeply grateful to all their helps, otherwise, I would not have been able to achieve the work I have.

During my college days, Laban dance methods was not included, Dr. Marion North and Dr. Bonnie Bird gave me special private lessons to assist me in the understanding of the Laban Dance theory.

## My Contribution to Dance development in Hong Kong

### Television

Hong Kong Rediffusion Television was established in 1957. In 1965, the station planned to start a weekly Dance Programme, I was interviewed and was chosen to coordinate and host the programme on the basis of my encompassing knowledge of various forms of dance. “Let’s Dance” a 30 minute of educational, entertainment programme was scheduled on Sunday from 5.30 pm to 6.00 pm. In the programme I introduced the history, characteristic and basic techniques with demonstration and performances of each form of dance. I also invited other local dance teachers to participate in the show, thus extended Dance as an art form to another local horizon. Although at that time Television was still a novelty and a luxury not available to every family. “ Let’s Dance “ was still an important pioneering project and because of its success I was entered in Hong Kong University Cultural development archive as the first person to introduce Dance Education in the territory. (Appendices 3, TV programme’ show).

## The Movie Industry

On the entertainment side during the 1950s and 1960s American dance movies were very popular for the affluent class, dance musical films such as; “Singing In The Rain”; “Daddy Long Legs”; “An American in Paris”; “The Wizard of Oz”; “Brigadoon”; “Seven Brides for Seven Brothers” etc. starring Gene Kelly, Leslie Caron, Cyd Charisse were amongst my favorite film stars. Like many of my age group, I really liked those films and still enjoy them on Turner Classic Channel.

In those days Hong Kong main industries were exports and many young men and girls around the age of twenty worked at one form of factories or another. Their form of entertainment was local films and their idols were Siu Fong Fong and Chan Bo chu. ( It is funny Hong Kong has three Chinese girls with the same Chinese name, we are all in what people in Hong Kong considered as entertainment show business. Even now people can only identify us by our English names or by our profession. I am Chan Po Chu Pearl, dance sector; the Cantonese Opera and movie star Chan Bo chu Connie; Former Television Broadcast executive Chan Po chu Sophia.) The movies themes in those days were ( Cinderella Chinese version ) always poor girls end up falling in love and marrying rich, handsome husband. This was the girls’ dreams and motivation in life.

Since I was the only local girl who had knowledge of various forms of dance and there were not many trained choreographers around at that time, I was asked to do the choreography for Siu Fong Fong “I Love Ago-go”; Fong Fong has a perfect figure for dance, very quick in learning, this film was a smash box office success in South East Asia. As a result the investor Mr. Kwan Chi kin of Kin Shing Film Company invested in a film studio and I was employed as their dance director; my job consisted of dance choreography, design sets and costume, and the training of dancers. This was not easy as the dancers had no basic training and had to look good in the films. The best part of the job was that I had a complete free hand in the production, money was no problem as long as the box office return was lucrative. Again, I utilized my knowledge of various forms of dance. I did not like the music lyric writer of the Kin Shing Company, I thought his lyrics were what I considered of a dubious taste.

I asked my friend Mr. James Wong whom I met in Rediffusion Television, he was the host of the Youth Programme to be my musical director. His original profession was teaching at a secondary school. It was James first job with the film industry. He became the music director of all my dance films. A very talented song and lyric writer later became one of the most prominent figures in the show business of Hong Kong. We became very good friends and compered a great number of TV shows together. It was sad he died at the age of 63. It is great loss for Hong Kong both the cultural and musical sectors. I utilized all forms of dance in my choreography of films, including Ballet, Modern Stage, Ballroom and Latin American, European folk dance and popular dances of the time. Thus dance reached to a much wider sector of the local community (Appendices 4, poster of the musical films, DVD of will be available ).

I seemed to have foresight on the trends of Hong Kong's entertainment world. After five successful box office sales of my local musical films, I withdrew from that side of my career. It is always my belief that too much of the same things, no matter how good they are it will suffocate the market. Why be part of failure. I refuse to be labeled as a failure, this is not my character. This is also why I am taking this degree. I was offered honorable degree by various universities and the title of outstanding achievement of World Chinese by paying a certain sum of money. I just turned down the offers, there is no value in it, if I can buy it, it means anybody can, any Tom, Dick or Harry! ( Appendix 5 Cultural Mass)

Through my television programme and choreography of films I was known in the entertainment world. As a result I was always involved whenever there is something connected with dance promotion whether in the media or TV.

## My public services for Dance in Hong Kong

According to the **Hong Kong Dance History** published by the Hong Kong Dance Sector Joint Conference in 2000, funded by the Hong Kong Arts Development Council.

- On 12<sup>th</sup> September 1995 Hong Kong Dance Sector Joint Conference was established by members of four representative organizations in Hong Kong community.
- The Hong Kong Ballet Group established in 1964 by a group of local ballet teachers as a non-profit organization to promote and popularize ballet education and to cultivate an appreciation for ballet.
- Hong Kong Dance Federation established in 1978 with the help of Physical Education Sector under the Education Department; the Recreation and Sport Department and the Government Information Service Department. The aim object was to promote Chinese Dance activities.
- The Association of Hong Kong Dance Organizations established in 1992 by many Chinese dance companies with the aim of speeding up the cooperation among these companies in order to promote the development of Chinese dance in Hong Kong
- The Hong Kong Dance Alliance established in 1994 with the aim of encouraging Dance creation; performance, research, education and criticism.

I am a founding member of and held prominent positions in all three organizations and advisor of the Association of Hong Kong dance organization. During my terms of office as Chairperson of the Hong Kong Dance Joint Sector Conference, we published the Hong Kong Dance History funded by Hong Kong Arts Development Council. This is vital and is the only one book recorded the dance history in Hong Kong. I was also served as advisor of Hong Kong Dance Company and advisor of the Dance School of Hong Kong Academy of the Performing Arts; Also served as adjudicator for the Hong Kong School dance festival for over 20 years; Teacher training courses for the Education Department. ( Appendix 6 Hong Kong Dance History )

## Ballet Development in Hong Kong

According to Hong Kong Dance History, Ballet was given a strong push in Hong Kong in 1922 when the world famous ballerina Anna Pavlova performed classical and modern ballet with her company in Hong Kong. Her performance altered the idea of what the Chinese considered indecorous for well brought up Chinese girls to expose her legs in public.

1920, Violet Capell became the first full-time ballet teacher in Hong Kong. At the beginning, all of her students were westerners, but by 1937 about half of her students were Asians.

In 1949s and 1950s more ballet schools were set up in Hong Kong. Most of the teachers were Westerners, namely: Carol Bateman; Patricia Cook; Larissa Tesar and Jean Filshie from England, with Helen Marques from Russia; Nike Hurley from America. At this time many well off families enrolled their daughters to learn ballet. It was regarded as a symbol of social status and artistic appreciation of the family.

1954 Miss Carol Bateman invited Mrs. Joan Campbell to teach at the Carol Bateman School of Dancing at Garden Road. Mrs. Campbell introduced the grade examination of Royal Academy of Dancing to Hong Kong. Lady Grantham the wife of the Governor of Hong Kong gave her support by attending the first demonstration by the successful candidates. Raymond Liao, Jean Wong and I were the first three Chinese from this school that went to London for further training and returned to Hong Kong to teach after graduated.

### Hong Kong Ballet Group

1955 the Royal Academy of Dancing established children's and major examinations in Hong Kong. In 1964, a group of Hong Kong Ballet teachers joined together to form Hong Kong Ballet Group with the aim to promote interest in ballet and stage an annual performance each year for Hong Kong Ballet students with invited professional dancers as guest performers. There were many Ballet teachers and schools in Hong Kong by the time of the 1970s, apart from the existing schools operated by Western teachers, there are also a great number of second generations of Hong Kong students returned from London to start their own ballet schools. Also quite a number of ballet teachers came from Mainland China. Since there was a limited existing market and frankly I am not good in publicized myself, I find it rather embarrassing.

My student mainly came from middle class families, their parents were mostly from the educational sector. This provided a strong link with Hong Kong biggest education organization "The Hong Kong Professional Teachers' Union". This laid the ground for my teachers' training development of National -Western Folk Dance and Creative Dance for Children.

In 1964 I established London School of Ballet apart from teaching Ballet, later Pearl Chan School of Ballet, I did not take a very active part in the Hong Kong Ballet Group. In 1974, Dame Margo Fonteyn and Heinz Bosl came to Hong Kong to give fund raising performances at the Lee Theatre, and raised more that HK\$150,000 for the Ballet group's operation fees. Many Hong Kong trained ballet dancers became well known in the world of dance internationally, such as Jenny Chiang, Ravenna Tucker, Cliff Lui and Yuri Ng etc. The number for children and major examinations of RAD in 2011 was over 6000 participants.

## My Contribution to Ballet in Hong Kong

For the promotion of arts, money is vital. My role as a fund raiser seemed to work well in this area. I was very lucky to gain the trust of Dr. Stanley Ho, known as the gambling king who supported all my projects. When I first met him he was the President of Hong Kong Ballet Group in 1989. Now I have become a close friend of the family. ( Appendix 7 Dr. Stanley Ho's introduction )

In 1989, for the Hong Kong Ballet Group's 25<sup>th</sup> anniversary I was the chairperson of the committee, during my term in office, I managed to link up cooperation between Hong Kong Ballet Group and Beijing Dance Academy. Beijing sent two of their choreographers and the principal dancer for the production for the full length ballet "The Match Girl". This is the first link between China and Hong Kong in Dance.

In 1981 Hong Kong Ballet Group annual the full-length Ballet "The Nutcracker" was broadcast by Television Broadcasting Ltd. This is due to my friendship with controller Mr. Clarence Cheong, it is the only time that a local non professional ballet was shown on television. Thus, Ballet reached even a wider sector of the Hong Kong community.

I am one of the Trustees of Hong Kong Culture and Arts Foundation, under the umbrella of the Liaison Office of the Central Government People Republic of China in Hong Kong Special Administration Region. I was the coordinator for the Foundation inauguration event "The World Ballet Competition". This was first world Ballet competition in Hong Kong.

Through Dr. Ho I met his 3<sup>rd</sup> wife Ms. Ina Chan Un Chan whom through me became the life long sponsor of Hong Kong Ballet Group. Ms. Chan donated HK\$1,000,000.00 for Ballet scholarship and HK\$50,000.00 with a piece of antique for auction for our 30<sup>th</sup> anniversary Gala dinner. Ms. Chan also contributes towards the expenses of adjudicators and principal dancers from the National Ballet of China to participate for Ballet Group's annual performances and competitions



When I became the Special Advisor of the National Ballet of China, Ms. Chan became one of the main sponsors of The National Ballet of China. I also managed to secure Dr. Stanley Ho's sponsorship for the performances of the National Ballet of China annual performances in Macau for the past 10 years. This has a strong effect on the artistic value in the gambling city of Macau.

In 2009, I was appointed the Hon. Advisor of Royal Academy of Dance's Genee Award in Hong Kong, I secured both Dr. Stanley Ho and Ina Chan sponsorship for this successful event. The event put Hong Kong's Ballet on the map of the world.  
( Appendix 8 RAD Genee Award )

2010 was the 50<sup>th</sup> anniversary of the National Ballet of China, many of us in the Hong Kong Ballet circle were invited to their Gala performance. October 2011 the theme of Leisure and Cultural Department's Festival is ASISAN ARTS FESTIVAL. My proposal of National Ballet of China has been accepted for the opening event. We are going to show the development of Chinese Ballet in the past 50 years with three different programme : showing excerpts from Company's renounce works; The Red Detachment Army and Swan Lake, also there will be an exhibition in the concourse of The Cultural Centre, showing the three major phrases of the development of Ballet in China. This will enable Hong Kong audiences to have an understanding how closely political situations affect the development of arts.

## The Values of Dance Education

Through the learning of dance, one subconsciously learn the following six domains, hence DANCE cultivate a better citizens and a more harmonic , civilize,society.

### Five Domains

### Five Values

To have a happy contented life, one much learn to equip oneself with education and the six domains.

Ethics

Moral

Intellect

Intellectual

Physique

Physical

Social Skills

Social

Aesthetics

Aethetic

Dance Education will be able to provide all the above training.

CREATIVE DANCE EDUCATION  
FOR THE YOUNGER AGE

In the early 20<sup>th</sup> century lived a famous gifted dancer with heavenly grace, a pioneer of Modern dance – Isadora Duncan. Who was inspired by the movements of the tree, the waves, the snow and little animal creature. Duncan interpreted the beauty of life with profound spontaneous response to music with emotional effect. She danced to serious music by Beethoven, Gluck and Brahms.

Duncan died at an early age and did not set her dance form down systemically.

Madge Atkinson first drew her early inspiration from Duncan's work and studied with one of Duncan's pupil. Later she set about the task of developing her syllabus for dance movement – NATURAL MOVEMENT. ( Appendix 9 photos of Natural Movement.

FUNDAMENTAL PRINCIPALES OF NATURE MOVEMENT  
CHARACTERISTICS OF ITS STYLE

The following text is taken from Miss Phrosso Pfister's Introduction to the Background of Natural Movement.

The system is based on the natural lines of the body, so the legs are used in parallel for most movements and "turn out" is only employed when it facilitates the performance of a step.

Many of the basic movements stem and developed in variety of ways from such fundamental human action such as walking, running, skipping, jumping, leaping.

The natural principal of opposition plays an important part in the technique, and is used to give flow in the movement clarity and purity of line in many of the positions.

A large vocabulary of arm, leg and body positions give decoration and plasticity to the technique.

Great emphasis is laid upon the training of sensitivity in the use of the hands and the feet, and a particular feature in which Natural Movement differs from other barefooted methods of dance, is that the sole of the feet is respected. Turning movements are effected by means of a hop, a spring from two feet, a series of steps or a rocking action from foot to foot.

The work also consisted of complicated floorwork and falls.

Many movements are free flowing, using runs, hops and spring in a variety of ways to train dancer's ability of to balance and gift of stillness.

Highly developed sense of musicality through a response to its various elements-note value, rhythm, phrasing, volume, pitch.

Natural Movement trains expressive quality in dance movements and the use of props.

Most important of all is to train a well poised, natural, unstrained carriage of the body.

It was partly based on the Natural Movement characteristic and my knowledge of other forms of dance that I developed my own CREATIVE DANCE EDUCATION FOR CHILDREN.

In view of the static, memorized education system I experienced in my childhood, and the discipline for the up bringing of children in Chinese family, "TO BE SEEN AND NOT TO BE HEARD" that I think this syllabus would be very suitable for the age of five to twelve of Chinese children. Also this will be a good approach for the learning of retarded group and poor areas in China without dance studio.

Drawing from the experience of teaching of Ballet to young children, I realized that:

1. The class atmosphere lacks enjoyment and interactive response.
2. Children mainly followed the instruction of the teacher and act accordingly.
3. Teacher gave verbal instruction to pianist when to start and end the accomplishment.
4. If it is centre work, it is usually either in a circle formation, following one another, or in lines facing the teacher. Children are not encouraged to individual exploration. Except for free interpretation.
5. Ballet classes in Hong Kong are very examination oriented, teachers have little time for free work other than teaching the examination syllabus.

This is not the Ballet teachers' fault, but that of the educational system in Hong Kong.

The work I designed contains the five domains for the development of children in accordance to their age, i.e. Ethics, Intellect, Physique, Social Skill, and Aesthetics. I have also combined my knowledge of the Laban theory of the using of space and dimension. The music section is based on The Muncey Music Book ---**A DANCER IN CONVERSATION WITH ANTHONY TWINER.**

The aims of the Creative Educational Dance work are:  
To create an enjoyable, fun learning atmosphere in a dance class.  
Maintaining childhood innocence.  
To build up self confidence and consideration for others.  
To learn social communication, co-operation and human relationship.  
The awareness of environment.  
To develop creative thinking.  
The appreciation of art, Lines and shapes. Chinese characters are mostly made up of lines.  
To stress the importance of musical quality.  
The basic training of all forms of dance technique.  
To train sensitivity and expression.  
The teaching method of the class is taken in the form of games.  
The work is suitable children from the age of four to twelve.  
With the exception of technical training, the class is usually conducted in free formation.

#### Musical note

Quaver or eighth-note; pitch around middle C  
Transportation : Motor cars, bus, trains.  
Training : Awareness for others members in the class.  
The use of space.  
Co-operation.  
Knowledge of local station along the lines.

Semiquaver or sixteenth-note; pitch with two Octave higher.  
Transportation : Aero plane  
Training : Geographical knowledge.  
Countries and Capitals.

Crotchet or quarter-note, pitch around middle C  
Marching : Co-ordination.  
Co-operation for development of formation.

Minim or half note;

Old ladies walking; Teddy bear walks.

Semibreve or whole note

Robot; elephant walk.

Rhythms quality

Crescendo – growing louder. Increasing speed  
aeroplane taking off.

Diminuendo-- means growing softer. Increasing & decreasing the speed.  
aero plane taking off and landing. \*\*\*

Musical quality : Staccato ; legato ; chords

Demonstrated by video.

This form of training is widely accepted by Hong Kong Education Department as Music to Movement. I have conducted lecture and demonstration throughout Hong Kong in various Kindergarten and institutes for young children. This syllabus is strongly supported by the Hong Kong Professional Teachers' Union.

I have also conducted teacher training courses in Guangzhou and Beijing. This method of teaching children is now used widely in Hong Kong and China both in the educational and children dance training.

Fun exercises : Mouse and cat; puppet on the string; Jack in the box.

Four seasons. Fishes and sea-weed

Lines and shapes, forming alphabets and learning of Chinese characters.

Limbering exercises base on ISTD Modern Stage syllabus.

1. Head.
2. shoulders.
3. Hands.
4. Arms.
5. Waist.
6. Feet.
7. Legs.
8. Lower abdominal.
9. Upper abdominal.
10. Back

DVD for the demonstration of the work is available upon requested.

Good pianists are hard to come by, especially those who are able to improvise, instead of playing the same tune days in days out. In this syllabus once the teacher has given out the instruction, the control is passed on to the pianist, Children simply have to listen to the music.

### My Contribution to Dnace Education

I utilized my training of ISTD Natural Movement and Modern Stage to develop a syllabus with the full understanding of the meaning of value of **EDUCATION**, to provide the learner the quality to be a better person in the society as well as knowledge of leaning through activity adapted to own environment and back ground suitable to Chinese children at a younger age. A syllabus being acceptable and being promote throughout Hong Kong and China.

### The Value of Dance Education

Through the learning of dance, one subconsciously learn the following five domains, hence Dance cultivate a better citizens and a more harmonic civilize, society.

#### Five Domains

Ethics  
Intellect  
Physique  
Social Skills  
Aesthetics

#### Five Values

Moral  
Intellectual  
Physical  
Social  
Aethetic

## Translation of my article to local Chinese newspaper

### Value of Tradition Dance

The definition of “ Tradition Dance ”, apart from the traditional folk dance of each region, are form of dance which has a long sufficiently history and recognition to be listed in the History of Dance, such as Ballet, Modern Stage, Tap, Ballroom, and Latin American dances. Those trench fashionable dances that lasted a brief period of time due to the change of certain musical rhythm do not count.

Each form of dance has its own characteristics, style and theory. If choreographers really understand these, then the format of individual dance form will not be limited the choreographers’ creativity, but will compliment and enrich their work. Of course this also much depends on each choreographer’s gift of the understanding of arts.

Good choreographers are hard to come by, for dance is a combine arts form. Apart from the understanding of the basic techniques and characteristics, which is vital, the choreographer has to be gifted in creativeness, and has an open mind to all related matters, with an understanding of literature, history, music and psychology before one can produce a good piece of choreographic work. A good piece of choreography will not be controlled by time factor. People of the time like it and also be appreciated by audience many years later. Renowned dancers take pride dancing it and choreographers take pride reviving it. Then these are true master pieces.

One must not over look the characteristics of different forms of dance. I do agree that from the 21<sup>st</sup> Century point of view, regional dances are museum pieces, the musical rhythms, the steps and the patterns are simple, dull and lack of inspiration and creativeness; just like the vases and weapons of early ages displayed in the museum, very primitive, clumsy and backward, since those performing these dances at the early ages were not trained dancers and the progress of mankind was not so advanced. But from a simple traditional dance, we come to understand the temperament of the people, the rhythmical quality of their language, their historical background. It does not give any choreographer the authority to alter or rewrite other nationality’s history.



In the late 19<sup>th</sup> Century and early 20<sup>th</sup> Century Russian choreographers included folk dances in their full length Ballet. Such as Swan Lake at 1894-1895; Napoli and La Boutique Fantaque at 1919. These choreographic Folk dances remain truthful to their regional characters, without losing their identity. These Ballets are now standard repertoire of world famous Ballet companies. This proved that good choreography can stand the test of time.

The increasing popularity of Latin American dances are the products from South American folk dances, with the change of musical rhythms. The Quick Step of Ballroom dance is the clever modern interpretation version of the Greek folk dance rhythm. Quick Waltz is the development from the Germany folk Landler.

Modern dance did not remain static since Isadora Duncan, on the contrary it has progressed with time. Duncan was a born dancer, gifted with musical sense, emotion and imagination. Her dance form was spontaneous and free.

Martha Grantham's early work was much based on mythology of America, This was due to the influence of Ruth St. Denis and Ted Shaw, whose works show strong Eastern influence, especially of India and Japan. Martha Graham's theory is "Breathing is the start of life and the creation of the qualities of movements." After the Second World War Graham used the Ballet technique as the basic training for her dancers, but with acceptance of gravity pull. All the Ballet barre work was done in the sitting position on the floor, giving a solid grounding and stability. Concentration can then be given to the individual exercise.

The Laban theory is the performer's relationship between space, motivation and resistance, also developed a method of recording dance in note form: The Laban Notation.

Tap dance is the development of Irish Clog dance and the famous River Dance choreography is based on the Irish folk dance basic steps with the use of tap shoes and different formation.

If there is a time factor involved in the choreography, it would be necessary to conduct researches on the costume, mannerism and historical background of the period.

Many years ago, English dance experts has confirmed the value of traditional dances. European countries were then made aware of their negligence of their traditional folk dance and had started to set up research for their revival.

Choreographers of our generation should take full advantages of the techniques of various dance form as a basic training, adding on personal interpretation and creativity. Traditional dance contained a well of unlimited knowledge, it tells us the regional history, climate, traditions, religion, costume and musical instruments.

As a dance teacher, one must not down graded other form of dance, other than the form of dance one teaches; instead one should study all forms of dance to enrich one's knowledge of the arts.

I value and am interested in the Traditional folk dance and that was the reason I carried on studying European folk Dance until I obtained the Fellowship qualification.

## CHINESE TRADITIONAL DANCE DEVELOPMENT

For the Fellowship examination of the National Branch ( European Folk Dance ) of The Imperial Society of Teachers of Dancing, one has to learn the history, geography, costume and characteristic of each of the regional dance in the syllabus.

China has fifty six minority groups, each with its own characteristics. This is a very interesting subject! In view of China's fast economic development and the opening up policy, traditional dances have been badly neglected due to the following reasons:

1. Life style has been modernized. Most households own Television sets. Every mayor city has its own TV station. People are looking for new entertainment and are no longer satisfied with olden form of arts.
2. Government policy has changed, so that performing companies now have to be self supported financially. They have to rely on box office receipt in order to survive.
2. In order to meet market requirement and to appeal to TV audience, in order to maintain the rating of programme, producers had to modernize the tradition folk dances, first changing the traditional costumes to frilling and colorful material, following the trend of modern trend, showing more of the body .
3. Dances are performed to trendy music with disco lighting designs; the regional characteristics are lost completely.
4. The Chinese traditional folk dance syllabus in China based purely on Dance technique and style, without the educational contents of the educational knowledge of ethnic group. This is very sad as China is loosing one of its greatest treasure and part of its history.

## My Contribution to Chinese Traditional Folk Dance

In order to preserve the Chinese ethnic group's folkloric arts, and not to give the wrong impression to European audience and young Chinese abroad. I set my mind to do a Chinese Folk Dance syllabus four years ago, following the format of ISTD National Syllabus with history, costume, musical instruments and products etc.

There was a culture submit two years ago at Hai Nan Island for arts concerned personals of China, Hog Kong, Macau and Taiwan. The theme was The Development of Chinese Arts during the Globalization. All invited participants have to submit an article on the subject. Enclosing mime translated by Mr. Cecil .

Realizing the importance of Chinese Folk Dance, I formed The Institution for Chinese Cultural Dance in Hong Kong.

The committee consisted of my best friends Ms. Ella Cheong Shuk-Ki world renown Patent Attorney, her office takes care all the legal matters. My accountant Mr. M.B. Lee, poor guy apart from his office has to deal the Institution's taxation; I got him to sponsor two of the items. The President of the Institute is the former Vice-minister of State Minorities Affairs Commission PRC. It is the rules of Chinese Government that present in office officials are not allow sitting on honorary posts. I managed to get six of the former Cultural Ministers of Central Government to be my Hon. Advisors. Namely: Mr. Zhu Mushy; Mr. He Kinship; Mr. Liu Hanged; Vice Minister Liu Deyou; GAO Zhangxiang; Mr. Pan Zhenzhou;

In fact they just give me the use of their names, and I just report back to them the progress of the project. Thank to their trust, this really suprised the cultural sector of China, it is unprecedented that never before two highest ranking Cultural Ministers to allow their name to be incorporated to any association, even in China, not to mention Hong Kong. The Institute artistic advisor is the Principal of PLA Art Academy; Deputy Choreographer of the China Olympic Opening and the choreographer of the Disable Olympic Opening and Closing ceremony, Major General Mr. Zhang Jigang; Our dance advisor is the head of the Dance Section of PLA Art Academy Major General Madam Liu Min.

I have been going around in China since 1986 and for more than twenty years, I have never involved myself in any business or make any money as many of the other Hong Kong people, what I gained is the trust of senior officials in China.

## INSTITUTE OF CHINESE CULTURAL DANCE

Hon. Advisors :

Former Cultural Minister, Mr. Zhu Muzhi  
Former Cultural Minister, Mr. He Jingzhi  
Former Cultural Minister, Mr. Liu Zhongde  
Former Deputy Cultural Minister, Mr. Gao Zhanxiang  
Former Deputy Cultural Minister, Mr. Liu Deyou  
Former Deputy Cultural Minister, Mr. Pan Zhenzhou

Artistic advisor : Major General Mr. Zhang Jigang

Dance Artistic advisor : Major General Madam Liu Min

Committee members:

Chairman                      Major General Mr. Li Jin You

Vice Chairman

Executive Chairman        Chan Po Chu Pearl

Legal advisor                Ella Cheong Shuk- Ki

Accountant advisor :        Mr. M. B. Lee

Constitution

Inviting specialists to set up an Examination syllabus for Chinese tradition Folk dance for individual ethnic group. The standard is to be divided into six grades with video for demonstration.

A booklet with brief account on the group's history, life style, regional costumes, products, and renowned sight-seeing places will be printed.

The examination targeted for Hong Kong, Macau, Taiwan and overseas people who are interested in Chinese Culture.

The copy right will remained the property of the committee until we find the right partner, who has the interest of culture in heart and not out to make profit.

Each sponsor is required to give the amount of RMB Y 200,000 for the production and teachers course of the syllabus. Any surplus will be donated for the education of minority groups in China.

No. committee member is allowed to draw any expanses.

It was on the advise of our artistic advisor Mr. Zhang Jigang that we should first introduced the HAN TONG classical dance syllabus, as Tong Dynasty and Dung Hung are very important part of China's history and linked with the SILK ROAD to the West.

Apart from the HAN ,TONG classical dance, we also have started working on the syllabi of the others four ethnic dances. We employed specialists renowned for their expertise of that certain field to compile the syllabus. They are very enthusiastic and happy to work with me, as I openly admitted that I do not understand Chinese dance and am completely dependent on them. It is up to them to leave behind something valuable in the history of dance or take it with them to their grave.

Sponsors : Madam Ina Chan Un Chun for Tong Dynasty / The Dung Hung  
Mr. M. B. Lee for Korean Folk Dance.  
Mr. Y.L Tang for Mongolian Folk Dance.  
Sino Group for Tibetan Folk Dance  
Mr. M.B. Lee for Han Folk Dance.

In February 1910, during Chinese New Year holidays we held the first Grade One & Two of TONG DYNASY CLASSICAL DANCE SYLLABUS teacher course in Hong Kong. Forty teachers participated in our four days training. It is my intension to translate the syllabus into English and take it to London for ISTD congress.

Included DVD of the first two grades of TONG DYNASTY classical dances syllabi.

Contract was signed with China Dancers Association for issuing certificate to participants and the copy right for in land China is given to the Association for the promotion of the traditional folk dance.

## SCHEDULE FOR TEACHERS COURSE for 1910 and 1911

1910 February	Tong Dynasty Classical dance Grade one & two teachers' course.
1910 August	Korean dance teacher course.
1911 Chinese New Year	Tong Dynasty Classical Dance. Examination for Grade one & two. Teacher course for Grade three & four.

There is such a lot of work for this project, but to me it is very meaningful and would be great influence on the revival of Chinese Folk dance. I do hope I will be able to complete it before the end of my days.

At first it was intention to cooperate with the Beijing Dance Academy, for issuing of attending certificate to teacher participants. The Academy refused unless I give them the copy right of the syllabi, which is impossible as all the funding is sponsored by Hong Kong and the former cultural ministers do not know the administrators of the academy; my committee members are all my friends and work for the sake of Chinese culture free of charge. Instead of sitting down to discuss terms, the academy took action of their former and presence staff working for the project at their free time. For two years there seemed to be no value in the project as Hong Kong cannot get the recognition of Chinese dance official academic body.

It was very heartening, but I was not going to give up something that I think is valuable for dance culture. Luckily at long last the former ministers exercised their inference and contact of cooperation with the China Dancers took place on 14th July with patent attorney from Ella Cheong Beijing in the presence of Hong Kong committee President Major General Li Ji You and Former Deputy Culture Minister Pan Zhen Zhou.





## **Historical Back Ground of Hong Kong**

The success of my career is closely linked with the development of the Peoples Republic of China. I returned to Hong Kong early 60's at the time Hong Kong economy was good. I just happened to be in the right place with the right skill and kismet wit the good connection of the right circle of friends from United Kingdom, Hong Kong and Inland China.

Hong Kong was a tiny fishing village situated at the delta of the Pearl River when handed over to Brittan at 1842 in the Nanjing Treaty. Over the next century under the governing of the British government Hong Kong became a cosmopolitan city and a major financial center of the world. Due to the geographical position and the populated Chinese living in the colony, the cultural development of Hong Kong is strongly linked with the political development of China.

Major historical events :

- 1842     Ninjing Treaty        Hong Kong became a colony to Britain.
- 1898     Leasing of North Kowloon area and over 200 islands to Britain for 99 years.
- 1924     The establishment of National party of China        .
- 1937     Japanese invasion to China.
- 1945     The establishment of The People of Republic of China.  
          The rich and educated Chinese leaved China for Hong Kong
- 1956     China closed its link with the rest of the world. During the 10 years of  
          Cultural Revolution many Chinese left China for Hong Kong. Hong Kong  
          Chinese culture much influenced by the trench of China Communist,  
          especially in the performing arts.
- 1979     Premier Deng Xiao-ping's the reform and opening- up policy. Western  
          culture gradually being accepted by China, especially in the performing arts.
- 1997     China resumed its sovereignty of Hong Kong and encouraged for cultural  
          exchange. There is a much stronger link and promotion towards Chinese  
          history and culture.
- 1999     Permission granted for 150 mainlanders each day to reside in Hong Kong.

The residents in Hong Kong are mainly Chinese. With reference to Hong Kong

Special Administration Region 2006 Population By-Census Summary Results 92.9% living in Hong Kong are Chinese. Government conducts the survey every 5 years. Therefore since 2006 every day there are 150 Chinese from inland China are eligible to domicile in Hong Kong. ( government document )

The usual language of Chinese ( including Cantonese, Putonghua and other dialects ) total 91.1% ( Government census proof )

Under the British administration culture and arts were not a major issue. When the People of Republic of China established in 1949, the Hong Kong Government took a negative attitude towards any patriotic or cultural support of China by Hong Kong residents. The Government at that time would not fund any music, dance or drama activities of any leftist organizations and institutions.

## Brief Account of Dance development in Hong Kong

### Chinese Dance

The population of Hong Kong residents over 90% are Chinese, Therefore Chinese Dance is the dance of The People. Since the Nanking's treaty, Britain took over the governing of Hong Kong, did a great job, transferred from a tiny poor, backward fishing village to a world financial centre and cosmopolitan city with a population of over 7,000,000. During the reign of the British little has been done in the promotion of Chinese Culture.

Prior to 1997 Chinese dance was mainly confined to schools activities, blended as pro-communist such as Hon Wah; Pui Kiu and Heung To Schools. Trade Unions such as The Hong Kong Federation of Trade Union; The Foreign Inc. Union and other organizations : The Hook You Club, The Hong Kong and Colon Music Education Research Institute and Hong Kong Chinese Reform Association. Chinese dance performances were under strict police rules, no patriotic signs or Chinese National flag which considered communist propaganda were allowed.

Teachers were those renowned dancers and teachers that came to Hong Kong during the China internal war in 1940's and during the Cultural Revolution.

Despite the fact that The British Government recognized the People's Republic of China as soon as it was founded in 1<sup>st</sup> October 1949 by established full diplomatic relationship, the Hong Kong Government took a negative attitude towards any patriotic or culture support by Hong Kong residents. The Hong Kong Government at that time would not fund and music, dance or drama activities of any leftist organizations and institutes.

When the Education Department organized the Hong Kong Dance Festival in 1965 , Chinese Dance was under the category of Asian Dance, It was not until 17 years later that Chinese Dance gained an independent category.

1971 November the new governor Sir Murray Maclehoise issued a new direction for arts and culture for Hong Kong. Prior to this period, the Hong Kong Government was not interested in developing arts and culture in Hong Kong because of political and financial complications. Beginning of 1980 the Hong Kong Government decided that it would be systematically develop the arts and cultivate artistic talent as well as develop new art forms.

Various departments were implemented to the development of arts in Hong Kong. Urban Council and the Regional Council ( 2000 restructured as Leisure & Cultural department ) increased their sponsorship for dance education and performances. In 1995 this was expanded to the Hong Kong Arts Development Council with a wider remit and increased funding to develop arts in Hong Kong.

Since 1990 the Hong Kong Dance Federation has been organized Chinese Dance Grade Examination of The Beijing Dance Academy in Hong Kong. Thus set a standard to Chinese Dance.

The Hong Kong Academy for The Performing Arts was established in 1982 and government provides further funding for the arts. 1995 Chinese Dance has been incorporated into their degree programme.

The first professional Chinese Dance Company was founded in 1981, this is funded by the government. At the same time many local Chinese performing dance groups were formed.

## My Contribution to Hong Kong Chinese Dance Development

I was not trained in any form of Chinese Dance. From my training in London I realized that every form of dance has its own characteristic and basic technique, without knowing the historical development of China I never professed that I understand Chinese Dance. It is a great difference between understanding it as a teacher and to enjoy it and appreciate it as an art form.

I am a founding member of Hong Kong Dance Federation, established in 1978 with the aim to promote Chinese Dance. I have nothing to do with Chinese dance; there was no Chinese Dance class in my Ballet School. But I strongly believe that one just can not be part any organization and has no contribution to it. Hong Kong Dance Federation invited Chinese dance teachers from mainland China to Hong Kong for teachers courses periodically, I did my duty to take term to supervise the classes and sympathizing the situation of teachers during those days in China , after the cultural revolution ( poor economy, I always gave them a little gift of a small radio cassette, hoping that at least they will be able to listen to music, which will be able to help them with their choreography and emotion. I would, if I was in their place under those circumstances. This laid the ground for my friendship with China's dance circles, and most of all I respect their professional.

Now I have a great deal of good friends in China Dance sector, e.g. Madam Dai-Lain, famous dancer from Trinidad to Beijing , who introduced Ballet and Laban rotation to China in early 1940 and served the China National Ballet Company and Chinese dance community till her death in 2009.

Zhao Ru-Hung	15 years as Artistic Director of China National Ballet. Now serve as Chairperson of China Dance Association.
Bai Shu-Xiang	China first Swan in the production of Swan Lake. Former Chairlady of China Dancers Association
Zhang Jigjang	Renown deputy choreographer of China Olympic 1988 Director of People Republic of China Army Academy of Arts.

I took an active part in the negotiation between Hong Kong Dance Federation and Beijing Dance Academy in the Chinese Dance Examination syllabus for Hong Kong.

The Hong Kong Dance Joint Conference founded in 1995 was an organization comprised of four Hong Kong dance associations. Namely :

Hong Kong Ballet Group formed 1964 ( I am Founding committee and director )

Hong Kong Dance Federation formed at 1978 ( I am Founding committee and director )

Hong Kong Dance Alliance formed 1994- 2000 ( I was founding committee and Vice chairperson.

Association of Hong Kong Dance Organizations ( Advisor )

Since I held office of the four organizations, during my term of office as President of Hong Kong Joint Conference, I was able to compile and published the book of HONG KONG DANCE HISTORY with funding from Hong Kong Arts Development Council.

I also been able to stage an event with four organizations jointly presented. When I completed my term of office, The Hong Kong Joint Conference had a few meetings and ceased to function any longer.

Hong Kong Culture and Arts Foundation, a non profit making organization and aimed to promote Chinese Culture and strengthen the cultural and arts exchange between Hong Kong and Mainland China was established in 1990. I am one of their Trustee and coordinator of their inauguration event “ International Ballet Competition” apart from Hong Kong professionals, participants came from Shanghai, Australia, Japan and England.

I realized Folk dance is a vital important to their regional history. China has fifty six national tribes, each with their different characteristics and history. As I am a Fellow of the Imperial Society of Teachers of Dancing in the National Branch, no doubt this is my favorite subject. Since the 80's I wrote numerous articles in Hong Kong and China to stress the importance of Folk Dance, no action by anyone. In 1997 I began to set out to compile a syllabus of Chinese Folk Dance. I am extremely lucky to be able to gain the support of my friends for funding. Six of the former Cultural Ministers agreed for me to use their names as my advisors, also the director of PR Army Dance Academy of Arts; deputy choreographer of China Olympic Game and their head of dance section Liu Min are amount my advisors. Mr. Li Jin You former Vice-minister of State Nationalities Affairs Commission People's republic of China is the chairman of my working committee. I paid Chinese experts for designing the syllabus and for them to come to Hong Kong to teach the teaching courses. However this created a great deal of jealous in China and Hong Kong, the Beijing Dance Academy insited that I should give them the copy right of the syllabus if I want to work with them, since I refused as my duty is answer to my sponsors and those former culture ministers. The Beijing Dance Academy refused to allow their teachers to work for my project. Luckily China has talent. The more they suppress me by not allowing their teachers to work for me, the more I determine to work for it. THIS IS MY CHARACTER !

At long last, the former minister landed a helping hand, the Chinese Dancers Association agreed to cooperate with me by issuing teachers attending certificates. Now I am the only one and the first advisor of the Association that is not from the Mainland of China. It is nice to be ranked with the top famous dancers of China.

2011 July contract has been signed between The China Dancers Association and The Institute of Chinese Cultural Dance. I gave the copy right of the syllabus in Mainland China belongs to The China Association and the copy right of the syllabus belong to the Institute. Further more I now gain the support of The People Liberation Army Dance Academy's full support for this project as everyone realized that I only do it for the love of dance and good of China.





## A Brief insight into English Folk Dance

My favor form of dance is Folk Dance. Each country's Folk dance has its own regional characteristics. Apart from recreation, through its characteristics one is able to learn about the country's history, for example United State of America is a new country with immigrants first from Ireland and England to form a new country. Englishman was send to Australia to settle down there. During Elizabeth Reign, she conquered many new Commonwealth countries.

The discovery of modern technologies, globalization and wars, boundaries of countries changed. New countries been established. Mixture of nationalities within an original country developed.

Many European folk dances have now renamed Regional dances. The characteristic of folk dance of a country affected by the musical rhythms ( the rhythms came from the accents of their language ). The movements affected by itsgeographical situation, its climate, the costume and the history.

Since I am taking an English degree, I will try to analysisthe English Folk Dance. English Folk dance has been well reserved due to its geographical position, surrounded by seas and the boundaries have not been changed. British Isles are made up of England, Scotland, and Ireland. Each area has its own national folk dance characteristic. The foundation of English languages and people were based on the conquest of the Anglos, Sexons, Jutes and Normans. Folk musical rhythms devised from the language rhythms of the people. The English speaking language is rather moderate, no sudden raise or low of sound insound pitch, these formed the reserve temperament of the attitude of the people. It is hard to know their feelings. This is shown in the musical rhythms, up and down the scale, no sudden changes and large interval.

There were many civil wars within the British Isles, between Queen Mary of Scots and Queen Elizabeth the first for the thrown, Cromwell ( the round Head ) for the right of the people, opposed to the extravagances of the rich. But not averse to dance , provided it was seemly and appropriate to the occasion. This lead to the publication of Folk Dance of The Dancing Master's Playford ( First Edition 1650 ) All permitted dances were longwaysets or circular in which many took part and continually changed partners, so there could be no flirtatious behavior. Straightly for recreation purpose, it is important to note that there is no couple dances in English traditional Folk Dance. The English Folk Dances are either for Ritual ( for example the Helston Furry and the May Pole dance ) the others are for leisure, training good carriage, pleasant manners and a knowledge of how to behave in society.( the example of bowing and curtesy to partner and other participants.)

### The qualities of English Folk Dances :

The movements are rather simple, based on daily movements, such as walking, running and skipping with a slight lilt and a terrefirmity, with no leaps or jumps, a relaxed composed carriage, evenness of movements and well space. All dancers play an equal part, if dancers move into the center, they move back to the original space. If he moves to the right, he returns to his place and dance to the left with the same type of steps. Each figure is danced by each couple doing the exact same amount of steps and doing the same figure of pattern. This shows the equality of SOCIAL SYSTEM and democratic right in the country. Circle moves to the left or clockwise as all Celtic in ancient circles and chains. Arms movement limited to arms link with partner. Honoring one's partner at the beginning and the end of the dance shows good manners. All dancers are of equal importance and patterns are always balanced.

### Brief account of Western Folk Dance Development in Hong Kong

Western Folk Dance was first introduced into Hong Kong in early 20<sup>th</sup> Century by the British army and their family as a form of social dance.

After the Second World War, the YMCA and the Hong Kong Chinese Reform Association organized Western Folk dance for youth recreational activities. 1949 Northcote College of Education and some foreign teachers began to teach Western folk Dance in Hong Kong. During the 1950's local middle school and primary music teachers began to implement Rhythm Dance and Folk Dance in their teaching. 1954 the Adult Education Section was formed and Western Dance teachers courses were conducted to provide recreation activities for the public. 1958 an American professional dance teacher Mr. Rickey Holden was invited to Hong Kong to give Western Folk Dance workshop. This was warmly welcomed. Teaching materials were hard to come by in those days, for the promotion of dance, a group of local dance teachers simplified the publication of Soviet Union book Series, published by Inland China publishers for teaching purpose.

In order to strengthen dance education in Hong Kong, the Education Department imported a series of Western music for folk dances containing twenty one records with 100 pieces of folk dance music for different countries, published by Radio Corporation of America as a source material. This was a great help to the development of Western Dance in Hong Kong. However there is no specification on regional characteristics.

1961 when I completed my teacher training I returned to Hong Kong, I realized that Folk Dance is more than just as recreation, it is the country's History with their specific regional characteristics. I set about to introduce Imperial Society of Teachers of Dancing National syllabus examination to Hong Kong. 1976 the first set of Elementary examination took place with my promise to ISTD that I will be responsible for any financial deficit. Luckily with the help of Mrs. Joan Campbell ( my Ballet teacher ) we had enough entry and I did not have to dip into my pocket. ISTD certificate was recognized by The Education Department as a result there were many teachers taking the course. It was hard work in those days, Teacher classes were scheduled in the evening and had to work at week- ends. During public holidays I used to give theory classes free of charge from morning to evening. Those teachers, many of them without any basic dance training and in three years time with twice a weekly classes, I have to train them to take Associate examination to be a qualified teacher of National Dance Branch. My record of entry for examination was 300 students one year. I did a lot of teacher courses for the Education and Creation Departments. I also sat as an adjudicator for Hong Kong School Dance Festival and all Hong Kong major dance competitions till 2000. I gave up teaching when I devoted myself for the coordination of Ballroom Latin American Dance Championship. Many of those candidates are now teachers and carry on with the teaching of the Western Folk Dance.

There seemed to be a decline in Western Folk dance entry in School Dance Festival and ISTD examinations. One reason due to China resume sovereignty of Hong Kong, more accessible materials and many Chinese dance teachers from China have settle in Hong Kong.

Western Folk dance teachers are now tend to be more towards Folk dances of Eastern Europe area and each year they join together to go to Eastern Europe for cultural exchange dance tour for a fortnight, which costs about L 2,000 Sterling.

The lack of promotion in Western Folk Dance Teachers course.

## My Constitution to Western Folk Dance in Hong Kong

In order to promote the standard of Western Folk dance in Hong Kong, I started ISTD National Examination in Hong Kong, with the promise to bear the financial expense should there be any deficit.

I did a great number of Teacher and student summer courses for the Education Department. The Associate qualification of ISTD is being accepted as part of the qualification for Physical Education training colleges.

Before I left for London for further study in 1979, the organization of ISTD National and Modern Stage I handed over to Hong Kong Examination Authority, this Department is an assurance of quality recognized by Hong Kong citizen. Unfortunately the organizing has been taken away from Hong Kong Examination Authority at a later date.

HONG KONG, MACAU, CHINA  
BALLROOM and LATIN AMERICAN DANCE DEVELOPMENT

When I completed my dance training in the UK, I came back to Hong Kong at the end of 1961. There were many Ballroom dancing venues in Hong Kong. The well known ones were large and nicely decorated, such as the famous Oriental Ballroom and Tonnochy Club where businessmen went to negotiate deals over drinks with pretty glamorous hostesses sitting at the table. There were also other numerous smaller ballroom dancing halls, usually situated in tall buildings with blacked out windows and were open business 24 hours a day. At these kinds of ballroom establishments, people did social dancing; occasionally hostesses would be available for other services at the right price!

By the early 1980s there were two luxurious Ballroom venues established at Kowloon East, where men could spend hundreds of thousand dollars in a single visit. The hostesses were very young, beautiful and many were well educated. These establishments were marketed to wealthy Shanghai businessmen who migrated to Hong Kong before the Communist party took over China in 1949.

The meaning of Ballroom in Hong Kong was quite different from what we generally held in England in those days. Professional Dance instructors had come from Shanghai in the 1940s to give social dance lessons to these hostesses.

In 1965, I started my own Sunday weekly Rediffusion TV programme "Let's Dance" aired between 5.30 p.m. to 6.00 p.m. with an aim of promoting dance education in Hong Kong. Based on my dance training, I introduced the historical background, the basic techniques of each form of dance with demonstration and performance. With the help of other local dance teachers, the programme ran for over two years and became a very successful venture. At this time I met the President of Hong Kong Ballroom Dance Association Mr. James Law, who partnered me for the demonstration of Ballroom and Latin American Dance in the programme, Later I joined his Association. At that time, James was the organizer of Ballroom Dance examination for Australian National Dance Association and the Federation of Teachers of Dancing of Australia and it was during this period, I took the Australian Ballroom Examinations.

In the early 1980s, an English gentleman named Paul Bishop began to coordinate an International Ballroom competition with Australian participants. Joan Campbell, a friend and fellow professional of the Hong Kong Ballet Group and I thought it would be a good idea to promote Ballroom dancing in Hong Kong. We were able to secure generous support from Dr. Stanley Ho, President of Hong Kong Ballet Group, who is also fond of social dancing to sponsor Paul's event. Dr. Ho agreed to sponsor HK\$200,000 for the 1985 International Ballroom competition on the condition that three members of the Ballet Group, namely Mrs. Joan Campbell, Mr. David Simpson and I would be sitting on Mr. Paul Bishop's Hong Kong local organizing committee. There would be a separate bank account especially for the event with David Simpson as the treasurer. All went well until two months before to the Gala night, when Dr. Ho ( Dr. Ho's introduction ) needed to send out invitation but Mr. Bishop was no where to be found. We were then informed by his wife that he was in hospital in America, and could not be back for the event.

We contacted Dance News Ltd. in England Mr. Bobby Short (the overseas organizer) for advice, and we were given three alternatives to solve the problem.

1. Cancel the event, in which case we would lose Dr. Ho' sponsorship;
2. Postpone the event to a later date; or
3. Appoint someone in Hong Kong to take over Mr. Paul Bishop's coordination role.

At the end I was elected to replace Mr. Bishop as coordinator, since I was the only member in the organizing committee who was bilingual and had knowledge and contacts in Ballroom dancing in England. I immediately flew to London to negotiate terms with Dance News Ltd, which agreed to act as our organizer to select international participants for the event with Mr. John Leach from Dance News as the on-site organizer.

1985 we staged a successful local competition and an International competition with seven international couples participating. The Gala attended by a large number of Dr. Ho's society friends and senior Government officials was held at the Victoria Hotel. Dr. Ho pledged to carry on with the sponsorship and the Hong Kong Urban Council also immediately agreed to be the presenter of the event the following year. This was the start of a fifteen-year long partnership with me as the coordinator of International Ballroom events and with the Hong Kong Government department as the presenter, which ended in 2002.

1987 a landmark event took place in Hong Kong, Macau and Guangzhou. Ballroom dancing (also known as Social Dancing) had been forbidden in Mainland China since the Cultural Revolution. With the help of the Xin Hau News Agency, (the representative of Chinese Government at that time) and with sponsorship from Dr. Henry Fok, (a wealthy businessman, owner of White Swan Hotel and a patriot of People's Republic of China (PRC)) the first international ballroom competition was held in China on 27<sup>th</sup> July 1987 at the White Swan Hotel in Guangzhou.

The event was presented by the Guangzhou International Cultural Exchange Association, the Gala was held at the White Swan Hotel while two other competitions were held at Sung Chung San Memory Hall. During those days, admission control for overseas' visitors to China was very tight. However, since we had the local Government's sponsorship, as coordinator of the event, I was able to secure invitations for the Hong Kong committee to go to Guangzhou for a holiday and stayed at the White Swan Hotel. Since Guangzhou International Cultural Exchange Association was the presenter, I made it clear to the Hong Kong committee that the competition had nothing to do with Hong Kong committee. It was a separate event.

The inaugural Ballroom events in Guangzhou turned out to be an important stepping-stone for the International Championship in China for the next decade. Coincidentally, the Chinese Hong Kong Basic Law Drafting Committee meeting was also being held at the White Swan Hotel and Dr. Henry Fok invited all the members of the Drafting Law Committee to attend the Gala Banquet. That evening, I was the compere and Mr. John Leach acted as the on-sight event organizer. The Ballroom Dance section received warm applause, however, there was dead silence after the Cha Cha, as no one in the audience would dare to show any reaction to the sexy and provocative movements of the unfamiliar Latin dances. Fortunately Madam Lei Jie-qiong, Vice Chairman of the Law Drafting Committee, whom I had met at the First China Arts Festival in Beijing the previous year, stood up and applauded. Everyone then followed her lead, hence easing the tense atmosphere.

Ms. Deng Lin elder daughter of Premier Deng Xiao-ping, the architect of China's open door policy, was also among the guests that evening. I taught her Latin American dance at a Christmas party a year before in Hong Kong. It was her proposal that this event should be held in Beijing the following-year. (Guangzhou events photos ).



In 1988, the Beijing International Ballroom event was the historical turning point for Ballroom and Latin American Dance history in China and the world. It was presented as a fund raising event for the China Disabled Persons Association. The President of this association is Premier Deng's son Deng Pu-fang. The event took place at the Beijing Sport Stadium with 100,000 spectators and was televised by CCTV all over the country. This hugely successful event, Ballroom and Latin American dance officially received the seal of approval from the Chinese Government and became recognized as a legitimate form of culture and recreational activity.

On a funny note, I became the joke of China as my Mandarin was so bad and was years later told by Cultural Ministry officials that not one person had understood a word of what I said that evening! (Photos Beijing International ).

After Beijing, the competition took place in Shanghai with the Mayor and five of his deputies attending the second night of the event. This was the first time I met Mr. Jian Zi Men, then Mayor of Shanghai who later became Premier of PRC. I was presented to him during the interval, he told me frankly that none of his deputies could understand what I said and he kindly acted as my interpreter! (Premiere Jian Photo ).

From 1988 to 2002 Hong Kong Urban Council and the Leisure and Cultural Departments continued to present Ballroom and Latin American events in Hong Kong. Dr. Stanley Ho continued his sponsorship for Hong Kong and Macau. Similar competitions also took place in various major cities in China with their own local presenter. Visiting international Champions also played an important role in the promotion and up-graded the standard of Chinese dancers by giving lectures and demonstrations free of charge during the tour. (Programmes leaflets ).

In 1998, two Chinese couples were given a grant by the Guangzhou Government to receive training in London.

David Yin Wei-dong / Angel Long Wei-min; Latin

Green Li Zhao-lin / Rose Li Xiao-yuan; Ballroom

Since returning to Guangzhou, They have represented China in many International competitions and won many awards. Their students have also achieved very good results in Blackpool and other International Championships. In 2009 David was the first Chinese to lecture in Blackpool about the methods of training for Team Match Dance, which the Chinese team had won titles three years consecutively.

Nowadays people dance everywhere in China. Whether it is raining or sunshine, morning or evening, you will find people dance by the riverside, in parks, anywhere with space. They use a hand cassette radio and regardless whether they regard ballroom dancing as a form of art or as sport to keep fit that does not matter, old and young just enjoy dancing! (Photos people's dance ).

In 1990 an amateur association was formed under the Ministry of Culture. The Dancesport Association was formed under the Sport Council. Both organizations are now members of International organizations. I remain an advisor to both organizations.

Ballroom and Latin American Dances have become so popular in Hong Kong and China, with demand still growing fast and there is a great demand for good dance instructors. Many International Champions have established studios in Hong Kong. Chinese competitors continue to achieve good results in international competitions, such as Yin Wei-dong and Long Wei-min, they were the first Chinese Latin couple ranked UK World Rising Star Professional Latin Final in 2002. Nowadays according to the record number of entries for International events around the world, Chinese participants outnumber their counterparts elsewhere.

To keep an event running for 20 years, apart from ensuring good quality and good standard, the format of the programme had to be changed to incorporate something new each year.

The programmes were changed from Amateur 5 Dance Championships; Amateur 10 dance Championship; Team Match; Amateur Professional performances; World Dance performances; World professional 5 Dance Championship; World Professional 10 Dance Championship.

To make the show more interesting, I added other forms of performing dances, such as:

- Exhibition Dance; Show dance; Line Dance; Rock and Roll and Argentine Tango; Ross Mitchell Live Band;
- Used well-known TV artists as compere;
- Arranged lectures prior to the event;
- Organized exhibition of Dance costumes and world champions' photos;
- We set up VIP tables around the dance floor, experimented with different décor, and added lighting effects with drinks served to create the atmosphere of a "Grand Ballroom".
- Audience participation segment was introduced where guest teachers taught the audience to do the A-go-go; the Twist and the Line Dance during the intervals.

It was a great advantage to be under the auspices of Hong Kong Government. Their presentation and sponsorship was a mark of good quality. With Government subsidies, ticket prices could be kept low, and affordable to the public. The Government department's responsibility was to provide the venue, publicity, poster design, programme notes etc. This arrangement suited me well as I was working on my own.

The China tour was extended too many cities that Dance News could no longer afford to allow Mr. John Leach to be away from England for such a length of time and in 1990 he had to relinquish his long held post as our on-site organizer.

Mr. Bill Irvine, MBE, and 13 times World Professional Ballroom and Latin American Dance Champion, then agreed to be my Hon. Advisor and to negotiate participating International couples on my behalf.

I acted as the tour coordinator; on-site organizer; compere and translator. The job took up so much of my time that by 1990 I had to give up my Ballet School and changed my career to become an impresario.

I was extremely lucky to have a very capable and professional stage coordinator, Ms. Law Hung, who took care of all technical details on site and was always ready with helping hands.

To celebrate the return of Hong Kong to China in 1997, I worked with TVB to present two programmes:

- 1996 South East Asia Chinese Ballroom and Latin American Dance Championship, and
- 1997 International Chinese Ballroom and Latin American Dance Championship. (DVD included, thus Ballroom dance reached to everyone in Hong Kong)

By 2002 Ballroom dancing became so popular in Hong Kong that it was no longer linked with girly bars and dimly lit dance halls. It was considered a mainstream social activity. Wealthy high society ladies began to invite International champions to Hong Kong to be their own personal tutors and partner them in social functions. Some of these wealthy ladies even opened dance studios for their tutors to operate. The working terms and fees of these international champions had become ludicrously high that the government could not afford to pay such large sums to promote Ballroom Dancing. A certain Hong Kong lady was alleged to have paid her personal dancing tutor an unbelievable advance payment of tuition fees of HK \$12,000,000 and ended up in court when the partnership split-up. The case became an international talking point.

In 2002 a group of wealthy ladies also began to organize an international Ballroom dance performance with commercial sponsorship and business model as the event sponsored by the Government. Their terms for the participants were so favorable that it was well beyond what the Government could afford to pay for promoting of ballroom dancing. Rather than allow the standard of the event to drop, I decided to give up staging the event. Which just showed another aspect of my character, “ALL OR NOTHING!”

In 2005 I was commissioned by Leisure and Cultural Services Department to coordinate a programme of Latin Fantasia – Parade of Samba and Latin Dance for “The Latin Passion Festival”. Once again Dr. Stanley Ho sponsored the event to tour Macau.

To the general public, the International Ballroom and Latin American event seemed to have operated successfully each year, but in fact there were many troubling issues behind the scenes, mainly due to hostile attitude that I had been promoting the events with Government’s support, and I am not teaching Ballroom and acted as an impresario.

The Hong Kong Ballroom Council is a member of the International Council of Ballroom of Dancing (ICBD) and under its charter any Ballroom dance competition staged in the area must obtain permission from the local Council and pay a certain amount of fees. Local competitors either have to be its member or else one has no right to stage any such event. The Council would forbid its members and overseas judges and competitors to participate in any event that was staged without their permission. I strongly object to this rule, which created a monopolistic position for one organization to take over control of a community recreation activity. Moreover I am of the conviction that the lifespan of a dancer may be very short, thus all should be given every opportunity to dance.

Rather than submit to this draconian rule, I changed the format of the event to Professional standard. However, there continued to be such a great deal of groundless accusations against me personally that we had to straighten the matter at the ICBD / WDC headquarters in London. Still, Hong Kong Ballroom Dancing Council continued to send letters to the Government departments concerned and threatened to stop international participation.

This on-going issue took up an inordinate amount of my time and effort, and I constantly had to deal with malicious assaults, which had made life extremely difficult for all concerned.

Fortunately I continued to receive the support and trust of my friends in the London dance circle; Dr. Stanley Ho, Hong Kong SAR Government and Chinese authorities, all of which have enabled me to further develop my work in promoting Ballroom, Latin American Dance and other form of cultural activities in Hong Kong and in the Mainland. ( Letters from HKBDC ).

When I made up my mind to do something, which I considered good for the development of dance, I go ahead no matter how bad the circumstance that may arise.

The extended tour with 40 members from 1988, 13 countries representatives, one couple of Ballroom and one couple of Latin lasting over three weeks, anything could happen from delay of air flights; sickness, temperament of participants etc. This required I call on my training from the Arts Education School, to adept to the situation accordingly on the spot. The success of Ballroom and Latin American Dance being able to take place in China, much depended on the help of Chinese high officials. ( List of Chinese officials and photos ).

Factors that contributed the success  
of Ballroom and Latin American Dance

From the leisure point of view:

It a social asset, provide social contact and understanding of partnership.

No age barrier.

Relaxation and enjoy the atmosphere with good music.

Relive youth and sweet memories.

As Sport:

Physical training.

Improve self-confidence and self-esteem.

Income award as a career.

The attraction of the glittering atmosphere of the venue.

I really feel proud to be part of the historical development of Ballroom and Latin Dance in Hong Kong, China and the World.

FACTORS THAT AFFECTED THE DEVELOPMENT OF  
BALLROOM and LATIN AMERICAN DANCE IN CHINA

The right timing. Economic reforms and the open door policy of China spearheaded by Premier Deng Xiao-ping in 1978, followed by Hong Kong returning to Chinese sovereignty in 1997.

1. China's economy was performing at its economic peak since the establishment of People's Republic of China.
2. My professional association with China's Hong Kong representative at the Xin Hua News Agency.
3. My personal friendship with Premier Deng's family and other senior PRC officials and the Cultural Ministry.
4. The advantage of Hong Kong Government to pay participants the international air fares to Hong Kong, thus China only had to pay for domestic transportation, which greatly reduced the cost for the China tour.
5. Hong Kong business people were keen to make contact and connections with China by sponsoring Government-approved events.
6. International dance champions were happy to visit and explore China. They were prepared to view the trips as a holiday with little or no payment.
7. China is a populated country, which provides unlimited potential in finding hard working and ambitious dancers with good physique.
8. Young dancers viewed Ballroom as a short cut to success, fame and a good future.
9. Most dancers were already trained by the state dance academy at an early age; therefore they already possessed strong dance basic technique and musical sense.

The recorded Chinese entry of 2010 for BACKPOOL BRITISH CHAMPIONSHIP was 180 couples. ( Newspaper publicity from Dance News )

FACTORS AFFECTED THE DEVELOPMENT OF  
BALLROOM and LATIN AMERICAN DANCE IN HONG KONG

1. Hong Kong Chinese parents did not think well of Ballroom dance, largely due to the stigma of girlie bars and dark dubious dance halls of the 60's. Only wealthy families might send their children to Ballroom dance as part of the social etiquette.
2. Parents preferred their children to prioritize academic qualifications.
3. The Hong Kong education systems are examination orientated, thus allowing very little free time for young people to participate in the competitions.
4. Those who could afford the time and money to learn ballroom were university graduates with a successful career and those with spare money, however they are then a little too old to be trained as international competitors.
5. In the last ten years, Ballroom dancing has become a popular past time of wealthy ladies, who embraced it as part of the social life or as a form of exercise to re-live their youth. They could afford to pay extremely high tuition fees for good International teachers, which young prospective competitors could no longer afford. This jeopardized the progress of standard of Hong Kong competitors.
6. In 1996 Ballroom has been accepted by the Hong Kong Government as Dancesport and the Hong Kong Dancesport Association Ltd. is recognized as an official Hong Kong represented body and being partly subsidized by the Government. The Association changed its name to World Dancesport Federation Ltd. in 2011.
7. With members and dancers from the age of five to professional standard, The Association has managed to achieve quantity, but quality needs improvement. I am also the Hon. President of the Association.  
( Publicity of Hong Kong Newspapers )



FACTORS AFFECTING THE DEVELOPMENT OF  
BALLROOM and LATIN AMERICAN DANCE IN MACAU

1. Macau is a casino city, thus Ballroom dancing is only considered as a form of public entertainment.
2. Despite Dr. Stanley Ho's continuous annual sponsorship for the International event to Macau, it was staged as a social event more than a cultural activity.
3. In Macau, the salary of a non-graduates working in the casino is much higher than any other profession.
4. Why make a slave of oneself for the title of International champion!

MY PERSONAL OPINION OF BALLROOM AND DANCSPORT  
DEVELOPMENT IN HONG KONG NOWADAYS

For the social point of view many rich society people enjoy the dance as social pastime and keep fit. But the payment fees for tuition and partnering them to attend function are so high that it has jeopardized the training of young talented dancers, as they cannot afford the current fees for international teachers.

The Hong Kong Dancesport Association Ltd. member of International Dancesport Federation, recognized and partly subsidized by Hong Kong Government did a good job and has a dream and planning for the future of Hong Kong Dancesport, they have now achieved quantity but not quality. However ROME is not built in a day, but at least with hard work, the dream may come true in 5 or 10 years. One thing good about this Association is it does not control and bar other organizations' participation in their events.

The Association's members participate in the Annual Hong Kong School Dance Festival under the auspices of the Education Department. Participant entries are from kindergartens to secondary level. I realize that sport has to be trained at the early age, but there is a suitable time for everything. One has to be careful of the physical contact and the glittering vanity of the competitions.

Research shows that the competitors mostly come from new immigrants families. Competition training take up too much of the youngsters time and jeopardized the academic school progress.



## Conclusion

In the year of 2011, this has been exactly 50 years since I graduated from the college of teacher training in London. All through these years I have fully utilized my knowledge of dance in the promotion of “Dance Education”. My career involved in rather a vast sector of the performing arts, including being a dance teacher, an organizer and presenter of TV shows, choreographer of local musical films; as an impresario and coordinator; as a promoter for traditional culture; as a link between China and England Dance institutes.

There is a Chinese proverb, to be successful in one’s career, one has to be given three essences, namely : The right timing; the right environment and the connection of the right people.

### The Right Timing

I was the only local girl with the training of various form of dance that enables me to *be the right person to fit in the development policy and the dance trend of the Hong Kong and China.*

### The Right Environment

I am lucky to returned to Hong Kong at the right time when Hong Kong Government endorsed the policy of recreation and culture; China established the economic Opening Policy.

### The Right Connect

All through my career I am lucky to have the help of Hong Kong and China Officials. The trust HongKong and China government departments as my programme presenters. The help of my friends in London Dance sector and the sponsorship of Dr. Stanley Ho and my friends in Hong Kong and abroad.

Although one is given the above three essences, my believe is the success will be a short period. One thing in this world no one can be taken away from you is knowledge. My success mainly due to my continuous persistence of life time learning, up-date myself with the knowledgeof the cultural changingtrench due toglobalization. I researched into the history and development of political and cultural background of Hong Kong and China. This helps me the understanding of their behavior and thinking.

I willingly offer my service to the communityandrenderedhelps whenever is required. Hence my work is being recognized by the dance sector of England, Hong Kong and China.

In England,

I was presented to the Duchess of Kent by Dame Beryl Grey.

Dame Beryl Grey and Madam Dai Ailan were the advisors of Ballet School.

Life member of both Imperial Society of Teachers of Dancing and Royal Academy of Dance.

In China

I was presented to the Primer JianJiman. Vice Primer Wan Jizan.

Six of the former cultural ministers and dance experts to be the advisors of my projects.

List of political appointments, awards and advisors to many National organisations.

Hong Kong

I am founder member and directors of Hong Kong four main dance organizations.

I am able to secure sponsorship for cultural events.

I act as a link Internationally to China, Hong Kong and Macau by introducing Ballroom and Latin American Dance, dance teacher course and promotion of performing arts.

( Evidence of proofs provided )



<b>APPOINTMENT</b>	
	<b>International</b>
<b>1900--</b>	<b>London Contemporary Dance School</b>
<b>1992--</b>	<b>Australian National Dance Association</b>
	<b>Asian Performing Arts</b>
<b>1995--1997</b>	<b>International Dance Teachers Ass. U.K.</b>
	<b>HK SAR Government</b>
<b>1997--</b>	<b>Cultural Sector Selective Committee for Legislator Council.</b>
<b>1997--</b>	<b>Selective Committee for HK SAR Government.</b>
<b>2005-2008</b>	<b>Public Affairs Forum</b>
<b>2009-2011</b>	<b>Public Affairs Forum</b>
	<b>Award</b>
<b>1992</b>	<b>Medal from Education Bureau</b>
<b>1997</b>	<b>World Chinese Women Artist</b>
	<b>97 Exposition for Art Works of World</b>
	<b>Women Chinese</b>
<b>2004</b>	<b>Medal of Honour</b>
<b>2008</b>	<b>Distinguished Achievement Award</b>
	<b>Political Appointment</b>
<b>1994-2008</b>	<b>Beijing Political Consultative Conference</b>
<b>1988</b>	<b>Shenzhen; Zhu Hai</b>
	<b>China International Arts Festival</b>
<b>1997--</b>	<b>China Dancers Association's Ballet Artistic Committee</b>

2010--	<b>China Dancers Association</b>
***	
2011--	<b>Royal Academy of Dance</b>

<b>Representative</b>
<b>Hon. Advisor</b>
<b>Representative</b>
<b>Representative</b>
<b>Member</b>
<b>Member</b>
<b>Member</b>
<b>Beijing Govt.</b>
<b>Chinese Govt.</b>
<b>HK SAR Govt.</b>
<b>HK Dance Alliance</b>
<b>Member</b>
<b>Artistic Advisor</b>
<b>Advisor</b>



<b>Advisor</b>
<b>Life Member</b>

## Awards

I was born in Hong Kong, brought up under the influence of the British educational system, trained as a dance teacher in London; I was set on a dance teaching career upon returning to Hong Kong. I never dreamt that China would be part of my life. In fact the first time I set foot across the border to Shenzhen was in the late 70's to see a show by the Eastern Oriental Dance Company from Beijing. China was so poor and so backward!

It is a truth fact that anyone to be able to be accepted by The People's Republic of China, one either has to make vast investments or has roots in China ( which means one originally came from China, educated or has relatives or ancestors from Mainland China ) It is still truth to a certain extent nowadays. Personal relationship goes a long way amongst Chinese. (Blood is thicker than water) In fact in the early days I was considered as a bad sheep from the bourgeois society, far from the idealistic communism. I was brought up in rather good family with an English step father, who was a scion of the Howard family; I was educated in London, married to an European and divorced. It is still a legend how I have been accepted by Chinese officials as one of their trusted friend.

The truth is I do not know how to do business, never asked for any favors that are not connected with cultural arts, and not for my own benefit in turn of money. I am direct and straight forward, outspoken and all my works in China are straightly for the promotion and development of culture and education.

It will not be truth if I stated that I did not received any benefits from my work in China. I got the trust and respect from all sectors of the Chinese official, many became good friends to the extent of supporting my projects by endorsing the use of their names. (For examples: former Culture Ministers for Chinese Cultural Dance Syllabus; Primere Tang's family for the support of Ballroom & Latin American Dance development in China etc.)

For me, destiny played in an unexpected way. It seemed unbelievable that I seemed to turn out to follow the foot step of Madam Dai Ai-lian, who introduced and developed Ballet and Laban in China. Based on my successful development of Ballroom and Latin American Dance, China now has the world's largest market with the largest no. of participants either as professional or as leisure activities. This affects the world history of Ballroom & American Dance development. The World Dance Council and International Dancesport championships are held in China annually.

Based on Imperial Society of Teachers of Dancing's Miss Madge Atkinson's Natural Movement syllabus I successfully developed into TASK BASE LEARNING, A new method of INTERGRATED APPROACH to children EDUCATION. This is contrast to the Chinese way of thousand years of learning methods. Students are encouraged to think, response and inter-acting to subjects. This Teacher course was widely taught all over China and Hong Kong. This greatly affected the educational system in China and Hong Kong.

Apart from gaining the trust and friendship of China high government officials, I do have my reward from my services of public work for China and Hong Kong.

### Political and cultural

Appointed Member of Beijing Political Consultative Conference for 15 years;

Representative of Cultural Sector for HKSAR Government

One of the 800 members of the Selection Committee for Hong Kong Special Administration Region Government.

Member of HKSAR Government Public Affairs Forum.

1994 received the Medal of Honor from HKSAR Government.

Hon. Advisors of National Ballet of China.

Advisor of China Dancers Association.

Listed in Hong Kong Dance Hall of Fame.

2008 Distinguished Achievement Award by the Hong Kong Dance Alliance.

The amount of press publicity on me both in Hong Kong and China is unbelievable.

### Public Service

Hong Kong

Hong Kong Ballet Group                      Founder / Director

Hong Kong Dance Federation              Founder / Director

Hong Kong Dance Alliance                Founder / Vice Chairperson

Association of Hong Kong Dance Organizations      Advisor

Hong Kong Dancesport Association Ltd.              Hon. President

Hong Kong Arts Development Council ( Administration Committee member)

Hong Kong Arts and Culture Foundation              Trustee

Hong Kong

### China

National Ballet of China	Special advisor
China Dance Association ( Ballet Artistic Committee)	Advisor
China Dancers Association.	Advisor
China Promotion of Minority Cultural Arts Association	Director
Blue-Sky Children's Art Troup ( Air Force )	Artistic Advisor
China Dancesport Association	Advisor
China Ballroom Dancing Council	Advisor
Beijing Chinese Overseas Friendship Association	Executive Director
China Performing Company	Representative

### Macau

Associacao de Dancas de Macau	Hon Advisor
Associacao Geral de Danca Desportiva de Macao	Hon Advisor

### International

Australia National Dance Association (Asian Performing Arts)	Hon. Advisor
--	--------------

I inaugurated the Imperial Society Teachers of Dancing National And Modern Examinations for Hong Kong, and I was once the representative of International Dance Teachers Association and London Contemporary Dance School in London.

I supposed the above proofed that my work has been accepted widely by the world of Dance.

2008 I secured the sponsorship of Dr. Stanley Ho for Royal Academy of Dance Genee Award International Competition in Hong Kong and acted as the Hon. Advisor.

### **Future Projects**

After four years of hard work coordinating on setting up Syllabus for Chinese Folk Dance. I single handed got my friends for sponsorship, set up committee, managed to get six former Cultural Ministers, Renowned dance Choreographer Major General Zhang Jigang ( Principal of PLA Arts Academy ) and Major General Lu Min ( Director of PLA Arts Academy Dance Section to be my Hon. Advisor. I set up an organization, “Institute of Chinese Cultural Dance” and so far Teacher Course has been held in Hong Kong with participants from Hong Kong and Macau. I have approached ISTD to in cooperate the syllabus under the National Branch.

Madam Zhao Ru-heng former artistic director of National Ballet of China has set up an organization to hold Teacher courses in Beijing after Beijing World Ballet and choreography Competition July 2011. I will work with her as I was trained in London and in September 2010 we both went to London to make contact with Royal Academy of Dance and Imperial Society of Teachers of Dancing. The teacher courses will greatly improve the standard of dance in China and further link China with the world of arts. Once again I proofed to be a link between China and the rest of the world in Dance, apart from my coordination of Ballroom and Latin American Dance Championships and my own job as an impresario.

July 2011 I also acted as a link between Middlesex University and People Liberation Army Academy of Performing Arts, hopefully there is some form of co-operation in the future.

This is a long way up the ladder from a dance teacher to an impresario and an active political member. Success does not come without hard work. In order to be accepted in China I have to learn the history of China , especially the new People’s Republic of China, the understand of differences of temperament and thinking between the people of mainland China and the people of the west; the different financial situations of both societies. I have to learn to react to unexpected circumstances.

As an impresario and be able to run a successful event continuously for over 20 years, new elements have to be added to keep the interest of the audience and retained the trust of the sponsors and the presenters is not an easy job. My four years of English education had provided me with an adequate training.

It always had been and will be my wish to promotion Dance Education, Since my return from my graduation from London College of Dance and Drama, Every phrase of my career had been connected with introduction of dance to the

public. My Television programmes ; my local musical films choreography; My teaching of Teacher courses.



PATRON: HER MAJESTY QUEEN ELIZABETH II

ROYAL ACADEMY of DANCE

LIFE MEMBER

This is to certify that

**Pearl Chan**

has been awarded Life Membership in recognition of their ongoing commitment  
and dedication to Royal Academy of Dance

ROYAL ACADEMY OF  
**DANCE**



# 聘书

特聘请香港艺术发展局艺术顾问、香港特区选举委员会成员（文化界）陈宝珠女士为我院客座教授。

解放军艺术学院

二〇一二年三月十五日



## China VIP

Jian Jiman	Former Premier of China
Wang Qishan	Vice Premier of China
Dr. Henry Fok	Former Vice Chairman of National Political Conference. ***
Wang Li	Former Chairman of Standing Committee of National People's Congress.
Jia Qinglin	Chairman of National Political Conference.
Li Ruihuan	Former Member of the Standing Committee of NPC
Wu Yi	Former Vice Premier
Simayi Aimaiti	
XU jiatur	Former Director of Xin Hau Agency
Liao Hui	Deputy Chairman of PRC Political Conference. Former Director of Hong Kong, Macau Affairs.
Yang Liwei	Director of Sport Council, First Chinese Astronaut to space.
Ji Pengfei	Former Deputy Chairman of PRC Standing Committee. Former Vice Premier & Director of Hong Kong & Macau Affairs. ***
Ho Lu Li	Vive Chairman of the Standing committee of NPC
Lei Jie Qiong	Former Vice Chairman of the Standing Committee of the National People's Congress. ***

Note : \*\*\* Deceased